

**UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
International General Certificate of Secondary Education

**MARK SCHEME for the October/November 2008 question paper**

**0486 LITERATURE (ENGLISH)**

**0486/01**

Paper 1 (Open Books), maximum raw mark 60

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.

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 October/November 2008 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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## General Descriptors

The 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.

Below band 7	0–1	The answer does not meet the criteria for Band 7.
Band 7	2–3	Candidates will – show a little awareness of..... make some comment about....
Band 6	4–5	Candidates will – make a few straightforward points about.... show a few signs of understanding..... make a little reference to aspects of the text.... make simple personal response to....
Band 5	6–8	Candidates will – make some relevant comment about.... show some understanding of.... with a little support from the text/reference to language.
Band 4	9–11	Candidates will – begin to develop a response.... show understanding of .... with some detail from the text/reference to language.
Band 3	12–14	Candidates will – make a reasonably sustained/extended response.... show understanding of.... show some thoroughness in use of text for support. make some response to the way language works.
Band 2	15–17	Candidates will – make a convincing response... show clear, sustained understanding of.... make careful and relevant reference to the text. respond with some thoroughness/detail to the way language works.
Band 1	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

Below band 7	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.

## C. Marking Notes

In this syllabus we aim at encouraging candidates to make some personal response to their reading. This means that, while we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet the candidates on their chosen ground. It is to be hoped that candidates will see on occasion other possibilities. In this examination, rigid demands for what must be in a good answer must be guarded against. The Photostat scripts circulated during coordination will be crucial to maintaining the standard throughout the marking.

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

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

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## DRAMA

### A Small Family Business

- 1 In a way this is almost a comic version of *The Bacchae* in which women in a frenzy tear apart a man. Samantha's enthusiastic reaction to be asked to help sets off the hilarious aspect of these basically respectable women descending into murderous violence, only to relapse into horror at what they have done once they pause and their usual personalities return. The scene, of course, is topped by the way 'moral' Jack swiftly switches into director mode once his initial shock has worn off. We should expect even for adequate reward some attempt at least to respond to the hilarity of the scene. While the weakest may miss Ayckbourn's tone entirely, for high reward we should look for evidence that the candidate has really relished the farce.

*Use the band descriptors to arrive at your mark.*

- 2 The comic aspects of the couple should provide a rich source of material for candidates and we certainly should expect even for adequate reward that answers show some response to the bizarre aspects of this relationship. There is Desmond's pathetic desire to escape both country and job and take up an occupation for which he has no talent whatsoever. No-one enjoys the results of his labours and yet there he is devising dreadful dishes in his kitchen almost every waking moment. What is more, he is prepared to descend to be accessory to crime in order to achieve his goal. He certainly has no time to spend on his wife, whose love is now directed towards her awful dog. She is disgusted by all things culinary and would be quite willing to shop her husband, until, that is, Anita has a little chat with her and makes clear what would happen to her yapping pet should she do so. The more engagement with the way the comic possibilities are mined by Ayckbourn, the higher the reward but it may also be the case that the abler candidates will recognise how well the playwright suggests the vacuum which these two ill matched people are desperately trying to fill.

*Use the band descriptors to arrive at your mark.*

- 3 Poppy is in a state of astonishment at the way Anita lives. It is not just the wardrobe which astounds her. Anita's cheerful amorality is something she must be trying to get her head round too. It is not that Poppy is a prude but she clearly is a somewhat simple, naïve soul, devoted to her husband in every way. Of course, during the play it does become clear that she increasingly wonders where her approach to life has got her; certainly she wonders whether honesty is the best policy financially. Many of these novel thoughts will no doubt be plaguing her on the return home but it is important that candidates do not turn her into an Anita. She has to maintain her belief in her integrity and that of her husband. At the very end, she tells Jack he is a good man, despite the evidence that their code of conduct is hardly what it was. The nearer a candidate gets to a woman in some state of bewilderment about her values, the higher the reward.

*Use the band descriptors to arrive at your mark.*

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## **A Raisin in the Sun**

- 4 The question implies a previous response to the character, which may be one of sympathy and admiration for her ambition, though she may have revealed some less attractive traits in her rather cavalier attitude to George and in her self-centredness. Here she adopts a 'deliberately childish' gesture towards Asagai and is completely bewitched by the gift of Nigerian robes. Central points for consideration are her attraction to what she seems to feel is genuine black culture, her haircut and Asagai's reaction to it, and the discussion about assimilationism. Just how mature and realistic is she? Good answers will consider not only the words she speaks, but also her mannerisms as stated in the stage directions.

*Use the band descriptors to arrive at your mark.*

- 5 The insurance policy money is central to the action of the play and also to the theme of dreams and expectations. For all the characters it represents a means of escape from the narrowness of both material and social circumstances. For Mama it is inextricably linked with the suffering and early death of her husband but offers her the opportunity of a new house and better living conditions, though the bigotry of her potential new neighbours destroys this dream. She also dreams of sending Beneatha to medical school. All her intentions for it are for the benefit of the family. Beneatha in a rather more selfish way sees it as her big chance. She doesn't really seem to consider anyone else's needs. Walter, of course, sees it as an escape route and is prepared to effectively steal it to get his hands on it. It could be said that the money brings out the worst in everybody, though Mama perhaps makes them rise above it. These ideas are not exclusive and candidates will find other valid points to make. The question gives them the flexibility to explore two characters in detail or to take a more wide ranging approach.

*Use the band descriptors to arrive at your mark.*

- 6 Presumably Mama's reactions when she is told of the visit, will be primarily disappointment. It seems unlikely that she would have any idea of what Lindner's visit would mean, and her response will be to the anger and frustration of Walter, Beneatha and Ruth. Though she doesn't appear to react very forcibly, there must be a lot going on under the surface as she has been preparing even her plan for the move to Clybourne Park. Answers will be differentiated by the extent to which they capture the character and the voice.

*Use the band descriptors to arrive at your mark.*

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## The Crucible

- 7 In this extract, of course, Proctor, in seeking to break the power of Abigail, does the almost unthinkable in this society and declares in public that he is guilty of lust. Just what a battle of wills this is is shown by Abigail's outrageous power in this courtroom which she seeks to use as she realises that the game could soon be up. Her power over the other girls is given terrifying force by the hysteria and the physical violence which follows, all of which reduces even Danforth to a spectator at times. However, he recovers his authority after Abigail tries to leave and Miller for a moment offers the audience the prospect of reason being re-established since not for a moment does one expect Elizabeth Proctor not to tell the truth, no matter how unpalatable that truth might be for her and her husband. Ironically, the audience will not have reckoned with the power of her love. It is important that we do not give even adequate reward to answers which make no attempt to probe the reasons for the dramatic impact of the passage, which will no doubt assume some knowledge of the context. Higher reward should go to those who are able to engage with the detail of Miller's craft and how he engineers moment after moment of tension here.

*Use the band descriptors to arrive at your mark.*

- 8 The task is intentionally challenging the candidate to make judgments and will not be fully answered by a character sketch of Elizabeth Proctor since she is one of Miller's most complex creations. Depending on the reading and the performance, the balance of sympathy can be quite decisively shifted. She is at times in the play a rather noble figure, nowhere more so than when she actually does show outright love in attempting to save her husband by lying about his affair with Abigail. Perhaps it is then that she implicitly accepts that the path of virtue is not as clear cut as she would have it be. Certainly earlier she comes across here and there as somewhat implacable and incapable of understanding the power of sexual attraction and its pleasure. Miller perhaps makes us feel that pleasure has always seemed to Elizabeth somewhat ungodly, in sexual matters mainly a duty to procreate. However, overall the balance that candidates strike may be varied indeed. We shall discriminate according to the range of support which the candidates use to support their viewpoints. Certainly for higher reward we should expect evidence that the complexity of the character is recognised.

*Use the band descriptors to arrive at your mark.*

- 9 Parris is perhaps the least likeable figure in the play, a bitter, whining, weak, cowardly and vengeful man. Of course, at this moment he is scared to his vitals that the goings on in his own household should be made public for what they are. He knows how much he is despised by many of his parishioners and what further damage to his authority would be done by such exposure. Therefore, he is only too willing to have it explained by declaring it a matter of witchcraft and possession, not least because it would at a stroke give him the power over his congregation which has been so notably lacking hitherto. Now is the time, for instance, to make John Proctor pay for his failure to attend service. Perhaps the most problematic aspect of this task is what of his real motives he would admit to himself. Perhaps some of the assumptions will have him dress most of it up as carrying out God's will, with him as his major instrument. We must recognise that there is scope for some variety of approach here. Whatever, something of this material with a sufficiently unpleasant tone should be enough to warrant adequate reward. The more the cowardly malice and spite of the man is caught in the voice, the higher the reward.

*Use the band descriptors to arrive at your mark.*

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### As You Like It

**10** This is the second instance of injustice that we see in the very early part of the play. Not only is Rosalind's banishment unreasonable, no reason is given for it, other than that she is her father's daughter. Furthermore, the violence of her Uncle's language is surely excessive and irrational. Even Rosalind's articulate justifications and Celia's pleas on her behalf make no impression. This follows immediately upon a scene of light hearted banter between the two girls and soon after the wrestling match when Rosalind and Orlando have experienced the coup de foudre, so the mood of the play has turned on a sixpence. It also parallels the way in which Orlando has been treated by his brother so we now have two central characters cast out to fend for themselves. Good answers will explore the ways in which the scene fits into the structure of the play and will consider the language in some detail.

*Use the band descriptors to arrive at your mark.*

**11** More than a simple character sketch is required here; candidates are required to consider the dramatic function of Touchstone. The name itself, of course, suggests that he provides a sort of standard by which we can measure some of the other characters, and his relationship with Audrey, a way of bringing some of the more elaborate romanticism down to earth. Certainly his ironic and sarcastic comments put much of what goes on into perspective as well as providing a lot of the humour in the play. He is, like most of Shakespeare's fools, a commentator on the action. Good answers will show a strong personal response, supported by apt reference.

*Use the band descriptors to arrive at your mark.*

**12** Orlando might be feeling somewhat bewildered following the wrestling match, his meeting with Rosalind, and his flight from both his brother and the 'tyrant Duke'. He has been wandering around the forest for quite a long time and it must be something of a surprise, to say the least, to come upon such a company as that of Duke Senior. His treatment is somewhat different to what he has recently experienced and the Duke's welcome and gentleness towards Adam will have made a big impression. Answers will be differentiated by the extent to which they create a convincing voice.

*Use the band descriptors to arrive at your mark.*

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## Macbeth

- 13** The material with which to answer this question should be clear for anyone who has the slightest ability to respond to the play. In some parts the scene imparts important information about the disaffection of Macduff and of his flight to England. The comments of both these lords, of course, suggest that rebellion is near and speak tellingly of the failure of the King and Queen to hide the truth of events, whilst that moment in which the lord describes the response of the messenger and the possible outcome for Macduff's family is a powerful indication of the danger for everyone close to the King. As far as the future is concerned, it is also notable that Lennox is the lord in attendance in the next scene, Macbeth presumably thinking him trustworthy. Candidates who grasp some of the things above and support their ideas with some detail should receive adequate reward. For something better, there should be a response to such things as the sarcasm of Lennox's speech, the way its abrupt finish tellingly conveys his feeling that he may have said too much and the way the words used to describe Edward's court create an image of political and moral order in direct contrast to the state of Scotland.

*Use the band descriptors to arrive at your mark.*

- 14** There is so much in the latter part of the play which could be made relevant. Candidates might choose to focus on the increasingly hellish existence of the regicides, in their inability to find peace of any sort and any satisfaction arising from their deed. Others might choose to point to instances which show that all their best efforts to divert suspicion are conspicuously unsuccessful. Either approach, or a mixture, is perfectly acceptable. The key word for differentiation, though, is *vividly*. We should not give high reward unless candidates can respond to the dramatic way in which Shakespeare time and again makes a savage ironic juxtaposition between Lady Macbeth's almost casual remark and the reality of what follows, culminating, of course, in her subconsciously recalling the statement in the sleepwalking scene.

*Use the band descriptors to arrive at your mark.*

- 15** The choice of appropriate content could be particularly important in this empathic task. The fact that the task places Macbeth before he meets the witches is crucial. As his reaction to them makes plain, he does view himself as worthy of being King. He will no doubt be elated with his latest victories, perhaps even going over in his mind and relishing his prowess as a warrior so gruesomely described by the Captain. This is not a world for the fainthearted and any candidate who captures this celebration of violent deeds should at least receive adequate reward. As well, he will no doubt be anticipating and again relishing the prospect of the honours which he assumes will be heaped upon him. However, perhaps we should make a clear demarcation between this and going the next step to murdering Duncan. Shakespeare seems at pains to show that at this stage Macbeth has not taken that step, at least in his conscious mind.

*Use the band descriptors to arrive at your mark.*



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### **A Streetcar Named Desire**

- 16** Blanche finds the kind of accommodation her sister lives in abhorrent; it is not good enough: she is contemptuous about ‘these conditions’. She overplays the gushing sister act: ‘Stella for Star’. She shows her vanity as she is afraid for her fading looks and asks for the light to be dimmed. She reveals a dependency on liquor. She shows her feelings of superiority in her dismissal of the area in which her sister lives. Her literary background is brought out in her reference to Edgar Allan Poe. Blanche appears as if she is continuously acting a part. Her pretence is revealed in her exaggerated speech. Stella, on the other hand, is much more down to earth, accepting things as they are rather than what they might be. Candidates who capture the flavour of the extract and the marked differences between the two sisters will deserve creditable reward; those who penetrate the nuances in the dialogue should score particularly highly.

*Use the band descriptors to arrive at your mark.*

- 17** There may well be little sympathy for Stanley. His machismo, his male domination, his expecting women to know their place will surely figure in many answers as a good reason for showing him little sympathy. He can be coarse, very selfish, unfeeling, sarcastic and mocking. He lacks sensitivity; he can be contemptuous of the feelings of others; he can be physically violent; he is capable of rape. And yet he is tender at times to Stella; he is solicitous as he takes her to hospital. And then there is surely some sympathy for him through Blanche’s ‘invasion’ of his home and his privacy? She tries to monopolise his wife; she takes over the bathroom; she is cutting in her remarks; she is convinced that her sister has married beneath her. So there are good grounds for finding some sympathy for him. We should perhaps differentiate according to the degree of credible balance in candidates’ responses and the level of detailed textual reference that candidates adduce to support their views.

*Use the band descriptors to arrive at your mark.*

- 18** No doubt Stella will feel guilty at what has happened to Blanche at the end of the play. She will also perhaps realise that Blanche had to be committed if her marriage was to be preserved. She may well think of Blanche’s relationship with Stanley and the cause of Blanche’s apparent madness. There will be contradictions and unsavoury conclusions to accept. There will surely be an argument going on inside of Stella’s mind as she contemplates the turn matters have taken. But surely, because of her total surrender to Stanley, she will have to conclude that there was no other way. Some may argue differently and we should look at such answers objectively. High reward should go to those who capture the voice of Stella and fold into their responses relevant references to events in the play.

*Use the band descriptors to arrive at your mark.*

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## POETRY

### Questions 19–24

Poetry is literary language at its most intense. A poem in a short space can create 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 may read work which shows manifestly little or no understanding of a poem and we will mark that accordingly. However, it is also 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. Examiners will notice that all the questions prescribe the poems from which the candidates should choose. This is to ensure that the candidate is writing on a poem appropriate to the question. It is also designed to send a strong signal to candidates that they are taking a large risk going into the examination with only one or two poems which they are determined to fit to one of the questions. 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, and 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.

*Use the band descriptors to arrive at your mark.*

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## PROSE

### Things Fall Apart

**25** In this passage Achebe draws out the paradoxes at the heart of Okonkwo's personality. On the surface he appears a man of great intransigence. He is brusque and, though he is admired and respected, he doesn't exactly encourage friendship. He knew how to kill a man's spirit. As far as Ikemefuna is concerned, he seems to follow the same pattern in his treatment of the boy which at times is brutal. To show affection was a sign of weakness seems to be the key to his personality, a fear of appearing weak in any way. And yet the sad thing is that he is capable of feeling great affection, at least towards those of whom he approves and the boy is certainly one of those. In this extract, there is perhaps not much chance for good candidates to show themselves by engaging on any very deep level with the writing since most of it is unadorned description and statement. We shall probably discriminate therefore according to the range and detail of material the candidate chooses to comment upon from the extract.

*Use the band descriptors to arrive at your mark.*

**26** As with so much of this novel, Achebe seems deliberately to write in a voice which reports rather than comments. The title of the novel would suggest an elegy for a lost culture yet the voice that describes that culture is at times far from being elegiac. Conversely, the missionaries are often described with great sympathy, particularly in regard to the courage and gentleness of those first on the scene, Mr Kiaga and Mr. Brown, who brought with them attitudes which at times are shown in a much more favourable light than those, for example, of Okonkwo. However, it is their successor Mr. Smith who is presented as of a different metal, being quite unwilling to make any compromise with the customs and beliefs of the tribe, even though they have by and large come to be tolerant of the Christians. And it is his bigotry which precipitates the final confrontation at which, as far as the tribal society is concerned, things do fall apart. However, even he is shown as a man of courage. Therefore there are a wide range of responses possible. Candidates who show some knowledge of some of the major relevant incidents and couple this with sensible comment should receive adequate reward. The wider the answer ranges, the more there is an awareness of various alternative interpretations, the higher the reward.

*Use the band descriptors to arrive at your mark.*

**27** As a starting point, candidates need to know some basic facts about Ekwefi, that this child is her only child, that she has developed a bond with her despite her continual sicknesses and all the suspicion with which the sick or abnormal are viewed in this superstitious society. Another thing which needs to be known is the love which exists between her and Okonkwo. She had run away from her first husband to live with this man and on several occasions since Okonkwo is shown as acting in a way which belies his fierce and unforgiving exterior. Therefore this solicitude in trying to save the girl is in character. The gratitude and indeed love which Ekwefi would feel does not need much imagining and adequate assumptions of the character should echo that. As to voice, we may have to be charitable. This novel is short on extended dialogue and it may be that discrimination will have to rest largely upon the appropriateness and range of the material introduced.

*Use the band descriptors to arrive at your mark.*

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## **Pride and Prejudice**

**28** There are rich possibilities in this passage for the candidate who is responsive to irony. Some of Elizabeth's irony is, of course, obvious. Her thinking that pigs in the front garden might be a better reason than the arrival of the De Bourgh carriage for the agitation of the household is a hilarious benchmark of authorial scorn for such abasement before aristocratic arrogance. Collins' sickening sycophancy is another, delivered as it with such complacent certainty of the proper social order of things. The key phrase for discrimination is so ridiculous. We should expect for adequate reward some evidence of the candidate's ability to see what it is that Austen so disapproves of. However, insight into the way the writing delivers the scorn is necessary for higher reward.

*Use the band descriptors to arrive at your mark.*

**29** This task is going to require some quite detailed knowledge of the novel and some apt choices. There are rich pickings for the well read candidate. As far the main protagonists are concerned there are, of course, many more moments in which we are privy to Elizabeth's feelings than we are to Darcy's. However, there are instances for both that come readily to mind, notably Darcy's self-evident pain at having his proposal rejected in such outright terms by Elizabeth and her shocked realisation of her blindness when Darcy's role in saving Lydia from ultimate ignominy is revealed. There are also, of course, other moments in the novel in which the misunderstanding involves pain for other characters. Jane and Bingley come to mind. Apt choices and some engagement with the detail of the passages should be enough for adequate reward. For anything higher we should expect the candidate to delve into the writing to bring home how Austen communicates the characters' feelings.

*Use the band descriptors to arrive at your mark.*

**30** Mr. Bennet, for reasons we all know, spends much time in his study where he can think his thoughts and not have them compromised in the real world by his wife's foolishness. Here, though, the outside world enters the study as he contemplates the humiliation of having had to rely on a brother-in-law to save the honour of his family. All his armour of wit cannot save him here as he sets about writing his letter. We may well in the assumptions quite properly hear a very angry man, furious with himself for time and again in the past having failed to impose his values on his family, as usual scornful of his wife as a mother and Lydia as a daughter, his sorrow only slightly mollified in this instance by the knowledge of his two elder daughters' qualities. Adequate reward should go to those who accurately convey the details of his situation and portray his mood. Hopefully the better candidates will capture something of his witty, sardonic and fatalistic turn of phrase.

*Use the band descriptors to arrive at your mark.*

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## The God Boy

**31** The idea of confessions in the cloakroom is in itself comic and Jimmy's desperate loss of control and his invention of a whole array of sins of course add to the laughter. However, once again what strikes home is the poignancy of the boy's difficulty in articulating the words which will reveal the reality of his parents' marriage and the fact that, when he does this for the first time in the novel, he is not heard. Once again, he is failed by the adult world. Father Gilligan's rising impatience and his failure to detect that here is a boy who needs help is painful. In essence, of course, the confessional should be the ideal channel for adult help but what emerges here, as elsewhere, is that a celibate clergy has less insight into marital matters than even this small boy. Perhaps, underneath it all is a priest's embarrassment in this area. Some grasp of the details which are amusing and the significance in the novel of *my parents hate one another* should be enough for adequate reward. Higher reward should go to those who engage with the comic aspect of Jimmy's imaginative journey through the 'sinful' world and begin to probe more deeply the way Gilligan fails him.

*Use the band descriptors to arrive at your mark.*

**32** Obviously there are many possible approaches here and a range of incident and detail which could be mustered in support. One supposes that most candidates will at least be able to see that the basic thing which makes Jimmy such a deeply poignant figure is not just the dreadful quality of his home life but the way in which Cross depicts what an intelligent and lively youngster he is. Perhaps the most heart-rending aspect of his personality are his pathetic, even funny attempts at bravado and optimism when underneath it all his lack of confidence and at times his despair are so clear to the reader. It is probable that the average candidate will have no difficulty in pointing out some features which make Jimmy such a sad figure but for higher reward we should find some understanding of how so often the writing, even at 'cheerful' moments, creates a subtext which undermines surface meanings. We should certainly find engagement with the writing at this level.

*Use the band descriptors to arrive at your mark.*

**33** A starting point for this empathic task will, of course, be his letter to Jimmy. It shows a man who beneath the gruff, curmudgeonly exterior is capable of considerable feeling. What it is that has made him such a loner is another one of those mysterious histories with which this book is full. There is a hint of some matrimonial betrayal but no more. Of course, he has been outraged by the attack from a boy with whom he thought he had some bond and the letter, even the act of writing one, tells what shame he must have felt when he heard the full story behind it. He seems to rather pride himself on what he takes to be his insight into the human condition and yet here he was unable to recognise a plea for help from a deeply unhappy and lonely boy. What remained in the forefront of his mind was that he had had a stone thrown at him. The letter suggests that he feels that he has let down this boy by not persevering. It should not be too difficult for the average candidate to see something of this and there should be ample opportunity for the good candidate to find an aptly laconic voice beneath which there is real feeling, as in the letter.

*Use the band descriptors to arrive at your mark.*

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## The Siege

**34** This is a very evocative and powerful episode in the novel and we should expect even for adequate reward evidence that the candidate has responded to its power. The ownership of a stove is no less than a matter of life and death and in the circumstances Galya has great power. Add to that Anna's youth and inexperience and one can see what a lifesaver Evgenia is. Dunmore's wonderful description of the seller as a lizard conveys the danger in the woman and how helpless Anna would have been in any bargaining situation with her and how at best she would have come away with a stove which would have poisoned them all. Every action, even the timing of the handover of items, is dangerous but Dunmore makes one delight in the way Evgenia turns the tables on Galya and leaves behind a woman fearful of the future and effectively in her power. For high reward we shall want evidence of the candidate's awareness of the writer's brilliant evocation of the tension of this scene with detailed support from the writing.

*Use the band descriptors to arrive at your mark.*

**35** Of course, Anna is at the outset of the novel deeply wary, not to say suspicious of the woman who was her father's mistress and in effect supplanted Anna's mother. Loyalty, if nothing else, dictates that she should tend to reject any advances which Marina makes. And yet gradually she falls under the spell of this charismatic actress. Even when she knows that she is in a way being manipulated, she willingly succumbs. Gradually, of course, this latent hostility evaporates under the pressure of events and also perhaps because Anna recognises that her father is truly loved by this woman and that Marina is not just out for herself but trying in some way to make repayment to the dead mother by helping to protect her family. As to assessment, we should give adequate reward to those who describe some features of the relationship with basic support. For higher reward, the word *fascinating* should be taken up and some attempt be made to unravel the complexity and paradoxes of this developing friendship.

*Use the band descriptors to arrive at your mark.*

**36** Levin has, of course, for some years lived a life under threat from the regime. It has been a life in which his writing has had to be done in private and in which his capacity to support his children has been removed. Add to that the daily fear of the visit from the secret police and the oblivion which would follow and it can be seen that his life has been a best a twilight of despondency, at worst a nightmare of apprehension. Hence, the paradox that he should see the opportunity to fight for a regime that has oppressed him as some sort of release in action is all too understandable. Of course, he is also fighting for Russia and it could also be something in the nature of a kamikaze mission, heroic death rather than a bullet in the back of the neck. Some understanding of Levin's position and his likely feelings of the moment should be enough for adequate reward. For something higher, we might hope for a voice that echoes also something of the man's weary fatalism and irony.

*Use the band descriptors to arrive at your mark.*

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### Lord of the Flies

**37** Simon’s discovery of the parachutist is a very moving moment, following on immediately from the confrontation with the Lord of the Flies and the fit. Simon now knows two truths: that evil is within all the boys and that the Beast is a harmless dead parachutist. As we know, his intention to reveal that the beast is ‘harmless and horrible’ to the other boys is doomed to disaster. Though the tone of the writing is calm by contrast with what has gone before and what is to follow, there is a dreadful sadness to it and the frailty of Simon is emphasised throughout – he walks like an old man, his eyes have lost their brightness, he is in pain, he staggers etc., all a dreadful premonition of what is going to happen to him. No doubt the Christ parallel will be drawn by a lot of candidates here and should not be discounted. Good answers will focus on the writing in some detail.

*Use the band descriptors to arrive at your mark.*

**38** This is a very open question and candidates have a completely free choice of detail. Possible choices might be the idyllic appearance of the island at the beginning of the novel, the lushness that is conveyed on the boys’ first explorations, or the sinister qualities that emerge at Castle rock, but these are not exclusive. The success of the answer will be determined by the quality of supporting detail and better answers will perhaps begin to explore how the island seems to be an entity in itself, beautiful on the surface but with all sorts of hidden dangers for the boys. It may be that some candidates will interpret the ‘island’ as the community, but this will probably limit their answers. Good answers will, of course, focus in some detail on the writing.

*Use the band descriptors to arrive at your mark.*

**39** We are taken into Ralph’s thoughts to some extent in this section of the book, but it should be possible for candidates to empathise more fully with him. He will probably be thinking about Piggy’s death, of Jack and Roger’s behaviour, of the twins, of his isolation and most of all about the chances of survival. It must now be clear that he will not be taken prisoner. It is unlikely that he will be looking very far beyond the next few minutes and he will be very concerned with the physical details of his situation. Good answers will create a convincing voice for Ralph, one of the most vocal characters in the book.

*Use the band descriptors to arrive at your mark.*

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### **Far from the Madding Crowd**

**40** There is much rustic humour in the extract and for candidates to be given adequate reward, they must acknowledge that. What is attractive about the extract is the way in which Hardy individualises characters and, though having only minor parts in the novel, each comes across as a person in his own right. There are some delightful phrases: ‘winning suavity’; ‘the handsomest couple in the neighbourhood’; ‘hung in wires’; ‘melancholy-like’; ‘teeming with tidings’. The characters come alive and add to the enjoyment of the passage and the writing therein. The incident concerning Baily Pennyways and the way it is described in such graphic language add to the appeal of the passage and Hardy’s presentation of the characters. Candidates who engage fully with the writing in such a way as to show how they have enjoyed the liveliness of the humour and character interplay should be well rewarded.

*Use the band descriptors to arrive at your mark.*

**41** There are several appropriate incidents which would be suitable for consideration here. It is important that the chosen event fulfils the criteria of chance and difference in the development of the story. Mere re-telling of an incident should attract only modest reward. We should expect good answers to deal with how chance/fate has been developed by Hardy and then how change has affected characters and plot. As always, careful exploration of the writing is essential for high reward.

*Use the band descriptors to arrive at your mark.*

**42** Bathsheba had misled Gabriel earlier on in the story which was why he proposed marriage to her. Initially she liked the idea and told him so repeatedly. But it was the notion of having a husband to tend her and entertain her that she liked and when Gabriel mentioned babies she withdrew in quite a disdainful and capricious sort of way. Hardy writes: ‘No man likes to see his emotions the sport of a merry-go-round of skittishness’ and Gabriel’s response is firm: ‘Then I’ll ask you no more’. Much of all of this will be in Gabriel’s mind when he thinks about the incident, and candidates must include aspects in their responses. The voice of Gabriel will be crucial and we shall differentiate according to the success with which it is created.

*Use the band descriptors to arrive at your mark.*



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### To Kill a Mockingbird

**43** The excitement and tension are evident in the quick-fire one line questions and answers. The contempt of Mr Gilmer is evident in the way he speaks to Tom, calling him 'boy' and using heavy sarcasm as he tries to make Tom a liar in the eyes of the jury. But Lee gives Tom Robinson one or two sharp ripostes to balance the situation: 'I don't say she's lyin', Mr Gilmer, I say she's mistaken in her mind'; 'No suh, I's scared I'd be in court, just like I am now'. Candidates who explore the structure of the passage and probe the exchanges so as to identify the underlying innuendo will merit creditable reward. We must recognise strong engagement with the writing before we go higher.

*Use the band descriptors to arrive at your mark.*

**44** Robert Ewell is the most objectionable character in the novel. Lee gives him a mean-spirited outlook on life. He avoids work, or if he manages to get employment he quickly loses it. He spends his benefit money on liquor. He is highly racist and insulting to all. He accuses Atticus of 'getting' his job; he intimidates Helen Robinson and threatens Judge Taylor (Ch 27). He is described as 'foul-mouthed'. His vicious attack on Jem is his final evil swan-song. His relationship with Mayella is questionable. His children lack any parental guidance or real affection. At the trial he is ordered by the Judge to keep 'his testimony within the confines of Christian English usage'. Thus there is much to say about the way Lee has presented her villain. We should differentiate according to the detail with which candidates present their answers.

*Use the band descriptors to arrive at your mark.*

**45** Dill (Charles Baker Harris) spends his summers in Maycombe with his aunt and gets up to various mischievous antics with the Finch children. He particularly seems to relate to Scout. He is inquisitive, quick-thinking and inventive. It is Dill who suggests the Boo Radley escapade. He seems fearless and ready for any challenging experience and manages to persuade others to join him. Those who can capture Dill's characteristics in his voice and give his perception of the the children's various adventures and daring pranks should be well rewarded. There are hints that Dill's precarious family life contrasts sharply with the more secure and loving life led by the Finches. Those who are able to fold this feature of Dill into their responses should be suitably recognised for so doing.

*Use the band descriptors to arrive at your mark.*

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## Into the Wind

**46** The material should not pose much of a difficulty for those who are in tune with the way in which Mark captures so well the thoughts and embarrassments of a pubescent girl. How well she understands the dangers for others in an adolescent spurned and, as she thinks, in public too. This is a dangerous proposition indeed and the reader awaits with some anticipation the pricking of Collier's arrogance. The next stage, of course, is represented by Carson's awareness of Collier's conduct and his kind words which remind Jane what a decent fellow he is. This is followed by Collier taking a step too far in yelling at the umpire. From then on you feel she will determine that he takes a number of steps too far. Some response to the basic situation and a charting of how a crush turns to deep resentment will be enough for adequate reward. Hopefully the better candidates will bring out how well Mark conveys with delicate irony Jane's girlish voice, the hurt and the ridiculousness of what she imagines to be the public nature of her humiliation which is probably much less public than her revenge proves to be.

*Use the band descriptors to arrive at your mark.*

**47** This task requires the candidate to focus on a central aspect of the storyteller's art in the short story of their choice. Therefore, we should not give even adequate reward to answers which simply narrate the substance of the story. We should expect even for average marks that the candidate looks in detail at the way Dahl gradually reveals layer by layer the personality and the occupation of the hitchhiker, culminating in the rich revelation of just what he has been up during the journey. The sense of tables turned is obviously also central to Wyndham's particularly nasty story. Higher reward should be reserved for those who are willing to probe the writing at crucial moments of the story where the surprise is palpable as the major element. Should a candidate write about both stories we should mark holistically.

*Use the band descriptors to arrive at your mark.*

**48** This, of course, is the moment when the patience of the father finally runs out. In a way this story behind the comedy seems a remarkably truthful representation of father and son relations after long separation when the child simply does not know his father and the returning father expects simply to step back into the role of centre of the household. No doubt this is particularly so for a soldier coming back as he sees it to the comforts of home, comforts which in this case the boy disrupts. No doubt the father will be uttering the things that fathers do about the boy needing some paternal discipline but his actions in the story do suggest a sense of guilt which leads to attempts to bridge the gulf with his son. At once here he realises that this is not the way to re-establish loving relations with his wife either. In a way he is as bewildered as the child and it may be that one of the ways the adequate will become the good will be the ability to convey this in the voice.

*Use the band descriptors to arrive at your mark.*