

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

2010 LITERATURE IN ENGLISH

2010/11

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.

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> <ul style="list-style-type: none"> shows some limited understanding of simple/literal meaning
Band 7	5 6 7	<i>Some evidence of simple personal response</i> <ul style="list-style-type: none"> 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> <ul style="list-style-type: none"> 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> <ul style="list-style-type: none"> 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> <ul style="list-style-type: none"> 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> <ul style="list-style-type: none"> 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> <ul style="list-style-type: none"> 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 (The end of Act 1) Ayckbourn, like any great writer of farce, is a master at setting off a vehicle pell-mell down the hill. Jack's impending arrival at Desmond's, Anita's coolness under fire, her shutting the cupboard door on her lover, the time it takes for the penny to drop at Desmond's all create delightful tension. Harriet's and the dog's interventions are in addition the stuff of hilarity and at the end of the Act the audience is left in mid air wondering what is going to happen once Jack gets in the house. For reasonable reward, expect some of the above to be responded to and for there to be some attempt to respond to the dramatist at work. The more relish there is in the answer, the more awareness there is of dramatic devices, the higher the reward.

Refer to the band descriptors in arriving at your mark.

2 This is a very open question, the list is wide. Perhaps, if one had to choose, much would centre around human beings' capacities for self delusion and hypocrisy. In the play corruption is, or becomes, for most a perfectly reasonable way of life which can usually be excused to the point where excuse is no longer seen to be necessary. However, candidates may quite legitimately centre on other aspects of the characters' actions. Differentiate according to how well they explore the ways in which Ayckbourn ridicules human failing. Do not over reward answers which simply describe.

Refer to the band descriptors in arriving at your mark.

3 There cannot be much doubt what would be at the centre of this man's mind at this moment. He has discovered some juicy material about this firm and would already be turning over in his mind how this can be used to his financial advantage far in excess of what might have been his fee. He is on to a winner. Either he is kept on to fully expose the culprits or there is a rich opportunity for blackmail. Since these are his thoughts, he will certainly be much less circumspect than in the way he puts things in public and he may even realise that in his dealings with Jack he will have to present what is certainly blackmail as a perfectly reasonable business proposition. Whatever, expect something of the above material in any reasonable assumption and, for higher reward, Hough's snakelike deviousness and greed to come through the voice.

Refer to the band descriptors in arriving at your mark.

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CHARLOTTE KEATLEY: *My Mother Said I Never Should*

4 (Act 1 Scene 6) There is some awkwardness here as Jackie has brought her illegitimate child to her mother for her to bring up. Keatley brings out the strains between mother and daughter in the pauses and the tentative dialogue between the two. There is some resentment on Margaret's part as she is an experienced mother and seeks to make this clear to Jackie: 'Do you think I don't know?' There has clearly been some disagreement between them about the arrangements: 'Margaret: Why did you have to try! All by yourself? Didn't you believe me?' 'Jackie: You knew I'd phone one day (slight pause)'. There is tension in their attitude to the child's father. Margaret thinks he ought to be with them. Jackie doesn't want him. Then there is the question of Jackie's continued education and her future career. Keatley brings out these differing attitudes through the interplay between the two. Perhaps the more insightful candidates will see part of this as the generation gap – Margaret the very traditional mother and Jackie much more independent and career-minded. Should the child know who her birth mother is? Again this is a sign of dispute between them. Candidates who see these differences between them and who explore the dialogue so as to pinpoint the divergent attitudes should score well: the degree to which they do this should determine the level of their reward.

Refer to the band descriptors in arriving at your mark.

5 The play covers a period of some eighty years and thus takes the audience through a time of great change in society. As she presents the developments of each of her four female characters, Keatley charts the changes in careers, in relationships and in everyday living. She is particularly concerned with the relationships between mothers and their daughters as we see very differing attitudes – from Doris to Margaret, Margaret to Jackie and Jackie to Rosie. In careers we note that Jack, Doris's husband, is the one to decide that she will give up her teaching career after they are married. Jackie will continue on her career path whilst her mother raises her child on her behalf. This is a wide-ranging task and we should seek to differentiate according to the thoroughness with which candidates explore the ways in which Keatley has revealed these changes through the characters she has created.

Refer to the band descriptors in arriving at your mark.

6 There is a variety of possibilities here. We should be willing to consider all that are offered. Most are likely to have Doris looking back over her long marriage to Jack. There will be reminiscences and no doubt some sentimental moments. Perhaps she will think of Margaret and the way she was brought up. Doris will certainly wonder why Jack made Jackie the sole beneficiary of his will. Will she be hurt? Will she find reasons to justify his choice? Will she be understanding and perhaps accept that Jackie is the future and is a single parent? All are worthy of consideration but reserve high reward to those who echo incidents in the play and imply credible reasons in their portrayal of Doris for their choices. The authenticity of voice will be crucial in assessing the candidates' work.

Refer to the band descriptors in arriving at your mark.

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ARTHUR MILLER: *The Crucible*

7 (Act 2) The character of Cheever is at the centre of this extract and it is around him that candidates should be able to frame a response to the task. It is his pathetic superstition which is so ridiculous yet he is in position to exert power, a minor official and a faintly ludicrous figure in the community whose simpleton idiocies suddenly have room to flower. The climax of the passage sees even an intelligent man such as Hale convinced, so mad has this world become. A reasonable answer to the question will be expected to grasp something of Cheever's role and to be able to respond to some detail in the extract, bringing out the way the ridiculous suddenly becomes acutely threatening of life, as exemplified by the fear expressed by the sane. The best answers should manage to respond to the ways in which Miller develops the tension throughout the extract.

Refer to the band descriptors in arriving at your mark.

8 This is a deliberately challenging task and we should not over reward answers which respond blandly with a character sketch, copying from Miller's 'helpful' four page description of him and only occasionally paying attention to the ramifications of the question. Expect judgement to be at the centre of the response and direct involvement with the dialogue and action of the play. After that, it is an open question since Miller clearly leaves much scope for argument about this complex man. Whether one is impressed at one end of the spectrum by his growing doubt, his frequent attempts at decency and his remorse at the end of the play or, at the other end, whether one remembers the role his early eagerness to search out witchcraft played in Salem and his cowardly failure to take a stand when his certainties become heavily compromised, all of this must be left open to the candidate to decide. Differentiate according to the range of detail and the engagement with the drama shown in the answer.

Refer to the band descriptors in arriving at your mark.

9 Proctor's mood would be one of seething anger, perhaps mixed with some fear as to the future. The former would predominate. He has extracted the truth from Mary Warren and he is no doubt half dragging her along with him. He believes that he now has absolute proof of Abigail's deception and her designs on Elizabeth and that this will reveal the whole witchcraft issue to be the sham that it is. However, he will also be aware of the risk which he is taking on a personal level and the damage there will be to his name. Perhaps he might even have doubt as to whether he is not already too late to bring a halt to the hysteria. Something of this content should be enough to gain reasonable reward with some echoes of Proctor's downright and passionate voice, the more of which emerges, the higher the reward.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

10 (Act 4 Scene 1) The scene begins with a sense of expectation – this is after all a wedding and almost all the characters in the play are present. Candidates are not required to move outside the extract, but good answers will no doubt be informed by knowledge of the plot that Don John has been hatching. The first surprise comes with Claudio's 'No' to the conventional question. The other characters appear to ignore this response or merely not to take it in. Hero replies in the usual way, so we wait to see what will happen next. Claudio's tone is deceptively innocent in the next set of questions, but we know he is working up to something, which comes in line 29 with his reference to Hero as a 'rotten orange'. He goes on to expatiate in no uncertain terms on her lasciviousness and corruption. The audience, knowing the truth, will be feeling the tension acutely. Hero's bewilderment, Don Pedro's rejection of her and Don John's hypocrisy all add to the power of the moment as does Benedick's savagely ironic final comment. We should expect good answers to look at the way in which the extract is constructed and the way in which language is used, for example the contrast between vocabulary suggesting virtue and that of corruption and sensuality, and the way in which rhetorical devices are used.

Refer to the band descriptors in arriving at your mark.

11 More is required here than character studies. Candidates are required to consider the roles of both characters and their part in the action of the play. They are very different in nature and yet there is a very strong bond between them. Hero may seem to be somewhat one-dimensional but she probably only appears so because of the strength that Beatrice displays. The latter clearly values and admires Hero's virtue and selflessness and is also protective of her. After Claudio's rejection Beatrice is the most vengeful of any of the characters on Hero's behalf. Hero too has a sense of humour, can match Beatrice's banter and is responsible for the tricks that make Benedick and Beatrice reveal their feelings for each other. The two relationships: Hero/Claudio and Beatrice/Benedick compare and contrast with each other as do the two women, and give the play symmetry. Candidates may explore the notion that Shakespeare is showing the strength of women in relation to the men of the play, but whatever the response, good answers will create a strong and well supported argument.

Refer to the band descriptors in arriving at your mark.

12 Don Pedro is perhaps not the most striking of characters in the play, but he carries a great deal of responsibility for the action. He will surely be mortified by his brother's mischief making (or if he isn't he should be) and may be speculating on why he has become like this. His relationship with Leonato has been soured almost beyond recovery; his protégé, Claudio, has behaved extremely badly, though now appears to be showing remorse. Don Pedro may well be relieved that everything seems to have turned out all right, though no thanks are due to him. Candidates may have thoughts about what to do with Don John now. The suggestion is that Don Pedro just wants him out of sight and out of mind. As ever, good answers will be characterised by a reasonably convincing and dignified voice.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Richard III*

13 (Act 1 Scene 3) The way in which the scene moves from the silky smoothness of Richard's morality to the good humoured and witty way in which he reveals to the audience his villainy and in the way he jokingly pushes the murderers on their way to dispose of his brother is unfailingly entertaining, as well as being dramatically shocking in what it reveals about him. A grasp of what is being revealed in this scene coupled with occasional engagement with the detail of the language should be enough for reasonable reward. Anything higher will require a detailed grasp of how Shakespeare delivers Richard's merry and contemptuous voice.

Refer to the band descriptors in arriving at your mark.

14 This task requires more than the powers of narrative and we should be wary of over marking answers which simply describe Richard's ascent to the throne, no matter how efficient is the description. For reasonable reward we should look for some response to the outrageousness of the central character and his stratagems, the cool clarity of his opportunistic mind and the risks which like a gambler he seems to delight in taking. This is compounded by the witlessness and corruption of most of those around him, so that actually Shakespeare ensures that we are mostly on the side of this villain in the early part of the play. The more the candidate is capable of engaging with aspects of Shakespeare's dramatic craft, the higher should be the reward.

Refer to the band descriptors in arriving at your mark.

15 Put simply, Hastings is an unwary fool, full of his own importance and vengeful in his own right. He is, of course, quite unaware that he is being escorted to his own execution. He is in a cheery and joking mood. His enemies have been disposed of and he is looking forward eagerly to Richard's coronation, imagining that in the new regime he is and will be a major player, able to dispense largesse. The content of an answer which reveals this optimism and self satisfaction should receive reasonable reward. For something better, perhaps the candidate will be able to capture something of the mordant irony implicit in the situation by really playing up Hastings' bonhomie.

Refer to the band descriptors in arriving at your mark.

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

16 (Act 2 Scene 1) This task should not present too many problems for candidates. It is obvious that the jokes, the memories of normality, the attempt to relate horrific and dangerous things to the ordinary, all has the effect of revealing what thoughts are continually lurking at the back of the mind. As Osborne remarks, 'Keeps them in proportion.' One might expect for reasonable reward a grasp of the general tenor of the dialogue with some exploration of the dialogue. Perhaps better candidates will range widely through the dialogue and engage with the rather studied understatement so frequently found in the play and which conveys paradoxically such profound feelings.

Refer to the band descriptors in arriving at your mark.

17 There should be no shortage of answers on this which point accurately to the features of the character, such things as the qualities which make him seem as a father figure to all around him, including of course his commanding officer. His middle-aged outward calm, his consistent tact and kindness, his gentle humour, his quiet heroism in the face of almost certain death will no doubt feature in many answers and such perceptions should, of course, be rewarded at least adequately. However, the task asks for something more of a precise engagement with dramatic effect and we should be looking for that before we reward highly. It might be argued that often such virtuousness of itself rarely makes for compelling drama and what ultimately makes him so poignant a figure is Sherriff's portrayal of him as a man who like all the rest is struggling to find stratagems to survive.

Refer to the band descriptors in arriving at your mark.

18 Trepidation and eagerness are likely to be the predominant features of Raleigh's thoughts at this point. The former is obvious. Even though naïve, he clearly does have some idea of the trial of his character which is facing him. With it would come no doubt terror at the prospect of failing to come up to the mark in the best public school tradition. In a way, this is made worse by the fact that he will be under the eye of his hero, Stanhope. However, surely this will not be all. He has fiddled his posting after all. This is his chance to be a man and what better than to assume adulthood in the presence of his idolised future brother-in-law. Competitive spirit has been drilled into him and in a way he must relish the prospect of doing his bit. For a reasonable answer we might expect a candidate to grasp something of this duality of thought, with something of Raleigh's youthful terminology. We should expect plenty of the latter before giving high reward.

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 (Chapter 6) Charlotte's pragmatic and somewhat cynical ideas Jane Austen suggests are clearly the product of a woman desperate to marry whilst we see why Elizabeth is Mr Bennet's favourite daughter. To the point of recklessness she will only marry someone she loves and admires at whatever cost the refusal of the second rate might incur. Here lies the crux of Jane Austen's pondering the nature of marriage. Of course, it is embedded in a relaxed almost bantering conversation between friends but anyone who has studied the novel should be able to see just how ironic and relevant this conversation will be with regard to the future events directly effecting these two. Both of the women are destined to be faced by the kind of choices which they here discuss as a result of Jane's situation and both will act according to the views here expressed. A grasp of the context is essential for adequate reward but for higher reward look for a response to the ways in which the two different characters are created in the language of the extract.

Refer to the band descriptors in arriving at your mark.

26 This is an open question with a wide range of choice. The De Bourghs, Mr Collins and the Bingley sisters may well feature strongly but then class status seems to be of crucial concern to many of the characters in the book. Jane Austen, as evidenced by the Gardiners, for instance, sees human worth in quite another way than proceeding simply from the vagaries of birth and she reserves her most acid wit for those who think that such things are important in the valuation of character. Here also lies what is likely to be the main route to differentiation. Give reasonable reward to any answer which shows itself as having through the choices made a firm grasp as to who is being ridiculed. However, look for evidence of a detailed insight into the memorable ways in which Jane Austen wields her pen before according high marks.

Refer to the band descriptors in arriving at your mark.

27 The man is a parasite without moral fibre. All his misfortune is in his opinion the result of other people's malignity towards him and no-one comes into that category more than Darcy, the man who has deprived him of his 'birthright', has forced him to marry the witless and, to him at least, increasingly boring Lydia and has ensured that he is now banished to the cold North East on a military salary. This marriage can only compound his feelings of being ill done by. However, as the novel suggests, he is still willing to hold his hand out for money and will think that Lydia's sister will be a good conduit to effect that. A reasonable assumption should cover something of this ground. Better answers hopefully may capture his sarcastic/witty turn of phrase and the sense of malaise and boredom which so easily takes hold of him.

Refer to the band descriptors in arriving at your mark.

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IAN CROSS: *The God Boy*

28 (Chapter 4) The abortionist is one of the most memorable cameos in the novel. No detail is spared in the nauseous physical description of her. Thus the reader can understand why Jimmy is so fixated by her immense size so that he loses what little grasp he has of social manners and makes any number of hilarious remarks. However, of course, all this is against the background of the terrible event that has just taken place in his home about which he has no understanding. Therefore, in a way the reader delights in the way this squeaking and sleazy woman is exposed. The awfulness of her trade is rammed home at the end of the extract by his mother's anguished shouting to Jimmy not to come upstairs. Expect for reasonable reward some evident understanding of these issues, with some response to the detail of the writing. For higher reward the ability to probe in some detail how the writing makes this extract so funny and yet also so heart-rending should be evident.

Refer to the band descriptors in arriving at your mark.

29 One suspects that most candidates will opt for the second option. His conduct in front of the child is despicable and he is clearly one of those self-pitying men who blame everyone and especially those nearest to him for the failure of his life. His wife is described by him as a woman who has dragged him down and later as a she-devil. Perhaps worst of all he uses Jimmy as weapon to get at her and it is possibly because of this that she finally cracks. It is clear that it is only Jimmy who has kept her at home. Possibly some will see in his past life genuine misfortune. If he is to be believed, before the slump he was a successful man. Since that time he has clearly collapsed into drinking and recrimination. Perhaps, Mrs Sullivan at the time of life we see her has become a hardened woman but who would not when married to this ghastly man? For reasonable reward look for a developed argument with detailed support. For higher marks expect an argument which ranges widely and conveys some sense of the author at work, influencing the reader's judgement of the character.

Refer to the band descriptors in arriving at your mark.

30 This should give good opportunity for candidates with a sense of the tragic. She is on her way to confess to a murder. She is a woman who has effectively ended her own life and she seems tired and almost deadened by everything that has happened to her. Her words to her son clearly convey her quiet desperation for him not to blame her and to forgive her for effectively abandoning him but she is unlikely to think these thoughts with a melodramatic turn of phrase. It is quite possible that she is relieved that she has finally escaped from her hellish marriage and Jimmy and Molly will perhaps be the only area of regret that she has for having done the deed. Some idea of her state of mind should be enough to warrant reasonable reward but we should hopefully read assumptions in which the candidate has really identified with her at this dreadful moment. It something of this which we should look for before giving high reward.

Refer to the band descriptors in arriving at your mark.

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ANITA DESAI: *Games at Twilight and Other Stories*

31 It should be fairly straightforward for candidates to see to what extent the old man is attempting to remain the centre of attention by play acting and therefore is perhaps not much deserving sympathy. The writing makes clear the extent to which there is animosity and a power struggle between the father and the daughter-in-law which for a time the old man thinks that he has won, such is the care and attention given him by Rakesh. However, the last two paragraphs show which way the wind is blowing. They show just how much the father is going to be in thrall to the younger generation, just how much the daughter-in-law in particular is going to enjoy it and just how much the dutiful and loving son is changing into the commanding professional. Some, of course, might not be inclined to feel much sympathy even at this stage and think that the old man deserves everything he gets. Reasonable reward will go to those who develop sensible ideas and support them. Better candidates perhaps will show themselves by seeing the range of possibilities here and respond to the frequent wry humour of the writing.

Refer to the band descriptors in arriving at your mark.

32 This is, of course, a very open question. It may range over such opposites established in the stories as the vibrancy and the squalor of India, the strength of family ties and the love and support to be found there contrasted with the sometime stranglehold the family exerts on the individual. However, there is much else which may take the candidate's interest. What will differentiate will be the candidate's ability to convey the vivacity with which Desai conveys this variety. Even for reasonable reward we should expect engagement with the writing 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 Sheila will hardly be able to comprehend what has happened to her marriage and who can blame her? (Is her English forename meant to signify her inability to understand, one wonders?) She has watched her civil servant husband utterly change character since the incident of the melon, lose his job and reduce his family to the edge of starvation. The next to go will be the flat and Sheila can stand no more. She is crawling back to her family in shame. There have been moments of anger in the past but she is almost past that point and bitter despair is likely to be the predominant feeling as she realises that even her final plea to his pride has fallen on deaf ears. He is in another world to hers. As usual give reasonable reward to those who manage to inhabit credible territory, reserving higher reward to those who manage to get inside this woman's desperation.

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THOMAS HARDY: *Far from the Madding Crowd*

34 (Chapter 3) There is considerable playfulness and humour in the passage as the evolution of male/female attraction is developed: the reticence over names, the hand-holding and snatching away, the verbal jousting. There is a progression throughout the extract which, hopefully, will figure in the competent answers. Each is gradually getting to know more about the other. There are hints of dramatic irony in the passage which the more perceptive will surely recognise: '...as you probably will never have much to do with me....' 'I should think that you might soon get a new one....' A detailed exploration of the passage and an acknowledgement of the light-hearted and suggestive nature of the dialogue will merit creditable reward.

Refer to the band descriptors in arriving at your mark.

35 There will not be a great deal of sympathy for Troy though some more insightful candidates will see that this swash-buckling, adventure-seeker is out of place in rural Wessex and therefore note that he was unsuited to settling down far away from more lively pursuits – and hence show some sympathy towards him. There will be those who will think that his concern for Fanny after he has met her on the way to the work-house shows some concern and kindness. His final return to Weatherbury may also be seen as perhaps evidence of a final repentance, though it is likely that the more perspicacious will regard it simply as self-seeking. His great acting ability and his penchant for dissimulation will surely figure in the best answers. We should see some lively and well-argued responses, for Troy, whilst being an attractive, witty and romantic character is surely most interested in his own self-satisfaction and comfort. We should differentiate according to how well-supported and credible are the claims made in candidates' answers. In such a task as this, detailed knowledge of the text and a deep appreciation of Hardy's writing will be a *sine qua non* for high reward.

Refer to the band descriptors in arriving at your mark.

36 Boldwood is a dour character but one who can act on impulse and perform some unexpected acts. We should therefore expect candidates to show some emotion and bewilderment as they assume his voice and character. He is likely to be flattered and indeed devise plans for what he sees as his opportunity for marriage. He may also think of a business arrangement. He will surely be surprised – but delighted on receiving the card. He is not the type to think it a joke. Here there will be an opportunity for candidates to show their knowledge of his personality and their creativity in devising their response.

Refer to the band descriptors in arriving at your mark.

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BESSIE HEAD: *When Rain Clouds Gather*

37 (Chapter 9) The passage is self-contained and there is plenty of material in it for candidates to write in detail on the content and language without referring beyond it, but they may wish to show how it changes and builds on our perceptions of Makhaya and to a lesser extent of Mma-Millipede. Makhaya is a mysterious figure throughout the book; we know little of his background, he first appears as a fugitive, and he remains a little distant from the life of the village but here he really opens up and reveals his unhappiness and depression. The symbol of the black dog is used very powerfully to express his sense of alienation and hatred and Mma-Millipede is 'out of her depth' though her calmness and compassion and her religious certainty are very moving and clearly have a positive effect on him. Head contrasts the violence and anger of his speech with the gentleness of hers and the feeling seems to be that her view will prevail. This conversation is significant in the effect that it has on Makhaya and on his eventual acceptance of Paulina.

Refer to the band descriptors in arriving at your mark.

38 The most obvious points to make will probably be that the women are portrayed as strong and self-sufficient characters and there are few signs of male domination. The most striking of these are Paulina and Mma-Millipede, who are presented as independent and intelligent women. The latter is famous for her religious views and is very well respected by the chiefs. There is a very amusing incident at the beginning of Chapter 7 when the women of the village have a meeting to try to get the measure of Paulina and her relationship with Makhaya and Head seems to be implying that they are generally not well satisfied with their men who are seen as weak and unreliable. The women seem to determine the moral values of the society. Women also clearly have an important role in the economy of the village; they are responsible not only for cooking and cleaning etc but also for agriculture. At the beginning of the novel Gilbert outlines the part that women have played in agriculture (they have traditionally been the growers of crops, while men have tended the cattle) but training in modern agricultural developments have been open only to men. This is why Gilbert's efforts to educate them and the projected tobacco shed are so important, and the women are keen to embrace new developments. There is a lot of material and it is well spread throughout the novel so do not expect answers to be exhaustive; success will come through strength of personal response, and apt selection of material.

Refer to the band descriptors in arriving at your mark.

39 Candidates should do more than merely narrate the sequence of events leading up to the suicide but should consider the white man's view point here. George Appleby-Smith has a forthright and colloquial way of speaking and will express his somewhat cynical view of the country and of Matenge in no uncertain terms. He will no doubt mention the finding of the dead child – directly attributable to Matenge – which has moved him so deeply. He may also mention his relationship with Matenge's brother, Chief Sekoto. As always, the quality of the answer will depend on the voice created.

Refer to the band descriptors in arriving at your mark.

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EDITH WHARTON: *Ethan Frome*

40 (Chapter 7) Here Zeena's hard and unlovely personality is revealed. Up to this point she has been seen mainly as a dispiriting figure but here her bitter malice is obvious for all to see. Things could not have worked out better for her as far as Mattie is concerned. She is quite simply confirmed as a bad girl for in effect laying a pretty table for Ethan. One is also reminded of the Aunt in 'The Lumber Room' in her keeping of precious and lovely things unused and unseen. This is clearly a symbol of the impoverishment of her soul. Something of this and the reward should be at least adequate. Probing of the detail of the writing will bring something better. However, there is perhaps something else in the passage which, if noted, certainly should be highly rewarded. Zeena, for whatever reason, is genuinely hurt by what has happened. It is akin to sacrilege, as if a private part of her life has been invaded. It could be argued that Wharton almost makes us feel sorry for her.

Refer to the band descriptors in arriving at your mark.

41 The key here is the word *compelling*. We should not give even reasonable reward to any answer which simply gives a character sketch and ignores the author at work. It is, for instance, the way mystery surrounds so much of this man's life for so much of the novel which makes him so memorable a figure. It is what makes the glimpses of what might have been right from the time at Worcester so sad and the later moments of rage and passion so startling when set against the habitual taciturnity of the man. If ever a man's existence might have warranted suicide it is his and yet it is part of his heroic stature that the author discovers him battling on twenty five years after the final ruination of all hope, having failed, perhaps deliberately, in his suicide pact. For high reward expect some evidence of personal engagement and involvement with Wharton's extraordinary creation.

Refer to the band descriptors in arriving at your mark.

42 Mattie has had a good time at the dance and has had the diversion of being pursued by Eady. Any young girl is going to like that kind of attention and it should show for a moment. However, she does elude him, she is not going to be reined in, and clearly there is a serious side to her which recognises this boy for what he is. And this is where Ethan might come in. She will no doubt be wondering why he has not picked her up as usual. As she says later, she will probably think that Zeena has had one of her turns. However, she will be disappointed, no doubt of that. The question is how far will she admit her attraction to Ethan. We must leave that open to the candidate, though it is unlikely that she will use the word 'love' since all she will see is the impossibility of it all. Something of the above thoughts will be enough for reasonable reward. Better assumptions hopefully will catch the range of tone from the flippantly gay to the deeply sweet and serious which characterise this girl's voice.

Refer to the band descriptors in arriving at your mark.

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Stories of Ourselves

43 A close reading of the passage is required here and detailed focus on the language. Atmosphere is created through the setting: the entrance to the tunnel, the darkness, the wind in the wires, the dampness, the generally alien environment, the only colour being that of the red light with its suggestion of blood. The signalman speaks in a whisper and his narrative is urgent and dramatic. The narrator's responses also create tension: 'the slow touch of a frozen finger tracing out my spine', 'a disagreeable shudder crept over me', though he tries to remain rational. Reference outside the passage is not specifically required, but answers may well be enhanced by some contextualisation or reference to the outcome of the story.

Refer to the band descriptors in arriving at your mark.

44 This is another way of getting at the twists in the stories and so more than straight narrative is required. Candidates will be required to consider how expectations are built up and then confounded. *How It Happened* is a very factual and detailed first-person account of a car accident. It is only when the narrator returns to consciousness after the crash that certain anomalies become evident and then the final twist. *Meteor* is divided between a narrative about the Tofts family and Onns' journal; it has two perspectives. As the story proceeds the aliens make a better and better impression as they come in peace and friendship. Unfortunately they are doomed to failure and candidates may find the final section, which gives them a physical description, surprising as it indicates that man is unreceptive to such overtures. *On Her Knees* is perhaps more mundane, but the ending is slightly ambiguous. Mother has won the moral battle against the unfair accusation of theft and has kept her dignity and good name but is conscious that she is still in the power of the people who pay her. To her son, however, she appears almost angelic ('It seemed that the light of day was pouring out through her limbs').

Refer to the band descriptors in arriving at your mark.

45 Mala will be apprehensive. Her marriage is an arranged one (because she was getting rather old) and she has lived with her husband for only five nights. By his own admission he has been distant and unsympathetic towards her. After his departure, she has lived with his brother and sister-in-law for six weeks. She has sent a sad little letter saying how lonely she is and asking whether it will be cold in Boston. A good deal of her thoughts may well be speculative, therefore, and there is not a great deal on which to base a 'voice', but from the descriptions of her behaviour throughout the story it sounds as if she is a patient and adaptable person and it should be possible to incorporate appropriate detail. We know that the relationship eventually becomes a good one even though she is not completely aware of what her husband has experienced on his arrival in the USA.

Refer to the band descriptors in arriving at your mark.