

MARK SCHEME for the October/November 2006 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 students, 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.

The grade thresholds for various grades are published in the report on the examination for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses.

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

CIE is publishing the mark schemes for the October/November 2006 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.

A Descriptors for essay/passage-based tasks

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

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B Band descriptors for Empathic Questions (imaginative/creative tasks)

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

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

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

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

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 exam, rigid demands for what must be in a good answer must be guarded against. The photostat scripts circulated during coordination will be crucial to maintaining the standard throughout the marking.

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

The notes that follow on the questions 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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POETRY

1-9 *Refer to the photostats and the band descriptors in 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. We should be careful not to give much reward for answers which manifestly are not addressing the question, even if they show a convincing grasp of the poem. If the candidate chooses to write on a poem not in the list, then this should be treated as a rubric infringement and marked accordingly.

PROSE

Village by the Sea

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

The extract is full of appropriate words and phrases for candidates to explore in responding to the question: 'drag him out'; 'laughed maliciously'; 'he roared suddenly'; 'A family of liars, no goods.' These and several other examples merit exploration and comment to show how the girls feel frightened and threatened. Pinto's reaction and the threats on his life also add to the drama and help to reveal how distressing this episode is for the girls. The feeling of helplessness and upset continues into the final paragraph as the girls tell Hari of their frightening experience and feel depressed and pessimistic about their situation. Those who engage fully with the writing and in so doing bring out the force of Desai's writing with suitable support will deserve high reward. Those who simply paraphrase or simply quote from the passage will receive only modest recognition.

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

We must remember to reward those most appropriately who recognise the specific requirements of the question: *make vivid for you* and *changes in Hari's life in the big city* and respond accordingly in their answers. This will involve exploring the kind of life Hari leads in Bombay; the people he meets; his living arrangements; the bustle and excitement: all the differing experiences and the contrast of all this with the rural close family life of the village. Candidates will need to look at the situations that Desai creates through her writing e.g. Coconut Day; his learning about watches and repairing them; the dirt and busyness of the big city and its huge population; the volume of traffic; the effect of the monsoon.

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

Mrs de Silva can be very kind and considerate to the children and she can also be very fussy and demanding in her requirements. The more high achieving candidates will reflect these characteristics in their responses. She is quite sophisticated, coming as she does from the city. She will surely recognise the innate goodness of Hari and Lila and their honesty and polite helpfulness. She will be sympathetic to their difficult situation with regard to their parents; she may well be critical of Hari for leaving the family to go to Bombay and she may also see the advantages that such experience will bring him. Clearly, as the terms of the question imply, there will be much to write about Hari and Lila and their relationship with Mrs de Silva, but the highest reward should be reserved for those who do justice to the voice and personality of this woman.

Great Expectations

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

There is so much to respond to here in terms of memorable description that we should not expect candidates to cover everything in the passage. What we should expect is that even adequate answers show engagement with Dickens's ability time and again to find the detail which creates an immediate impact, Miss Havisham running at Pip with the flames as many feet above as she is high, the disturbed beetles and spiders, the tinder that had been her garments, and so on, details that so often seem to carry some symbolic resonances. These relate to the existence which Miss Havisham had chosen for herself and its consequences which result in the ghastly fitness of her immolation. Of course, the wider the reference the candidate manages to make, the higher the reward and we should certainly give such reward to any that manage to probe the wider resonances alluded to above.

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

There is obviously a wide range of response possible here. Probably most candidates will concentrate on Dickens's portrayal of the more horrific aspects of the city. Here indeed is the city which epitomised the squalor of the new monster which was the modern city and which Dickens saw as draining the life out of its inhabitants. Many will draw on Pip's first encounter with the city and in particular Barnard's Inn but there are many other moments in the novel which are pertinent to the task. Candidates who draw on such pertinent detail and make apt comments should receive adequate reward. However, the root of the task lies in the words *memorable* and *striking* and we should not give higher reward unless the candidate shows engagement with the power of Dickens's vision. Might some of the better candidates also detect the author's revelling in the energy and life of this teeming city? We should not expect this but certainly reward it highly if a candidate penetrates to this central area of Dickens's imagination.

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

A certain grim sardonic humour will no doubt characterise Jaggers's view of the young Pip as the young man embarks on his new life of affluent independence. Right from the very beginning Jaggers makes it plain, at least to the reader, that he sees himself as having no role in offering Pip

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guidance and help beyond handing out to him as much money as he wants. We should beware giving much reward to candidates who make him into some surrogate father figure. The only thing which gives Jaggors satisfaction is to wield power over people, and to watch from a detached standpoint whilst they endlessly re-inforce his view that all human beings are corruptible. No doubt he will be looking forward to watching the corruption of this young man, knowing upon what basis his new found 'gentility' stands. We should give adequate reward to candidates who chart something of this territory, and the nearer the candidate gets to Jaggors's grimly wry voice as he enjoys the power he has over this young man, the higher the reward.

The Siege

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

This is a relatively short passage deliberately chosen for the density of its evocation of the effects of starvation and cold. Therefore, we should expect for even adequate reward that the candidate responds to much of the salient detail. What the writer is so good at highlighting is the hairbreadth that exists in this extreme situation between life and death. It should be possible for most candidates to do more than simply describe, to refer, for example, to the aptness of the cold being seen as something which scorches and penetrates like a knife. More insightful candidates will respond to the mordant irony which pervades the passage, to the way, for example, in which Dunmore describes the dead as bulbs waiting for the spring and the imagery of war with which the extract ends. It is the cold, not the Germans, which kills.

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

Be prepared to accept a wide range of possible choices which will include the graphic descriptions of starvation, of the results of the cold and of violent death. It may well be also that some candidates will choose to focus on moments when Dunmore portrays the horrific way in which human beings can behave when struggling to survive. Since there is so much material, perhaps we should not be overly charitable to those who choose moments which are only marginally apt. Throughout, we are most likely to differentiate by concentrating on the last part of the task, which requires that the candidates engage with the writing and bring out how Dunmore conveys the horror. Only those who do so should receive high reward, particularly since the material is the candidate's choice.

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

This last picture of Evgenia in the novel sums up her personality. Here she is, a red haired symbol of defiance, a survivor if ever there is one. Not for one moment, even in the most desperate moments of the winter, is there any real doubt that she will be there in the Spring. And here she is, manifestly relishing the sun and the exercise of digging and planting and looking forward to the future with optimism. Neither the Germans nor the winter have beaten her down. She does not know what weakness is, she is fiercely independent and down to earth. Notice how Dunmore has her resenting being watched. For all the fact that the men see her as the epitome of Soviet woman, she is anything but that. Not for her the party line. She is something far less ephemeral, a woman of the Russian earth, a calm,

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unhurried, indefatigable personality. The more candidates manage to capture in her speech her infinite good cheer and her wry way of thinking, the higher the reward.

Travels with My Aunt

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

In some ways Miss Keene and Henry are so alike, particularly in matters of the heart, lost and indecisive to a degree. Miss Keene is utterly dependant on other people and what they tell her. See how her attitudes towards racialism are being changed. Her drifting loneliness is so sad, yet she cannot say clearly what she feels and Henry is the last person in the world to act on what to the reader is manifest. Miss Keene would come home like a shot if Henry proposed that she should and offered her a future but, of course, he will not, particularly after receiving Aunt Augusta's imperious summons. Even the notepaper reflects her ability to use anything to hand to impress and command. Candidates who capture the central differences of outlook should receive adequate reward but for something better we should expect them to explore how the language and its tone conveys the personalities of these two very different women.

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

There are a number of figures who might qualify for this task. Wordsworth and Visconti will probably be the most popular but there are others, some of whose special lines in dishonesty are only reported, like Curran of the Canine Church. However, as so often in this kind of question, we shall differentiate according to how well the candidates manage to show they have engaged with the obvious pleasure Greene derives from the cheerfully and outrageously immoral and the way in which he makes these characters at times delightful. They are certainly much more likeable, as they struggle to make a dishonest penny, than the forces of law and order who pursue them. We shall give adequate reward to all those who can cover some of this territory but expect the good candidate to be able to show how this is conveyed in Greene's words.

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

What clearly we should not get as far as content is concerned are the thoughts which characterised Henry Pulling, the retired bank manager. Here is a man who is in the process of embracing, apparently with no moral qualms, a new life in partnership with the crooked Visconti, about to run a business smuggling drugs. Perhaps as important is the widening of his horizons in regard to the opposite sex, which, as the end of the novel makes plain, he sees as offering delights very much on his own terms. One of the most evident features which delights Henry is that the Chief of Customs' daughter appears to be obedient. There may be some range of material depending on the precise point at the end of the novel from which the candidate chooses to write and we should not be too demanding in regard to what is chosen. However, for high reward we should be looking for a tone of voice which remains that of Henry Pulling, the bank manager. The last paragraph of the novel is amusing because the tone of voice is still that of middle class England issuing a quarterly financial review.

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The Getting of Wisdom

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

Here Richardson has Laura take a very different line from the way she acted previously. Although the attacks and insults are less virulent, they still occur. But now Laura becomes more devious and is much more ready to look after herself. Richardson's writing is colourful and vivid: 'Then, in her raw timidity, she had bowed her head beneath it; now, she could not be so lamb-like'. She now lays the blame on her companions' shoulders; she sees their injustice; she even becomes a rebel. She develops 'an unholy pleasure to mock, in secret, at all they set store by'. She has created a strategy to deal with her contemporaries. In the final paragraph of the extract, she decides to become 'A horrid little toady', do 'dirty jobs' and absorb injuries and pretend not to feel them. There are many examples of Richardson's pointed and partial writing which exemplify Laura's new-found way of dealing with the malicious treatment she has to endure. Candidates who engage fully with the words and show their effect on the picture that Richardson seeks to create should gain high reward. We should beware of those who give plausible but superficial responses which avoid close exploration of the power of the writing.

Q.23 *Refer to the photostats and grade descriptors when arriving at your mark.*

Much useful and relevant material is to be found in Chapter 16. Mr Shepherd is clearly spoilt, fractious, overbearing and thinks a great deal of himself. He seems very concerned over small matters and expects to be waited on and ministered to by his wife. His sister aids and abets his selfish and demanding attitude. Thus Mr Shepherd - Robby - is presented by Richardson as something of a caricature. Candidates who have the insight to see the true 'Robby' and support their comments with appropriate quotation and reference will deserve high reward. As always it is important that differentiation be made through the degree to which candidates engage with the writing.

Q.24 *Refer to the photostats and grade descriptors when arriving at your mark.*

Laura at this point at the end of her schooldays will take a more thoughtful and mature view of her mother. She will look back over her differences with her; she will remember how she thought about her; how ashamed she was of her and of the lies she told about her. But, finally, she will surely think of her in a kindly, grateful way. She will remember her prayers to God for her mother and how she prayed for her own success in the examinations, not for herself, but for her mother: 'What she had implored of Him touched Mother even more nearly than herself: her part prayer to Him had been to save Mother – whose happiness depended on things like examinations – from a bitter disappointment.'. Candidates who capture Laura's voice and engage with her relationship with her mother in the early years and see it through to her leaving school should score well. The relationship is in some ways a complex one and we should reserve the highest reward for those who grapple with its complexity.

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The Bonesetter's Daughter

Q.25 *Refer to the photostats and grade descriptors when arriving at your mark.*

Though there is no requirement to refer outside the passage, it is likely that better answers will allude to Precious Auntie's premonition of danger immediately beforehand and also to the refusal of the proposal from the Chang family. Though weaker answers will probably fall into the trap of merely retelling the incidents, which are dramatic in themselves, for higher marks we should expect exploration of some of the ways in which they shape the rest of the lives of Precious Auntie and, indirectly, LuLing and Ruth. We should also expect exploration of how the events are presented by the use of Precious Auntie's viewpoint and through the writing. One particularly moving example is in the way in which the death of Baby Uncle is presented through the sound only, and the way in which this sound reverberates for the rest of Precious Auntie's life. Her despair is also very affecting and extreme – she has to be bound to prevent her harming herself, 'like a butterfly stuck in its cocoon', and her swallowing of the hot ink is shocking but also has a sense of inevitability. This, of course, mutilates her and destroys her power of speech, which in its turn has a profound effect on LuLing.

Q.26 *Refer to the photostats and grade descriptors when arriving at your mark.*

The Bonesetter's Daughter as title for the novel makes Precious Auntie the central character – everything radiates from her and her diaries. There may well be a little overlap with the previous question, but here the focus is specifically on the Bonesetter and there is only a very little of the passage that will be relevant. Bones themselves are objects of superstition – the oracle bones feature at several points in the novel, and also the Bonesetter grinds up bones for medicine, a skill that has been passed down through his family for 900 years. Most answers will trace the references to how his skill in helping and curing people brings him fame in a poor economy where men needed to work in the quarries to survive; and how he passes on much of his knowledge to Precious Auntie who collects bones some of which she believes to be dragon bones (but which turn out to probably be parts of Peking Man) for him from the secret cave. Because of the respect he is held in she attracts the interest of the Changs, which in turn starts the chain of events which begin in the passage. Though he dies at an early point in the novel, his influence is seen later when the Changs again try to organise a marriage with LuLing purely to gain access to the secret of the dragon bones, and the oracle bone eventually provides her passage to America. Better answers will not only narrate or give a prepared character sketch but will see the pervasiveness of his influence in the consciousness of history and inheritance felt by the characters. Precious Auntie has a close relationship with her father and it could be said that her strength of character and that of her daughter come directly from him.

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

The incident occurs in Section 5 of the novel. Ruth's panic at the disappearance of LuLing is described fairly graphically and she will no doubt be reliving this as well as going over events of the past few days, such as the hospital visit, and speculating on the way forward for LuLing and herself.

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As ever, the key to a good answer will be the creation of a convincing voice, and the best answers will convey something of the ambivalence of Ruth's feelings for her mother. Though she is clearly responsible and devoted, some of the antagonism and frustration that has always been present, will no doubt be communicated.

Into the Wind

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

Much of the passage continues the struggle that, despite becoming in the eyes of the Crow one of them, Horse has had in understanding what to a white man are often hideous and barbaric customs. This makes the central surprise all the more dramatic, the decision that he takes at the end of the story to remain with the tribe for a further three years instead of seeking his freedom, as he is now entitled to do even by Crow law. For an adequate mark we should expect candidates to see what makes this so moving in that it is the moment when Horse at last is able to understand and make close human contact with Greasy Hand, so close in fact that the only solution is to act against all his self interest. Better answers will be able to put the moment firmly in a more detailed context.

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

Most are likely to write on the O'Connor story. Here the gap between the boy's expectations and perceptions and the reality of adult life is amusingly clear at every turn. On the other hand, perhaps we should recognise that in the Rhys short story Selina's ability to make sense of her world is so minimal that at times the reader too struggles to know what is going. Therefore we may need to be charitable to candidates as they chart their way through this story. What we should demand in both instances even for adequate reward is that the answer does more than tell the story and attempts to engage with the ways in which the writer *vividly* portrays the bewilderment of the protagonist. The more the candidate is involved in conveying the power of the writing, the higher the reward.

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

Cold malice and a quiet pleasure at the prospect of revenge may well fill the mind of Lellie as she goes about the business of ensuring that Duncan never makes it back to safety. Central to any pleasure will be the knowledge that you have outwitted this man who regarded you as almost a mindless slave to his superior intelligence and who murdered the man who was kind and thoughtful towards you. You will no doubt be pleased to know that in his last moments Duncan will see who was superior. Adequate reward should go to those who convey the central situation but the best will manage to capture the calculating and coldly mechanical nature of her thought processes as exemplified by the end of the story.

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DRAMA

Absent Friends

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

In some ways Colin is the acid test of a candidate's grasp of the play. It has been known for him to appear in answers as the hero of the play, in other words for candidates to miss entirely the playwright's scornful irony. He is, of course, the epitome of egocentric self satisfaction, completely certain of his moral integrity and of the acuteness of his perception. The result is that he is quite oblivious to the frequency with which he utterly mistakes the situation and says things which offend and hurt and make that situation worse. There are an number of instances of this in this extract which candidates will latch onto, for instance, his perception, probably untrue, that he was a serious suitor of Diana, followed by his hopeless analysis of Evelyn's marriage. Some grasp of the central point of his character with support from the passage should be enough for adequate reward. Better answers will show engagement with Ayckbourn's wicked wit as he charts Colin's obliviousness both to the ripples he is creating and to the acidness of one or two of the responses. One of the thoughts raised at the end of the passage is just how lucky Carol was in avoiding marriage to this man, that is if it would ever have come to that. One finishes by wondering about the reality of the memory which he so lovingly burnishes.

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

There is much that could be said on both sides here but, given that Diana is married to a beast of a husband who has had an affair with the despicable Evelyn after many other infidelities, has removed her children from her in the name of education and generally ignores her, many will no doubt think her much to be pitied. On the other hand, some might find her something of a limp, ineffectual woman with an inferiority complex who has never stood up for herself and simply dreamed about joining the Canadian Mounties! Still, we are witness perhaps to a watershed when she empties the cream over Paul and one wonders what the future holds as she leaves the stage for the last time. As usual we shall differentiate according to how well the candidate uses the material of the play to re-inforce whatever stance is taken.

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

This should provide plenty of opportunity for the imaginative. Evelyn is one of the most amusing characters in the play with her scornful view of everyone at the party and her seething discontent with her present life. In a way she is a sharply observant young woman who sees all too clearly the prison in which she is living. She is clearly bored out of her skin, ready to try anything which might give some variety to her life. Why else should she have consented to sordid and, if she is to be believed, highly unsuccessful sex with Paul? Of course, she is also an extremely selfish young woman who cares for no one, not even apparently her child. Adequate reward should go to those who choose something of the above material but we should reserve high reward for those who capture her characteristic tone of sarcastic contempt for all and sundry.

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Cuba and Doghouse

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

There are two main elements which make this such a moving little scene. One is obviously Pats's desperate attempts out of family loyalty and pride to cover what she knows must be plain to anyone, that she is the victim of the most dreadful abuse. The other is the delicacy and compassion with which Ger handles the situation and at the end ensures that Pats has some opportunity briefly to escape and to make a new acquaintance. A grasp of the central situation with some pertinent support should be enough for adequate reward. The more detailed the candidates become in their exploration of how the dialogue suggests the unspoken knowledge that exists between the speakers and how this makes the scene so moving, the higher should be the reward.

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

There is not much that can be said that is specific about this task since it will depend first of all on the candidates making an apt choice, one which allows them ample opportunity to engage with the drama of the moment. This, of course, will be the key to the kind of reward we shall give. We should expect even for an adequate mark that the candidate shows an ability to respond to the text as drama. It will not be enough simply to describe; there must be some evidence of understanding how the dramatist manipulates the audience's feelings. The more surely the answer is rooted in this approach and the greater the insight, the higher the reward.

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

Miss Arthur will no doubt be a saddened and embittered woman. She is the one adult in the play who has some understanding of the terror felt by the young girls at the prospect of nuclear war. Whilst she might have had some understanding of the traditional and class base of the school in which she works, it is unlikely that she can have conceived that the management response to the girls' actions would be what it is. Even more devastating would be the recognition that the man she was engaged to is a man of straw, simply a younger version of Cairncross and part of the male middle class consensus. Recognition of her views should be enough for adequate reward but for something better we should hope that candidates will convey her outrage and fury at the way the girls have been treated and the way she would be distraught at the collapse of all her hopes, both in terms of her career and of her personal life.

Macbeth

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

The point to make about this task straightaway is that it requires the candidate to engage with the way drama makes its effect. We should not give much reward to those answers which simply describe what is going on without reflecting upon its *dramatic* impact. Here, right at the beginning of the play, the audience is pitchforked without any attempt at explanation into the dark and mysterious world of the dark spirits, a world which is pervasive

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throughout the play. In addition, in the Captain's dramatic description the audience gets both an idea of a kingdom convulsed in civil war and its first sighting of Macbeth, a sighting which on one level is intended to laud his patriotic loyalty but which also leaves an indelible picture of the savage strength and violence which lies at the centre of the man. In the main we shall differentiate in the higher areas according to how deeply the candidates become engaged with the drama of the words in this opening to the play.

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

Character sketches which occasionally connect with the question should not receive much reward. The question does not ask whether we pity Macbeth. It starts from the position that in some way we do and we should hope that most candidates will be able to isolate elements in the play which cause the audience to do so. Most likely many will refer to such things as the element of persuasion to which Macbeth is subject, the desperate state into which he lapses once he has murdered the King, and the dreadful wasteland which his spirit enters as he descends into barbarity. Perhaps, some of the best candidates may argue that our pity is particularly linked to the characteristics which pick out Macbeth as a man truly above the common, someone at times of remarkable imagination and feeling. Unlike his wife, he sees all too clearly the consequences of taking the path to regicide. However, in general, we shall differentiate according to how pertinent and detailed is the support to the argument.

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

Macduff from the very beginning guesses that Macbeth had a hand in Duncan's murder and there are a number of reported references to his reactions to Macbeth becoming King as the text unfolds. His defiance grows, he refuses to go to the coronation and is referred to as a potential rebel asking Malcolm to raise a force. Therefore, there cannot be much doubt about his thoughts in that respect. What is the grey area is the way he leaves his family to the mercy of Macbeth. Does he believe that they can be in no danger when all his other reported thoughts and what he says to Malcolm suggests that he is under no illusions as to Macbeth's murderous nature? Or does he believe that national imperatives are more important than personal ones? There can be no absolute answer to this nor should we expect assumptions of Macduff's forthright character to go into this territory. However, we should give high reward to those who do and, of course, not give much to those who think that at this stage he knows his family has been murdered.

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The Devil's Disciple

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

This should, in essence at least, be a fairly straightforward task in that there can be little doubt as to the central feature of this relationship. It is quite unlike that of husband and wife, it is more that of a father and daughter. That would not be so laughable had in the previous Act Judith not played the role of instructress and self appointed protector of Essie from Richard. Here she behaves just like a little girl herself who needs to be cosseted at every moment. As the dialogue makes plain, Anderson rather enjoys playing the role of her manly protector as he continually condescends to her and, of course, hides many an unpalatable fact from her, not least about his real character. An understanding of the basic situation with apt support should be enough for adequate reward. The more wide-ranging the detail from the passage, the higher the reward. It may be that better candidates will also show themselves by probing the degree of Shaw's scornful irony as he portrays a marriage common in the new drama of Ibsen, that of the wife who is both a child and content to be treated as one by her hero-worshipped husband. Only after Judith's experiences with Richard does some dawning of adulthood occur.

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

Anderson's dramatic change of roles in Act 2 will probably be at the centre of most answers and some examination of what makes this dramatic with relevant support should be enough to gain adequate reward. As usual, character sketches which do not make the next step into engaging with the drama should not be so rewarded. Perhaps, though, we should look for a more rounded response before going higher because right from the very beginning in Act 1 Anderson seems much more interesting than the run of the mill Puritan pastor. His marriage and the very fact that Mrs. Dudgeon disapproves of him is enough to raise his dramatic profile, as is his reaction to Richard, which is not at all what one might expect. As usual, the wider the reference and pertinent support, the higher the reward.

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

Richard is a heroic life saver for Essie and we should not expect a great deal of subtlety in any assumption of this supremely grateful girl. She may well recall the grim days of her upbringing with Mrs. Dudgeon from which she was rescued so dramatically, only for it all to turn to ashes when Richard was arrested and sentenced to death. Now, though, everything is wonderful and no doubt many answers will gush over the wonder of it all. Good answers will capture the starry eyed optimism of this girl at the end of the play and her child-like tones. *I'll be good*, she says in her last speech as she trots off to see the soldiers.

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A Streetcar Named Desire.

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

Stella takes a very thoughtful and understanding view of Blanche. She is concerned about her feelings and wants to do nothing that would upset her. In this she is in sharp contrast to Stanley. He is cynical: 'Well, isn't that just dandy?' 'Over what?' 'Yeah?' He is anxious to know more about Belle Reve as he clearly suspects some plot on Blanche's part. He is totally impervious to Stella's requests for sympathy for Blanche and shows his suspicious, unfeeling side. He has little time for Blanche's feelings or her quest for special treatment. Almost every line in the extract highlights the gulf between Stella and Stanley in their feelings about Blanche. Candidates who explore the writing meticulously and evaluate its impact in the scene with appropriate reference and inference will very likely merit the highest reward. Pedestrian trawls through the dialogue should be given only modest recognition.

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

Blanche is vulnerable in so many ways because in seeking to deceive others, she deceives herself. She pretends to be the fine, delicate lady and yet has baser instincts. She flirts with the gauche young man in Scene 5; she flirts even with Stanley. She re-writes history, pretending her experiences and past life are quite different from what they are. Much of her character is based on pretence and seeking to give the impression that she is much more than she actually is in the way of attractiveness and social position. She reveals her feelings of superiority when she dismisses Eunice and the help of the black woman in the opening scene. She looks down on Stella's apartment and regards it as inferior. Her pretentious attitude pervades much of the play and she tends to crumble when she is faced with reality. She seeks to hide her past and becomes embarrassed when faced with facts that might reveal her previous history, for example, when Stanley mentions a man called Shaw who had allegedly met her in Laurel. She is reliant on alcohol to a large extent. All this suggests that Williams has created a character who makes false claims, who deceives and who cannot face reality. Perhaps had Blanche been straight and honest with herself her many misfortunes may have been avoided. However, Blanche is Williams's creation and candidates must deal with her as she is. There is much material throughout the play to show that, given her character, Blanche is to a considerable degree responsible for her fate. But then could she have avoided it? Candidates who dwell on this last point and discuss it insightfully will deserve high reward. There are opportunities here for considerable perspicacity to be shown. More mundane answers will concentrate on Blanche's faults and foibles and in so doing should receive adequate recognition.

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

Expect a variety of responses to this question which will take rather differing views of Stanley. We should be prepared to consider each on its merits. Stanley is macho man. He thinks well of himself, is a leader amongst his male friends and thinks of himself as attractive to women. He can be a bully and show little mercy especially when he senses pretence or deceit. But

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there is a tenderer side to Stanley particularly in his treatment of Stella. The play ends on Stanley being a very different figure as he comforts Stella in a loving and sensitive way. We may well expect, therefore, that some candidates will see a change in Stanley compared with how he has been portrayed for much of the play and bring out this more sympathetic side. There will be others who will have the grasping, mean-spirited Stanley showing little but contempt for Blanche and no regret at the way he has treated her. Perhaps we may well see the very best answers as those which capture Stanley's ungrammatical drawl which in itself tells us a good deal about him. We can certainly look forward to some very interesting answers.