

MARK SCHEME for the October/November 2007 question paper

2010 LITERATURE IN ENGLISH

2010/01

Paper 1, maximum raw mark 80

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

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 October/November 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 we reward fluency and display of knowledge of literary terms if we feel there is little evidence of understanding. Remember that we are looking for literary response, not language skills.

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

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DRAMA

Questions 1–18

A Raisin in the Sun

- 1 It is likely that the prevailing feeling towards Lindner will be one of anger not only towards him as an individual but also as a representative of white, middle class racism. His hypocrisy and his patronising manner are deeply offensive, especially since we, the audience, are fully aware that the family completely understand what he is out to do and that this is a familiar situation to them. Beneatha, Ruth and Walter play him along very successfully by living up to the stereotype that he and others like him have assigned to them, though Beneatha is obviously having difficulty in controlling her anger and indignation. There is an ironic humour in the responses, summed up in Beneatha's last statement. Useful comment may be made not only on the words spoken by the characters but also on the stage directions.

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

- 2 Almost all the characters in the play have dreams, though they vary in scope and in nature. Beneatha's is for an education and to become a doctor and to be reunited with black Africa. Walter's is to drag himself out of the routine and boring existence of being a chauffeur to owning his own business. Mama dreams of providing for her family etc. etc. More than a mere catalogue is required here; candidates need to consider the reasons for the existence of the dreams and the benefits or lack of them that they bring. They need to look at how far they might be achievable. It will be better to consider one or two characters in depth than to cover everyone in the play superficially.

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

- 3 Ruth and Walter's marriage is in a fragile state and she should be expected to be reflecting on what has gone wrong as well as on his behaviour. She seems to be a passive personality, with little real understanding of what Walter is going through, though the converse is probably true too. They seem to have been in love once though in the play there are very few glimmers of it. They certainly do not seem to talk to each other in any depth and he hears of her pregnancy after Mama does. It is likely that she will be worried about this too. As ever, the most successful answers will convey a strong flavour of the character.

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Cuba and Doghouse

- 4 There is much to comment on here. Clearly there is the drama of the moment of discovery and the shock for both couples. Before that in the girls' dialogue there are a number of ironies which might be noted in regard to what happens later. However, the most immediate irony lies in the fact that it is difficult to discern in the teacher/pupil relationship who is feeling the more guilty or who is facing the direst consequences for their actions. This triggers, of course, a tension between the lovers which later brings about a termination of the engagement. The discovery of the miscreants reveals just what different values Shaw and Miss Arthur have. Never mind attitudes to discipline and politics, it is interesting to note just how little concerned Shaw appears to be for his fiancée's reputation. A basic grasp of the situation of both couples with some attempt to convey the element of surprise and the tension generated should be enough for adequate reward. Beyond that we should look for a detailed probing of the various currents which Lochhead makes so dramatic at this moment.

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

- 5 Both have quite significant roles in the play. Ger's mother generates quite a few moments of comedy, for instance with episode of the egg. However, even here there is a serious dimension in that from the comments made by the young people we see that she embodies the dramatist's satirical view of Irish sexual attitudes. She paints a picture of a rather frantic woman trying to do all in her power to stop her own life as a young mother being replicated in her two daughters and already having failed with one. This is compounded by her son within wedlock failing to do his duty. Of course, natural feeling triumphs in the end and Dee and child are welcomed back but the whole thing is felt to be a bit of a mess. As to Mr. Martin, the picture is irredeemably dark. He has all the dramatic power of the monster in the attic. Sounds off, the terror of the children being summoned upstairs, all make for some tense moments in the play and his removal is like a cloud lifted. Some grasp of the issues above will be enough for a reasonable reward but as before we shall look for detailed engagement with the dramatic effect before going higher.

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

- 6 The headmaster's character should not be difficult to assume, at least in the content of his thoughts. His is a middle class world of authority and his reaction when that authority is flouted is all too predictable in his fear and inability to cope with any sort of individuality in the young. This is not what nice children do and the only way in which he can come to terms with a nicely brought up girl like Barbara being involved in this sort of thing is that she was inveigled into it by that dangerous working class lass Bernadette who he would much sooner have out of his school! However, what will be the real shock for him is the way Miss Arthur breaks ranks. No doubt he will explain that to the satisfaction of his pompous self by writing her off as yet another dangerous agent of this new world of the 60s. Most candidates will no doubt be able to convey something of the above but we should expect for high reward a candidate to be able to capture something of the huff and puff of this self important and rather frightened man.

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As You Like It

- 7 A close reading of the passage is required here, but it will be informed by knowledge of what we have heard about the Duke before this and by the contrast he presents to his brother. The question also gives candidates the opportunity to range more widely through the text, though the main focus must be on the extract. The Duke's thoughts and feelings seem to be completely bereft of anything nasty, unlike his brother who is more of a pantomime villain. He speaks in a measured and balanced way and in an elevated register. The picture of the Forest is completely unthreatening and idealised. 'How do they live?' we ask, if they cannot bring themselves to kill the animals. The stag is even imbued with noble qualities. Better answers will look closely at the words of the passage as well as at what is being said.

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

- 8 This must surely be a central question in the play. Jaques has a relatively large number of speeches in relation to his direct contribution to the action so, in addition to considering his character, candidates are expected to explore his role as commentator. He is regarded as something of an 'oddity' or an outsider even by his friends. Some of his speeches are very memorable, and we should therefore expect some close reference. It was most inconsiderate of Shakespeare to have two characters with the same name in the play, but it is unlikely that candidates would find enough to say about Orlando's brother.

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

- 9 Orlando, now married to Rosalind, might be expected to be ecstatic, even shell-shocked at the speed in which matters have been resolved. He may derive pleasure or some embarrassment from the way in which he has been led by the nose, but will be reflecting on what has happened not only in relation to Rosalind but also to his brother and the Duke. Outpourings of feeling will not go very far towards meeting the demands of the question unless they are very closely connected with the text. As ever, the quality of the answer will be determined by the extent to which the character and the 'voice' are captured.

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Macbeth

- 10** Macbeth has now reached the stage of hauling his dark feelings up to the level of thought and, perhaps to the surprise of some, he appears to reject any further action. Shakespeare gives him impressive clarity as he reviews the certain consequences of regicide. On top of that the playwright creates in the wonderful dramatic poetry a mind of surpassing imagination who can conceive, unlike his wife, all the horrified reaction that such a deed would properly engender. And yet, despite all this, somehow Shakespeare in several lines makes the audience sense that Macbeth would dearly like to be pushed into doing the deed. The very itemisation of the negatives suggest there is still an enticing positive at the back of his mind. No doubt we will receive many answers which dutifully pick their way through the speech and these should be rewarded adequately as long as there is some sense of the drama of the moment conveyed; we should expect more than simple exposition and paraphrase. For good reward, however, we should look for close engagement with the dramatic force of the poetry coupled with a probing of what it reveals and at times suggests about Macbeth.

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

- 11** It has been a somewhat surprising feature of some answers on Banquo in the past that some candidates feel that he is almost the hero of the play. Such candidates will be somewhat nonplussed by this task and if we meet a number who regale us with Banquo's finer qualities, then, of course, if there is reasonable support, we will give reasonable reward. However, that is a simplistic view of the man. He may wish to keep his hands clean yet he knows who has murdered Duncan and does nothing to bring Macbeth to justice. And why? Because, as he makes clear, the witches have offered to him as much as, if not even more than they offered Macbeth. In the better answers this dimension should surely feature, even if excuses are offered for his conduct. In other words, for high reward we should expect the candidate to grasp something of the character's complexity and the ways in which Shakespeare delivers it.

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

- 12** Her first soliloquy makes quite clear that Lady Macbeth, and perhaps her husband, have ambitions beyond their station. Therefore the letter cannot really have been much of a surprise. Prior to it she will no doubt be concerned for her husband's safety, whilst being hugely admiring of his martial spirit on the battlefield. It will also be very likely that her scorn for the gentle King Duncan will surface, the man who is so dependent upon her husband's warlike temperament. Is he fit to rule when he does not lead his armies against the rebels? Of course, she does not know that her husband will meet the witches but it must be arguable that she would have urged regicide even without them. A reasonable grasp of her mindset so amply seen in the play itself will be enough for an adequate mark but for higher reward we should demand an ability to assume her voice since it is so characteristic.

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Twelfth Night

- 13** The passage is taken from Act 3 scene iv. Though specific reference to earlier events is not required, answers will be enhanced by some indication of an awareness of Sir Toby's machinations and of Viola's bewilderment. The duel between Sir Andrew and Cesario/Viola organised by Sir Toby is one of the funniest parts of the play because both are completely terrified. Sir Andrew is trying to wriggle out of it and Viola too but Toby and Fabian are trying to raise the stakes. The entrance of Antonio compounds the chaos. It is to be hoped that candidates will respond to the visual qualities of the scene and see it as drama rather than just as a piece of writing, though of course better answers will consider the language.

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

- 14** This is a completely open question. Allow any ideas that can be supported from the play. The most likely conclusions are that true love is unselfish and noble but expect from the best answers a consideration of various types of love and infatuation with well selected supporting evidence.

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

- 15** In theory Olivia should be horrified, but in fact she seems barely perturbed by the discovery of the Sebastian/Viola confusion, so candidates may have differing ways of explaining this. We can expect some review of the relationship with Cesario, and some reflection on the behaviour of Orsino and perhaps some speculation on the way forward. As ever, the quality of the answer will depend on how convincing a 'voice' emerges.

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The Devil's Disciple

- 16** The situation should be quite clear to most candidates and some sense of the way things escalate with some detailed support should bring adequate reward. This is a familiar Shavian moment when he delights in having a character create mayhem amongst those who deem themselves proper and respectable. Here he creates a crescendo of outrage as Richard, now the cock of the walk, goes from one to another of the assembled company spreading fear and horror as he reveals their numerous hypocrisies, all of it creating a wonderful sense of stampede as they rush to put as much distance between themselves and this devilish man as possible. Even here, though, Shaw has a trick up his sleeve at the end by yet another sudden change of direction as Richard comforts Essie. For high reward we should expect some overt engagement with the way the melodrama works and some clear responsiveness to the hilarity of the episode.

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

- 17** There is quite a long list of potential targets here and we must be careful not become prescriptive in our marking. Shaw, after all, had only to see something commonly held to be correct attitudes and conduct for him to start questioning and ridiculing. A major target in this play is, of course, organised religion, particularly in its most puritanical forms. With that goes hand in hand what is considered respectable conduct, which, as Shaw sees it, so often elevates what is called duty over feelings of love and charity. Other areas may interest candidates; there is also a great deal of fun to be had at the expense of the military mind, for instance. We shall give adequate reward to any argument which can be validly supported from the play. For higher reward, however, we shall expect engagement with the power of Shaw's ridicule and the ability to show how it works.

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

- 18** Burgoyne is in a evil frame of mind. He is much irritated at having his time taken up with some tuppenny court martial when the way the war is going threatens to sweep them all away. No doubt his sarcasm will be very much to the fore particularly when it comes to what he thinks to be the blundering incompetence of the War Office and some of his fellow officers. Major Swindon does not know what is bearing down on him. Once again, adequate reward will go to those who accurately chart something of this territory which is so clearly marked out by what follows at the trial. However, for such a defined character with such a memorable voice, we should only give high reward to those who capture something of his inimitable tones.

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A Streetcar Named Desire

- 19** Candidates, for adequate reward, should look at the scene as a whole and explore the way the writing gives it a tense and compelling quality. The responses from each of the characters differ considerably from Stella's feelings of sorrow and guilt to Stanley's studied indifference and to Mitch's deep distress. The contribution of the minor characters and the situation created by the impending committal to an asylum of Blanche add to the drama. The more insightful candidates will see all this and show how the writing evokes the intense nature of the scene through reference to individual words and phrasing as well as the interplay amongst the characters. We should reward according to the ability of candidates to probe the writing in support of the case they make in fulfilling the requirements of the question.

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

- 20** Stanley is from a different social background and is resentful towards Blanche because of her pretence and her feeling of superiority. She looks down on Stanley. He is also concerned that any family wealth in the sisters' family home has been lost through Blanche's profligacy and mismanagement. He sees through Blanche and is determined that she does not deserve any favoured treatment and finds her presence in his apartment and her constant taking over of the bathroom intensely irritating. Stella is diverting much of her attention away from him to her sister. Hence feelings of jealousy arise in Stanley. Candidates who recognise all this and link these feelings to the behaviour of Stanley should score well. Their ability to focus on the writing and incorporate echoes into their responses will enhance their answers further with appropriate additional reward.

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

- 21** Candidates will seek to capture the character and personality of Blanche. No doubt she will be looking forward to being cosseted by Stella and expecting Stanley to look up to her. She will be wondering how she might impress them and perhaps how she will find a gentlemanly beau who will recognise her refinements, her class and her literary knowledge. Blanche is self-deluding, and those who show this, as they bring out her reluctance to accept the truth about her financial position, her fading beauty and her loneliness, should score well. Her ability knowingly to hurt and humiliate, dressed up as self-righteousness and moral superiority will be acknowledged by the more perceptive. Blanche is a complex character and the degree to which candidates show their understanding of this many faceted woman will determine the magnitude of their reward.

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POETRY

Questions 22–27

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

Poetry is literary language at its most intense. A poem in a short space can create a multiplicity of resonances and hence possible meanings. Therefore, here, perhaps even more than in the other forms, the instructions in Section B of the Guide to assessment section earlier in this mark scheme are particularly pertinent. We must expect that candidates will offer a very wide variety of responses and interpretations, and it is appropriate to emphasise that we as examiners must at all times keep a totally open mind when assessing work on a poem. In the exercise of our judgment, we shall, of course, read work which shows manifestly little or no understanding of a poem and we will mark that accordingly. However, it is also a regular experience to find answers which offer valid perspectives new to the examiner and which, just as manifestly, deserve to be given high reward.

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

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

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PROSE

Questions 28–51

Things Fall Apart

- 28** This is a task which requires even of the average candidate some attempt to engage with the detail of Achebe's writing. Those who simply describe the scene, in effect merely paraphrasing it, should at best only receive very moderate reward. We should look for an understanding of how Achebe paces the scene to come to a riveting climax as the final bout is described, how the role of the crowd and the drummers becomes ever more central and as one, how as the climax approaches each move of the wrestlers is described in almost breathless detail until the moment of victory. The more a candidate probes the detail of the language, the higher the reward.

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

- 29** Clearly there is a wide range of possible response here and the answers may well reflect some fairly definite approaches in the teaching. For example, some may well emphasise what they see reflected in the title of the novel, that Okonkwo is a courageous and talented man born at the wrong time when the old verities of the clan system are under attack from colonial oppressors. There are things in the novel which support that viewpoint and we should certainly give adequate reward for answers which take that line with support. However, the better candidates may perhaps see that Achebe suggests a complex response, that Okonkwo is a deeply flawed character who, whilst all of the above and afflicted with bad fortune, not least that of his birth, is obsessed with his status and is impulsive, violent and authoritarian. In effect he lives by the sword and dies by it. Before giving high reward we should as usual expect close engagement with the text so that we are left in no doubt that the candidate has responded to the effect of the writing.

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

- 30** This should be a quite clear-cut task. The angle from which this paragraph would be written is made quite plain from the title of the Commissioner's book. The man is decent enough but obviously is imbued with the assumptions of the empire builder. These people are to civilisation what children are to adults and must be dealt with firmly but wherever possible with kindness. Their customs are essentially those of a Stone Age people and should be noted for posterity before they disappear for ever. Any adequate answer must at least convey this attitude. It could take a number of a lines. For example, he is puzzled and perhaps rather critical of what he sees as the natives' unwillingness to have anything to do with the corpse. No doubt he would see this as typical of savages without the benefit of Christian teaching. For higher reward we should look for a tone of effortless superiority.

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Great Expectations

- 31** There is ample scope for the candidates to enjoy themselves here. The converse to that may be that we should not be giving even adequate reward to those who fail to engage with Dickens's wonderfully exuberant description of what our century would describe as the dysfunctional family. Has there ever been a more wildly hilarious picture of an ineffectual father than Mr. Pocket as surreally he lifts himself up by his own hair? Has anyone put their figure more surely and amusingly on the would be upper class Englishwoman's lack of responsibility for her children than in his picture of Mrs. Pocket? The more analysis is coupled with delight in the detail of the extract, the higher the reward we should give.

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

- 32** There is clearly a wide range of material which should be suitable for this task. It should be rare to find candidates who have little to say about their chosen character. Each has a very defined profile, Orlick whose presence looms menacingly in the background through the novel, the twin persona who is Wemmick, so tightlipped in London and so caringly eccentric at home, and the obnoxious Pumblechook, one of Dickens's most memorable portraits of sycophantic hypocrisy. Differentiation, though, is not likely to come simply from a description of these characters; it will come from the degree to which the candidates show themselves responsive to the ways in which Dickens makes these figures stay alive in the memory. Only to those who make that central to their answer should go high reward. If by mischance a candidate should attempt two characters, we should mark the answer holistically.

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

- 33** By her actions it is clear that Biddy is much upset. The reasons for her being so will no doubt be put down by many to the simple fact of Pip leaving home, and that, of course, is a valid stance to take. Biddy is capable of great fellow feeling and part of her will certainly be weeping for her own loss and for Pip's good fortune. However, the better candidates will probably declare themselves by creating a Biddy who is much more than a virtuous Victorian heroine, whose pallidness can become wearing in Dickens. Before Pip went, there were moments of some acerbity concerning Pip's attitude towards Joe and it is perfectly reasonable to think that Biddy fears for Pip as he ascends the social scale. Anyone who manages to capture Biddy's quite decided ways of expression should receive high reward.

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The Siege

- 34** There are some fascinating currents charted here. A good deal of the extract is mediated through Anna's suspicious and defensive mind but perhaps the reader is aware that the truth may not be quite as she sees it. Marina's feelings and generosity, her ensuring as far as she can that the Levin family have some insurance against the oncoming siege, may not be as self-seeking as Anna thinks they are. Of course, if it is a performance, then it succeeds brilliantly as the last line indicates. An awareness of the basic situation with pertinent support should be enough for adequate reward but for anything higher candidates should be able to show in detail the undercurrents and how these shift as the extract progresses.

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

- 35** Anna's father and Marina are both victims of the Soviet regime and its repression, if nothing more, of those artists who are too individual. On the other side of the fence are people like Antonovna and Fedya Sergeyev, the latter who, despite being a neighbour to the Levins, clearly sees them as lepers to be avoided at all costs. There will no doubt be a number of other features of the novel which may strike candidates. Some may see some positive things: the regime does have the capacity to harness people's patriotism and heroic energy, witness Evgenia. We shall, of course, accept any viewpoint which can be legitimately supported. However, the basic means to differentiation lies in the phrases a vivid sense and brings alive. For high reward candidates must show an ability to convey in detail the effectiveness of Dunmore's writing in this area of the novel.

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

- 36** Andrei is a complex man, a dispassionate doctor, albeit under great pressure in the horrors of the siege. Yet he is also something of a romantic about, for instance, his homeland where he feels you can escape the grip of the regime. In the most incongruous of settings, a brutal siege in which all are struggling simply to survive, he has fallen in love or at least is greatly attracted to Anna. Perhaps he sees something of his free spirit in her. No doubt his thoughts will drift back to the conversation and the physical contact which was so overpowering for both. He may also wonder about the future and whether they have one, given their circumstances. Should some of the above material appear it is likely that enough of the character will emerge for adequate reward. We should beware of assumptions which make him a gushing romantic and conversely give high reward to those who capture something of his guarded and quizzical nature.

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

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Lord of the Flies

- 37** The killing of Simon is one of the pivotal moments in the novel and candidates should have no difficulty in relating to the shock of it. We are looking for a close examination not only of the situation but also of the writing. Simon, by his nature the least contentious and aggressive of the boys, is torn to shreds, mistaken for the beast. The irony is that he has come to explain to the others that there is no beast, that it is just a dead parachutist. The savagery of the boys is rising; Jack's hunters have become a unit that acts as one. There is the mock killing, the chanting and the dancing, which works up into mass hysteria. The weather again is hostile and violent. Everything begins to be seen through their eyes: the littluns are terrified, Simon is 'the thing'. The boys become 'the crowd', purely physical, biting and tearing with 'teeth and claws' – dehumanised.

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

- 38** More than a mere character study of Piggy is required. Candidates would do well to remember Ralph's reflection that he is a 'true, wise friend' and to balance this against his sometimes irritating attention-seeking at the beginning. He is contrasted physically with the more handsome and robust Ralph. He is responsible for setting up the democracy of the conch and clings on to this until he is destroyed along with it. The material should be well known so look for good supporting detail.

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

- 39** Jack is unlikely to be feeling any remorse – he might in fact be congratulating himself and his hunters and thinking that they had been having fun. He now has recruited all but four of the boys and has done it because he has been able to provide food, so there will no doubt be some reflecting on the success of the hunts. He will no doubt be commenting on the fact that even Ralph and Piggy were complicit and will be planning his next sortie. The next time we see him, he is painted and is referred to as the 'Chief', so the assumption of power is complete. He has also been torturing Wilfred, so there may be allusions to this. As ever, the best answers will convey a strong flavour of the character and voice.

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

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Travels with My Aunt

- 40** In vino veritas. This is the first time in the novel that Henry Pulling's desperate loneliness is revealed, perhaps even to himself. Is it perhaps the first stage on the journey which Aunt Augusta hopes he will take towards a more fulfilling way of living? The old Henry is, of course, still there; he gives himself a rap across the knuckles for self pity and it has to be said that there is something rather comic in that it should be an event as bizarre as this that acts as a catalyst. The majority of candidates will hopefully grasp the central significance of this episode. For high reward perhaps we should hope that candidates will be responsive not only to this but also to something of the authentic Greene atmosphere in this extract, hovering as it does once again between the sad and the comic.

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

- 41** The answer is – in short – pretty negatively! Much fun is had at the expense of Detective Sergeant Sparrow who is simply trying to do a decent job, as he sees it, of protecting society. Even here, though, there is an occasional touch of menace and threat which becomes much more explicit in the casual violence of his Paraguayan counterparts. Somewhere in between, perhaps, comes Colonel Hakim, a suavely pleasant operator but with danger oozing out of every pore. As usual the adequate candidate will convey something of the above range with apt support and the good candidate will range widely, with detailed evidence of the way Greene's writing makes so evident his distaste for those who police society.

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

- 42** The idea of her once staid Henry deciding to marry a 16 year old would no doubt delight the old lady and be seen as the very satisfactory end to her crusade to open the eyes of her son to all the delightful, not to mention profitable, possibilities which life on the edge offers. Might it occur to her that she has converted a dull but essentially honest and decent man into someone as opportunistic and amoral as herself? If it does, she would wave it away with an airy gesture of her hand as only worthy of people like her deceased sister who spent her life climbing cranes to discover what her philandering husband was up to. Hopefully, candidates who grasp clearly something of the above attitude will also capture the old lady's vivacity and her scorn for conventionality. Certainly we should only award high marks who achieve something of her very characteristic ways of expression.

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

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To Kill a Mockingbird

- 43** Clearly Jem and Jean Louise are in new and, for them, strange surroundings. The matter of the hymn book ('We'll sing hymn number two-seventy three') and the collection are relevant here and amusingly help create the folksy and community atmosphere also evident in Reverend Sykes' announcements. There is a real feeling of togetherness and welcome. There is amusement and camaraderie. Calpurnia is genuinely proud of her charges who are interested and respectful. Candidates, if they are to receive adequate reward, should show how they have understood such feelings. Those who are to be rewarded very highly should show how the tone of the writing communicates the flavour of the episode to the reader. They may point out the friendliness and openness portrayed and the lack of animosity and suspicion. The humour and sense of respectful interplay will be noted by the more discerning. The words and their implications are clearly revealing of the writer's intentions.

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

- 44** Atticus is quite an unusual father to his children and it is clear that even his sister does not wholly approve of the way he brings them up. Other members of the community are even more sceptical. He is always calm and reasonable with his children. He treats them as equals and is always willing to hear their points of view. The children respond well and are thoughtful and responsible in return. There are many instances in the novel which candidates may use to support their comments. We must ensure that relevant and focused references are adduced before we reward highly. We should be ready to acknowledge and even reward candidates who take issue with Atticus's approach and perhaps imply that he is putting his children at risk and that it is only through good fortune that they emerge relatively unscathed. Some may feel that the children are allowed too much licence in the way they talk and discuss matters with their father. We are seeking in the very best answers sensitive and insightful exploration of Atticus as a father through Lee's writing.

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

- 45** Jem will no doubt see his role as one of protecting his young sister and this view will inform the line he takes as far as the relationship with his sister is concerned. He will recognise her precociousness, her vivacity and her determination to be treated as his equal in all things whether physical or intellectual. Those who take on the personality and character of Jem in such a way as to show all these traits, and perhaps more, should indeed score well. The level of reward we make to them may well be determined by the degree to which answers are enhanced by reference to particular episodes in the novel to illustrate and support the view that is taken. We should beware of responses that are sketchy and superficial, heavily dependent on pure narrative.

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

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The Getting of Wisdom

- 46** No doubt the obvious and transparent fantasies of Laura with regard to Mr and Mrs Shepherd will be recognised and explored by even adequate candidates in their answers. The insatiable thirst for scandal and defamation in Laura's account of the Shepherd marriage amongst the 'friends' will also feature. But perhaps the more perceptive will also see the sheer nastiness and vindictiveness in the girls' comments and questioning. There are many words and phrases in this exchange for candidates to bring forward as evidence to support such views and we should reward in accordance with how much candidates engage with Richardson's writing. This extract eminently typifies the kind of schoolgirl malice and viciousness that Laura has to contend with. It also shows how a vulnerable girl has to resort to pretence and subterfuge in order to seek the attention and supposed friendship of peers within the school environment. For those who see this, appropriately corroborated, we should be prepared to reward very highly.

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

- 47** We meet Pin in the very early stages of the novel as Laura's younger sister, very child-like and impressionable. We encounter her again through her letters to Laura in Chapter 6. She appears again more prominently in Chapter 19 when she has developed 'a sturdy independence' and is a very different character from how she is earlier. Here is an opportunity for candidates to trace and explore the progressive maturity of a younger sister and the relationship she has with Laura. For high reward we should look for detailed knowledge of Pin's part in the novel, the way in which Richardson charts her development through the writing, and the changes in the sisters' relationship.

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

- 48** Laura's mother will wonder whether she made the right decision in deciding to send her daughter to Melbourne Ladies College. She will remember the letters exchanged between them and the difficulties Laura faced. She may well recall the contribution of Godmother to her daughter's development and she may well wonder whether the sacrifices she made were worth it. However, as Mrs Rambotham is a determined character who seems quite certain of the rightness of her opinions, she is likely to conclude that she did what was in her daughter's best interests. Candidates who refer to specific passages in the book and who capture the voice and strength of character of Mrs Rambotham should do well. We should be wary of answers that merely narrate and reward them accordingly.

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

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Into the Wind

- 49** There is so much material which illustrates the nature of this relationship between this shrinking, terrified woman and her self confident bully of a husband who treats her as a child to be schooled. Therefore, there should be no difficulty for candidates to find detail to support this central point. Perhaps, good candidates will note possibly the most telling detail in the extract at the end which shows that it is not only to his wife that he appears a colossal bore to be avoided at all costs. We shall give adequate reward to those who grasp the central point of the passage, that the woman is in a marriage from hell, and support that with some pertinent detail. The more the candidates range through the detail and convey the horror of her situation, the higher the reward.

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

- 50** There is not much to say about this task beyond the obvious, that even for adequate reward we shall expect the candidate to engage with the way the writing in either story makes one feel the tension in the air from the very beginning. A further ingredient is, of course, the element of uncertainty about how things are going to turn out and the shock and surprise of the ending of both stories. The better candidates will be expected to show themselves by the way they are not content to comment upon situation but will explore the precise literary means by which the author achieves his ends.

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

- 51** Alice is much moved by her grandfather's gesture; she clearly understands the symbolism of the old man releasing his favourite pigeon. She is an independent young woman determined on her course in life and much in love. Perhaps, at this moment she will realise that that love has led to her shutting out the old man and being rather resentful of what she saw as his jealousy of her man. However, clearly now she sees what a defining moment it is for her grandfather as his favourite leaves the nest and she weeps. Some grasp of the basic situation with appropriate sentiments should be enough for an adequate reward. Those who capture the infectious life of the girl together with her sensibility should receive higher reward.

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