

**MARK SCHEME for the October/November 2010 question paper
for the guidance of teachers**

2010 LITERATURE IN ENGLISH

2010/12

Paper 1, maximum raw mark 100

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

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 2010 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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All questions on Paper 1 are marked out of 25.

The assessment objectives for the paper are:

- AO1 show detailed knowledge of the content of literary texts
- AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
- AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects
- AO4 communicate a sensitive and informed personal response

The General Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with photostats of candidates' work produced in the examination and discussed during the examiners' coordination meeting, as well as the question-specific notes.

The notes for each question are related to the assessment objectives above. Because of the nature of the subject, they are for general guidance; they are not designed as prescriptions of required content and must not be treated as such.

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BAND DESCRIPTORS TABLE

	0/0–1	No answer / Insufficient to meet the criteria for Band 8.
Band 8	2 3 4	<i>Limited attempt to respond</i> shows some limited understanding of simple/literal meaning
Band 7	5 6 7	<i>Some evidence of simple personal response</i> - makes a few straightforward comments - shows a few signs of understanding the surface meaning of the text - makes a little reference to the text
Band 6	8 9 10	<i>Attempts to communicate a basic personal response</i> - makes some relevant comments - shows a basic understanding of surface meaning of the text - makes a little supporting reference to the text
Band 5	11 12 13	<i>Begins to develop a personal response</i> - shows some understanding of meaning - makes a little reference to the language of the text (beginning to assume a voice in an empathic task) - uses some supporting textual detail
Band 4	14 15 16	<i>Makes a reasonably developed personal response</i> - shows understanding of the text and some of its deeper implications - makes some response to the way the writer uses language (using suitable features of expression in an empathic task) - shows some thoroughness in the use of supporting evidence from the text
Band 3	17 18 19	<i>Makes a well-developed and detailed personal response</i> - shows a clear understanding of the text and some of its deeper implications - makes a developed response to the way the writer achieves her/his effects (sustaining an appropriate voice in an empathic task) - supports with careful and relevant reference to the text
Band 2	20 21 22	<i>Sustains a perceptive and convincing personal response</i> - shows a clear critical understanding of the text - responds sensitively and in detail to the way the writer achieves her/his effects (sustaining a convincing voice in an empathic task) - integrates much well-selected reference to the text
Band 1	23 24 25	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show complete and sustained engagement with both text and task.

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SECTION A: DRAMA

ALAN AYCKBOURN: *A Small Family Business*

- 1 What is opened up here to Poppy is a world beyond her wildest imagination. That a woman and wife should have such control over her own life is something that she as a dutiful wife has never considered. That Cliff's wife should have such means and such possessions is too incredible for her to be jealous. Besides, Anita is so cheerfully friendly and generous, even to the point of offering her some pleasant relaxation on the side. All of this should be within the compass of most to grasp. Only the better candidates, however, will be able to take up the word *amusingly* and explore how the playwright makes all this outrageously funny, the delicious way, for instance, in which Anita casually alludes to the Italian connection.

Refer to the band descriptors in arriving at your mark.

- 2 Presumably Jack will figure in many of the answers but, of course, there are a number of instances which involve the other characters in the play. Poppy might figure, as might Samantha, for instance, or Desmond. On the other hand to try to make a case for Anita, for example, being *good* is likely to defeat even the most subtle argument! The key element to differentiation will be the candidate's capacity to respond to what makes the chosen instance memorable. Answers which are largely descriptive should receive at the most adequate reward.

Refer to the band descriptors in arriving at your mark.

- 3 You will no doubt be looking forward to your husband's return and the surprise you have prepared for him. It's all such a jolly jape. You cannot wait for him to come through the front door. Life looks good for you now with Jack's promotion and perhaps you will be thinking that now at last you may be able to afford some of life's good things. You are likely also to be looking forward to a happy future for your somewhat recalcitrant daughter. Some of the above thoughts should be enough for adequate reward. For higher reward, though her voice may well prove elusive, it is to be hoped that candidates will be able to communicate something of her rather simple and naïve personality.

Refer to the band descriptors in arriving at your mark.

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CHARLOTTE KEATLEY: *My Mother Said I Never Should*

- 4** Rosie, at the beginning of the extract, highlights the reasons for the tension amongst the characters: Jack has left everything to Jackie, and the others, especially Rosie and Doris are upset about it. Keatley conveys the feelings of hurt of Doris through her negative responses to what is said to her; she is preoccupied and still upset at Jack's neglect of her, Margaret is tetchy and finds fault with Jackie, showing her feelings about Jack's decision. The dialogue is brief and resonant of the antipathy of Doris, Margaret and Rosie towards Jackie. Clearly, for high reward, candidates must probe the dialogue thoroughly and show the differing reactions of the four characters.

Refer to the band descriptors in arriving at your mark.

- 5** Clearly candidates will have their own views here but, of course, to be convincing, they must produce evidence from Keatley's writing to support their ideas. They may show that Jackie was too immature and unsupported to raise a child. They may feel that the best interests of the child should be the prime consideration. They may see that Margaret and Ken would provide a more secure and complete environment for Rosie's development. Evidence from the text and reference to the writing will feature strongly in the best answers.

Refer to the band descriptors in arriving at your mark.

- 6** Margaret is given much to bear by Keatley in this play. Candidates should show Margaret as distressed and hurt. But Margaret is accepting and resilient. She may well deal with the practicalities of where her life goes now. She may well dwell on the consolation of still having a mother alive and a daughter and granddaughter. The appropriate response should contain feelings of strong resentment and will refer to events in her married life with Ken and, as she is a reasonable person there will surely be references to happier times and Ken's good qualities.

Refer to the band descriptors in arriving at your mark.

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ARTHUR MILLER: *The Crucible*

- 7 There is no shortage of material in this extract which could be described as moving. As if the description of Corey's manner of dying were not poignant enough, the audience also is asked to contemplate two souls in the agony of guilt. Perhaps, Elizabeth's laying bare what she now realises could be her own responsibility for Proctor being where he is now and her realisation of Proctor's essential goodness and heroism is the most moving of all. Certainly answers which merely explain and do not engage at least to some degree with this scene as compelling drama should not receive adequate reward. The more a sense of Miller's powerful writing emerges, the higher the reward.

Refer to the band descriptors in arriving at your mark.

- 8 One can hardly delineate all the details which might emerge in answers to this task. There is certainly no shortage of material which is pertinent. This conversely means that we cannot be prescriptive as to the detail candidates use. The key to differentiation will centre around two words in the question, *vividly* and *descent*. It should be quite easy for candidates to describe particular moments in the play but will they be able to engage with the power of those moments and respond to what will be probably be the more difficult part of the task, to show how Miller develops the plunge into madness? Higher reward should certainly go to those who are able to show how Miller creates a sense of the inexorability of the descent.

Refer to the band descriptors in arriving at your mark.

- 9 No doubt your thoughts will in turmoil, full of contradictory feelings. You still love Proctor and possibly part of you is desperate when contemplating his fate. However, you have been spurned spectacularly and assuredly vindictiveness will be uppermost in your mind. On top of that, you are a sharply intelligent young woman and will almost certainly recognise that you are close to being found out and that the game is up. Thus, you will most certainly be planning your escape and probably are at the point of deciding to put as much distance between yourself and Salem as possible. Some of this content will be enough for adequate reward but we should expect an assumption worthy of high reward to be able to communicate Abigail's voice, in its passion, its spite and its self pity.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- 10** This short scene is our first introduction to the villain of the piece and also to the minor villains. Don John is presented as a melancholic and spiteful character, who freely admits his own villainy and clearly has a grudge against his brother. Conrade and Borachio appear to be his henchmen and sycophants and are equally sneaky (Borachio has been hiding behind an arras to eavesdrop on Don Pedro and Claudio). The scene is dramatically significant as all the Hero plot springs from this conversation. It adds tension; the audience is wondering how the plotting will manifest itself and also what motivates these men. There will be a clear contrast with the benign plotting of Don Pedro and Claudio and Hero and Ursula against Beatrice and Benedick later. Good answers will explore the language in some detail showing how character is revealed through imagery such as 'I had rather be a canker in a hedge than a rose in his grace'.

Refer to the band descriptors in arriving at your mark.

- 11** This is a very open question and judicious selection will be the key to a good answer. Candidates often find it difficult to explain what they find funny, so it will be important to credit implied response. Those answers that consider the situations, the juxtaposition of characters and scenes, the ironies and of course the language, will score highly.

Refer to the band descriptors in arriving at your mark.

- 12** Responses to Leonato may vary considerably from sympathy for the way in which he is duped to condemnation for the way in which he at first refuses to believe his own daughter and these differing responses may well affect the voice assumed. Candidates may portray him as a bit of a fool, who is too impressed by the nobility and who has little respect for his daughter and niece, but they will miss the point if they do not try to convey his remorse and his relief that everything has worked out well. There may well be some narration of the sequence of events, but we should expect good answers to go beyond this and to show understanding of and engagement with the character.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Richard III*

- 13** Of course, there are the obvious things such as Richard's uncharacteristic despair as his crimes finally catch up with him. The soliloquy lurches between self pity and defiance and is effectively a moral message that no good can come from murdering people, a theme which is continued in the conversation with Ratcliff. To the end, though, Richard proves active, determined to find out the state of his army's loyalty. So much for the content. For adequate reward expect some effort to analyse the drama of the scene created through its language and this will be required of anything to be given high reward. Will anyone, one wonders, feel that the whole thing is a bit creaky and unconvincing as drama, with a fair amount of rhetorical bombast? High reward indeed to anyone who raises that ugly possibility.

Refer to the band descriptors in arriving at your mark.

- 14** These two women have several roles to perform in the play. They are rarely intimately connected with the action but that in itself is significant in that they convey the powerlessness common to all the women in the play. Elizabeth fails to protect her sons and is faced to her horror with Richard's proposal to marry her daughter. Yet she appears to concur despite all that Richard has done to her family, much to Richard's contempt. Whether or not she is playing for time is difficult to know. Both she and Margaret, particularly the latter, also play the role of a wailing chorus at times. Margaret is designed on the Greek Furies, in the end, of course, accurately predicting Richard's fate. Some response to their dramatic roles as above should be enough for adequate reward. For more expect a close engagement with moments in the play when they clearly contribute to its dramatic power.

Refer to the band descriptors in arriving at your mark.

- 15** Buckingham is the quintessential noble spawned by the War of the Roses, powerful and yet always aware of the way that power and influence can vanish in a moment with a shift in the political landscape. This is such a moment and he will be aware that he needs to show some quick footwork to remain on the right side. Who fill the power vacuum left by Edward's death, the Queen and her sons or Richard? Even though he later shrinks at the idea of murdering the princes, at this stage he is unlikely to consider action in the light of what is morally right to do. The nearer a candidate gets to conveying the calculating deviousness of this man, the higher the reward.

Refer to the band descriptors in arriving at your mark.

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R. C. SHERRIFF: *Journey's End*

- 16** What, of course, is so poignant about this scene is the knowledge which Osborne has, and perhaps even Raleigh senses, that it unlikely that one or both of them will come back. Osborne tries to quell the fear by seeming in control of his feelings. He goes over the detail of the operation again, he admits to the same natural trepidation which the younger man is feeling and finally tries to quell those feelings by introducing the utterly mundane or the fanciful. So much most candidates will see hopefully. Differentiate further by seeing whether they can be responsive to the shifts in the dialogue and what is the sub text of that dialogue. Something of this should emerge before high reward is given.

Refer to the band descriptors in arriving at your mark.

- 17** On the face of it, this is a truly open question but the crucial point to note is that it is asking whether Sherriff is suggesting the proposition. Perhaps it is a fine distinction but we should be careful not to over reward those supporting their argument that Osborne would make a better commander simply because some characters in the play say he would. We should expect a weighing of the options centred in the way the two characters are created by Sherriff. It is quite possible to argue that some of Osborne's characteristics, his self control, his insight for instance, make him ideal leadership material and we should accept that such an argument well supported maybe worthy of high reward. However, the really insightful might show themselves by seeing that he lacks Stanhope's fire and charisma. How would he have dealt with Hibbert, for instance?

Refer to the band descriptors in arriving at your mark.

- 18** Stanhope will probably be in despair because of his shameful actions. He is an honest man and, though he may still be angry at the way Raleigh has pulled strings to get himself into his Company, he will no doubt be fully aware of the root of his rigid enforcement of censorship in this case. He will get little satisfaction from the revelation that Raleigh still worships the ground on which he walks. Indeed, he will probably ponder the irony that his action has probably brought about the very thing he feared, the revealing of just how much the war has changed his personality. Some covering of this content with something of an appropriate tone should be enough for reasonable reward. For something better we should look for the man's anguish to be delivered in dramatic language redolent of his background.

Refer to the band descriptors in arriving at your mark.

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SECTION B: POETRY

19–24 Poetry is literary language at its most intense. A poem in a short space creates a multiplicity of resonances and hence possible meanings. We must expect that candidates will offer a very wide variety of responses and interpretations and as examiners must at all times keep a totally open mind when assessing work on a poem. In the exercise of our judgment, we shall, of course, read work which shows manifestly little or no understanding of a poem and we will mark that accordingly. However, it should also be a regular experience to find answers which offer valid perspectives new to the examiner and which, just as manifestly, deserve to be given high reward.

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

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

Refer to the band descriptors in arriving at your mark.

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SECTION C: PROSE

JANE AUSTEN: *Pride and Prejudice*

- 25** There is much material here that memorably establishes Mrs Bennet's ineffable stupidity and limited vision. This contrasts so effectively with Mr Bennet's intelligent resignation to the superficial nonsense that forms such a large part of any conversation he has had with his wife over the years. It should not be difficult for candidates for adequate reward to point to instances of this and to make sensible comment on their choices. For higher reward look for real engagement with the hilarity of the extract, the husband's dry wit juxtaposed with the witless voice of the wife.

Refer to the band descriptors in arriving at your mark.

- 26** Clearly choice of appropriate moments will play a part in the quality of the responses. There are a legion of possibilities in the novel since all the characters show a considerable capacity for misunderstanding each other. Therefore, there is no need to be charitable to answers which flounder through making a doubtful choice. No doubt the numerous misapprehensions of Elizabeth vs. Darcy and vice versa will figure prominently. Look for detailed knowledge of the situation but even at the level of adequate reward also some argument as to how Austen makes it memorable. The latter will become more important in the higher mark bands.

Refer to the band descriptors in arriving at your mark.

- 27** Lydia has had what she thinks to be a triumph, the first of the sisters to carry off a husband. No doubt she will still be basking in her mother's fêting of her and suitably annoyed at what she sees to be Elizabeth's jealousy and her father's coolness. Perhaps she will not have noticed either since her silly egocentric nature hardly gives her great perception. However, given what she says, it may be that the reality of her life is now beginning to dawn on her, dispatched to the north of England as a parvenu wife married to a notorious adventurer. She may not speak of it in quite this way but the most insightful assumptions may suggest her feeling the cold North Easterlies of Newcastle already. Probably the main source of differentiation will arise from the voice. Good candidates should have little difficulty in creating something so distinctive.

Refer to the band descriptors in arriving at your mark.

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IAN CROSS: *The God Boy*

- 28** The mother is seeing her son for probably the last time and her anguish is conveyed in all her actions and in what she says. What makes it worse, and a point which possibly should be grasped in any adequate answer, is that Jimmy does not understand what is going on and thinks that he is the guilty one who is being taken away. The detached professional comments of the woman don't ease the situation one jot. This is such a poignant moment in the novel that perhaps we should expect some signs of personal engagement with the detail of the writing before we give any adequate reward. The more evidence there is of that, the higher we should go.

Refer to the band descriptors in arriving at your mark.

- 29** This is a straightforward task which does, though, demand the choosing of appropriate moments in the novel if the candidate is not to struggle. What is also demanded even for adequate reward is an attempt to explore what in the writing makes it so funny. Answers which do no more than describe should not reach that level. The more the candidate relishes the humour by a detailed analysis of the writing, the higher the mark. Also, do not make a distinction between those who offer two rather than three moments. The instances of humour vary enormously in length. Some of them are extended episodes, others short moments, hence the flexibility of the task.

Refer to the band descriptors in arriving at your mark.

- 30** It is likely that Molly will have seen something terrible coming. Certainly her attempt to drown herself and her brother point to her seeing all too clearly the domestic tragedy which is her parents' marriage. What she suffered as a result of it is never made explicit but she has fled home. Though we cannot be sure of this, one assumes that she would probably hardly mourn her father but what she would feel for her poor mother and her brother would be something else. That she still feels deep attachment to them is clear from her actions later but at this moment she will probably be wondering whether she can cope. Hopefully the better candidates will declare themselves by making this a really dramatic monologue of a desperate young woman in shock.

Refer to the band descriptors in arriving at your mark.

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ANITA DESAI: *Games at Twilight and Other Stories*

- 31** It is really hardly necessary to itemise what is relevant to the task here. Virtually everything in the end of the story vividly conveys the way childhood can bring sudden humiliation, often delivered by other older children. The key word in the task is *vividly*. Answers which simply describe and narrate pertinent material should not receive even adequate reward. There must be some response to the language before we get there. Answers which make that central to the answer should receive something better.

Refer to the band descriptors in arriving at your mark.

- 32** This is a deliberately challenging proposition which we should expect the candidate to take up if we are going to give even adequate reward. We should not be giving much reward to any answer which simply describes Rakesh's actions. On the face of it, these actions can suggest that he is a devoted son to an increasingly cantankerous father. We should expect at least some noting of those external features of the story. However, of course Desai only occasionally endorses that as the reality. Mostly it is quite different and what one sees is a control freak who enjoys the power he loftily assumes over his father. The way that she makes that control truly disturbing and so redolent of the medical profession's assumption of always knowing best will hopefully be the stuff of the best answers, rather than simple description. The more such involvement is in evidence, the higher the reward.

Refer to the band descriptors in arriving at your mark.

- 33** Otima has had an exhausting, irritating and at times very anxious day and night with her invalid husband and as she recalls that she will now no doubt breathe a sigh of relief that the move onto the roof has been apparently so effective. She is energetic with a capacity for enjoyment and may well pine for a less shackled existence. However, she does still have affection for her husband and she seems to be essentially a calm woman, philosophical about her lot. Any assumption which covers some of these possibilities should receive adequate reward. Avoid over-rewarding those which assign to her the role of a drama queen and give good credit to those which catch some of the resignation in her voice.

Refer to the band descriptors in arriving at your mark.

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THOMAS HARDY: *Far from the Madding Crowd*

- 34** The opening paragraph of the extract is dramatic: Troy clutches Bathsheba and she gives out a low scream. In contrast, the 'low scream' is followed by the 'sudden deafening report' of Boldwood's gun thus heightening the drama of the situation. Hardy's writing here is measured and deliberate as he goes on to describe Boldwood's failed attempt to shoot himself, his kissing of Bathsheba's hand and his hurried departure to find 'another way'. All the ingredients of a tense and breathtaking episode are here clearly in the words. Probing of the language resulting in tangible evidence of the melodramatic atmosphere created will merit high reward. Focus on the writing and the way Hardy uses words will be crucial for recognition of high quality work.

Refer to the band descriptors in arriving at your mark.

- 35** The second of the two phrases is surely the more appropriate. Perhaps initially there are suggestions that Gabriel is ready to trust too much and is over-awed by Bathsheba's beauty and character, but as the novel progresses, Gabriel shows his strength as he deals with difficult situations and setbacks. He remains strong and is willing to help others. He is sensitive to the feelings of others, for example, when he erases 'and child' from Fanny's coffin to save causing Bathsheba distress. He is loyal and trustworthy. He gains the confidence of others for example Boldwood and Bathsheba. Thus there is much material for candidates to explore. The highest reward should be awarded to those who show they can discriminate and who support their views with firm evidence from the text.

Refer to the band descriptors in arriving at your mark.

- 36** Fanny will be in a very distressed state at this juncture and candidates should show her thus. She will no doubt have thoughts on Troy, having met him earlier, perhaps hoping that he will come to her aid. Her prime consideration will be to reach her destination and hoped-for sanctuary. The dog will be in her thoughts, as Fanny acknowledges when she eventually reaches the door of the Union-house. Her gratitude will surely be evident. She will think of her unborn child, hoping that it will survive, perhaps, and lead some sort of better life. This will surely be a challenge to candidates and the best may well impress with their capturing of the moment and should be rewarded accordingly.

Refer to the band descriptors in arriving at your mark.

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BESSIE HEAD: *When Rain Clouds Gather*

- 37** What candidates find enjoyable will perhaps differ, but a close reading of the passage should yield responses to the way in which both characters are trying not to appear too interested in each other, though there is very clearly an attraction (Paulina introduces herself in a haughty and perhaps dismissive manner but 'does not move away'. Makhaya pretends to a liking for goat meat though he loathes it and the discussion of goats is clearly a smokescreen. Head takes us inside the thoughts of the two protagonists and shows the contradictions between what they say and what they actually think. The onlookers also add comedy to the scene ('the riveted glances of ten pairs of keen, thrilled, eyes') as they are so clearly expecting something to happen, and in fact they become involved in the courtship. Candidates are not required to refer outside the extract though they should not be penalised if they go on to mention the way in which the relationship develops.

Refer to the band descriptors in arriving at your mark.

- 38** The changes centre on the devolution of power from Chief Matenge. The people are ready for change and ideas for change are brought by Gilbert Balfour whose objective is to raise the people out of poverty. Candidates may see that the advent of outsiders such as Gilbert and Makhaya give the community the incentive to try new things, such as the growing of tobacco. The villagers are also disillusioned with Matenge's autocratic way of dealing with local affairs. He is not able to adapt like his brother and he becomes ever more entrenched in his ideas when Sekoto supports Gilbert and the growth of cooperatives and effectively ruins Matenge's cattle-speculating business. There is bound to be conflict at some stage and this is to some extent fuelled by the suffering caused by the prolonged drought. Matenge is forced out – and to suicide – and the village becomes more democratic and more likely to take on the idea of irrigation farming. This is only one way of approaching the question and we should credit any ideas/arguments that are supported with relevant detail.

Refer to the band descriptors in arriving at your mark.

- 39** Dinorego will no doubt be delighted that Gilbert has come to this decision. He is presented as hospitable and outward looking – he welcomes both Gilbert and Makhaya into the village and shows himself open to changes that they might bring ('Her father never seemed to be able to step out of his own village without bringing back a stranger'). Maria is his only daughter and he seems very proud of the way she also embraces change, for example he speaks of how she begins cooking the goat meat with curry powder and soon all the women in the village are doing the same. He will no doubt be reflecting on the characters of the couple and may comment on how the advent of Makhaya has spurred Gilbert into action. The relationship between Gilbert and Maria has clearly been going on for some time as he has been teaching her English and they obviously get on well. Good answers will capture some of the rather philosophical tone which we associate with Dinorego and also some of his concerns for the future.

Refer to the band descriptors in arriving at your mark.

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EDITH WHARTON: *Ethan Frome*

- 40** First of all there is the striking description of the winter storm which envelops the two men, culminating in the Frome's decision to offer a night's shelter to the narrator. Already we know how extraordinary an event this is and Wharton leads the reader on not only to the square of light in the distance but possibly to an answer to an intriguing mystery. Of course, that answer is simply dangled in front of us and then put under wraps for the present. In this task, it should be relatively easy to describe the drama of several moments in the extract and that should be enough for adequate reward if there is some evidence of response to the detail of the language. However, for higher reward, we should perhaps expect some grasp of the ways in which Wharton is working, perhaps at the highest level even some understanding of the place of this passage in the novel's structure.

Refer to the band descriptors in arriving at your mark.

- 41** Initially the quality of the response is likely to be affected by the aptness of the choice a candidate makes, though clearly in this cheerful novel there is more than enough promising material. Ethan, Zeena and Mattie all see their hopes disintegrate in many ways. However, our main means of differentiation will probably arise from the degrees to which candidates explore the way Wharton's writing makes all this memorable. We shall expect some engagement with language before we think of giving adequate reward. That which is simply descriptive should not be over rewarded and at the highest level we should expect close engagement with the words and their power.

Refer to the band descriptors in arriving at your mark.

- 42** Ethan will be dismayed that he is condemned to carry on his life of misery. The hopelessness of his love for Mattie and hers for him no doubt formed his impulse to end it all, hopefully for both of them, at the moment of exhilaration as the sled sped downhill. And now they are both shattered not only in spirit but in body as well. You may wonder what Zeena's attitude will be and whether you will recover enough to continue farming. Something of this material and a sense of his grim situation should ensure an adequate reward but for something better we should look for the candidate to capture his desperation and yet also perhaps his resignation to his fate. He may well guess what the future holds.

Refer to the band descriptors in arriving at your mark.

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Stories of Ourselves

- 43** At first the juxtaposition of the content of the letters with the lack of a detailed reaction from the boy makes the feeling of the letters almost unbearably poignant, especially with the symbolic reference to the sun falling in the sky and shining directly on to the pages he is reading. There is the horrible irony that John, the writer of the letters, is lost to the Aunt by joining the Church rather than by being killed in the war. There is a terrible sense of loss in the letters and of the way in which this young man has been traumatised by the horror and carnage of the war. Then there is the dramatic discovery by the Aunt and the violent way in which she reacts to the reading of the letters destroys what might have been a good relationship between her and her nephew. The writing vividly conveys the boy's panic at being discovered, the way in which he tries to conceal what he has been doing and his shock and guilt at her reaction. There may be comment on the effect of the boy being unnamed. Good answers will find plenty in the passage to convey full and sensitive responses, but answers may be enhanced by being informed by knowledge of the rest of the story.

Refer to the band descriptors in arriving at your mark.

- 44** The Onns serve first and foremost as a contrast with humans. They are scientifically advanced. They are courageous in being prepared to leave their own world, which is dying, and find a new place to settle. They are peaceful in intention though they are able to strike back if attacked. Their view of life on earth is distorted and at times humorous, as is the way in which they are viewed by the humans. The lack of ability of the two races to communicate is quite salutary, however, and Wyndham may be making a political comment. There will be various responses and success will depend on the detail and quality of the supporting reference.

Refer to the band descriptors in arriving at your mark.

- 45** Mother is portrayed as a stoical and pragmatic person though she will be very angry at being accused in this way. She will not be succumbing to self-pity; it is not in her nature, but she may be developing a plan. She will no doubt be concerned for her reputation, however, and for the effect on her son. Good answers will capture some of the 'tartness' and directness of her tone.

Refer to the band descriptors in arriving at your mark.