

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

## **MARK SCHEME for the May/June 2007 question paper**

### **0486 LITERATURE (ENGLISH)**

**0486/04**

Paper 4 (Closed Books), 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.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the May/June 2007 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 standardize the marking.

### A. Descriptors for essay/passage-based tasks

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

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## B. Descriptors for Empathic Questions (imaginative/creative tasks)

There are three key elements to be looked for in responses to these questions:

- sound knowledge of what happens in the text
- an understanding/interpretation of this
- the use of an authentic voice or voices

It is possible that some candidates will shy away from assuming the voice and the phrasing of some tasks, particularly those referring to the character's thoughts, may perforce allow this. Responses of this sort can sometimes show insight despite not entering fully into the imaginative challenge. They should be assessed on the strength of that insight rather than the band descriptors below.

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

## 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 be 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 Raisin in the Sun

- 1 *Refer to the photostats and grade descriptors when arriving at your mark.*

This passage marks something of a crisis for Walter. Though the question does not specifically require external reference, it will be useful to candidates to place it in the context of Walter's tiredness and disillusionment with his life and his dream of running a business. He has not been getting much support from Ruth and her pregnancy has put an even greater load on him. The marriage is severely at risk. He is sharply aware of the fact that the future holds very little different for him unless he can find a stake to go into business with Willy and he has just discovered that his only possible source of money, Mama, has used the windfall to buy a house in Clybourne park and is reserving the rest for Beneatha's education. The tone of this extract is therefore very sour. Walter's anger seems to have burnt out, and he appears 'indifferent' to both his job and to his wife. She clearly does not know what he has been up to for the past few days. It looks pretty much as though he is going to resort to drink – he seems to have given up on everything else. Candidates might profitably comment on his reference to 'watching the Negroes go by'; he is distancing himself from them, yet empathising with their lack of purpose. His final comment to Mama is deeply sarcastic.

- 2 *Refer to the photostats and grade descriptors when arriving at your mark.*

The quotation comes from the Bonny Greer introduction to the Methuen edition. The most likely meaning is that Mama's survival and her support of her family through all the difficulties associated with being a black American in the fifties and without a husband is heroic. She has held them together, but this means she has controlled their lives. Even in adulthood she is making decisions for them such as the purchase of the house and she is certainly in command, not hesitating to tell Walter how he should be treating his wife. She does adapt, however. At the end of the play she allows Walter to take charge, though she is dismissive of Beneatha's situation. She is deeply religious and this carries her through. There will be different reactions to the character and we should allow anything that can be supported from the text.

- 3 *Refer to the photostats and grade descriptors when arriving at your mark.*

Answers need to be more than merely speculative. They should refer closely to the conversation between Asagai and Beneatha at the beginning of Act 3 and the earlier one in Act 1 scene ii. We do not know at the end of the play whether she will accept the proposal or conform to what mama says and it will be interesting to see what inferences are drawn by candidates into how persuasive Asagai has been. Beneatha has clearly been very impressed by his accounts of life in Africa. She is a feisty and vivacious character and good answers will capture some of the flavour of her personality.

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### **Cuba and Doghouse**

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

There is much that is dramatic here. The audience already knows something about the nature of the Martin household, about the fear within it and that Pats is something of a whipping boy. Therefore, they will know that the cheery overtures made by the gang are likely to receive a pretty dusty response. Before the arrival of Val, Moxley gives us the poignancy of Pats behaving like a rabbit caught in the headlights, something which the extrovert gang can make little of. Equally surprising to them is Val's surliness. Here indeed are the neighbours from hell and the nickname conjured up by the gang amusingly sums up their rather bewildered response to such boorish determination to have nothing to do with them. An efficient analysis of what is going on here should be enough for adequate reward but for anything higher we should require detailed engagement with the dramatic features of the episode and an understanding how Moxley engineers dramatic tension.

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

There is a range of responses necessary here. The men are not painted with much sympathy. The headmaster is both class conscious and authoritarian. When it comes to the point Shaw is not much different and rapidly falls into line and acts as his headmaster would expect him to. For both the let out is that it is essentially a working class rebellion which is at work here and hence the expelling of Bernadette and her insidious influence is the solution. Miss Arthur does not fit the template of middle class educational assumptions and she takes a rather heroic stance both on personal as well as career terms. Adequate answers should be able to convey something of this with some detailed support. The better candidates will show themselves by their ability to expand on how these people at the centre of the play illustrate the importance of class in early 1960s Britain.

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

What must come through here even for adequate reward is Ger's shock at what she has found. It is, of course, not the fact that Pats has stolen food; it is what she sees when she peeps into the Martins' kitchen and sees that there is food aplenty on the kitchen table. The stage directions make clear her sense of disbelief, followed by some attempt at explanation, which will no doubt in turn be followed by questions flying through her mind as to how any family can so abuse its own. Ger's own family may not be exactly a paragon but she is clearly a decent and thoughtful girl at heart and this is most touchingly shown in her response to Pats. Most candidates should be able to communicate something of the basic situation. The more there is engagement with her sense of shock and her feelings for this abused girl, the higher the reward.

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### **As You Like It**

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

The incident is most entertaining because of the dramatic irony arising from the fact that Rosalind in disguise as a man is in fact setting up another disguise - as herself - for Orlando to woo. The text is therefore full of double entendre and failure of understanding as well as being full of Rosalind's wit and humour. Orlando is completely in her hands and the audience is bound to be intrigued as to how this deeply complicated situation will resolve itself. Rosalind is very obviously in charge here and Orlando says comparatively little. Her reflections on lovers and the ways in which they behave are amusing and ironic and relate to central themes of the play. Because both of these central characters are such attractive personalities (though at this stage in the play Orlando may seem something of a wimp) the audience will surely be enjoying the possibility that this will lead to their eventual union. Better answers will be distinguished by an attempt to engage with the language as well as the situation of the extract.

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

On the face of it, it would seem that Shakespeare is decrying the ambition and back-stabbing of the court in favour of the pastoral life in the Forest, but the period in the Forest of Arden turns out to be only an interlude when all the characters make haste to return to the Court at the end of the play. Better answers will see the complexity of the contrast. The Court is unattractive as long as the wicked Duke is in power and Arden has its unpleasantnesses, such as the haughty shepherdess. Arden might be seen as a haven for escapists – the dressing up in Robin Hood costumes is more like a game than real life. Accept whatever ideas come, provided they are supported by relevant reference.

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

The incident occurs in Act 4 scene i. Celia will no doubt be enjoying the fun and the way in which Rosalind has duped Orlando, but she will also be reflecting on the fact that Rosalind is really in love and may be worrying about how this will all resolve itself. It is likely that she may be commenting on Orlando and his character and also on the reasons why she and Rosalind have had to assume their disguises. She is just as forthright and witty as Rosalind so we should expect the best answers to convey her straight-talking yet sweet nature. Perhaps there will be some envy that as yet she has not found anyone for whom she can feel so strongly as Rosalind does for Orlando.

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## **Macbeth**

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

We should expect that most candidates will pick up on the troubled state of Banquo's mind, the extreme darkness, and the guarded conversation between him and Macbeth, all of this just before Macbeth is about to embark on murder. Some exposition of such matters with pertinent support should be enough to warrant adequate reward. For something higher, we look for such things as an exploration of some of recurrent imagery of the play featured in this scene, such as the connection between dark thoughts and deeds and natural happenings and the absence of sleep for those with guilty feelings. In addition, in the best work we should hope to find some probing of the profound gulf between what Macbeth and Banquo actually say to one another and what they are intending to convey, as Macbeth sounds out Banquo's attitude to the world as prophesied by the witches and Banquo parries the coded inquiries, keeping his options open.

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

There is little reason to expatiate here on what we might expect. This is one of the central issues of the play and we can no doubt expect the vast majority of candidates to be ready to expound their viewpoint. If past experience is anything to go by, the greater number will take the first option because for the most part it does not rely much on the subtext. It is simple cause and effect. We shall no doubt be told very often that, if Macbeth had not met the witches and had not been married to Lady Macbeth, all would have been well. We shall be told also that before meeting with his wife he had already made up his mind not to murder the king. And so on. If there is reasonable support from the text, we should give at least adequate reward. However, since a contrary viable approach figures in the task, we should expect better candidates at least to make some attempt to weigh the two options even if they come down firmly on one side. The more the inferences and implications of the text figure in the answer, the higher the reward. Please refer to the photostats and grade descriptors when arriving at your mark.

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

One of the most profound aspects of this play is the way it depicts the effect of evil upon the good. Macbeth's influence does indeed reach England for, as Malcolm says later to Macduff, he has had to turn from being a man who trusts others to someone who has had to learn for his own safety to take very little at face value. Fear and suspicion now looms large in his makeup. Questions as to why Macduff has left Scotland would be in the forefront of his mind much as he would want to believe it as being the best proof yet that the tyrant is on the way down. He is a long way from the green young man of the beginning of the play and is already learning to play the political game. To that end he decides to treat Macduff with the very greatest circumspection, not at all in the way the latter had hoped. His voice is not particularly distinctive so differentiation is likely to come from the degree to which a candidate conveys Malcolm's dilemma.

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## **Twelfth Night**

- 13** *Refer to the photostats and grade descriptors when arriving at your mark.*

Not only is this scene very entertaining, in that we can see Olivia starting to fall for Viola, thinking that she is a man, but it reveals a good deal of the characters of both women – and also gives us a different perspective on Orsino – and it also raises some of the central issues of the play such as the meaning of love and the falseness of appearances. It is a key moment in that it comes very early in the play and sets off a whole strand of the plot and one of the fundamental areas of confusion. It also contains one of the most moving passages of the play – Viola’s ‘willow cabin’ speech – and we should expect the best answers to take the opportunity to respond to her words here, and to see the dramatic irony that is central to the incident. There is no requirement to refer outside the extract but good answers will be informed by an awareness of what it leads to.

- 14** *Refer to the photostats and grade descriptors when arriving at your mark.*

In that he is responsible for much of the slapstick humour in the play, Sir Toby might be seen to be in the ‘loveable rogue’ category. His sponging off Olivia does not seem particularly heinous in itself as she tolerates it and does not seem to have many illusions about him. It is also quite difficult to have very much sympathy for Sir Andrew, since his stupidity makes him a willing dupe, though by the end of the play the audience probably feels pity for him in being left with nothing. When one considers his treatment of Malvolio, however, Toby does not appear quite so innocuous. It is likely that candidates may find his punishment of Malvolio cruel and excessive and this will probably colour the earlier view of him. Maria loves him, however, so there must be something to be said for him.

- 15** *Refer to the photostats and grade descriptors when arriving at your mark.*

A response to this question will necessarily be coloured by knowledge of Malvolio later in the play since this incident occurs early on, there has been one run-in with Sir Toby and with Feste, which Olivia has not responded to very sympathetically, even calling him ‘sick of self-love’. On the other hand, despite his pomposity, his first report of Cesario is quite favourable – he recognises ‘his’ brightness, though makes some disparaging remarks. The key to success, as ever, will be in the creation of a convincing voice.



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### **The Devil's Disciple**

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

The main dramatic contrast in this scene is, of course, between the worldly wise Richard and the naive, romantic woman who is Judith, who thinks that she has discovered too late what a rascal her husband is compared to the hero Richard. Therefore, in her own terms she risks her moral reputation by almost declaring her love for Richard. Shaw delights in measuring her imagined world against reality. Only once does she display insight when she questions the primacy of politics over personal feeling. She has virtually everything else wrong and, rather like her husband, Richard has to speak to her almost as if she were a child to be humoured. More seriously there is a strain throughout the scene of Richard's control being close to breaking, for instance when he speaks of his Mother's dying curse on him. As usual the wider the candidate ranges, the higher the mark awarded, but we should reserve really high reward for those who engage with Shaw's stagecraft, in particular responding to the amusement offered by the scene.

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

The key phrase here is dramatically compelling. In other words, more is being asked than a character sketch. We shall obviously reward understanding of how Shaw imbues this creation with all his own scorn for the values of the puritan. Not only is Dick a more moral person than many of the Christians in the play, he also embodies the Shavian life principle in which energy, wit and free thinking herald a new world. Some understanding of his personality in the play with some support should receive adequate reward but anything higher must be seen to respond to his melodramatic power as a character with detailed support from the words and actions of the play.

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

Mrs Dudgeon did not go to her maker in a reposed fashion. We know that she cursed Richard and no doubt a number of others came in for the lash. Bitter disappointment that her rectitude has not met with greater reward on this earth is at the centre of her personality and there is very little reason to believe that this will not have remained so to the very end. Of course, she will no doubt be looking forward to all this being swiftly righted in the after life and that she will have the satisfaction of witnessing her enemies roasting for eternity at some time in the near future. Probably in this task the major part of differentiation will rest with the voice rather than with what she says. Since her thin lipped acerbic way of speaking is so distinctive, it is reasonable to expect good candidates to capture its tone quite accurately.

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### **A Streetcar Named Desire**

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

Stanley shows his strong antipathy towards Blanche: he is clearly stung by her 'hoity - toady' view of him. He wants to hurt her - hence the trick with the ticket, designed to rile Blanche - and how well he succeeds! Stella, as throughout the play, takes a very different view of her sister, quite naturally. Before Blanche arrived, Stanley was in charge and everything was carried out to his requirements. Blanche has changed all that. Candidates who explore this latter perspective should be rewarded well. There are several telling pieces of dialogue in the extract which more astute candidates may well use to their advantage: 'Delicate piece she is'; 'I pulled you down off them columns, and how you loved it having them coloured lights going'; '...wasn't it all okay till she showed here?' Stanley shows his caring side for Stella also as in, 'Hey, what is it, Stell?' This other side of Stanley will be noted by the more insightful candidates. We may well differentiate by the degree to which candidates probe the writing to arrive at apposite views of these two characters.

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

Although some might respond along the lines of 'Blanche deserves all she gets', that would be a very simplistic and unthinking reaction. When we bear in mind her unfortunate liaison with the young man early in her life, her lack of opportunity to enjoy a fulfilling relationship and her well developed self-deception, there are clearly grounds for sympathy. The way in which Williams has created the potential conflagration of putting her in close proximity to Stanley can hardly be conducive to her happiness. But Blanche's self-generated feelings of superiority and her disdain for others do not make her an appealing character. This is a major issue and one which could certainly separate the good responses from the mediocre. To reward highly we should look for responses that see the full profile of Blanche and seek somehow to reconcile her endemic failings with the misfortunes fate has dealt her.

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

Stella is very different from Blanche. She is more straightforward and lacks Blanche's pretentiousness. She is the younger sister and looks up to Blanche. She lives in an area very different from where she and Blanche were brought up. She may well be ashamed of her modest apartment. She has married beneath her, and, although she loves her husband, she will doubtless feel sensitive about him as she contemplates the arrival of her sister. She will be aware of Blanche's affectations and of Stanley's straight talking and his proclivity to temper and possibly violence. Any worthwhile response will feature most if not all of these considerations. Those who capture well the voice of Stella, and hint at the possible tension and explosion that could arise between Blanche and Stanley, will merit high reward, provided they support their comments with evidence from Williams' writing.

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## POETRY

**22-27** *Refer to the photostats and the grade descriptors when arriving at your mark.*

We will differentiate first of all according to how directly the candidates answer the question but also according to how well they convince us that they have engaged with the pleasure and excitement of good poetry. This means in effect that we do NOT give good reward to any explanation of "meaning" which shows little response to the words and how they create meaning.

In all of the questions there is an explicit invitation to make a response to the words.

It will be noticed 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 now is that some are choosing a task because the poem they wish to write about appears in the list rather than because they can answer the question. We should therefore be careful not to give much reward for answers which manifestly are not addressing the question, even if they show a convincing grasp of the poem. If the candidate chooses to write on a poem not in the list, then this should be treated as a rubric infringement.

## PROSE

### Things Fall Apart

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

This extract reveals some of the characteristics of Okonkwo which become established throughout the novel. Principal amongst these are his egoism and his temper which lead to his embarking on a course of action which his head tells him is wrong. Obviously his capacity for sudden bursts of anger and violence is shown in his beating of his wife but perhaps more significant is the end where Achebe describes him as inwardly repentant but unable to acknowledge it in public. Hence he makes enemies and even amongst his friends has a reputation for unreliable hot-headedness despite his obvious qualities. For adequate reward candidates should be able to convey these salient points but the better candidates should be able to explore the extract in detail and to engage with aspects of Achebe's writing.

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

Achebe's view of the old religion is quite ambivalent. He paints a picture of a world in which the ancestors and the gods are comfortingly close and embodied in the living. There are many instances in the novel of conversations with friends who in other circumstances become incarnations of the most powerful spirits. The kind of wholeness which this once gave to the clansmen's lives and is now lost is very much embodied in the novel's title. However, Achebe does not hold back in describing with horrifying intensity the brutal practices common in this worship nor the fear in which people live their daily lives. For adequate reward probably we should expect a candidate to have some grasp of either or both of these aspects; we should not expect at this level both sides to be covered. Better candidates will show themselves by their width of understanding but even here it should be possible for a candidate to achieve high reward by engaging with the power of Achebe's writing to convey one or both of the aspects. We should certainly not give high reward to answers which do not engage with the writing.

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

The consistent thrust of this aspect of the novel is that Nwoye is a gentle boy who cannot live by his father's imperatives or those of his society, try as he would. And try he does, but not anymore. He is not without his father's courage; he must have known the likely reaction to his becoming Christian. However, the new religion suits his personality and at this moment his father's physical attack upon him simply confirms the rightness of his decision. Notice that he says nothing to his father. This could be residual fear and/or the new religion already at work in its teaching of non-violence. Even in answers which grasp the central situation we should not over reward those who make him angry. His main priority now is to learn more, to convert other members of his family and become a teacher. Perhaps the best answers will convey a sense of relief almost amounting to euphoria, that he has now made the giant leap.

### **Great Expectations**

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

Most candidates should be able to grasp something of the significance of Wemmick's having constructed his house as a miniature castle. Of course, it is likely that many will concentrate upon Dickens' highlighting the eccentric aspects of this suburban residence but the better candidates will show themselves by highlighting the underlying serious point shown in Wemmick's need to erect such a dwelling as a refuge from the world of his work. It is to be noted how much forthcoming he becomes as he leaves London even though the dwelling itself, built as it is on the principles of defence and secrecy, illustrates how Wemmick still applies the same criteria to his personal life as he does as Jaggers' employee; for others to know how kind a man he is may, he feels, make him vulnerable. What is most touching is the delight this refuge gives him and the energy he invests in it. The best candidates will show themselves by responding to this rather tender picture; Dickens is doing much more than laughing at human eccentricity here.

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

Here there is a challenge to make some sort of choice and then defend it but it may well be that some of the more intelligent answers will suggest that both propositions could be apt. We will also be faced with engaged answers which argue strongly for one or the other, most likely the second alternative, and these should be rewarded for the insights offered. After all, some of the most powerful moments in the novel have to do with Magwitch's wretched life. At a higher level we shall probably find the candidates who recognise that often Dickens' creation is not at all sentimental, that Pip's horror at being behoven to this basically violent man is not without some substance. In the end, though, the main differentiation will as usual arise from the candidates' ability to engage with pertinent details of Dickens' writing as required in the task.

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

Most candidates should be able to convey something of Herbert's concern for the friend he has been forced to leave behind in his hour of need. He will no doubt be recalling some of the past events of his friendship and will certainly be upset about the way Pip has been manipulated. He does not at this stage, of course, know how much he himself owes to Pip's generosity and we should not be giving high reward to any candidate who makes that a central plank of Herbert's anguish at this moment. The better the candidate at managing to convey his sweet and considerate personality, even perhaps his moments of affectionate humour, the higher the reward.

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### **The Siege**

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

This task is going to need attention to detail since little is made explicit. The two young people do not, of course, know for certain whether their feelings are reciprocated and hence are at times somewhat constrained with one another. Anna, in particular, is cautious to the point of prickliness at times. Andrei's feelings are perhaps more overt; witness his horror at the risks Anna has just taken and the gesture of wiping the speck of dirt from Anna's cheek. We shall probably find ourselves mainly differentiating according to the degree to which candidates can show themselves able to draw out significances from the little flecks of dialogue and action; the wider the range of reference, the higher the reward.

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

As far as material is concerned, this is, of course, a wide open question. Various features come to mind as suitable: the general privation and suffering, the cold of the winter, the personal struggles for survival, the heroism as well as criminality of mankind in such circumstances. We shall, of course, accept any material for which an argument can be made that it is memorable since it is in this that the core of the task lies. Even for adequate reward we shall expect candidates to do more than describe; they should at least make some attempt to show what makes their chosen aspect vivid to them. For higher reward, however, we should look for direct responses to Dunmore's writing and not simply general assertions.

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

Marina is a realist. Though a survivor and a woman of redoubtable spirit, she knows that she can do little for Levin and that she herself is unlikely to survive the winter. As later in the book, here no doubt she will turn her thoughts to her long love affair. The depth of her love is made clear later in the book and with it an understanding of the suffering she brought to Vera. Will she articulate how much of what she does in the siege is a form of repayment for that, an attempt to see that at least Anna and Kolya have a chance of surviving? Adequate answers should cover some of this ground whilst the better candidates should be able to find a voice that conveys the depth of feeling in this profoundly artistic woman who has had so much disappointment in life.

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### **Lord of the Flies**

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

The incident occurs early in the novel and completely disrupts the relatively happy atmosphere. It will be very difficult for the question to be answered satisfactorily without the contrast being made between the optimistic mood of the boys who have organised themselves, set up a democracy of sorts with the conch and its rules and know that there is the possibility of a food supply, even see themselves as re-enacting Coral Island and having fun. Only Piggy has seen that they are isolated and that the prospects may be bleak. The little boy stands out because of the rather sinister birthmark. He introduces the idea of the 'beastie thing' which later comes to dominate the boys' thoughts and which later takes the form of the Lord of the Flies. It is notable that the boys do not need much persuading that there might be an evil force on the island – 'they knew about nightmares'. Despite Ralph's rational explanations, the seeds have been planted and much of what is mentioned here has significance. Good answers will also see how Golding's description of the surroundings introduces a more sombre feeling and the intimation of evil to come.

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

Candidates' views on this issue will differ and the best answers will perhaps give a balanced opinion rather than coming down on the side of one boy or the other. Ralph has charisma, kindness, intelligence and the ability to consult and delegate, though on occasions these turn out to be weaknesses rather than strengths. Jack is single-minded, brutal, authoritarian. He might have been able to provide the boys with food, but he has no interest in getting them off the island. There is a good deal of ground to cover, so expect well-selected supporting detail.

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

The incident occurs just before Piggy's death, which he of course has no premonition of, but the tone of answers might be coloured by knowledge of what happens next. Piggy will certainly be frightened – he is rendered almost completely helpless by the lack of glasses and the path to the fort is dangerous. He and Ralph and the twins are all that is left of the original 'team' as all the other boys have joined Jack's hunters. He is clutching the conch and desperately holding on to the idea that it conveys some authority. There may be some description of the terror in the night when the glasses were stolen. Piggy's 'voice' may be easier to capture than some – there are some obvious turns of phrase that come to mind, but the best answers will be strongly engaged with the character and his feelings at this particular moment.

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### Travels with My Aunt

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

On the face of it, there is very little in this passage to suggest that Henry has not made the most catastrophic of decisions, even if yet again it proves not to be the case as the Aunt will be able to pick herself up off the floor in the near future. Most candidates should be able to point to a number of details to support what is an apparently rather grim picture. In general, the contrast between what this house was once imagined to be and what it is now is immense. The sense of dilapidation is emphasised by the lack of furniture and fittings. On top of that, perhaps the better candidates will respond to the way Aunt Augusta seems to be rather older and diminished in this setting, an impression only reinforced by her visions of what it will be like when they get furniture. The passage is full of comic details emphasising this sense of living on dreams, like the delicious end to the extract with Henry getting a very uncomfortable splinter in his thigh from the packing case as his Aunt speaks of the pretty girls she is going to obtain for him.

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

No doubt the great majority will think that Greene intends the reader to feel that Henry was given a life which brought a much greater richness than is to be had from tending dahlias in suburbia. Adequate reward will be given to candidates who rehearse with some support the well trodden paths which describe Henry learning to enjoy what existence offers him without too many moral qualms. The wider a candidate ranges through the detail of the novel to support the argument, the higher should be the reward. However, there may well be stern moralists who see the Aunt as a female Mephistopheles and who might argue that the essentially decent Henry of Southwood was better off as he was. Perhaps this is not necessarily a complete distortion of Greene's intentions. We should accept that Greene does not romanticise the Aunt's world despite the author's love of outraging respectable opinion and his emphasis on Augusta's energy and joie de vivre. Her world is remarkably sleazy and certainly, though not the primrose way to the eternal bonfire, neither is it the path to paradise on earth. Indeed, though we should not expect it before giving high reward, it may be that some of the better candidates in ranging widely through the book will realise that there is occasionally a dark underbelly to this 'entertainment'.

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

Colonel Hakim is on the surface a gentleman and is most certainly a smooth operator. The way he has conducted the search shows that at every turn. He will know what has been going on, will probably be surprised that he found nothing incriminating in Aunt Augusta's bedroom but perhaps was rather pleased that the only action he needed to take was to put her and her nephew on the first plane out of the country. He seems rather to admire the old woman's spirit. Perhaps in the game of ruthless power politics in which he is engaged and in which the penalty of failure is deadly serious, he will rather rue his failure to find evidence of conspiracy but in his fatalistic way he will accept comparative failure given that he has General Abdul under lock and key. Adequate reward will go to any who communicate something of this cloak and dagger world in which the book Aunt Augusta is reading is startlingly mirrored in real life. In the better answers we shall look for a suave and controlled voice used to giving orders with perhaps just a touch of steely menace.

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### To Kill a Mockingbird

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

More able candidates will sift carefully through the writing and note especially the effect of the darkness and the fear of the unknown that Lee has created. The pace of the writing quickens with the description of the chase. Jem's concern for Jean Louise and his screamed injunctions to her add to the tension. Candidates should be credited for direct quotation from the text to support their comments. Phrases such as 'found myself reeling'; 'scuffling, kicking sounds'; 'I was so entangled'; 'a sobbing, bone-shaking cough' would be relevant. It is important that if candidates are to be given high reward they capture the spirit of the passage and indicate quite clearly that they have appreciated Lee's writing in so doing. A trawl through the extract with mere paraphrasing should receive only modest recognition.

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

Clear knowledge of the book will be a prerequisite here for high reward. Close familiarity with the development of the trial and its structure together with appreciation of the area of the plot's setting should figure strongly in better answers. The endemic racist attitudes and the natural acceptance of white superiority over blacks will be emphasised: no matter how innocent a black might appear, it would be inconceivable for a white man to be punished for a crime against him. Even Atticus's powerful and seemingly incontrovertible arguments for the innocence of Tom Robinson can in no way counter this instinctive conviction in the minds of the white jurors. Outstanding candidates will make much of these basic points and adduce relevant supporting evidence from Lee's writing.

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

The more perceptive candidates will aim to capture the more staid and conventional personality of Aunt Alexandra in the voice that they assume. This particular moment in the novel is pivotal in that Aunt Alexandra has just witnessed her niece against the background of the missionary tea party and her guests to it. Hitherto she has by no means shown herself wholly approving of Jean Louise's way of doing things. Although a loyal and unswerving defender of her brother, she is not in total agreement with him in the way he brings up his children. Not only is she sceptical about Jean Louise's behaviour, she does not approve of her tomboyish escapades nor the way she dresses. Despite all this she loves her brother and his children dearly and sees the innate goodness in them. She feels for them and sympathises with them for the traumas they have to face. Candidates who bring out these characteristics in Aunt Alexandra and in so doing echo appropriate incidents in the novel, will deserve high reward. Perhaps we shall differentiate through the candidates' selection of relevant and apposite moments in the novel embroidered into the empathic task they have chosen to undertake.



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### **The Getting of Wisdom**

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

Candidates will be expected to dwell on the wretched state of Laura's mind and the anguish of knowing she could well be found out following Mary Tidwell's visit to the Shepherds. Laura is going through the suffering that comes with her crimes being made public. Her dreams add to the torment: suicide is contemplated, but the means are not available. For high reward candidates should explore the variety of tone and content presented to them by Richardson. Laura has bad dreams of people she fears most; she feels physically sick; she can scarcely walk to school. The author's skill in creating the picture of this forlorn, guilt-ridden girl is thereby evidenced. Examples of the words chosen will enhance responses provided they are explored and shown to be relevant to the task in hand. Perhaps the subtlety and insight with which candidates do this will decide whether their work is worthy of the greatest credit. We should beware of those who merely paraphrase rather than explore.

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

There are many examples throughout Laura's stay at Melbourne Ladies College of incidents which show the cruel nature of some of Laura's contemporaries. She is attacked for her style of dress; ridiculed for her modest background; made fun of because her mother makes her clothes. Those who assemble an array of such moments and bring out the nastiness and snobbery of the girls by examining the words and elucidating their relevance will deserve to be well rewarded. Clearly, such a response calls for detailed knowledge of the book and an ability to grasp the way in which the writer deploys words in a targeted manner. Sensitive responses may well show how malicious some of the girls' attitudes are by contrasting them with those of girls such as Evenly. Those who can adduce such examples and focus them strategically will merit high reward.

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

Mrs Gurley is a formidable lady who introduces herself as the Lady Superintendent of the institution. Laura clashes with her on several occasions: Laura makes personal remarks about her apron and Mrs Gurley is horrified; Laura interrupts her when she is talking to a governess and Mrs Gurley's face 'froze to stone' and comments savagely about Laura's manners; after the visit to the Starches and the incidents of playing Home Sweet Home and the matter of the portrait of Dante, Mrs Gurley is horrified and summons Laura to see her the next morning when she 'crushed and humiliated her'. These and several other similar episodes in Laura's first year give quite clearly the flavour of Mrs Gurley's opinion of Laura. Thus we should look for a voice that reflects the character of this awesome woman and material that suggests her view of Laura before we give high reward.

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### **Into the Wind**

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

The key word here is 'amusingly'. We shall give adequate reward to candidates who chart the boy's bewilderment and the way it arises from his inability to come to terms with his father's return and the way he has been supplanted as the 'man' of the house. He has been reduced in the pecking order and his mother no longer accords him priority in conversation. However, we should not give high reward unless the candidate can show awareness of the ways in which O'Connor humorously converts the usual features of family life into matters of the greatest outrage for this boy, who has up to this moment in his life never experienced them.

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

The key word here for differentiation is 'vividly'. It should not be difficult for any candidate who has read these stories to make some comment upon the nature of the relationships which these women have to endure. In 'Samphire' there is a man who assumes that the male is naturally superior to the female and proceeds to act as if his wife is a child to be humoured. In 'A Stranger from Lagos' we have a would-be independent young woman trapped by her past conduct into subservience to a man intending, with her mother's full approval, to keep her as she is and who can only fantasise longingly about the man from Lagos. A grasp of the central situation with some pertinent support should be enough for adequate reward but even here and certainly for any higher reward we should expect to find engagement with the writing and the way it conveys the plight of these women.

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

As the end of the story makes quite clear, it has not been a happy afternoon for the girl. In a way she has struck out for independence, she, the girl with spotty arms, has attracted notice. Collier invited her and her cousin to a tennis party. She has umpired a final with expertise. Unfortunately, for her ultimately it is indeed a Pyrrhic victory and any hope of gaining favour with Collier has disappeared. Will she have realised just how unpleasant Collier is? Perhaps. The story suggests she has a nice line in ironic perception and it is hoped the best answers, besides adequately communicating the basically rather sour end to the day, will also capture something of the girl's tone and perhaps a dawning feeling of being grown up. Might she also see that the Carsons of this world are much more worth pursuing than the Colliers?