

**UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS**

International General Certificate of Secondary Education

**MARK SCHEME for the May/June 2006 question paper****0486 LITERATURE (ENGLISH)****0486/04**

Paper 4, maximum raw mark 80

These mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. They show the basis on which Examiners were initially instructed to award marks. They do not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

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

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

The minimum marks in these components needed for various grades were previously published with these mark schemes, but are now instead included in the Report on the Examination for this session.

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

CIE is publishing the mark schemes for the May/June 2006 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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### General Descriptors

The general descriptors are an attempt to guide examiners to an understanding of the qualities normally expected of, or 'typical' of, work in the band. They must not be interpreted as hurdle statements, and form a means of general guidance. Photostats taken from work produced in the examination will be the principal means by which we shall standardise the marking.

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

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

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

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

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

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

<b>0-1</b>	The answer does not meet the criteria for a mark in the next band.
<b>2-3</b>	Candidates will show a little knowledge of what the character does.
<b>4-5</b>	Candidates will show some knowledge of what the character does and express some view about the reasons for action.
<b>6-8</b>	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.
<b>9-11</b>	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.
<b>12-14</b>	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.
<b>15-17</b>	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.
<b>18-20</b>	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.

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### Marking Notes

In this syllabus, we aim at encouraging candidates to make some personal response to their reading. This means that, while we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet the candidates on their chosen ground. It is to be hoped that candidates will see on occasion other possibilities. In this exam, rigid demands for what must be in a good answer must be guarded against. The photostat scripts circulated during coordination will be crucial to maintaining the standard throughout the marking.

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

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

### POETRY

- 1-9** . We will differentiate first of all according to how directly the candidates answer the question but also according to how well they convince us that they have engaged with the pleasure and excitement of good poetry. This means in effect that we do *not* give good reward to any explanation of "meaning" which shows little response to the words and how they create meaning. In all of the questions there is an explicit invitation to make a response to the words.

It will be noticed that all the questions prescribe the poems from which the candidates should choose. This is to ensure that the candidate is writing on a poem appropriate to the question. It is also designed to send a strong signal to candidates that they are taking a large risk going into the examination with only one or two poems which they are determined to fit to one of the questions. We should be careful not to give much reward for answers which manifestly are not addressing the question, even if they show a convincing grasp of the poem. If the candidate chooses to write on a poem not in the list, then this should be treated as a rubric infringement and marked accordingly. *Please refer to the photostats and the band descriptors in arriving at your mark.*

### PROSE

#### ***Village by the Sea***

- 10** The de Silvas show great concern for the well-being of others here. Mr de Silva is particularly concerned about the children's mother and even provides money for their father to stay at the hospital with her until both parents can return. Mrs de Silva is very concerned about their guest and seeks to ensure that Lila looks after him. She is meticulous about cleanliness and worries about vermin. She fusses about his diet and instructs Lila to give him plenty of vegetables, leaving enough money to cover bills. She clearly trusts Lila and has confidence in her. They are parents to several children and add colour and noise to the village. Candidates who see all these characteristics and relate them to the writing will deserve creditable reward. We should allocate marks in accordance with the degree of reference to, and engagement with, Desai's writing.

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

- 11** These are, of course, village children. They live by the sea, as the title of the book clearly indicates. They have not been sullied by city life or acquisitiveness or envy or covetousness. The children have a real regard for one another and think that it is their duty to look after one another. Despite, or perhaps because of, their parents' difficulties they are a close-knit family. They enjoy the simple and natural life that their environment offers. They love the sea, playing in it or near it with the faithful Pinto, the family pet. The children have an excellent relationship amongst themselves and gain much happiness from their simple lives where interdependency is far valuable than material things. Those who recognise all these facets will merit adequate reward; those who explore Desai's ideas through her writing and bring forward clear and relevant support from it, will deserve to do very well.

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

- 12** The children's father does a complete turn-around through the course of the book. Initially he is a spendthrift who wastes whatever limited meagre finance he has on drink. He is thus bad-tempered and always grumpy, regularly shouting at the children. He sleeps a good deal and seems quite useless and scarcely performs any paternal duties. His temper often gets the better of him and the children seem quite indifferent or even hostile towards him. The trigger to his re-integration is his wife's admission to hospital. He then will not leave her and remains constantly near her. At the end of the book he is positively human and even shows that he has a sense of humour. Those answers which capture his sense of guilt as he looks back over his reprehensible behaviour and then the conversion to a sense of responsibility and even a little warmth should be given credit. We should differentiate in accordance with the degree to which candidates engage with the writing.

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

### **Great Expectations**

- 13** Most should be able to comment upon this being the moment in which, in hindsight, Pip's future is defined. The convict will never forget the compassion shown by Joe and Pip, so contrasting is it to everything else around him. It is all the more moving because we have seen Pip's terror at being discovered as an accomplice put to rest by Magwitch as a means of conveying his gratitude, which, with the characteristic click in the throat in response to Joe's compassion, underlines the convict's humanity when everything else seems to be denying it. Hopefully many will respond to the wonderful end to the chapter in which all Dickens' power of rhetoric is put to work to picture the return of the convict to the ship as some sort of descent into the Inferno. Probing the passage on this kind of level of engagement with the writing should be a requirement before we give high reward, though a grasp of the extract's significance with some support will be enough for an adequate mark.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

- 14** Presumably most candidates will be able to respond with some sympathy to the young Pip's plight as an orphan, open as he is to the pleasures of the company of Mrs Joe and later Miss Havisham. Many may also feature in their answer the traumas arising from the encounter with Magwitch. It is not, of course, all tears. There is Joe and, of course, Biddy to ensure that Pip never felt entirely adrift and who brought out his capacity for compassion. In all of this we have Dickens' constant vivid re-working of the memories of his own childhood and it is this vividness which should serve as the main differentiator. The question deliberately puts Dickens to the fore and for better than adequate reward we should expect candidates to be able to convey the power with which Pip's growing up is

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conveyed.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

- 15** It should not prove difficult for candidates to find some appropriate material to give the horrid old hypocrite to mouth. One can guess it very much from what he has just said to Pip, only here it probably would be more outrageous still, featuring the ingratitude of Pip, and 'Joseph', towards Pumblechook the benefactor and the way fate has delivered a just rebuke. Of course, the key here to differentiation lies in the degree to which candidates can capture the very distinctive voice. Whilst we may give adequate reward for appropriate material in an assumption, we should not go higher unless something of Pumblechook's characteristic tones are delivered.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

### **The Siege**

- 16** A knowledge of the context is important to the answering of this question and without such a knowledge it is difficult to see a candidate achieving an adequate mark. The opening page, in which Dunmore copies a German directive, ensures that a reader with little historical knowledge knows what is to come and it is this which invests this simple scene of a Spring sowing with such poignancy. Times are hard for Anna under the Soviet regime, but as she speaks the reader comes to view this scene as idyllic compared with what is to follow. Soon the crops mentioned here will be like gold, soon there will be no time for the simple child like games between sister and brother. The writing frequently focuses on the miracle of birth and growth when what is soon to follow is wholly concerned with death and the appalling difficulties entailed in simply surviving. For high reward we should expect as usual a close engagement with the writing, an ability to show how Dunmore creates such a touching interlude.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

- 17** It should be noted that the task is not inviting a straightforward character sketch; it is asking for choice and judgment as to which characteristics the candidate sees as primary and memorable about Anna. Therefore, for even adequate reward we should expect some evidence of personal choice. We should, of course, also accept a range of approaches, though probably many will see the heroic dimension of this young woman as she struggles to survive and protect her rejected father, as well as bringing up her brother Kolya. However, such determination, independence and resourcefulness inevitably breeds in Stalin's Russia a certain degree of stubbornness and unwillingness to rely on or even trust others. Both Marina and Andrei struggle to pass the barriers she sets up. For high reward, we should look, as the task requires, for candidate engagement with the way Dunmore's writing at times makes this young woman and her plight so moving and memorable.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

- 18** The end of Chapter 14 gives the clue to how this task should be addressed. Pavlov is a man given the most horrendous job, to feed a starving city. However, he is a product of the Soviet system. For him it is a problem to be solved by the application of mathematical and scientific principles. It is certainly not a time for feelings of any sort, such as compassion for the plight of the population and horror at prospect of the approaching winter and all that will follow from that. As he says later, 'I have not been sent here to speculate.' Thousands will die; it is his job by the ruthless pruning of resources to ensure that enough will survive to continue to resist the Germans. Adequate reward should go to those who manage to

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convey something of the above content; we should beware of giving such marks to any that make him overtly emotional about the prospects. However, it may well be that better candidates will show themselves by communicating what is also clear, that this technocrat is relishing the prospect of applying clear principles to the task ahead and indeed of conquering in the name of Marxist Leninism. In his own way he has passion.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

### **Travels with My Aunt**

- 19** Here Aunt Augusta's contempt for middle class life and its attendant moral assumptions is visited directly upon Henry and it is a truly surprising and shocking experience for him to find out what she feels about his upbringing and his career. And Greene makes the reader too feel just how blinkered it was, first of all humorously, since Henry is too naive to understand Aunt Augusta's line of employment, and then seriously, because all he can see in Visconti is the crook. He completely fails to respond to the old lady's memories of an intensely romantic moment. No wonder she loses control and here Greene gives her some memorable invective. Equally characteristically, the end of the chapter is delightfully quizzical with the Aunt laughing to herself. Does she laugh because Henry cuts such a ridiculous figure? Or was her loss of control partly deliberate choice of that moment to put the skids under her son, something that she would have had to do sooner or later? Adequate marks should go to those who can see some of these issues with support but we should reserve higher reward for answers who can trace something of the range of feeling which Greene's writing covers in this extract.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

- 20** Obviously this is a very open question, depending in the first instance upon sensible choice by the candidate. It may well be that some will struggle because they do not know the novel well enough to choose a moment which enables them to address the task fruitfully. We should not be too charitable in such cases because the novel is full of things which offer rich opportunities. After all, virtually everything to do with the two major characters of the novel is based upon the amusement to be gained from things hardly ever being what they seem. We should not over-reward those who simply describe; but some grasp of Greene's topsy-turvy world with apt detail should be enough for an adequate mark. For higher reward, though, we should insist upon candidates showing real engagement with the humorous delight with which Greene punctures expectations.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

- 21** We may assume that Aunt Augusta thinks this to be the moment when she should start working towards the moment of revealing to Henry that she is his real mother. Perhaps this arch manipulator of men sees this as an ideal opportunity to find some form of more permanent family relationship and to have some reliable companion for her declining years. Who knows? What is certain is that she will see her son as badly in need of a makeover and who better to apply it than his mother? There may be other lines of thought we find convincing enough for adequate reward but for high reward we should expect to hear the tones of the trenchant old lady who has always utterly rejected the respectable ways of the middle classes, of which Henry is such a depressing example.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

### **The Getting of Wisdom**

- 22** It is, of course, most important that candidates engage fully with the writing if they are to do well. Richardson gives several hints at what we are to think of Lillith. She is 'double-faced, not to be trusted'; 'she (Laura) was continually having lapses into intimacy,

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and repenting them when it was too late.' Lilith 'could make herself very pleasant when she chose... and afterwards she would go away and laugh over what you had told her, with other girls.' Words such as 'luring', 'assumed warmth of manner' show the mischief that Lilith is intent on making. By flattery and pretended friendship Lilith is able to get out of Laura information that she can then use to make fun of Laura with others as is evident in the conversation about Laura's mother's embroidery. Perceptive candidates will see the irony and the insidiousness in Lilith's approach. Others may simply report and quote without exploring the subtle innuendo behind Richardson's words. Those who recognise the irony and all the implications of the writing will deserve high reward.

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

- 23** Mr Strachey clearly has a powerful influence on the character of Melbourne Ladies' College. Chapter 12 contains much relevant detail with regard to him in his treatment of Annie Johns. He is an austere, somewhat remote figure. He is severe, rigid and humourless. He speaks in a contrived and pretentious manner. Laura is affected by him to the point of his featuring in her dream about Annie Johns. He is described in Chapter 9 as having 'a most arrogant way of looking down his nose....' Mrs Strachey is rather more understanding in the same episode when Laura is amongst a group of girls invited to the Stracheys' drawing room for tea. She is rather dismissive, though in a much more kindly way, of Laura's taste in music. Candidates who engage with the writing and base their comments on the incidents and interchanges involving these two should be given creditable reward.

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

- 24** Richardson writes: 'Evelyn was the only person who did not hector her, or feel it a duty to clip and prune at her: she accepted Laura for what she was – for herself.' Evelyn is eighteen; she is attractive and very understanding and takes Laura under her wing. The more worthy answers will recognise Evelyn's innate goodness, her sense of humour, her ability to cut through pretence and affectation, and her genuine desire to help her younger, gauche room-mate. Laura blossoms under the influence of Evelyn and on their parting, she is totally distraught. Those who are able to incorporate all this in their voicing of Evelyn and interweave into their answers clear echoes from Richardson's writing will merit the highest reward.

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

### ***The Bonesetter's Daughter***

- 25** The first requirement of the question is to identify the character traits exhibited by Ruth in the passage: her obsessiveness, demonstrated by the counting and the timetable for the day; the fact that she worries unduly when she cannot quite remember the order of events; the superstitiousness instilled in her by LuLing; her anxiety about her mother. She might also be seen as a slave to her family – she runs around after the girls and after Art (why can't he collect his dry cleaning himself?). Candidates then need to relate these traits to other occasions in the novel and perhaps the most fruitful area for reference will be in the ways in which she deals with LuLing's dementia. A prepared character sketch will not go very far towards meeting the demands of the question; answers will be differentiated by the detail in which they explore the passage and by the aptness of any supporting external reference. Please refer to the photostats and grade descriptors in arriving at your mark.
- 26** This is a very open question and candidates have complete freedom of choice. They may explore the relationship between Ruth and LuLing or that between LuLing and Precious Auntie. The emphasis is on complexity and successful answers will not merely describe



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the characters, but will examine the nature of the ways in which they react to each other. They will evaluate and support their ideas with well selected reference.

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

- 27** It is likely that GaoLing would be thinking about what she has left behind; her escape from unhappy marriage with Fu Nan, the opium addict; the teachers and children in the orphanage where she worked with LuLing; the self-sacrifice of LuLing in allowing her to have the first chance of freedom; even her early life in China. She would also be looking forward to her new life in the USA. There is plenty of material to be found in the last few chapters of the novel. Good answers will not merely recount what happens to GaoLing, but will create a convincing voice for her. She speaks in a rather broken English and it may well be that they will try to replicate this.

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

### **Into the Wind**

- 28** For anything like adequate reward we should demand that answers directly address the primary words of the question, *fear* and *menace*. However, there are many details in this passage which candidates might think relevant to the question and we must not become prescriptive in regard to their interpretation. For instance, some might think there is nothing particularly menacing about the beginning except perhaps the dark setting. One does not even know where one is until the word *kaffir* is used. However, some might choose to re-read it in a very different light, once the reader has established some bearings from what emerges in the next few lines. It is the kind of task, however, which demands even for adequate reward a close attention to the detail of the writing and for high reward a capacity to analyse why it manages to build such apprehension in the reader. Hopefully the better candidates will relish how La Guma makes little details resonate, such as all the men carrying sjamboks.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

- 29** The choice is wide in this collection of stories; indeed all the stories have elements relevant to the task. Therefore, we have no need to be charitable to candidates who choose to write about their favourite short story which they then have difficulty fitting to the requirements of the question. The question puts the effectiveness of the writing up front, so answers which simply describe the happenings of the story should only receive limited reward. For adequate reward we should be able to find some evident response to the drama of the situation and some understanding of how the writer achieves that. High reward should go only to those who show a detailed grasp of the author's intentions and her/his techniques for delivering those intentions.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

- 30** 'Michael Fish' has had a very pleasurable ride to London. Like all artists, he clearly loves a receptive audience to his magic and, luckily for him, that is what the driver provides. The hitchhiker clearly fancies himself as a bit of a Robin Hood and one might expect the driver to come into the category of those to be preyed upon. However, giving him a lift and becoming the victim of authority lifts him into the category of those who are approved of and are to be protected. Of course, the hitchhiker takes great pleasure in pulling maximum drama out of any situation so he does not reveal his final coup until the journey is over. Something of the above material will be enough for an adequate mark but as usual we shall look for good candidates to be able to communicate the hitchhiker's bright, breezy and self

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confident voice.

*Please refer to the photostats and the band descriptors in arriving at your mark.*

## DRAMA

### **Absent Friends**

- 31** Basic information is quickly conveyed to the audience. There is going to be a tea party for Colin to which a number of 'friends' are invited. Right from the start, however, it is clear that Diana's intentions that the party should be a pleasant reunion of old friends gathered to offer solace to Colin is likely to be thwarted. Her 'conversation' with Evelyn is comically one way, she admits that she has not seen her or John in ages, and everything that she says draws nil response. The comic result of this is that Diana gradually gets herself drawn into revealing her unhappy childhood and her deeply unsatisfactory marriage to a husband who seems to spend as little time with her as possible. That she should be revealing this to such an unsympathetic and apparently uninterested listener as Evelyn is, of course, later shown to be even more richly ironic. Adequate reward should go to those who efficiently see something of the little significances of the above and who really relate the material to it being at the opening of the play. We should hope, perhaps, that better candidates will place the extract firmly in context and show an ability to engage in detail with Ayckbourn's comically ironic tone.

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

- 32** There are a number of prime instances of this kind of comic situation in the play. The audience is aware that something is going to make Diana snap as her husband blithely motors on unaware that his adultery with Evelyn has been revealed. There are also at the comic centre of the play Colin's many moments in which he shows complete lack of awareness of the true state of affairs whilst congratulating himself upon his perspicacity. There will, no doubt, be many other incidents which emerge in candidates' answers. However, the main source of differentiation will be the response to the comic aspects of the moment chosen. Bland description should have only limited reward. Even for adequate reward we should expect some attempt to engage with and analyse the reasons why it is so amusing. The closer that engagement, the higher the reward.

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

- 33** This empathic task is likely to show only too clearly those who have a detailed knowledge of the play and those who do not. To begin with, John is late for the party and is not likely to be bothered. He makes it quite clear on arrival that he feels he has nothing to offer Colin in the way of consolation. Much more important for him is what he sees as his business triumphs of the afternoon, the acquisitions he has made for his car. He also wishes to speak to Paul and presumably not to speak much to his unloving wife. Of course, he has no certain idea that she has recently had sex with Paul and, if he had, he would not care. She flaunts her promiscuity and he has apparently long accepted that his wife thinks little of him. Perhaps, since his voice is not particularly distinctive, we shall find ourselves differentiating in this task more on the fine distinctions of content than anything else.

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

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### **Cuba and Doghouse**

- 34** Even adequate answers should show some awareness of the importance of stage spectacle as well as dialogue in this opening to the play. Some might think particularly effective the way the stage chorus becomes an ancient school photo brought to life as a consequence of the awakening of B's memories of some apparently painful episode in her/their youth. This playing with time is made more complex in that the audience is given a glimpse of the end of the incident that is being remembered in the present time. Also, Lochhead seeks to intrigue by juxtaposing B's comment about the differences between the two girls' families by enacting the parents at this stage as virtually indistinguishable, thus setting up more questions to be answered. A genuine attempt to explore the dramatic possibilities, as distinct from a simple description of the opening of the play, should be enough for adequate reward. An ability to respond to the way Lochhead creates a dramatic sense of re-awakened pain as well as intrigue as to what occasioned this pain should ensure higher reward.

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

- 35** Lochhead sees the parents as stereotypical of the differences of working class and middle class values. Their attitudes on p.19 towards the conflict provides a snapshot of this. However, the dramatist is also at pains to point to the similarities of parental attitudes at times. Both sets of parents are supportive in very much the same way, both find their teenage daughters irksome at times, and each mother comforts her girl with exactly the same words at the end. The irony is it is the end of Bernadette's chance of being accepted into the middle class world of her erstwhile friend and into a world in which academic education is the norm and not the exception, as parental comment makes clear on occasions earlier in the play. Little needs to be said about the powerful influence exerted by parents in *Doghouse*, particularly by Mr Martin. Probably most who choose this question will choose to write on that play. In either case, we should expect only to reward highly those who engage with the way all this is conveyed dramatically.

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

- 36** There cannot be much doubt about Dessie's basic attitude. His father's treatment of Pats, and now him when he tried to protect his sister, had so driven him to the edge of desperation that he was prepared to use a shotgun on his father. This was very much his rite of passage as the only other male in the family and on the edge of adulthood. He certainly did not accept Pats's defence of his father's conduct. When the cartridges were removed, he was dreading his father's return, so relief and probably joy would be his likely response, with a few well chosen words amounting to saying good riddance. He might even relish the irony of the escaped Bran being the cause of the accident. There is laughter at the funeral, though Dessie certainly does go through the motions of paying his respects as every Irishman should. It should not be difficult to capture at least the tone of the voice and we should reserve high reward for those who enter that territory.

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

### **Macbeth**

- 37** Despair and desperation are at the centre of this extract. Macbeth's opening defiance hardly convinces and that pretence evaporates as he contemplates the nightmarish world to which his actions have consigned him. He has no time for grief when he hears of his wife's death as he sinks into voicing perhaps the most powerful denial of life having any meaning ever penned. Here is a man upon whom once fortune smiled, and who was only too aware of moral imperatives, reduced to nihilism. It should not be difficult for candidates to grasp Macbeth's state of mind but we should expect even for adequate reward that there is some evidence of response to the shocking power of the words Shakespeare gives him and perhaps some awareness of the dreadful journey Macbeth

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has made since the beginning of the play. The more the candidate engages with the poetic detail which creates this sense of the collapse of everything human, the higher the reward.

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

- 38** Once again it is the intention of the task to drive candidates to do some thinking in the examination rather than to trot out a character sketch. Therefore it follows that even for adequate reward we should expect some evidence of an argument according to the parameters set down. We should, of course, allow a wide range of opinion providing that it supported by relevant dramatic detail. However, it may well be that the best candidates will show themselves by arguing that Lady Macbeth is a much more complex and interesting creation than an epitome of evil. Even when at her most frightful there is a strand of vulnerability. The very act of trying to subjugate all her feminine feelings coupled with the sleepwalking scene suggests something much more interesting than a monster.

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

- 39** Duncan may be a good man but he is not a good king. As the opening mayhem of the play suggests, he is weak and trusting. Why, one wonders, was he so far from the fighting himself? Not content with having made a great mistake and having risked his kingdom and the security of his people by failing to detect the Earl of Cawdor's treason, he is now about to repeat the mistake in regard to the man to whom he has given the title. He has sung Macbeth's praises and no doubt looks to cement the bond between them by visiting his castle and showering him and his hostess with further presents. As he makes clear when he reaches Inverness, he is in blissful mood. He thinks civil discord is over. Conveying his basic attitude so well documented in the play should be enough to obtain adequate marks. What we should look for in something higher is an establishment of his mood and perhaps rather gushing voice.

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

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

- 40** There should be no doubt that we are intended to find Mrs Dudgeon a deeply unlovely human being. Hate, bitterness, implacability, avarice are not exactly Christian traits, though it would appear that this woman has little difficulty in thinking them proper characteristics of a person dedicated to combating the sin around her. However, as ever with Shaw, things are not that simple. It becomes clear that there are legitimate reasons for her bitterness. She had been forced to deny her heart by her religion, only to find that the man she chose was no better than the man she had been forced to reject. And now she is to be left penniless, even though the money was hers originally. On top of that, Shaw makes clear that Anderson, after an attempt to occupy the moral high ground by forgiving the sinner in front of him, is surprisingly uncomfortable in her presence and seems even at this *early* stage of the play to recognise that her charge of hypocrisy is not without substance. It may well be that adequate candidates will reveal themselves by dealing efficiently with the dislikeable elements in Mrs Dudgeon, whilst the better ones recognise features which suggest something more complex. However, we should be prepared to give high reward also to one track answers which really engage with Shaw's powerful portrayal of the dreadful life denying features of Puritanism.

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

- 41** There is not much to say about this task except once again to point to the key word *memorable*. It is this which makes it imperative that even an adequate candidate does more than describe Burgoyne's characteristics, his intelligence, his wit, his brutal truth

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telling and , behind the suave, courteous mask, his passion. He is no dilettante. What in addition we must require is some engagement with the ways in which Shaw makes him a riveting presence on the stage. It follows that this should be at the centre of any answer which is given high reward.

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

- 42** Many thoughts of a varying hue may be going through his mind. It is very likely that, even in these dire straits, Dick would find the irony of being a prospective martyr for a community which he spent all his life detesting somewhat piquant. He will no doubt also be diverted by the way Judith has behaved towards him, though he has yet to have evidence of how far that will go. However, more sombre thoughts will also be present. He may well be thinking of his mother, of whose death he has learnt. His feelings about her will be at best equivocal but certainly he will be much concerned about Essie's future. As regards his own execution, he is hardly likely to emote. Adequate reward should go to candidates who range through some of the above possibilities. We should reserve higher reward for those who capture something of Dick's voice, his combination of deep seriousness with swashbuckling bravado and wit.

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

### **A Streetcar Named Desire**

- 43** Williams helps to heighten the tension by having the conversation between Stella and Blanche overheard by Stanley without their knowledge. Clearly Blanche's opinion of him will increase his antipathy towards her and presage the violence that is to come. There are clear differences between Stella and Blanche here. Indeed, the words that Williams puts into Blanche's mouth are like dynamite. Stanley is likened to an animal – an ape – sub-human. Such words will smoulder within Stanley and erupt. The words themselves indicate the apparent loathing that Blanche feels for Stanley and enhance her own pretentiousness and feeling of superiority. And yet it is the animal attraction in Stanley that draws Blanche to him later in the play. So the writing here makes the audience aware of the tensions between brother-in-law and sister-in-law and between the two sisters. Those who explore the volcanic dialogue here and relate it graphically to the tensions seen in the interplay of the characters will deserve high reward.

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

- 44** That Stella loves Stanley, there can be no doubt. She is physically very attracted to him and has surrendered herself to him. She accepts his poker games, his readiness to be one of the boys and his taking of so much freedom to himself. She is a long way from the supposed genteel of Belle Reve. Stanley dominates Stella and when the need arises (end of Scene 8) will treat her with tenderness and love. In some ways they are opposites and yet Stella has moved much more towards Stanley than the other way round. Where candidates explore the relationship throughout the play and engage with Williams' writing and creation of appropriate and revealing situations, they should score highly. We should beware of over-simplistic and superficial answers that ignore the quality of the writing.

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

- 45** Mitch may well feel on their return to the Kowolskis' flat that the evening has been a disaster and the relationship with Blanche is going nowhere. Mitch feels inadequate and that the evening has not been pleasant for Blanche on whom he wanted to make a favourable impression. But during the course of their discussion they exchange thoughts about themselves and their experiences: Blanche about her early disastrous marriage and Blanche about his mother. They become closer and Mitch believes that they both need

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somebody. Could they have found that somebody in each other? These thoughts will surely go through Stanley's mind at this juncture in the play. Mitch is not deep or subtle but has a natural inclination to be thoughtful and kind. We should expect candidates' answers to reflect these characteristics if they are to score well.

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