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CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the November 2003 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 discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the November 2003 question papers for most IGCSE and GCE Advanced Level syllabuses.

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

	maximum mark available	minimum mark required for grade:			
		A	C	E	F
Component 1	60	50	34	21	17
Component 2	40	36	26	16	11
Component 3	20	16	12	8	6
Component 4	80	64	43	31	22

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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CAMBRIDGE
INTERNATIONAL EXAMINATIONS

November 2003

INTERNATIONAL GCSE

MARK SCHEME

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

SYLLABUS/COMPONENT: 0486/01, 04

ENGLISH LITERATURE

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

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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, 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 ttheir 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.

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.

PROSE

20th.Century Short Stories

Question 7

This is perhaps the central passage in the short story where most vividly portrayed is the comparison between the grey cheerless world thought fit for the children and the treasures hidden away which could prove so stimulating to the young imagination. Nicholas' entering into the world of the tapestry is a case in point. The placing of these things in the lumber room reveals in Saki's sardonic story all the aunt's philistinism and dislike of pleasure; she receives her punishment as she searches the fruit garden and later falls into the tank. Expect the adequate answer to grasp the central contrast, with some support from the passage. Better

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answers will enter into Saki's description of the wonders of this world and will respond to the underlying satire of Edwardian attitudes towards children.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 8

There are a number of things that candidates might find horrifying, such things as the descriptions of a human physique reduced to fat, of a world in which engagement with the emotions is suppressed in the pursuit of 'ideas', of a world where life is 'lived' underground away from the natural world in a cell with physical contact reduced to a minimum, where individuality is thought dangerous and where human beings can convince themselves that they are productively busy every moment of the day when in fact their lives are overwhelmingly empty and boring. We should not, of course, be prescriptive and it is hoped there will be other angles explored, but we should expect adequate candidates to have useful things to say about relevant features of Forster's vision and to be able to give chapter and verse. The higher reward should be reserved to those who show evidence of a response to the horror of that vision and the way the writing creates it.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 9

Choice of appropriate instances will be crucial to a successful answer and we should expect the adequate candidate to explore why the chosen instance is suspenseful and surprising. We should not give much reward to answers which simply narrate without responding to any extent to those features. For higher reward, the task makes clear that we should require at least some engagement with the detail of the writing and at best some idea as to how the writer's art has created surprise and suspense.

Refer to the photostats and the band descriptors in arriving at a mark.

<u>Jane Eyre</u>

Question 10

Candidates should make constant use of the passage in their responses. Brontë, quite dramatically, has Jane talking to herself and asking herself questions and suggesting one course of action and then another, totally different. The biblical reference will be noted perhaps by the more able candidates and appropriate comments made. The language is evocative and indicative of Jane's state of mind, "…so dread, that I stopped my ears" - "..conscience, turned tyrant, held passion by the throat, told her tauntingly, she had but dipped her dainty foot in the slough…" - "..solitude which so ruthless a judge haunted…." There are several other equally appropriate examples. Candidates should not forget the section at the end of the extract where Rochester greets Jane and the reader is made aware that she has not wept, at least from her eyes but has her heart " been weeping blood?" Candidates who engage fully with the question and note the rhythms and movements in the language will deserve high reward. Those who simply paraphrase or quote phrases without comment should be rewarded only modestly.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 11

We should expect both descriptions to be fully considered, though it is likely that most responses will tend towards the former. She does appear to be meek at times and is often quiet - but quite deliberately so, as she learns to control her feelings at Lowood and takes the

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diplomatic, quieter route at Thornfield on occasions. There is no doubting her strength and determination forged out of adversity throughout her early life, and there are various examples of these characteristics from which candidates may choose, from her dealings with Mrs Reed to her handling of St John Rivers and, of course, Rochester himself. Those who explore Jane's disposition with insight, noting her skilful management of her feelings and her ability to use her intelligence and spirit to support high principles will deserve to be well rewarded. Although there is much material here for candidates to marshal, differentiation can be achieved for those candidates who choose wisely and judiciously in their responses.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 12

There may be those who will have Mr Rochester in the black, threatening, lugubrious mood we sometimes witness, especially as he has been thwarted in his wish to have Jane as his own. There will, no doubt, be those who will present him as loving, tolerant and passionate, as he later becomes. As usual in assessing answers to these sorts of questions, we shall find that the more worthy candidates are likely to offer combinations of these characteristics in varying proportions, supporting their assertions with focused references to Brontë's writing. We should give high reward to those who capture the voice and character of their subject with conviction and credibility and range over his many facets and moods.

Refer to the photostats and the band descriptors in arriving at a mark.

The Woodlanders

Question 13

So much in this extract has to do with the changes which age and circumstance have brought that it should not be difficult for the average candidate to find plenty of evidence for how the relationship is likely to develop. The better candidates may well detect in the moments as they unfreeze something of a re-kindling affection but basically we can already see how Giles will prove hopeless at courting this largely new minted Grace who remembers wistfully the finishing school she has left behind. We shall expect of the best answers a detailed response to the ebb and flow of the currents as these two struggle to establish what they see rather differently as an appropriate relationship.

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

Question 14

We must expect a wide variety of ideas here. Even as to approach, we must accept that some will concentrate entirely on arguing a case for their chosen character whilst others may attempt some comparison before coming down on one side. Of course, we should accept either approach, though it may be that the more probing candidates will incline to the latter. As to content, it may be that Marty will prove prime candidate for a woman doomed to unrelieved sadness; Grace does at least finish the book with her admittedly highly unsatisfactory man. However, some may argue that her expectations were so much higher than Marty's and hence all the more cruelly dashed. Whatever, adequate reward will be given to any argument that shows reasonable knowledge of character and circumstance, whilst higher reward will go to those who, as required in the task, also engage personally with the characters' predicament as presented in Hardy's writing.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 15

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Again there is much scope for varied response here but probably most will proceed from the central point of its geographical isolation and how this isolation makes for the separateness of the community of woodsmen. Giles and Marty are typical. To outsiders like Mrs Charmond and Fitzpiers it is a dismal, even a foreboding area, peopled by folk without a trace of what to them are the finer civilising qualities. Hence their amazement on finding the grace of Grace in such a setting. Of course, Hardy also presents it as a mysterious and ancient place, whose ways and beauty are only open to those born and bred in the place and all of it unfathomable to the modern world. And all the better for that, his writing seems to suggest. In tandem with this is his typically mild mockery of attitudes which arise from an unchanging life style riddled with rural 'wisdom' and superstition. Adequate reward will go to candidates who grasp some of the above and support it with detail. Those who penetrate to the importance of the Hintock world to the concerns of the novel and who respond in detail to Hardy's evocation of the ancient world of the woodland and its people will deserve high reward.

Refer to the photostats and the band descriptors in arriving at a mark.

The Grass is Singing

Question 16

It is to be expected that few candidates will have much sympathy for the woman. She is here most horribly the product of her colonial society. Most will no doubt concentrate on the brutality of the assault. It may well be that differentiation here will come as much from reaction to the content as through the more usual route of detailed response to the power of the writing. Are there not moments when the more insightful might see how Lessing conveys to us Mary Turner's isolation and terror almost to the brink of submission when for a moment this male presence towers over her? The comparison between his maleness and her husband's is obvious. Certainly any candidate who probes this aspect of the incident will deserve high reward.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 17

The question is wide open and we should accept any viewpoint on the spectrum offered as long as it is convincingly supported from the text. It may well be that that there will be the occasional eloquent answer which, for instance, sees overwhelmingly just how useless Turner is as a farmer and just how pathetic he can be as a man. That, after all, is not a million miles away from Mary's view of her husband as time goes on. However, more usually we shall probably meet with a more balanced viewpoint, which at least responds to the harshness of his life, his attempt to preserve some decencies in this dreadful environment and the fact that he hardly knows what luck is even when it comes to choosing a wife. Adequate reward should go to those who engage with the parameters of the task and support their argument with reasonable detail from the text. The more personally involved and detailed the answer, the higher the reward. As usual, the highest reward should go to those who in addition engage with the power of Lessing's writing.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 18

As this part of the novel makes clear, Mary is at a crisis in her life. She has lost all confidence. Whereas once she was friend to 'half the town', she is now on the verge of being a recluse and this has come about simply because of her realisation that people are laughing at her failure to marry. She who was once so haughty towards the opposite sex is now feeling humiliated and

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desperate, 'she was useless, a failure' , particularly so since she seems to have lost her chance with the only man who has shown a recent interest in her, Dick Turner. And yet, she knows that she is not really interested in him, or indeed any man for that matter. For adequate reward, we shall expect an answer to convey something of this turmoil. The better candidates should be able to convey the impasse into which her personality has driven her as well as catching perhaps the dismissive harshness of this very unlovable woman.

Refer to the photostats and the band descriptors in arriving at a mark.

Fiela's Child

Question 19

Most should be able to see how Fiela is a woman with strong principles and determination. She forces Selling to give a straight answer for once and everything proceeds from that. Benjamin is not from the forest and therefore is hers. She has brought him up as her son. Therefore, she will resume battle, buoyed up by her religious faith. A grasp of these basics with support from some detail will be enough for an adequate mark. For something better we shall look for engagement with the way the writing conveys the power of this woman, how everything in this household hinges upon her energy.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 20

It is perfectly possible to argue strongly and with conviction that the three epithets used in the question adequately sum up Van Rooyen and we must accept such an approach. It may be that we shall even meet answers which with much detailed evidence and strong argument merit high reward. The way he treats the women in his life and the way he sees Benjamin as an extra worker is enough to make some candidates finish by loathing him. However, life offers him little, the world he lives in is dangerous and enclosed. Also, probably most will recognise how his poverty perhaps partially justifies, for instance, his exasperation with his daughter and his new found son. Life allows him no fripperies such as fine feelings, even if he had the imagination to conceive of such things. Hence, the hunting of the elephant is simply a desperate way to relieve his poverty and yet makes his life even more of a trial. Better answers will penetrate to some of these possibilities which the writing offers the reader.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 21

The important starting point of this task is the requirement to pay attention to the writing and its effect and the completely free choice to write about one or both of the environments. We must be very careful not to start marking the latter as if it is a fuller response to the question. The content could hardly be clearer in the stark contrast between the openness, the sunlight of the Long Kloof, Fiela's world, and the oppressive and often dangerous constrictions of the forest. This is no pleasant woodland and it shows in the taciturn and often sour feel of the people who inhabit this world. Fiela's world with its overpowering heat and extremes of temperature is no paradise either but it seems at least to offer hope of a decent life to the energetic. We shall expect some understanding of these basic premises for an adequate reward. Higher marks will require detailed response to the way the writing makes this connection between personality and environment.

Refer to the photostats and the band descriptors in arriving at a mark.

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Animal Farm

Question 22

The key word here is *satirical*. Some are going to find this difficult if they have not paid any attention to its humorous scorn in the course of study. However, even for an adequate mark we shall expect the candidate to penetrate to something of the ludicrous nature of Napoleon's little drama, Squealer's 'explanation', and the animals' simplicity. It is quite a long passage so there is plenty of material from which to choose. The wider a candidate ranges, the more responsive s/he is to the detail of the writing, the higher the reward should be of course.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 23

Perhaps we shall meet quite a number of answers which simply see Boxer as the tragic hero of the story. If it is well supported and responsive, we may well think such an approach merits a reasonable reward. However, it is clearly Orwell's intention to point the paradox that the self-evident qualities of a Boxer such as endless industry, strength, idealism and selfless trust can be the bedrock upon which tyranny is built if those qualities lack a balancing critical capacity. Napoleon would have been helpless for a long time without Boxer's support and muscle. The better candidates should be expected to explore this aspect to some degree, though, of course, they may wish to question the appropriateness of the question's vocabulary. In the best answers we shall look for coherent argument based on wide-ranging detail from the writing.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 24

Pre-revolution, of course, Mollie is one of the pampered animals and one of the most stupidly narcissistic. She is the one who is be-ribboned and who pulls Jones' trap. One can see which way things are going when she is not at all convinced by Snowball's description of ribbons as badges of slavery. All through the first part of the story, there are moments when Mollie is shown as having little stomach for the new order. She doesn't like the work and her part in the Battle of the Cowshed is rather less than heroic. Just before she defects she is seen accepting sugar from a man belonging to the neighbouring farm. Any adequate answer should be able to see how happiness for her is material comfort and the best answers should be able to have some fun with her voice.

Refer to the photostats and the band descriptors in arriving at a mark.

The Joy Luck Club

Question 25

It should be relatively simple for candidates to understand the profound distaste, perhaps even horror, which Tan feels here about the 'old ways' when a female child is reduced to the level of a possession to be bartered and her main value is that of a producer of children/servant in the future. However, the task specifically asks for detailed response to the writing and for adequate reward we should expect some reaction to details like the descriptions of the two old women doing the inspection. We shall expect a consistent and sustained reaction to the horrors of this passage before higher reward is given. The really insightful will see such things as the change in the mother's treatment of her daughter being arguably the most poignant moment in the extract.

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Refer to the photostats and the band descriptors in arriving at a mark.

Question 26

'Equivocally' would seem to be the basic answer to the question. Anyone who fails to see the critical thread running through the novel has surely missed one of its central points and should not receive much reward. Tan recognises the sufferings of all the previous generation in China but still sees the at times superior worth of Chinese culture. American life for all its material prosperity is often depicted as rootless and no happier for its prosperity. Of course, it is not all one way; some Chinese traditions are seen as destructive of female dignity in a way that would be unacceptable in America. The younger generation has opportunities beyond their parents' dreams The amount of material available to support such ideas is prodigious. Differentiation will be achieved according to how well the candidates arrange the material to create a coherent argument. Only adequate reward should go to those who move from one instance to another without achieving much synthesis.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 27

This moment is Rose's epiphany. She has always lacked self-confidence; the death of her brother Bing and her felt responsibility for it dealt a devastating blow to her personality early on. Here, though, she casts off her loathsome husband and becomes an individual who will make her own destiny. She has been bewildered by too many choices. Now she makes just one, to hold onto her house, to refuse to be simply cast off. The end of the story evinces her satisfaction at the way she has routed Ted, particularly in its description of the delightful moment of shock when he realises that she is now playing him at his own game and that his control over her is at an end. We shall expect the adequate answer to grasp the basic situation, with the better answers capturing Rose's sense of pleasure, perhaps even exhilaration. After all, earlier this normally subdued character had suddenly burst out laughing when on the phone to the dreaded Ted.

Refer to the photostats and the band descriptors in arriving at a mark.

The Mosquito Coast

Question 28

This is the desolation to which Allie has brought his family to fulfil his utopian obsession. Even Charlie is dismayed, despite his belief in his father. The adequate answer will no doubt be able to pick out detail to highlight the desperate nature of the place. However, of course, Allie does transform it for a time and this might be thought to put a different gloss on what would otherwise be thought to be a speech conveying the thoughts of a fantasist. More insightful candidates will see that in that context Allie's final comment is not quite the unadulterated nonsense it would seem. Anyone who sees the how equivocal this passage is should receive high reward.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 29

As is clear from the first sentence, this task demands a balanced approach and we should expect any answer that is rewarded adequately to consider something of both propositions. It is the range of detail and coherence of argument that will determine those which will achieve higher things. Just where the point of balance occurs must be a moot point. There is much scope for argumentative speculation, not least because until the end of the novel Mother and

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her relationship with Allie remain in the background and it is only at the end of the novel with her husband incapacitated that her considerable qualities come into focus. However, even early on there are moments when she is seen as more pro-active and some may see the time when she is left in charge at Jeronimo as evidence of her having a very different idea of parenting from Allie's. Some of the better candidates might wonder at the loyalty (love?) that seems to bind her to him.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 30

Here Allie is on the brink of madness if not actually there and candidates should find little difficulty in identifying that. He is in a murderous mood, particularly as his utopian dream is in ruins, intent upon destruction of the enemy and we should expect any adequate response to be able to communicate that fact. Probably because the situation is so clear, differentiation will be achieved in this particular empathic task by the degree to which Allie's voice emerges. There should be ample opportunity for a portrayal of his obsessive hatred of the gospel according to Spellgood.

Refer to the photostats and the band descriptors in arriving at a mark.

DRAMA

'Master Harold'… and the Boys

Question 31

Clearly Sam is the leader- and the thinker - and the more perceptive and intelligent. Willie is obsessed with his dancing. Sam's facility for humour and subtlety are evident in the way he suggests Willie should prepare for the dancing competition. Sam has a wider and more delicate vocabulary and easy turn of phrase. Both show imagination and the capacity to dream - perhaps Sam more than Willie. Both are good at repartee and show here a lighter humorous side. This is a relaxed and easy introduction to the play. We should give adequate reward to those who see all this. Differentiation will be achieved by crediting more generously those who look closely at Fugard's words and explore the humour and differing responses of the two characters here as revealing their personalities. This really is a task specifically concerned with the writing and only modest reward should be accorded to those who ignore it.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 32

Much of the play employs racist echoes and overtones. The basic situation of a white seventeen year old having two mature black men to do his bidding and satisfy his whims is evidence enough. Fugard presents his characters in an overtly humorous and almost casual way as he explores the relationship between two black men and a white boy. They bicker, argue, have much fun, discuss serious matters, become philosophical, joke, trade insults - but always Hally can bring things to an end with: "Hurry up now and finish your work. I want to lock up and get out of here." Alternatively: "My mother is right. She's always warning me about allowing you to get too familiar". Or: Hally: "He (Hally's father) is a white man and that's good enough for you". The play will need to be thoroughly known and appropriate references adduced.

We should reward highly those who see the subtle racist innuendoes as well as the more obvious examples.

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Refer to the photostats and the band descriptors in arriving at a mark.

Question 33

It seems that Hally has learnt very little about relationships at the end of the play. Indeed, some may answer this question wholly negatively. The more thoughtful and perceptive will see that a crisis has been reached in Hally's dealings with Sam and Willie and this in itself may teach Hally something. Hally says, almost plaintively, "I don't know anything anymore." To which Sam replies: "You sure of that Hally? Because it would be pretty hopeless if that were true. It would mean nothing has been learnt in here this afternoon, and there was a hell of a lot of teaching going on…one way or another." The more perceptive candidates will consider carefully incidents and discussions throughout the play and point to the frustrations therein in seeking meaningful dialogue. They will note that usually it is the "Boys" who are more civilised than the "Master".

Refer to the photostats and the band descriptors in arriving at a mark.

A View from the Bridge

Question 34

The writing brings out clearly Eddie's strong prejudices. Every detail he believes will help his case against Rodolpho is brought forward. He is given words which make him seem over-excited and not seeing matters in a measured and rational way. There is a strong hint of exaggeration in what he says. By contrast, Alfieri, the lawyer, is given more calm and thoughtful dialogue reflecting his legal training and the necessity to look at the situation in a dispassionate way. Those who see these differences and explore the writing to substantiate their opinions will merit high reward. It is essential for the writing to be examined meticulously and in a focused way if candidates are to score highly. We should be watchful of answers that merely paraphrase sections of the extract without actively showing how the words engage with the specific requirements of the question.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 35

For adequate reward, candidates will need to consider and explore the history of the relationship between Eddie and Catherine and relate it to the impact made by the arrival of Rodolpho. More insightful candidates, worthy of higher reward, will examine closely the character of Eddie and his consuming passion for Catherine: they will note that Catherine is passive or unaware, and unable intellectually and emotionally to understand what is going on inside the mind and heart of Eddie. To that degree, therefore, it is possible to argue that Catherine bears very little responsibility for the final tragedy. Perhaps the very best candidates will see that Catherine could have been more aware and less caught up in her own happiness and well-being to the exclusion of Eddie to whom she owed so much. The most perceptive will recall Catherine's final cry: "Eddie I never meant to do nothing bad to you." Thus there is a lot to discuss here and we shall need to be ready to differentiate and be sure we are prioritising in our assessments.

Refer to the photostats and the band descriptors in arriving at a mark.

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Question 36

It will be essential for adequate reward or more at least for candidates to be familiar with the detail of the events leading up to the final confrontation between Marco and Eddie. There is enormous provocation on the part of Eddie as he goads Marco. And, of course, it is Eddie who draws the knife. We must beware of answers which merely narrate these events and look for those who are able to get into the mind of Marco, the situation in which he finds himself and how he would express himself before we give high reward.

Refer to the photostats and the band descriptors in arriving at a mark.

All My Sons

Question 37

Miller achieves his effect by not over-exaggerating. George is in turn incensed, insulting, angry, reasonable, calm and pleading. It is these changes in mood in this relatively short space of time that add to the intensity of George's feelings. It is guilt, contempt, hatred and a feeling of being humiliated and lied to; and then a reasoned account of his father's being used by Joe in order to save his own skin. Candidates who explore these changing moods and bring forward corroborating evidence as they refer in some detail to the writing, will deserve full recognition for their insight and ability to see into the mind of George. Those who simply paraphrase the passage or simply scratch the surface will merit little.

Please refer to photostats and band descriptors when arriving at your mark.

Question 38

Larry in some ways is present throughout the play. Mother thinks he is alive and will return; Joe has hidden feelings of guilt; Chris knows he is dead; Ann is convinced he is dead and produces the letter from him which brings about the play's denouement. Thus he affects the other characters quite strongly providing conflict between Kate and Joe; making Chris think about his usurpation of Larry in Ann's affections; letting the audience see the reality and honesty of Ann's approach to Chris. Those candidates who bear all this in mind and marshal their material succinctly and pointedly and who are selective and focused will deserve high reward. Weaker candidates will range in a disorganised and superficial manner over much of the play without achieving their intended goals. As always, relevant and detailed references will be required for creditable results.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 39

We can expect quite different and opposing responses here. Each should be given credit according to how they are handled and whether the case is made with appropriate supporting evidence from Miller's text. Some may examine the developing relationship between Chris and Ann and conclude that it is strong enough for them to continue with their plans despite the tragedy; others may feel that there will be too much anguish in Chris's soul for him to seek happiness of a romantic sort. And what of Kate? How much influence might she have, having lost a husband and having to come to terms with the thought of Chris marrying "Larry's girl"? What is important here is that any responses must be based on deductions and evidence firmly rooted in the writing if high reward is to be given.

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Romeo and Juliet

Question 40

Juliet has a clear knowledge into what dangers her passion is leading her. Romeo is all romantic and thoughtless derring-do. Thus the strength of Juliet's resolve is all the more impressive because it is expressed with a full understanding of how others will see it. She knows that, even without the feud, in the light of day her family would be appalled by her conduct. We shall expect for adequate reward a candidate to be able to see how more mature and clear sighted Juliet is than Romeo and to support that with some sensible detail. Better candidates will enter more fully into the way Shakespeare conveys so poignantly the ebb and flow of Juliet's feelings, juxtaposed as they are with Romeo's effusions. The dramatist on several occasions has Juliet delightfully cutting him short before he can get into his stride yet again. However, they may also see at the end of the extract how even Romeo shakes his head and questions the reality of all that has happened.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 41

As in an earlier task, the question clearly requires some consideration of the alternatives before we give adequate reward. However, do not expect a strict balance of investigation. Probably most will incline to the positive view of the Friar. After all, he does struggle to contain the lovers' passions and the negative features do tend to loom larger in hindsight when everything unravels. In the scheme of things he is, like the Nurse, only a bit player, though like her he tends to regard himself as having a capacity to be a mover and a shaker which he does not really possess. The greater the range of detail and scope of argument, the higher the reward will be. However, be alert for the character sketch lifted from a crib which makes no attempt to accommodate the material to the task. This should receive little reward no matter how credible the sentiments. We are looking for the ability to use material to think through a response.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 42

So much will depend on the areas of the play chosen. For adequate reward we shall expect the candidate to have made a sensible choice that gives reasonable opportunity to write about words and their effect in a dramatic context. Obviously the more probing and insightful as to effect, the higher will be the reward. Answers which do little more than narrate should receive at best only modest marks.

Refer to the photostats and the band descriptors in arriving at a mark.

Twelfth Night

Question 43

We shall expect the average candidate to grasp the basic situation, that this is where Olivia catches 'the plague', not from Orsino but from his messenger, who, of course, is a woman in disguise and in love with the man for whom she is a messenger. The moment on which this hinges is Viola's passionate recital of what she would do to woo Olivia, which so rivets her attention and so completely knocks her off balance. To achieve an adequate mark an answer must have some response to the amusing ironies of this passage, most obviously to the speed with which this woman who has supposedly withdrawn from the world is now eager to re-enter

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it. The greater the detailed pointing of the ironies, the more able the candidate to engage with the laughter produced, the higher should be our reward.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 44

It should be fair to expect, given the particular stimulus of the question, that adequate reward should be given only to those who at least recognise that there is another dimension to Feste. We should, of course, reward a ready response to his wit and merriment but he is after all the character who perhaps most embodies the dark side of the play, with his bitter understanding of the temporary nature of his employment, beholden to provide diversion and advice to people who are often foolish and capricious. From this comes his hatred of Malvolio who throws the clown's ultimate powerlessness in his face. He is thus the voice which time and again is given the task of re-iterating the mortality of all things human. Adequate answers will be expected to grasp some of this with some detailed support, better ones will engage with what makes Feste so memorably sad a figure at times in the play.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 45

Malvolio's last words in the play are, of course, amongst the most memorable exits in the whole of Shakespeare and make clear that , with some reason, he does not see the funny side of things. Above all, his dignity has been offended and he is not about to forgive. It should not be difficult for most candidates to see that he is a vain man still seemingly unable to come to terms with what a fool he has made of himself. Perhaps, some of the better candidates will also communicate that, for all his vanity, pomposity and lack of humour, he is also by most criteria a good and faithful servant with legitimate cause for complaint in regard to his treatment by the hangers-on in his mistress's household. There is ample scope for the better candidates to capture the man's character in his voice.

Refer to the photostats and the band descriptors in arriving at a mark.

An Ideal Husband

Question 46

It is not necessary to list the twists and turns of the end of this scene. Particularly memorable is the bracelet which cannot be unclasped. (Are we meant to believe that Mrs.Cheveley is condemned to spend the rest of her life with it on her arm?) We shall expect the adequate answer to chart the shifts of the action as the scene closes, with perhaps some notice of character revelation. The better candidates will fully expand into this area and explore what makes it dramatically compelling, probing the way Wilde portrays a woman who for the first time fully shows the tiger below the urbane surface and how it is met by Goring's surprising steel. It may be that some might even question whether Wilde doesn't produce something that teeters on the absurd, and this time not meaning to. That is likely be the sign of a really insightful candidate but, it is not a requirement for high reward.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 47

This is a task to which there could be a wide range of possible responses depending one supposes on the degree to which a candidate identifies with Sir Robert's speech at the end of

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Act 2. At the two extremes it can be seen either as a very necessary riposte to the puritanical idealism of a cold wife or a rather specious bleat of a weak man who has been discovered with his hand in the till. One suspects that if Wilde has a viewpoint it is nearer to the former; after all Wilde delights in subverting the assumptions of the moral majority and Lady Chiltern is seen as a somewhat wiser woman at the end of the play. However, we shall, of course, accept a contrary opinion and probably many, perhaps some of the best, will incline to some middle ground. In the last instance, we shall find ourselves differentiating according to the scope of the argument and the range of detail in its support.

Refer to the photostats and the band descriptors in arriving at a mark.

Question 48

Little specific guidance can be given for this task since the success of an answer will depend first of all on the aptness of the examples. We should give little reward to those who simply narrate, adequate reward to those who respond to the basic humour of the situation and higher reward to those who can to some extent analyse their delight at Wilde's witty use of language. Be careful not to lapse gradually into giving better marks to those who look at three rather than two instances on the basis that the former are covering more ground. Indeed, many of the better answers may well be found from those candidates who look in depth at two. In all instances it is quality of response which we are looking for.

Refer to the photostats and the band descriptors in arriving at a mark.

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CAMBRIDGE
INTERNATIONAL EXAMINATIONS

November 2003

INTERNATIONAL GCSE

MARK SCHEME

MAXIMUM MARK: 20

SYLLABUS/COMPONENT: 0486/03

ENGLISH LITERATURE

Paper 3 (Alternative to Coursework)

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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.

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Marking Notes specific to the passage set for November 2003

This is a working document; it is not exhaustive; it does not provide "correct" answers. The comments on the individual grades are intended to add flesh to the descriptors in the generic mark-scheme.

General Notes on the task

The challenge for us as examiners will be to be sensitive to candidates' responses to the passage. The primary question asks them to state how they feel – we can interpret this as feeling for the atmosphere of the passage; feeling for the man in the passage, whether empathetic or not, feeling inspired by the horse or general feeling *about* the events described. The factor we should be looking for is the sense of sensitive engagement with aspects of the passage, rather than mere comprehension.

This might be explicitly described: "I feel a deep sense of unease as I read this passage…" but we must be alert for when it is merely *implied* in a narrative. Clearly, this will not be as direct an answer, but it should not go unrewarded. We should be clearly distinguishing between flat, mechanical paraphrases and lively, responsive narratives, which in their own way will show what the candidate is feeling.

The question does not explicitly ask candidates to show from the way the passage is written to explain why they feel the way they do. Many candidates will assume that this should be part of a well-rounded answer. However, the only reference to style as such is in the second bullet point (the way the horse is presented). We might, therefore expect for a 12-15 answer that there might be rather less analysis of language than we have expected in recent years. However, for the higher bands, close reading should still be evident.

Mark 0-1 : Insufficient to be placed in a higher band.

Marks 2-3

Candidates will show a very little awareness of what the passage is about, though there will be none or very little response to the writing, character or situation.

Marks 4-5

Candidates will make a few straightforward points. There will be a very basic understanding of the main events of the passage and perhaps some direct or implied statement of feelings, but any comments will be sketchy or disjointed. There might be answers in this range which offer straightforward, brief narratives of what happens in the extract.

Marks 6-8

The candidate will show a little implied response to the passage, perhaps by paraphrasing it with a very little feeling, or by selecting some details which imply that s/he has made a response to it, though there probably will be little direct comment. We might find in this range answers which show an extended understanding of the narrative and the central character but *no* sense of engagement with the passage at any level. In this category, understanding might be seriously flawed, or the candidate's conclusions difficult to support.

Marks 9-11

There will be signs that the candidate has begun to develop a response to the passage, on whatever ground the candidate chooses, whether towards the central character, the general

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atmosphere or the whole experience. Mostly, in this range the response might not be directly stated, but might be apparent in the candidate's use of words.

Where a simple direct response is articulated, there will be little or no support for the conclusions reached.

There may be flaws in understanding of detail in this range and there might be an inclination to paraphrase or rely on selection of detail without commentary to reveal a response.

Marks 12-14

There will be a rudimentary response directly articulated in this category to at least two of the areas outlined in the bullet points. There should be *some* effort to support this with reference to the text. However, we may not expect much analysis of Hughes' writing. There might be some references to the way the horse is described, which shows a little awareness of the way language works, but we need not insist on this in this range.

Marks 15-17

There should be a clearly articulated statement of how the candidate feels at different stages of the story. The areas outlined by at least two of the bullet points should be referred to. There should be a sense of engagement with the passage and for marks 16-17, some response to the words and phrases which Hughes uses.

We must be open to any response that the candidate feels moved to give us, but there should be signs that s/he appreciates some of the detail in the writing, such as the descriptions of the rain, the vagaries of the man's state of mind, the description of the horse as "tall as a statue, and a ghostly silver in the undercloud light" etc. We need not in this range look for more than the awareness that they might add up to something significant, though there will be some feeling for the passage as a whole.

Marks 18-20

There should be evidence of real engagement with the passage, but we must expect, in answers to this open question, a range of responses and approaches.

Differentiation might arise from evidence of the candidate's sensitivity to the atmosphere of the piece, which should be supported with reference to the language Hughes uses. It might also arise from the candidate's ability to empathise with the man's state of mind. There might be considered speculation about what kind of experience this was. Was the horse real or supernatural or a product of the man's fevered imagination? There will probably be some reference to the descriptions of the rain and how important these are in the passage as a whole.

There will be probably in the 19-20 range a closer, more analytical examination of the language of the piece and an exploration of how tension is built up through the writing.

Probably there will be reference to all 3 bullet points, but we should be happy if a candidate chooses to explore two aspects in greater depth.

Nevertheless, there should be a sense that the candidate has appreciated the extract as a whole.

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