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CAMBRIDGE
INTERNATIONAL EXAMINATIONS

CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME for the November 2002 question papers

0486 Literature (English)

0486/1, 4 Paper 1/ Paper 4 (Set texts)
[maximum raw mark 60 (Paper 1) / 80 (Paper 4)]

0486/3 Paper 3 (Alternative to coursework)
[maximum raw 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 discussions or correspondence in connection with these mark schemes.

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Local Examinations Syndicate

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IGCSE LITERATURE IN ENGLISH

PAPER 1 (Open Books) & PAPER 4 (Closed Books)

PROVISIONAL MARKING SCHEME

Introduction

General administration

NB Refer to the Instructions to Examiners Booklet and associated documentation

In advance of the Co-ordination Meeting you will receive a range of photostat scripts from this session's examination which you must study and provisionally assess in advance of the meeting. We will discuss these in detail at the meeting, prior to proceeding to actual marking.

Rubric infringements in relation to genre/section coverage.

These are fortunately rare, and most examiners should not encounter them. If you do, write a large R on the front of the script and on the attendance sheet. Mark as normal *and then* divide the mark for the *lowest scoring answer* by five. You must keep the script as close to obeying the rubric as possible. Hence, for instance in Paper 1, if only two texts are offered across three answers, the mark reduced must be the lower of the two questions attempted on the same text.

Keep a note of all rubric infringement cases and report this to your team leader, so that further checks on the matter can be made by CIE.

NB scripts which have fewer than the required number of answers - unless they are both on the same text, do NOT offend the rubric. We assume that the third answer would have met the requirements. Scripts that attempt more than the required questions should be marked in the normal way; the combination of the three (Paper 1) / four (Paper 4) best essays that satisfy the rubric then count.

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Assessment

The maximum possible mark for each answer is 20. You should think in terms of a grade first and then award the appropriate mark within the grade band.

Examiners should be prepared to use the range of marks available. Always remember that the process of assessment is a positive, not a negative one.

This syllabus aims at encouraging the candidates to make some personal response to their reading. That means that, whilst we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet the candidates on their chosen ground.

The notes below on individual questions are simply starting points. They are not rigid prescriptions of 'content' requirements; it is to be hoped that both examiner and candidate will see other possibilities. Rigid demands about the content required of the good answer will lead inevitably to distorted assessment in an examination of this sort.

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

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Descriptors (Essay and passage-based questions)

These general descriptors are an attempt to guide examiners to an understanding of the qualities 'typical' of work in the band. They must not be interpreted as hurdle statements. Together with the marking notes on individual questions they form a means of general guidance. The photostats taken from work produced in the examination will be the principal means by which marking will be standardised. (Grade band equivalents are notional and they relate to individual tasks only.)

	Mark	*Descriptor*
Band u	0-1	The answer does not meet the criteria for band G
Band g	2-3	Candidates will – show a little awareness of..... make some comment about....
Band f	4-5	Candidates will – make a few straightforward points about.... show a few signs of understanding..... make a little reference to aspects of the text.... make simple personal response to....
Band e	6-8	Candidates will – make some relevant comment about.... show some understanding of.... with a little support from the text/reference to language.
Band d	9-11	Candidates will – begin to develop a response.... show understanding of .... with some detail from the text/reference to language.
Band c	12-14	Candidates will – make a reasonably sustained/extended response.... show understanding of.... show some thoroughness in use of text for support. make some response to the way language works.
Band b	15-17	Candidates will – make a convincing response... show clear, sustained understanding of.... make careful and relevant reference to the text. respond with some thoroughness/detail to the way language works.
Band a	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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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

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Band u	0-1	The answer does not meet the criteria for band G
Band g	2-3	Candidates will show a little knowledge of what the character does.
Band f	4-5	Candidates will show some knowledge of what the character does and express some view about the reasons for action.
Band e	6-8	Candidates will show some understanding of character through the aspects of the text referred to. There will be a little mentioning of feelings and ideas.
Band d	9-11	Candidates will show a basic understanding of what the character does and thinks. These ideas will show a little evidence of being expressed in an appropriate way.
Band c	12-14	Candidates will have a sound working knowledge on which to base their writing, which will have features of expression which are suitable and appropriate to the character or occasion.
Band b	15-17	Candidates will have a good knowledge and understanding and be able to use this to produce writing expressed in a way which is largely fitting and authentic. The character will be clearly recognisable through the voice assumed.
Band a	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

It is possible that some candidates will shy away from assuming the voice and the phrasing of some tasks, particularly in tasks referring to the character's thoughts. 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.

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Question-specific marking notes

POETRY

Qs 1-6 As usual no question specific marking notes are offered on the questions in this section since the set poems offers the reader so many possibilities. 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 examiners should 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 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 having prepared on 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 general descriptors table in awarding a mark.

PROSE

Jane Eyre

Q7. Candidates will need to look carefully at Brontë's words and explore them meticulously if they are to do well here. The more perceptive will recognise the irony of "dear aunt" in the opening line. Words such as "icily"; "stony eye"; opaque to tenderness"; "indissoluble to tears", clearly show Jane's feelings for Mrs Reed. Brontë expresses Jane's anger and emotion: "I felt pain, and then I felt ire; and then I felt a determination to subdue her". Candidates who go beyond the writing and evaluate the deep-seated feeling behind them and the searing effect they have on Jane will deserve high reward. Mere lists will merit only modest recognition. There is much in this passage as, to a degree, there is some reversal of roles: Mrs Reed although now the weaker still retains, even on her death-bed, her deep antipathy towards Jane. The most deserving answers will see all this and thus differentiate themselves from the more prosaic.

Refer to the general descriptors table in awarding a mark.

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Q8. The more insightful responses will find that all four adjectives can, to some degree, refer to Mr Rochester. Certainly Rochester is a man of many moods - powerful and self-centred, and yet loving and understanding. The good answers will range throughout the novel, exploring the differing sides of Rochester that Bronte presents. Her developing portrayal of him and his transformation to the man who can say: "I thank my Maker that in the midst of judgment he has remembered mercy " will figure significantly in the best answers. Beware of over-rewarding the simple character sketch gleaned from mass-produced, flimsy publications often beloved of weaker candidates. Perception, subtlety and exploration of the writing will differentiate.

Refer to the general descriptors table in awarding a mark.

Q9. For high reward the voice of St John Rivers must be caught. His attitude to Jane, to his God, to his role as missionary will form a prominent part of the best answers. His feelings for Rosamund Oliver and how they differed from his feelings for Jane would also be apposite. The very best answers will refer closely to the writing and bring out the vagaries in his attitudes whilst capturing his cold, calculating picture of Jane has his "help-mate". We must allow for those candidates who use licence and take a different view: their answers may receive due reward provided there are appropriate references and plausible argument.

Refer to the general descriptors table in awarding a mark.

The Woodlanders

Q.10 This is the moment at which Grace finally realises the limitations of her understanding of Giles, alas too late. The episode re-iterates what might have been, describes Grace's increasing desperation as she realises that Giles has slipped into a world far beyond her, perhaps mirroring their tragic inability to communicate with one another in life, and poignantly makes a pointed comparison at the end with the scene enacted at Hintock House. The candidates are directed to explore the effect of the episode and the way Hardy's writing achieves that effect. This means that we should give little to those who do not advance beyond paraphrase but be increasingly generous as the candidates show themselves responsive to the tragedy of the occasion and are able to make insightful comment about the detail of the writing.

Refer to the general descriptors table in awarding a mark.

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Q.11 This task is deliberately provocative in its use of the word *villain* and a wide range of responses are expected. Many candidates might be surprised by the use of the term for such an urbane gentleman. He tends to the sick, is not actively cruel, and has occasional bouts of conscience. However, he also effectively ruins the lives of two women because of his arrogance, his snobbery, and lack of moral bottom. In adequate answers, we should expect some evidence of an ability to argue a case with some textual support. Both here and in the better candidates we will meet some arguments which strongly affirm one view. However, the range of reference found in the good answers will most probably lead to a more qualified response.

Refer to the general descriptors table in awarding a mark.

Q.12 Mrs. Charmond is bored stiff with her isolated situation. She is a natural manipulator of other people and is intrigued to find in the vicinity a young woman so unlike the peasants she imagines herself to be surrounded by. Even better is Grace's youth and consequent potential for playing the role of apt pupil to Mrs.Charmond's worldly social wisdom. Of course, it is not a serious attraction, more something with which to wile away the time. Later she rapidly drops the would be pupil when she feels threatened by her youth and beauty and, just to prove her superiority, seduces her husband. We should expect something of this bored carelessness to be discernible in an adequate assumption of the character, whilst in the best answers we should look for the tones of the society lady of the day.

Refer to the general descriptors table in awarding a mark.

The Grass is Singing

Q.13 Terror permeates this passage. Mary is truly a woman at the end of her tether. At every stage she has a sense of her impending death in an alien world, a world which so frightens her at every turn that her mind is rarely far from the most bizarre fancies about it. The candidate should be spoilt for choice of material. That being so, we must allow for candidates making significantly different choices of detail from the passage. However, conversely it is reasonable to expect the average answer to show that the candidate has engaged in some detail with the passage and has grasped the essence of Mary's state of mind. Those who simply deal in generalities should attract little reward. The abler candidates should be able to go further and delve into the way that Lessing takes the reader into Mary's fevered imagination in moments such as her flight into the forest.

Refer to the general descriptors table in awarding a mark.

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Q.14 That Slatter is an intensely dislikeable human being can hardly be gainsaid and we shall expect that this is established with some support in all answers which are to receive adequate reward. However, once again the task challenges the candidate to probe other dimensions. It may be that many will be unable to do this, simply seeing him as a callous, avaricious racist, the stereotypical measuring stick for everything that the author found hateful in Rhodesia. One particularly memorable aspect of his attitude is his belief that this is his country, that only he knows what is best for it, whilst at the same time as a farmer showing that he has no real concern to preserve the land. It may be that we meet answers that dismiss him, which deserve high marks because of their eloquence and range of reference. However, some imaginative candidates may discern that he is shown to be loyal and in a way supportive of his own kind, even when faced by the self-evident hopelessness of people like Turner and Marston. He is even, in the midst of his contempt, able to pity. It is one of the strengths of the novel that Lessing gets under his skin; candidates who grasp this should be rewarded highly.

Refer to the general descriptors table in awarding a mark.

Q.15 For an adequate mark candiadtes are expected to show some knowledge of the primary aspects of the landscape and climate as described in the novel, with all its savage uncompromising beauty. This is a world in which the weak and those used to civilisation either adapt or die. Differentiation between the adequate and the good will no doubt arise from the candidate's capacity to explore the detail of the description and to link it to specific occurrences in the novel.

Refer to the general descriptors table in awarding a mark.

Picnic at Hanging Rock

Q.16 There will be a range of viewpoints of this final passage in the novel. Some might indeed see that Lindsay keeps Mrs. Appleyard's past firmly in front of the reader. It is the gruesome vision of Sarah's corpse which sends her over the precipice. Also, some might see the way in which the author describes the character's ignorance of her adopted land as intending to undermine finally her pretensions as an educator. However, the allusion to her birthplace perhaps suggests her struggle to make something of her life and the impossibility of anyone from that background of ever coming to terms with the Australian wilderness. The passage makes us aware yet again of the harsh power of this world and the headmistress' pathetic weakness when she finally confronts it. It is such a one-sided contest. We shall expect the adequate answer to address at least some of these issues with some supporting detail. The best may be more likely to argue for an equivocal authorial attitude but will in addition fully explore the power of the writing to evoke the character here.

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Refer to the general descriptors table in awarding a mark.

Q.17 This should be a straightforward task, at least for those who have studied the whole novel as distinct from certain obvious aspects of it. Adequate answers should show an understanding of how Sara embodies Lindsay's awareness of the cruelty of boarding schools to the lonely and not particularly attractive child, in this case one who has lost her protector, Miranda, her favourite teacher and apparently any financial support. Mrs. Appleyard's most hateful qualities are brought out by this vulnerable but also sullen pupil. Perhaps some of the most able will show themselves by their understanding of how Lindsay, even though engaging our deepest compassion for this abandoned child, does allow us to understand the headmistress' frustration and how she becomes locked in a battle of wills with such a tragic result. The main means of differentiating the able from the average is most likely to be through the way the former attends to the writing and has a wide range of reference.

Refer to the general descriptors table in awarding a mark.

Q.18 What we should not have here is a deeply troubled and neurotic Irma. She seems to remember nothing of what happened on the Rock, as a number of moments later in the book show. Even the experience of being mobbed by the pupils in the gym, frightening and surprising as it was, is recovered from swiftly as she walks towards the door 'with old remembered grace'. The end of the novel suggests in later life that, whilst continuing to enjoy attention, she can say nothing about her experience. She is really a gilded butterfly and will no doubt be looking forward to what she imagines to be the joys of an adult social life as a young heiress. As her letter to Mademoiselle and her interview with Mrs.Appleyard show, she thinks she is a woman, past school now. Nor is she likely to remember her days at the College with affection. However, she is a kind and compassionate girl, witness her wedding present to Mademoiselle and the fact that she tells her father about Albert's role in her rescue and presumably suggests that he might help the young man financially. Some sense of these matters and we should give adequate reward. Higher reward should go to those who capture the self confident poise of a girl who will never want for anything and assumes that all unpleasantness can be smoothed away by money and social position.

Refer to the general descriptors table in awarding a mark.

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Frankenstein

Q.19 Here is a sweet-natured, somewhat innocent young woman, living a mostly untroubled existence. In many instances her capacity for compassion is very evident. One may expect the majority of candidates at least to be able to grasp the tenor of the passage to this extent and to support it with relevant detail from the letter. It is very difficult at times to gauge the extent of Shelley's irony since her basic prose style ever seems to be on the edge of gushing emotion. However, here the extended attention to Justine and Elizabeth's pleasure at the way she has been saved by the goodness of her family must surely be taken to look forward sardonically to the fate which is to befall the servant girl. Does that reinforce in the reader a feeling that there is a degree of smug self congratulation at times in this letter? Little does she know the truth about her cousin, little does she know what is about to hit her and all those around her. One should not expect candidates to take this line but where it does emerge we should reward highly.

Refer to the general descriptors table in awarding a mark.

Q.20 One supposes that most candidates will see that first person narration removes the certainty that the voice is telling the truth, hence the reader's own sceptical judgement is perforce required. That said, increasingly as this novel progresses, the authorial viewpoint seems to be identified ever more closely with that of the Creature, with a consequent undermining of the reader's sympathy for Frankenstein. The extent of this undermining is, of course, a matter of opinion; after all, the vengeful feelings of the Creature hardly evoke sympathy either. However, we should expect to find in the adequate answer some idea of the issues raised by the narrative with some support. Beyond this, the wider the range of ideas and reference to the writing, the higher the reward.

Refer to the general descriptors table in awarding a mark.

Q.21 The moments where landscape plays an important role are many and varied. That being so, we should not give much reward to those answers where the moments chosen do not lend themselves to answering the question centrally. We should also beware of rewarding too highly those who simply describe the moment and do not probe the detail of the writing. After that we should reward according to how well the candidate communicates the power of the language and explores the contribution the landscape makes to the narrative moment in the book. It is this last factor which may well differentiate the able from the adequate since it will require a broader vision of the novel beyond the moment being explored.

Refer to the general descriptors table in awarding a mark.

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The Joy Luck Club

Q.22 Here is a society in which women have very little say in their destinies. Should women step outside the norms, like An Mei's mother, then they become prey to all manner of arbitrary cruelties, not all of them visited upon them by men. The picture of the Second Wife's intrigues in the harem is a case in point. To merit an adequate mark we should expect any answer to be able to convey in some detail the essence of the mother's plight. For higher reward, we should hope for personal engagement with Tan's ability to create memorable cameos which convey the dreadfulness of this world.

Refer to the general descriptors table in awarding a mark.

Q.23 It is only in the last story that the inner life of this woman is revealed in all its empty hopelessness, her dreadful first marriage, her lack of love for her kind second husband, her lack of contact with her daughter and her continuing sense of how she has become divorced from the roots of her personality. It is a great surprise to the reader to find that this ghost-like woman had once the spirit of the tiger. Perhaps none of the other women in the novel of her generation are felt to be quite so adrift in American society, despite this being a recurring theme throughout. We shall give adequate reward to those who can communicate something of the woman's inner contradictions as they appear in the four chapters devoted to this family but the key to higher reward will be the extent to which the candidate is able to engage with the sadness of this life as communicated in the text.

Refer to the general descriptors table in awarding a mark.

Q.24 This is very much an open question. Despite the question asking for the negative, we should allow for some balancing of the affirmative with the negative in order for the argument to make sense. What perhaps overall is lost is a sense of cultural identity and with it the happiness which comparative affluence might be thought to bring. There is much in the novel which compares Chinese and US social priorities and which does not see the latter in an approving light, particularly in regard to its preoccupation with material success, so often depicted as withering relationships. It is the range of argument and reference in this area which will most likely highlight the most able candidates.

Refer to the general descriptors table in awarding a mark.

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Mosquito Coast

Q.25 The words *irony* and *horror* should be manifestly addressed in any adequate answer. Of both there are many instances in this passage and we should give little reward to any candidate who does no more than describe the situation. One expects most to see the ironic possibilities of such things as the way Charlie now dreams of the delights of the society which he has been brought up to despise and of the horrific piece of symbolic description in the last sentence. Examiners should be able to differentiate as a result of the way some candidates will be able to range widely through such things as Theroux's picture of a family in a desperate situation, and his pitiless description of Allie's death which utilises for horrific effect human beings' disgust at everything to do with carrion birds. T he very best answers may also see the ironic possibilities of Allie at the end leaving a trail like that of a lizard!

Refer to the general descriptors table in awarding a mark.

Q.26 Charlie, because he is Allie's son, epitomises on a personal level as no-one else could the dreadful dilemma which is at the centre of the novel. There is something fine, even loveable, about Allie's individualistic idealism, yet such idealism can often degrade into the most appalling obsession which tries to justify to the point of destruction something which is clearly flawed. In this case, of course, it is the Fox family which would have been destroyed had it not been for Allie's physical collapse and the desperation of those around him. Charlie, as he grows into manhood, is the ideal channel for the writer to make the consequences of these contradictions most moving and dramatic as the youth struggles to make sense of his father. Allie is his role model; like most sons he wishes to please his father, to prove himself a worthy young adult. Hence, for instance he pointlessly climbs the mast of the ship as instructed. Through the novel he has to find out from bitter experience that the opinions expressed by Polski and later Captain Small are all too truthful descriptions of his father. The average candidate will grasp something of Charlie's equivocal position and be able to support the argument. Higher reward should be reserved for those who can show how Theroux's use of this vulnerable boy brings out the full poignancy of the questions the novel is asking.

Refer to the general descriptors table in awarding a mark.

Q.27 The key word here is 'dramatic'. Since the choice is so wide, there is no reason to be charitable to those who struggle to make their choice relevant. However, beyond that we shall differentiate according to how well the candidate enters into the drama of the writing. As elsewhere on the paper, in this kind of task we should beware of rewarding highly those who do little more than describe. For high

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reward we should demand a real response to the detail of Theroux's writing in the context of the narrative.

Refer to the general descriptors table in awarding a mark.

Black Boy

Q.28. Here Richard feels frustrated and isolated. His words clearly reveal his state of mind as he feels the massive wall of prejudice against him. Words such as "lumpish, loose, dissolved state" show his feelings about himself and the mountain he has to climb. He even doubts his own humanity; he is a "non-man". He sees himself fighting against "a huge, implacable, elemental design toward which hate was futile". These negative words contain in themselves the despair and seemingly impenetrable nature of his task. However, Richard's resourcefulness and his realisation of the practical problems facing him help him to come to terms with the necessity to find a solution. Adequate responses will note these instances in the passage and indicate their relevance; those deserving of greater reward will examine the words as a means to revealing the turmoil and frustration in Richard's mind. The very perceptive will recognise and explore the nuances in the words given to the white store keeper and Richard's devious manipulation of his boss as he achieves his ends through a temporary but necessary abandonment of his principles.

Refer to the general descriptors table in awarding a mark.

Q.29. Richard endures many severe setbacks in his early life particularly at the hands of the members of his family. He forms his own views about things despite the huge opposition of his Granny and his Aunt Addy in the certainty of their beliefs and prejudices. He has to learn to be the man of the house as he is abandoned by his father. All this helps to form his character and develop in him that steely determination through which he eventually succeeds in breaking free. He learns the guile of acting and pretending to be what he is not in order to survive. The best answers will give appropriate examples of all these and relate them to his later life. Those deserving of the highest reward will explore the writing to show how Richard uses these experiences in his grand plan to reach his goals.

Refer to the general descriptors table in awarding a mark.

Q30. The response should capture Richard's voice and reflect his inner soul-searchings and, of course, draw on his life experiences. These children do not have to learn the hard way as Richard did. They need always to have their wits about them and be prepared to give up principles in order to achieve the long term goal. Richard will surely counsel them to be devious and to play the ignorant innocent. They will need to capitalise on the prejudices of the whites and use them to their own

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advantage. The best answers will see the psychology used by Richard as he gained from the sheer ignorance borne out of the illogicality of blind prejudice. Be wary of over-rewarding ranting pedagogy or strings of examples of how Richard succeeded. Measured, self-assured answers clearly incorporating insights into Richard's character and methods of responding should gain the highest reward.

Refer to the general descriptors table in awarding a mark.

DRAMA

A Small Family Business

Q.31 The average candidates will be able to chart with some detailed support Jack's descent, as he hits obstacle after obstacle, from a clear and determined statement of intent to the desperate impotence of 'What's going on?' and 'Look, just a minute.' They should also show that they have some grasp of the basis for the humour. There are, of course, a number of things onto to which candidates may latch. Jack is felt almost from the outset to be helpless in the face of a polite opposition which is united , confident (except for Desmond), knowing, amoral and slippery. The interpolations of Italian and the passing round of the photos are delightful examples of just how peripheral Jack is felt to be. Once again Jack's bluster just bounces off Anita's calm confidence. The more detailed the candidates' exploration and enjoyment of these comic juxtapositions, the higher the mark will be achieved.

Refer to the general descriptors table in awarding a mark.

Q.32 Of course we laugh at this very ordinary and sometimes rather naïve woman. She does not appear to be a very effective mother, she is shocked by what she discovers, for instance, about Anita and is destined in her respectable middle class way to become a murderer by accident. However, most candidates will see that Jack has depended for most of his working life on the love of this woman and has increasingly taken her for granted. The key to this perhaps lies in her conversation with her husband where, amongst other things, she points out that, to preserve their expensive life style, she has gone without much. She can hardly be accused of sharing her husband's hypocrisy when she no longer sees why she should not share in some of the goodies to be obtained from sleaze and crime. The balance to be struck is, of course, up to the candidate; but the adequate answer should explore some aspects of the character in specific relation to the task, with support. Be on the alert for the character sketch which fails to engage directly with the terms of the question. Most good answers will feature a range of these alternative considerations, with detailed support, though even here it may be

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possible to reward highly an eloquent answer which takes a firm line on one side or the other.

Refer to the general descriptors table in awarding a mark.

Q.33 In this empathic task, Anita will find this speech amusing. She will surely note in her cynical laid back way just how Jack still manages to sound the defender of moral business ethics, using exactly the same phraseology as when he took over the firm, whilst now being firmly in the camp of the 'realists' exemplified by Anita herself. She will not, of course, inveigh against such hypocrisy. Any answers which have her excited, angry, whatever, will have missed the point of Ayckbourn's brilliant creation. In her 'cool' manner she will be simply content that all the nuisances since Jack became boss have been nullified and that now her profitable life can carry on as before. Not that this determined woman ever gave the appearance at least that this would not be the eventual outcome. The adequate answer should grasp something of this attitude, but for good reward we should expect her voice to be palpably present, as it is in the play.

Refer to the general descriptors table in awarding a mark.

'Master Harold'... and the Boys

Q.34 This is one of the most relaxed and pleasant episodes in the play. There is ease and humour running throughout; there is no tension, no suspicion, no threats ,that is until at the end of the extract when Sam, the expert dancer - still with a partner - really needles Willie now without Hilda by suggesting he dance with a pillow. There is a playfulness in the relationship and something of "the boys will be boys" and fighting and falling out feeling about it as Hally shortly afterwards accuses them of behaving "like bloody children". Candidates who capture the closeness and interdependence in the relationship and provide relevant supportive evidence will deserve high reward. Only modest reward will be given those who simply trawl through the passage without addressing the issue raised by the question.

Refer to the general descriptors table in awarding a mark.

Q.35 Hally is mean, spiteful, contemptuous, scathing and quite hypocritical about his father. He reveals these feelings to Sam and Willie, feels he shouldn't have done so, tries to backtrack and really makes matters much worse. He feels ashamed - even guilty that he should have revealed his thoughts about his father to black servants who are paid to "keep the place clean and serve the customers". Hally's bitterness and contempt for his father are revealed when he relates his father's foul habits - very appropriately for Sam and Willie - to a dance championship (see page 41). When speaking to his mother, he refers to "...poor old Dad..." He treats his mother very differently as his telephone calls show. Although he pretends to

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have regard for his father when speaking to his mother, playing the caring son, he is genuinely concerned about his mother's suffering and how much worse her life will be if his father returns home. (Pages 26 and 27). There is a huge amount of relevant material that would be appropriate here and candidates who use it selectively and have the perspicacity to see through Hally's hypocritical outbursts, should score highly. Beware of those responses which simply generalise without being focused.

Refer to the general descriptors table in awarding a mark.

Q.36 The answer to the question is surely a mixture of both, though Hally doesn't let them forget that they should remember their place. "My mother is right. She's always warning me about allowing you to get too familiar" says Hally to Sam and Willie. "You're only a servant in here, and don't forget it" (page 42). And yet there are other instances where there is an easy friendly, casual relationship ,e.g. The Man of Magnitude episode (pages 15 - 18), or their childhood escapades (page 19). Hally uses them as confidantes, then remembers they are his servants and regrets the opinions he has expressed. They have a lot of fun together alongside some serious conversations on an equal footing and there are moments when Sam and Willie have to endure some vituperative attacks. And yet it is Sam, the black servant and employee who is the most measured and equable. Those who have the insight to recognise Hally's equivocation and Fugard's skill in presenting the dichotomy between "master and boys" here with appropriate corroborative evidence will merit high reward.

Refer to the general descriptors table in awarding a mark.

A View from the Bridge

Q.37 In some ways this extract is the crux of the relationship between Catherine and Rodolpho. Does Rodolpho love Catherine for herself or because she is the means by which he can obtain American citizenship? Eddie, although not present, also figures strongly here. This should prove a challenging task to candidates and differentiate between those with perception and insight and those with a superficial approach. Rodolpho speaks with passion and conviction and declares his love for Catherine in the strongest terms. More able candidates will see Catherine's dilemma. Would Rodolpho love her without the material advantages that life in America would provide? Should she not see that he wants to provide comfort and an easier life for her and is that not part of his love? he penultimate contribution that Miller gives Rodolpho should attract some attention in a good answer. Here we are seeing the innermost feelings of Rodolpho and the effect that the influence of Eddie has had on Catherine.

Refer to the general descriptors table in awarding a mark.

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Q.38 It is unlikely that many candidates will like Eddie though we must be prepared for all eventualities. Some may well like his kindness and hospitality - not just to Catherine; he will no doubt attract much opprobrium with regard to his obsessiveness towards Catherine and his unpleasant - even savage and vicious innuendoes towards Rodolpho. His spitefulness will be commented on and perhaps the more perceptive will find psychological justification for his behaviour: provided appropriate and relevant evidence and argument are adduced such opinions should be given high reward. Those who show insight will surely differentiate themselves from the obvious and pedestrian.

Refer to the general descriptors table in awarding a mark.

Q.39 Marco, of course, is very different from his brother: he is thus used as a contrast to Rodolpho; there is no love interest for him and he has less reason to be wary of Eddie. He is independent and is fiercely loyal to his brother even to the point of endangering his own life. Clearly the key word in the question is *dramatic* and high reward can be earned only by those who address the role of Marco in that context. What is his role in the play as a dramatic presentation? How does Miller use him to bring out Rodolpho's position in the play? What is his effect on Eddie? How does his behaviour compare with that of his brother? Why does Alfieri think there is no hope for him to remain in the States? These are all questions which will feature in the competent answer. The outstanding candidates will answer them with insight and sensitivity.

Refer to the general descriptors table in awarding a mark.

Romeo and Juliet

Q.40 It is important in this task that examiners do not give much reward to those who do no more than paraphrase. The question requires for adequate reward some attempt to *explore* the poetic effect of the language, the way the words establish the contrast between charnel house setting and the young passion which has been and is about to be extinguished. For high reward we should expect the candidate to explore why certain words and images are so powerful here both poetically and in the dramatic context.

Refer to the general descriptors table in awarding a mark.

Q.41 As a dramatic creation, many have found Juliet a good deal more compelling than her lover and it is not very difficult to see why. Shakespeare gives his audience a most moving picture of a girl increasingly isolated from all who have been closest to her as she experiences passion for the first time. We witness a child becoming a woman but thrown entirely on her own resources to make sense of this bewildering experience. That she displays courage and spirit in facing up to this is not the least compelling feature of the character. Character sketch material must

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be tailored to show that the candidate has entered into the drama before adequate marks can be given. After that, we shall reward more highly those who range widely and can handle the dramatic language and incident of the play with insight.

Refer to the general descriptors table in awarding a mark.

Q.42 The Nurse has some explaining to do. Juliet was in her charge. She has played the go-between in complete contradiction of her employers' wishes and now it has ended in tragedy. How she would respond to the grim prospect of facing an inquiry is open to debate and we must give candidates some latitude. Of course, one can be sure that she will be much distressed; she is shown in the play as an emotional woman capable of love. However, she is also without any firm scruples and relishes the moments of self-importance which intrigue gives her. Would she now see how unthinking and culpable she has been or would she seek to justify herself? One area of justification that the text might support arises from her comparative impotence as a servant. She could not have pleased both Juliet and her parents given the feud. However, that fact might be dangerous to raise in public. The main means of differentiation here between the adequate and the good will usually be in style rather than content. Those who get close to the Nurse's emotional gushing way of speech are likely to be the more able candidates.

Refer to the general descriptors table in awarding a mark.

The Taming of the Shrew

Q.43 As usual with tasks set out in this format, there will be no division of marks between the two parts. Answers will be looked at as a complete response to the passage. That it is all a scheme is obvious from Petruchio's aside to Hortensio. It is one of the measures he takes to obtain obedience from Kate by means of removing from her all the things which she has taken for granted, constantly having her in a state of disappointment, or worse, whilst at the same time appearing to act out of kindness and concern for her welfare. He entices her with a new gown and then picks a quarrel with the tailor. Kate, rapidly discovering compassion for others who are abused, defends him, the consequence of which is she appears to cross her husband, loses the dress and suffers another lecture, plus a further twist of the screw at the end of the scene. One would expect candidates to understand most of the above before awarding adequate marks. Differentiation will probably come mostly from the second part. Should we expect the better candidates to recognise that there is more than masculine sadism here? Should they have engaged with the seriousness of the point which Petruchio is making to Kate about egotistical finery? In some cases, good work will in addition show a response to the vigour of this speech in its allusions to feasting, fun and frolic.

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These are not the words of a puritan who sees pleasure as evil and seeks to deny his wife any.

Refer to the general descriptors table in awarding a mark.

Q.44 While this is an open question in which the candidate might take an approving or disapproving stance, we should expect all who receive an adequate mark to have seen that Shakespeare is creating a man who at bottom is greedy and lacking in any real feeling for his daughters except as they manage to please him. Unlike Bianca, Kate, of course, signally fails to do this and one may allow that she is a sore trial to him and that she does not behave as a daughter should. On the other hand the play makes quite plain the reasons for this in such things as his outrageous bargain-basement arrangement for getting her off his hands, his ready acceptance of Petruchio's offer despite proclaiming that Kate's approval is his paramount concern, and the generally dismissive way he refers to her in public. As usual, the best candidates will show themselves by the range of their argument and the supporting detail which they bring to bear.

Refer to the general descriptors table in awarding a mark.

Q.45 Grumio is a sharp customer who knows which side his bread is buttered. He is shown as aware of just how hard a taskmaster his master is and would no doubt be concerned to make sure that the reception awaiting Petruchio and his new mistress is as good as he can make it. That is not going to be easy, given his underlings. He appears to enjoy helping his master in the taming and certainly any compassion he might have is quenched when there is any possibility of displeasing his master, whom he clearly fears and admires. An adequate reward should go to those who realise something of this content. Good candidates will capture his earthy attitudes and voice.

Refer to the general descriptors table in awarding a mark.

An Ideal Husband

Q.46 This is the true stuff of melodrama: villainy at work, blighted idealism and love, a topsy-turvy finish which faces the moral lady with the limitations of inflexible morality and hence her own responsibility for her husband's possible imminent downfall. Mrs.Cheveley's contempt for what she sees as the humbug of people like Lady Chiltern is clearly as powerful a motivator for her as her other aims. Most candidates who deserve adequate or better reward should grasp much of the above. Higher reward should go to those who respond to the moments of melodrama in detail, showing how language and actions make for a memorable effect.

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Q.47 The character sketch which makes little attempt to engage with the character's dramatic effectiveness should receive only mediocre reward. Most candidates should recognise that Lord Goring has some of the best lines in the play and that the audience is constantly diverted by his embodiment of Wilde's comic manner which constantly turns accepted notions upside down. An adequate reward will go to those who recognise the amusement gained by seeing this idle aristocrat refusing ever to do the decent aristocratic thing, such as marry. It is also manifest even in this aspect of the character that, despite his languor, he is no fool. However, since this is melodrama, Wilde is after other things as well and he uses Goring to produce one of the greatest surprises of the play in which, by cooking Mrs.Cheveley's goose, he reveals himself as both moral and adroit. Possibly we should expect the better candidates to grasp something of this duality of purpose, with appropriately wide reference to the play.

Refer to the general descriptors table in awarding a mark.

Q.48 There is not much to say here since the aim of Mrs Cheveley's trip to London is crystal clear. She is on a mission with two purposes. One is to make, or perhaps save, a great deal of money and the other is to settle some old scores, particularly with Lady Chiltern. One or the other will be immensely satisfying to this woman who has never bothered about scruples in her journey from poverty to riches and who despises the hypocrisies of an English aristocratic society which never accepted her. In the play, at least until the end, her manner is urbane but here we might well accept a more waspish tone. The average candidate should grasp the essentials of her mission and occasionally capture the woman's feelings. The nearer a candidate gets to the voice of this unpleasant and amoral woman who yet can always find reasonable cause for her actions, the higher the reward.

Refer to the general descriptors table in awarding a mark.