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**UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**GCE Ordinary Level**

# MARK SCHEME for the October/November 2009 question paper for the guidance of teachers

# 2010 LITERATURE (ENGLISH)

**2010/01** Paper 1, maximum raw mark 80

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

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**General Descriptors**

The general descriptors aim at guiding examiners to an understanding of the qualities normally expected of, or 'typical' of work in the band. Photostats taken from work produced in the examination will be the principal means by which we shall standardise the marking.

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

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

In this Syllabus we aim at encouraging the students 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 them on their chosen ground. It is to be hoped that candidates will see on occasion other possibilities.

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

Reference to the photostat script discussed during coordination will be crucial to maintaining the standard throughout the marking process.

The notes that follow on each question are for general guidance only – they are *not* rigid prescriptions of 'required content'.

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## DRAMA

### A Small Family Business

**1** The amusing part about this extract is, of course, the fact that Jack is completely out of his depth in this kind of negotiation and Benedict Hough is highly accomplished. Poor Jack is reduced to squirming and pleading, to no effect as Hough politely and ruthlessly backs him into a corner from which there is no escape and no further pretence possible concerning what this is all about. Candidates might find a number of things to be shocking but perhaps the salient aspect is the way Hough presents blatant corruption as a polite and normal business negotiation. Even for adequate reward we should expect the candidate to expound on the situation and to show some evidence of response to the tone of the conversation. The more prominent the latter becomes, the higher the reward.

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

**2** There is a wide range of response possible here. Jack is manoeuvred inexorably down the path of corruption and some might argue that there is little he can do about taking another path without damage to his loved ones and to the business. However, others might argue that such things as his final speech reveal an arch hypocrite, capable of deluding himself into thinking that all his actions have a moral basis. It is the self deluding posturing wherein lies some of Ayckbourn's sharpest satire. The best answers may have some understanding of both ends of the spectrum but we should not make that a definer of the good answer. It should be quite possible for candidates, for instance, to write very well with telling detail about their disgust at the way he ducks every moral challenge.

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

**3** Anita is the shrewdest operator of the Ayres family, certainly much more so than her husband. She is the driving force behind the arrangement by which the business operates so successfully and spends the play making sure that neither Jack, nor anyone else, gets in the way. She can be quite ruthless in keeping things in line so that she can continue her expensive life style and the sexual freedom of a host of Latin lovers. Harriet is kept in line by not particularly veiled threats about her dog's limited future should she not do as she is told. The end of the play she would see as comfortably ensuring the continuance of things and in her cool way she would no doubt be quietly pleased. Answers which grasp her cool personality and the fact that things have ended well for her should receive adequate reward. Hopefully, the best assumptions will communicate something of her wry tone of voice, perhaps already thinking of the pleasures to come.

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**A Raisin in the Sun**

**4** The focus is very clearly on the passage and on the writer's craft, though good answers may well be informed by what happened in the First Act and therefore will understand the reasons for Walter's frustration and anger. George represents everything that Walter aspires to; he is the epitome of the successful black man and he appears to have not needed to exert any particular effort to reach this position. Walter therefore takes out his resentments and sense of injustice on him, even descending to criticising George's shoes as well as his college education and his dependence on his father. To do him justice George refuses to rise to all this. Ruth's mortification adds to the power of the moment. There is not only anger in Walter but also hurt and disappointment and a sense that his family has failed him. We should expect good answers to look very closely at the ways in which Walter speaks and the way in which his emotions are revealed here.

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

**5** It is unlikely that candidates will choose Walter, though they have a completely free choice and may find the change that comes over him at the end of the play admirable. Mama, Ruth and Beneatha are more obvious choices and we should expect more than prepared character sketches. Admirable qualities, i.e. the ways in which they overcome difficulties and the ways in which they conduct themselves in times of stress, are central, supported by well chosen references.

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

**6** Lindner is a weasily man and will no doubt be trying to justify himself and his community, and pretending that he has acted from the best motives. He will no doubt be outraged that Mama and the rest of the family have had the temerity to defy him and his speculation about the effect on the neighbourhood of their arrival might be interesting. Good answers will capture the voice and character of the man and these will not be attractive.

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**My Mother Said I Never Should**

**7** Jackie is distraught here. For the first time she is talking face to face with her own child. She has been greatly hurt by the way in which Rosie had addressed her. Her outburst is understandable. She thought she was acting in Rosie's best interest and has been severely hurt by the attack from Rosie. For adequate reward, candidates should be able to show the development of Jackie's argument in the extract and see alongside her dramatic response, something of the reasoning behind her acting as she did. We should reserve the highest reward for those who probe the writing thoroughly and bring out the variety of moods and nuances therein.

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

**8** Margaret has one child, Jackie. She is a conventional mother and is concerned that Jackie is brought up in a conventional way. She is worried about Jackie's relationships with the opposite sex and warns her against being careless over sexual activity. She points out the possibility of pregnancy. She has a close relationship with Jackie and wants her to succeed in her academic career. Nevertheless when Jackie becomes pregnant Margaret stands by her and persuades her husband that they should bring up the child as their own so that Jackie can pursue her career. In doing so she sacrifices herself and, eventually, her marriage. Candidates who recognise the nature of the relationship should receive adequate reward. If we are to go higher we should expect probing of the quality of Margaret's motherhood and the effect it has on both mother and daughter.

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

**9** Doris will no doubt dwell on the circumstances surrounding Rosie's childhood and teenage years. Throughout the play there is a close understanding between the oldest and the youngest characters and so it is not surprising that they end up living together. As the child of a single parent herself, Doris will surely have some empathy with Rosie. Despite her age, Doris has moved with the times and is not shocked at her great-granddaughter's use of strong language though she lets her know that it is quite unnecessary in a jocular but firm way. Doris is a wise and sympathetic character and candidates who bring out her undoubted reasonable and thoughtful qualities will merit appropriate credit.

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

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**The Crucible**

**10** The weak are, of course, the most vulnerable and the most open to suggestion and none is weaker in this society than Tituba, the Barbadian slave who, unless proven otherwise, is most likely to be associated with practices of the Devil and who has already been threatened with death. She recognises the escape route through Parris and Hale, or perhaps she is in such a state that she begins to believe the nonsense she is spouting. Whatever, she is putty in the hands of Hale and before long she is feeding the prejudices of people who imagine they have scores to settle, like Mrs. Putnam. There can be no doubt that Abigail knows what she is doing and that she senses the enticing opportunities which this path opens up. And all this in the name of Christianity. Some understanding of the subtext with support from the extract should be enough for an adequate reward but for anything higher we should expect some detailed analysis of how Miller orchestrates the rising hysteria to its climax at the end of the Act.

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

**11** Perhaps the major point here is that on the face of it Danforth is manifestly an intelligent man of great experience in law and one who clearly thinks of himself as an upholder of justice. Miller even declares he has a sense of humour, though one is not sure that this is very much on display in the play actual as distinct from the stage directions. He despises people like Parris, seeing his motives all too clearly. However, his pursuit of justice in its purest form, which he makes clear as far as witchcraft is concerned, is a grossly perverted form of justice, is implacable and without a shred of human compassion or indeed the common sense he might apply elsewhere. It is very likely that there will be few candidates who cannot make some relevant comment about this character which will go some way to answering the question. There is much material which could be selected. However, we shall differentiate according to the range of pertinent detail which is used to support the argument and ultimately the degree to which the candidate manages to convey the drama which makes this man so frightening.

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

**12** At this stage in the play, as Elizabeth Proctor, you are suspicious and even angry with your husband. You have been deeply hurt by his philandering and are finding it extremely difficult to rid yourself of continuing suspicion when he is away from home, however much your religion in its kinder form tells you to forgive the penitent. At this moment, you are also frightened by what you have heard has been going on in Salem and you are feeling very vulnerable with Mary Warren's departure. Anyone who covers some of these possibilities should achieve adequate reward. Better responses should capture her turmoil in a voice which is not melodramatic. In a way she is very much a product of puritan New England where women are expected to do their godly duty without complaint.

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**As You Like It**

**13** Touchstone is already established as a source of comedy and this is the first time we see him with Audrey. Though close attention to the extract is required, answers will be enhanced if they show an awareness of the contrast between the behaviour of this pair of lovers and the exaggerated romanticism of Orlando and Rosalind in the previous scene. Touchstone's remarks to Audrey may seem silly, but perhaps have enough common sense in them to throw the more high flown expressions of love into sharper relief. There are some wonderful one-liners here too: 'praised be the gods for thy foulness; sluttishness may come hereafter'. It is sometimes difficult for candidates to explain what they find funny so be alert to implied responses in their answers.

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

**14** The instruction 'explore' enables candidates to choose their own ground here. The focus is on the relationship rather than the individual characters and the relationship between siblings is one of the central issues of the play. The good brother, Orlando, is contrasted with the wicked Oliver and at first seems powerless. Fortunately, as the play is a comedy, good prevails and the evil brother sees the error of his ways. Candidates will vary in the conclusions that they reach and, in fact may not reach any very convincing conclusions but good answers will attempt to comment on Shakespeare's purposes. They may even allude to the contrast with the other set of brothers: the two Dukes.

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

**15** Duke Senior is a kind and civilised man and will be concerned at the plight of this obviously noble and desperate young man who is easily talked out of his first rather brutish and violent demands for food. Duke Senior will probably be impressed by his care for old Adam and will no doubt, once the connection has been worked out, have something to say about his parentage. The Duke will also be thinking about the way of life led in the Forest and may be speculating on future developments. Success will depend on the creation of a suitable voice for the character.

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

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**Richard III**

**16** This a straightforward examination of the candidates' ability to engage with the drama of Shakespearean language. What one needs to see here is a response to the leering wit, the celebration of his triumph over Anne, his scorn at her inconstancy and stupidity and the final caper as he imagines himself to be the proper lady's man despite everything that would speak otherwise. We should not over reward a simple gloss of the soliloquy. What is required even at the level of adequate reward is some real engagement with the verve of the language. The more that is delivered, the more we should move into the higher reaches of the mark range.

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

**17** This task should afford more than enough material. In this play Shakespeare shows only a few characters behaving in a way which draws our sympathy and there are many who grovel and flatter. Ironically, they achieve little better results as a result of their corruption than those who oppose Richard. Hastings and Buckingham are, of course, prime examples of this. This is one reason why for at least two thirds of the play an audience is likely to applaud Richard's honest villainy! Richard's complete lack of any moral sense draws anyone who is prepared to act for political ends without moral compunction into the web of power and influence around the King, criminals like Catesby, Tyrell and Ratcliffe. We should expect adequate answers to cover some of the above but reserve higher reward for those who show a grasp of Shakespeare's terrifying vision of a state without law and justice.

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

**18** Stanley is typical of Shakespeare's view of the magnates produced by the civil wars. We have already seen his trepidation about whether he is on the right side and that will be accentuated by the news which he brings. He is slippery in his loyalty to Richard. He cannot be a happy man at this point because he knows just how acute Richard is in smelling out disloyalty and he is right to be afraid, not only for himself but for his son. No doubt here he will be formulating some solution to his dilemma. It is a moot point at Bosworth Field whether he stands on the margins through fear for his son or desperately to keep his options open as far as he can. After all, his visit to Richmond does not unequivocally commit him to his cause. Typically, of course, he is on hand to give the crown to Richmond when all is done and dusted! In this empathic task, responses will be differentiated largely by the aptness of the content of the answer since Lord Stanley's voice is not particularly memorable. However, perhaps the better candidates will establish his capacity for conspiracy and his desperation to survive.

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## POETRY

**19–24**

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

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

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

**Remember to refer to the grade descriptors to arrive at your mark.**

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## PROSE

### Things Fall Apart

**25** Achebe seems to wish the reader to identify very much with Okonkwo's feelings. The treatment of the emissaries is ruthless and without scruple. It is an exhibition of power by deceit and in violation of any form of natural justice. Even worse is what happens afterwards, the way the men are humiliated by tribesmen, probably their enemies, in the employ of the British, despite the District Commissioner's explicit orders that they be treated with respect. This in itself suggests how little he understands the realities of tribal life. Most candidates will be able to make some pertinent comment so we shall differentiate according to the range of that comment, reserving the highest marks for those who respond to aspects of Achebe's communication of the shamefulness of this episode.

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

**26** There will be opportunity here for exploration from a wide range of material. Possibly some responses will explore aspects of the cohesion of this society in which the individual is bound by many social and religious obligations to act in a manner acceptable to that society. They may explore the positives and the negatives of this. Candidates may also explore the shocking brutality of this society at times. Achebe certainly does not present it as paradise about to fall apart as a result of deplorable outside influences. The key to differentiation lies in the word *memorable.* We should not give adequate reward to answers which make a judicious choice and then simply describe. We expect some engagement with the power of Achebe's description and for this to be central to the answer for higher reward.

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

**27** As is made quite clear, Okonkwo despises his father. For him everything has to conform to this society's ideal of warrior manhood. His father is a gentle dreamer and wastrel who has somehow sired a son in stature and temperament the polar opposite. (Ironically the future does lie with him in that his genes reappear in Nwoye.) He also leaves his son a mountain of debt. Therefore, an assumption should not even breathe the notion of grief and anything which does should receive little reward. Okonkwo is even at this stage not a forgiving man and would see the dreadful and ignominious end of his father as well deserved. The more the candidate captures Okonkwo's characteristic scorn and contempt for anything which does not conform to what self-evidently for him is the way a man should live, the higher the reward.

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**Pride and Prejudice**

**28** There is little need to expound at length on this episode. It is an episode which illustrates the truth noted early in the book, that this couple are singularly unsuited to one another, an intelligent but lazy man tied to an energetic but garrulous woman. Central to the laughter is Mrs. Bennet's total inability to have the slightest comprehension as to why her husband should take the stance that he does, or indeed previously even to suspect that he would do anything except make his daughter marry Mr. Collins. Mr. Bennet's mocking presentation of the alternatives facing Elizabeth in regard to retaining her parents' opinion is a delightful moment. The key word here of course, is *amusing.* A simple gloss of the episode should receive very moderate reward whilst high reward should go only to those who directly engage with Austen's wit.

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

**29** This is an interesting and perhaps challenging task, at least in regard to the opening part of the novel. It is not made obvious what it is that attracts Elizabeth to Darcy, not least since we see him largely through her eyes at a time when she is vigorously denying her attraction. Of course, it is obvious that she is taken with him. He is clearly a good looking chap but perhaps it is his disdain for the things which she herself disdains and his uncompromising principles, which bizarrely involve her own family, which mark him out as someone quite out of the ordinary. She thinks she loathes him because of this but, of course, later in the novel, when she has rejected him and she discovers, too late she thinks, his capacity for kindness and moral action, the modesty and shyness that lies behind the veneer of arrogance, she sees him as exactly the fine man she would wish to marry. Something of these central issues with support in an answer should ensure adequate reward. The wider the range, the higher the reward. Those which really show understanding of how Austen, even in the early part of the novel, manages to make the reader suspicious of society's received opinion of Darcy should certainly be at the top.

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

**30** This task should offer great scope for a lively and imaginative response. No-one is likely to think that Lady Catherine will be pleased with Darcy's intention. She will, of course, be beside herself with rage that her aristocratic blood will be tainted with that of the Bennets. We will need to raise our expectations as to the voice assumed and make that central to the assessment, even for the middle range. There is much in the novel of Lady Catherine's abusive and arrogant tones.

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**The God Boy**

**31** Hopefully candidates will understand what is at the centre of this episode, that the elder sibling who has had to live longer in the poisonous atmosphere of the Sullivan household has had as much as she can bear. The only escape for her seems suicide which she wishes to share with her brother, almost as if, perhaps, that she cannot wish upon him any continuance of this kind of life. Perhaps she needs him to come with her to give her courage to go through with it. Equally poignant is her failure, though, to get him to understand fully the situation. Perhaps Jimmy does understand at some level what is going on but on the surface he remains resolutely uncomprehending. There are so many possibilities in the detail of this passage that we should be alert to a number of readings. What we should expect even for adequate reward is close attention to the detail and personal engagement. The wider the answer ranges, the deeper the analysis into the possible meanings, the higher the reward.

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

**32** A key word here is *provincial*. Jimmy has lived all his life here and, of course, thinks it is a sizeable metropolis. As he describes it, though, what the reader sees is a sleepy backwater in a rather beautiful setting, a small port with attitudes to match. There is a wide choice of material to back this up. Moral and social attitudes are clearly conservative, almost of a different century, something that is perhaps accentuated in the novel by the fact that the Sullivans are Roman Catholic. One of the more amusing moments in the novel is Sister Angela's solution for Jimmy's wild imagination, to take part in lots of manly sport. However, there is another side glimpsed occasionally which suggests that Raggleton is not entirely the stifling place which Molly for one finds it. There is the momentary window into the sex life of Joe's parents, for instance. Whatever the angle, this is a task which will entail detailed knowledge of a number of momentary insights into the community which the novel offers. We should expect for adequate reward some sensible and supported comment which shows knowledge of the novel and some response to atmosphere. The most able candidates are likely to show themselves by the range and weight of detail in the answer.

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

**33** Sister Angela is a caring and compassionate character with a sweet personality. The descriptions we have of her suggests she is quite young and good looking. She has some rapport with her students and referees football. However, she is obviously not very worldly, she struggles to understand growing boys and this kind of shocking event will be right out of her experience. She obviously likes Jimmy and will now know why he has been behaving so oddly and no doubt she will feel guilt as well as compassion, particularly since she allowed Jimmy to see the body. She is crying as Jimmy is led away. Any adequate assumption should convey something of her anguish. Higher reward may well go to those who manage to put onto the page the particular phraseology and tone of a youngish woman of God who may well find her faith shaken by what has happened.

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**Games at Twilight and other stories**

**34** The artist's potential clients obviously fancy themselves as appreciators of art and yet most of what they say suggests that much of this is a pose. They are into every romantic bourgeois truism about the artist, down to the grime of the studio and the lovely colours of the paintings. They do not understand what the artist is saying to them about the nature of his painting from imagination, as is hilariously suggested by the mundane last remark in the extract. Nor is the artist any more in touch with their reality. At the beginning he is amused by what he sees as their lack of imagination but rather pathetically by the end of the extract thinks that he has actually made some contact with them. We shall differentiate according to the range of detail which the candidate explores in showing these two different worlds.

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

**35** Four of the first five stories offer material for this task, plus several others. Therefore, specific marking notes are relevant. However, we shall clearly expect the parameters of the task to be closely adhered to for even adequate reward. We should not be satisfied with a general run through of the story which occasionally impinges upon the key words *weak-willed* and *unhappy*. Of course, either of these words may be more apt for the story chosen but the answer should convey precisely what it is about the story, and at a higher level the writing, which makes the picture of weakness or misery so memorable.

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

**36** As the story makes clear at the end, David is rather pleased to be rid of his wife and perhaps Desai intends the reader to be largely sympathetic. However, he is a fairly self absorbed academic who assumes that his reason for coming to India is the only possible justification for the trip. His dry mind is poles apart from the romantic fancies to which his wife has become increasingly addicted and no doubt he would have some derisive thoughts on the matter to express. Some understanding of the basic sense of relief at escape that he would be feeling plus the facts of the case should be enough for an adequate mark. Higher reward may well go to candidates who can capture his self-satisfied tone of voice as he contemplates the superiority of his own insights and knowledge.

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**Lord of the Flies**

**37** We should look for close attention to the passage but it is inevitable that a lot of candidates will establish their ground by considering Ralph's increasing isolation. We do not want a narrative of everything that has happened but answers will no doubt be informed by the fact of Piggy's brutal murder and the awareness of what is likely to happen to Ralph, especially with the chilling last line of the extract. Even Sam and Eric are now on the other side and the broken quality of the dialogue reveals their agitation and fear. Good answers will comment on the writing as well as on the situation here. A great deal of the effect comes from the unsaid, the gaps in the conversation.

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

**38** Another way of coming at the question is to consider whether Ralph would have had any chance of succeeding as leader without Piggy. Piggy comes up with the ideas when the boys first arrive on the island. Ralph has the attractiveness and sociability but really just wants to enjoy himself – it is Piggy that gives a sense of structure and introduces democratic principles. Even his glasses are useful. Though he can be annoying and babyish and he is clearly a 'nerd', to use common parlance, Ralph is lost when he dies and his death also symbolises the complete breakdown of values on the island. We should look for more than prepared character sketches; successful answers will evaluate his role in the novel and will choose their supporting evidence judiciously.

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

**39** We know enough about Jack by this point to know that he will not be happy that Ralph has been chosen. He will already be plotting and thinking about how he can make the situation work for him and how he can follow his real interests. He will no doubt be assessing the strength of the 'opposition' and looking to those who will support him. Look for a strong awareness of character, and there might be hints of what is to come later, and a convincing voice.

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

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**Far from the Madding Crowd**

**40** This passage is something of an epiphany for Bathsheba. She realises how much she has taken Gabriel's attention and assistance for granted. As so often is the case, she only sees Gabriel's true worth on the realisation that she might lose him forever. The passage shows Hardy making clear Gabriel's seeming indifference culminating in his letter of resignation. Bathsheba's life 'was becoming a desolation.' Those who see how Hardy gradually takes the reader through this process of realisation, and probe the writing accordingly, should merit high reward. There is a clear progression through to the final sentence of the extract. Those who simply regurgitate factually the events in the passage should receive only basic recognition.

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

**41** Fanny is a good, simple girl who is easily confused, as she shows when she arrives at the wrong church in seeking the venue for her proposed marriage to Troy. In vain does she beg for a second chance. She has clearly been mesmerised by Troy who seems only to have any regard for her in death. She is treated very harshly by him and suffers greatly both physically and mentally. Hardy evokes sympathy for her in the way she bears her hardships so bravely. Her death in childbirth and the help she receives, not from a human being, but from a dog as she struggles to reach the workhouse, arouse our sympathy. She is described earlier by Hardy as 'slim' and 'thinly clad'. How she contrasts with the more robust and confident characters in the novel! Those who make use of these examples to support their comments should receive at least adequate reward; we should reserve more generous recognition for those who appreciate Hardy's skill in inspiring sympathy from his readers.

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

**42** There is some evidence in Chapter 7 as to how Bathsheba might react: '...the unpractised girl of Norcombe had developed into the supervising and cool woman here. But some women only require an emergency to make them fit for one.' Thus Bathsheba may well be surprised and taken aback when first hearing of her new responsibility, but as we see later in the novel she has the qualities to be well organised and thoughtful in what she does – apart from matters of the heart! She would set out her plans and consider her priorities; she is not given to extravagance and would want to ensure a healthy profit from her undertaking. She would think of what she wanted and expected from her staff. The more perceptive may well refer to Chapter 7 above in support of their interpretations. Capturing the authentic voice would be key to high reward.

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**To Kill a Mockingbird**

**43** Clearly this is a threatening situation which could develop into something much worse. The language Lee uses suggests the menace in the men's attitudes: 'cold-natured', 'hats pulled down firmly over their ears', 'sullen-looking', 'sleepy-eyed'. Lee uses the innocent wiles of Jean-Louise to break down the tense atmosphere as she tries various questions and references to take the heat out of the situation. She lets it be known that they are members of the same community with children in the same school and each of them having similar concerns and problems. Thus the intimidatory stance is lessened by the pretended curiosity of a schoolgirl. Candidates who see how the situation is resolved will deserve adequate recognition. The highest reward should be for those who explore Lee's writing and evaluate its efficacy and subtlety.

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

**44** Jem and Scout mature significantly during the course of the novel. Initially Scout is the little sister who looks up to her elder brother. He is protective towards her and accepts her thoughtless tom-boyish behaviour as that of a younger immature sibling. They both learn a great deal about people and their relationships and share in the recognition of injustice and prejudice. They come even closer by the end of the novel as both share their most frightening experience in the chase. Candidates will bring forward various incidents and moments to support their views and we should be ready to reward relevant comment and appropriate detail.

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

**45** Bob Ewell is a villain. He is fiercely bigoted, spends his benefit money on alcohol and shows no sense of responsibility for the well-being of his family. He shows himself ready to use any form of underhand skulduggery or violence in order to savage those who seek to call him to account for his actions. He is, of course, fully aware of the inbuilt anti-black white prejudice in the community and knows that with most of his fellow citizens, white will always somehow triumph over black. Thus, on his way to the court-house, all these feelings and his distorted sense of justice will be in evidence during his ruminations. He will no doubt dwell on the charges brought against Tom Robinson and will have convinced himself that they are true though perhaps using Tom's colour rather than his alleged misdemeanours as the more telling reason for his being convicted. Candidates who suggest much of this and capture the quite distinctive character and voice of Mr Ewell should be well rewarded.

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**Into the Wind: Contemporary Stories in English**

**46** Hopefully to achieve adequate marks we shall find candidates noting the stifling social conventions of this town and the fact that it is apparently fearfully difficult for anyone to do anything without it becoming common knowledge in hours, if not minutes. It is like an African equivalent of the 'lace curtains'. However, perhaps the main differentiator will be when candidates move onto the personality of Lillian. The insightful candidates to be rewarded highly will perhaps pick on the comment about her knowledge of how to avoid the gossip when on her way to illicit pleasure. What emerges is that Lilian has been independent and certainly no better than she should be in the past and is certainly on the look out for a new adventure if it should come her way!

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

**47** This should be a straightforward task. The hatred of the Boer farmers for the educated African is expressed in almost every line and the same is true of Molly's feelings for her insufferable husband. However, once again we should be wary of run throughs which do little more than describe and paraphrase. We should expect even for adequate reward evidence that the candidate understands how the writer creates this sense of the *power* of this hatred. The more that is central to the detail of the answer, the more we are likely to be able to reward the candidate highly.

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

**48** Tom is the one who thinks he has behaved the best. In some way that seems to have convinced him that he is entitled to special treatment and that the woman will respond to his advances. Of course, to her he is simply a member of a group who have been disturbing her privacy for a number of days, and therefore to be treated accordingly. Her icy treatment of Tom is indeed memorable. The story tells the reader that he goes and gets himself drunk that evening, so bitter does he feel at his rejection. It is important that we do not give much reward to any portrayal which has him gradually becoming aware of the idiocy of his assumptions regarding the woman. As far as he is concerned, he has been stood up, as his absurd comment the next morning makes clear. He feels himself to be the spurned lover. Perhaps the best created voice will realise that his language is likely to be viciously salty.

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

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