

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the November 2005 question paper**0486 LITERATURE (ENGLISH)****0486/04****Paper 4****Maximum mark 80**

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which Examiners were 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 November 2005 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses'.



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POETRY

- 1-9.** As usual no specific marking notes will be offered on the questions in this section since a good poem offers the reader so many possibilities. 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. The problem now is that some are choosing a task because the poem they wish to write about appears in the list rather than because they can answer the question. We should therefore 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 when arriving at your mark.

PROSE

20th Century Short Stories

- 10** Probably the great majority of candidates will grasp the fact that Forster is being corrosively ironic in this passage, in the way, for instance, things of wonder and awe are summarily dismissed throughout by the travellers. At the very basis of passage is the picture of a race who have lost any sense of the excitement of travel; Vashti was the only private traveller and she was hating it. Add to this the allusions to the devastated planet, to the way that the human race has been reduced to living like moles, to the fact that the Machine has become virtually God and Forster's purposes should be obvious to anyone who hopes for adequate reward. However, we should note the emphasis in the task upon means. Even for an adequate mark we should expect to find the candidate able to point to some of the ways the writing delivers, for instance how Forster frequently uses romantic description to convey wonder to the reader, only for this way of looking at things to be derided by the passengers. The more that kind of detail is engaged with, the greater the reward.

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- 11** As usual with this kind of question the stimulus is intended to allow for a considerable variety of opinion. Adequate reward should be given to any answer which inclines either to the wife or the husband as long as there is reasonable support from relevant detail in the story. It may well be that the majority of candidates will be impressed by the bulk of the narrative, which for the most part seems to paint a picture of a woman struggling to raise a family with little support from a feckless husband. It may well be that some candidates will present a passionate case on behalf of Elizabeth Bates which will deserve high reward.

However, the final moment of understanding in the story gives another dramatic dimension to the relationship and probably the better candidates will declare themselves by exploring this, as well as showing how Lawrence's writing makes it so powerful an ending to the story.

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

- 12** Of one thing one can be sure and that is that the aunt will go to bed that night profoundly out of humour! She clearly embodies Saki's view of many adults in their relations with children. She is self-important, views herself as a teacher of morality and yet is personally inclined to being vengeful when crossed. In addition, she is utterly without imagination and humour, as is evidenced by her actions against Nicholas and the contents of the lumber room to which she has consigned all manner of beautiful things in order to "preserve" them. Yet here she is, bested by a child and ignominiously rescued from a water tank. She will probably view all of this through her distorted mirror which will simply confirm to her the evil still to be exorcised. It may well be that candidates will have her plotting revenge and punishments for the next morning. Any candidate who manages to communicate her unpleasantness should receive adequate reward. Hopefully the best candidates will penetrate to the puritanical soul of this woman so memorably conveyed in her pompous, preaching, self congratulatory tones.

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

The Village by the Sea

- 13** Adequate responses will point out the wealth of the de Silvas in that they own a second home for occasional holiday use. Certainly, in relation to the children's circumstances they are in a different league. The de Silvas are young and energetic and enjoy life on the beach. Their relative wealth is clearly on display as they unload their packed car. Mrs de Silva, with her "outlandish costume", is quite a surprise - and quite different from what the children would see in the village of Thul. She is also rather fussy and demanding as she gives Hari her orders. Nevertheless, the de Silvas have a beneficial effect on the children as they bring work and payment, and, of course, much interest and curiosity. The higher achieving candidates will deal well with both parts of the question and use Desai's words to substantiate their comments and opinions.

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

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- 14 Candidates will see that this was a very difficult decision for Hari, and will no doubt recognise his innate goodness and concern for the welfare of the members of his family. It will be important for them to remember that, although Hari is in reality the head of the family, he is still very young. There is no question of his abandoning his sisters and he leaves with the best of intentions. On his return, of course, he brings experience and some material benefits for his sisters. Nevertheless, thoughtful responses will point out the difficulties his departure creates for his sisters, especially Lila. Does Hari fully appreciate the effect his actions have on his sisters? Those who marshal their material well and refer in detail to Desai's writing will merit high reward.

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

- 15 Lila is a sensible and, for her years, a mature child. She is thoughtful and responsible and with a sense of humour. She is permitted to feel that life has in some ways been hard for her as she is left to shoulder the responsibility for the family without adequate parental support and guidance. Although she will sympathise deeply with her mother's illness, she may well be highly critical of her father's addiction to drink. Answers deserving sound reward should bring out these characteristics and attitudes in their portrayal of Lila and seek to capture her character and personality in the voice they create. The relief and joy that she feels when her family are finally re-united will also feature in the best answers. High reward should be given in addition to those who echo Desai's writing and show how well they have understood Lila.

Great Expectations

- 16 This should be a straightforward task. It is, of course, one of those passages from a Dickens' novel where all his satirical power is visited upon contemporary education. One supposes that most candidates will grasp that all is not well at this "school" and will be able to point with some accuracy to its shortcomings. The key word in this task, however, is *amusingly* and even for adequate reward we should expect to find some evidence of engagement with the laughter that Dickens' derision engenders. For higher reward we should demand more detailed engagement with some of the wonderful descriptions of the mayhem, with comment perhaps on such things as the great aunt's preliminary *indiscriminate totter* and her consequent lapsing into a *state of coma*. Poor Biddy's ineffectual efforts at control may well also feature.

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

- 17 Again, this is a deliberately open question which mirrors the range of possible responses to Dickens' creation. Most candidates should have little problem in identifying a number of deeply unlovable traits in Pip's character which surface as a result of wealth, and this with support should be enough for an adequate reward or perhaps more. However, money clearly does not bring happiness, some aspects of the likeable younger Pip remain and Dickens, even before the arrival of Magwitch, subtly creates the sense of his being a young man who is in some way being used. The wider a candidate ranges through the alternatives Dickens offers, the higher the reward, particularly when coupled with insight as to how the writing powerfully conveys this subtle balance.

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- 18** This is the most exciting moment in Magwitch's life, his moment of revenge against the society which in his view has so conspicuously betrayed and rejected him. His attitudes are made plain in his meeting with Pip after his arrival and are a terrible mixture of gloating and love for the boy who showed him kindness and whose kindness he thinks he has now repaid. It does not occur to him that he may have damaged the life of the object of this love or that his boy might react with horror. Adequate candidates will communicate his excitement and anticipation with some detail as to the reasons for these feelings. Better candidates should be able to communicate something of his personality through his very distinctive speech, bringing out the obsessive fervour of the man.

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

Travels with My Aunt

- 19** The key sentence in this passage is, of course, *I discovered for the first time in myself a streak of anarchy*. The staid, respectable bank manager argues with a police inspector in a manner which would have been hitherto quite out of character. The argument makes him thoughtful about the character of his parents, which for the reader with hindsight takes on a rather different perspective. Of course, there are also moments when the old Henry Pulling finds it all somewhat disconcerting; the *bacteria* in the blood is an example of this. It should not be very difficult for candidates to chart from the passage some of the thoughts which suggest that Henry is changing. With some detailed support, this should be enough for adequate reward. Anything higher, though, should only go to those who manage as required in the question to unlock something of Greene's humour. This humour is, for instance, at the expense of policemen and, of course, middle class attitudes, the way, for instance, at the end Henry gets back onto safe ground for a while by showing his "aunt" his dahlias.

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

- 20** There are many approaches possible to this character. For a young readership it may be that many will be much impressed by the energy, vitality of this elderly lady. Some may focus on her humour, her indomitable optimism even in adversity and the lessons she gives to Henry in the acceptance of human failings. It may be that quite a few will even find her highly original morality engaging, particularly in the way she reveals how arid is a life led according to the tenets of middle class respectability. In the end, of course, we will assess according to how convincingly the candidate links the argument to the detail of the novel and how much personal involvement and understanding emerges. We should not give high reward to candidates who describe without convincingly communicating what is memorable to them about this character.

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- 21** Poor Wordsworth is left stranded on the pavement with a CTC which Henry Pulling wishes he had made larger. As Henry makes clear, Wordsworth is in many ways an innocent and is unlikely to be able to work out whether he had been left by Henry in anger or in friendship. One thing is certain; he is quite unable to understand why there should be such a fuss about using the urn to conceal the dope from the police. Nor is he likely to grasp why Pulling seemed uninterested in the girls. One thing which is likely to make him deeply unhappy and desperately jealous is the knowledge that somewhere in this city is Aunt Augusta and he does not know where. An adequate answer should cover some of these possibilities but in this character there should be ample opportunity to adopt his highly individual mode of speech and for high reward we should expect a candidate to be able to create a convincing voice.

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

Fiel's Child

- 22** It is to be presumed that most candidates will feel quite confident about what makes this in essence a moving moment in the novel. A child is being ripped away from everything he has known and handed over to another family as its child. There is a racial undercurrent throughout, from the child's noting of the whiteness of the woman, to the concept of his being returned to his *own people*, to the admonition about his using the word *master*. A grasp of such matters with some detailed support should be enough for adequate reward. However, better candidates hopefully will see that the poignancy of the passage comes in the main from the reader following the proceedings largely through Benjamin's eyes and sharing his growing alarm and mystification, culminating in his pathetic final assertion that he is Fiel's *hand-child*. To this is also added the fact that the magistrate appears to be genuinely trying to dispense justice, even if later in the novel the proceedings are shown to be rigged.

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

- 23** Obviously this is a wide open question. As long as some case is made for a character being undeserving of sympathy, we should be flexible. Probably the Van Rooyens will be prime targets but there will be others, perhaps the magistrate for instance. What is important is that the candidate does as asked, and that is firstly to concentrate on two instances, perhaps even concerning the same character, and secondly to engage with the writing. The latter is particularly important when considering high reward. It is likely to be a crucial determining factor between the adequate and the good.

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- 24** There is a slight problem here in that there are actually two instances when Nina tells Lukas this, in Chapter 22 and, as intended in the question, Chapter 25. It should make little difference since her state of mind is really the same in either, though the latter makes clearer the way she is torn between her love of the forest and her unhappiness with her life there. In addition, there is the fact that she is growing into a woman and can make little sense at times of what she is feeling, particularly towards Lukas. She will no doubt find it equally difficult to know what she feels about her situation with Miss Weatherbury. Here is a life comforting and secure but also irksome. For adequate reward we should be able to discern from the assumption something of Nina's turmoil. For higher reward we should look for personal characteristics emerging, like her fieriness of personality.

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

The Getting of Wisdom

- 25** This extract is surely a classic example of how tension and suspense increase the dramatic effect of an incident: a crescendo of expectation and excitement reaches its climax as the Principal draws himself up to his full height, and, with uplifted arm, thunders forth: "Herewith, Miss Annie Johns, I publicly expel you from the school! Leave it, now, this moment, and never darken its doors again!" The prelude to this point refers to the fidgeting of the girls and their sideways glances, thus adding to the drama of the occasion. The drama continues after the climax as Laura breathes unevenly and "lynx-eyed" watches Annie Johns' progress. There are rich pickings in this passage to support an answer to the question and those who recognise them and show how they enhance the episode will merit high reward.

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

- 26** In many ways Evelyn is the saviour of Laura. She provides security and stability and gives Laura some self-esteem and helps her to mature after her unfortunate and often self-inflicted experiences. We should be sure to look for appropriate examples of the development of their relationship and the many ways in which Evelyn responds to the younger girl's difficulties as she helps in the rehabilitation of Laura. Her greater maturity and evident good sense help Laura to see through and overcome the problems she faces and finally put them into perspective.

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

- 27** When attempting this empathic question it will be important for candidates to capture the voice of Laura and project something of her personality. She is very young and has been away from home for the first time for a long period. After scarcely two months, Richardson describes her as "a listless and unsuccessful pupil". Laura faces much in her first year: she has to endure the formidable Mrs Gurney who has "crushed and humiliated her"; she has suffered under the taunts and jibes of her fellow pupils with regard to her background and her clothing. Those who are able to present Laura authentically and refer to apposite incidents in her first year at the College will deserve to be well rewarded.

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The Bonesetter's Daughter

- 28** The passage clearly indicates the lack of trust that has always existed between Ruth and her mother. In a way Ruth's duplicity in borrowing money for cigarettes, makeup and other "forbidden things" might be regarded as the behaviour of a typical adolescent, but LuLing's secretiveness is a result of the hardships experienced in her previous life in China. To the reader it appears natural that she should have a secret hoard of money, presumably for a rainy day, but the young Ruth would not have comprehended this as she had no knowledge of what her mother had been through. The fact that the dollar bills are always perfectly aligned is suggestive of LuLing's obsessiveness, and the placing of the hair might indicate a similar tendency in Ruth. The fact that Ruth justifies her borrowings by saying that she "deserves" the money for tasks done, shows the resentment that her mother has engendered in her and the lack of communication between them. LuLing is "always miserable" and perhaps harsh in her responses — the indication is that she had told Ruth that she "had half a brain". In summary, on Ruth's side is incomprehension and resentment, on LuLing's, lack of sensitivity. Candidates will, of course, make other points and good answers will be informed by knowledge of the whole text.

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

- 29** This is a very open question and the quality of the answer will be determined by the appropriateness of the material selected. We should allow some flexibility in the interpretation of "incident"; some candidates may choose quite large chunks of the novel, and write generally about, for example, life in Immortal Heart village, others may write about one small incident. The most successful answers will give a clear response to the particular place and time, focusing on details which communicate a feeling for the period and exploring the writing in some detail.

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

- 30** The conversation referred to takes place at the beginning of Section III, Chapter Two. More than a re-telling of the conversation is required; it has been illuminating for both the reader and for Ruth in that Auntie Gal has offered entirely different perspectives on LuLing and her life in China. Successful answers will be focused on Ruth's reactions to what her Aunt has told her and on concerns for LuLing's health and future. There may, of course, be some reminiscing about the past in China. As ever, good answers will be characterised by a convincing voice for the character.

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

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DRAMA

Absent Friends

- 31** Of course, the welcoming party is on the point of disintegration. Diana is hysterical over Paul's infidelity, Evelyn is attempting to escape and is furious that her child has been awoken, Marge is frantic with the problem of her husband having spilt linctus over the mattress, John is jiggling. It is obvious that they have forgotten why they are where they are, as is delightfully made clear by Paul's seeming to forget for a moment who Colin is! A description of the mayhem with some detail will probably be enough for adequate reward but for something higher we should expect some evident engagement with the hilarity and an ability to see how Ayckbourn's wonderful ability to keep several strands going at once, with all the attendant juxtapositions, has the pot bubbling merrily.

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

- 32** This should be a fairly straightforward task despite having within it the dreaded word *irony*. The second part of the question should make clear the focus of the question. Hopefully the majority of candidates will at least penetrate to the point that there is very little real friendship on display in this play, that Colin is not the only friend who has been absent in a wider sense. Some may, of course, focus their answer on the central fact which is gradually revealed, that Colin is not and never was a real friend of anyone at the tea party, a pretence which is well and truly shattered by the end of the play. However, of course, it is not the only 'friendship' or relationship revealed to be on the rocks as things progress. There is much material from which to choose and we should not expect an answer to be inclusive. What we should expect for adequate reward is for a candidate to reveal in some detail aspects of these characters' inability for the most part to act and feel in the way friends should. For higher reward we should look for a response to the ironic way in which Ayckbourn presents this, in which so much that is said and done at the beginning of the play is revealed as a facade for far less palatable truths later on.

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

- 33** Paul is perhaps the most unpleasant character in the play. He is entirely selfish and wrapped up in his own affairs and has no compunction whatsoever about humiliating his wife in public, and incidentally in front of the woman with whom he has been, apparently rather unsatisfactorily, unfaithful. He has no desire to meet Colin despite Diana asserting that the two of them were once bosom pals and, as she with probable truth asserts, he invents work which must be attended to. However, the tantrum would appear to pass and, tiresome as it is to attend a tea party with people whom, as is shown later in the play, he mostly despises, he decides to put in an appearance. Is he likely to feel some guilt about his original action? Probably not but we should allow a candidate to give him a passing twinge. A more likely explanation is curiosity and his sensing that here is an opportunity to impress. Look at the way he makes his entrance. Whatever, we shall expect the adequate candidate to be able to convey something of the man's unpleasant self-centredness. Perhaps, the better candidates will be able to capture his habitual blustering tone.

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

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Cuba and Doghouse

- 34** Lochhead manages to convey very much the feel of a girls' friendship. They keep on reminding each other that they are "best friends" They passingly talk about clothes and hair do's but central to the conversation is their crush on their teachers, ironically the very ones who are going to land them both in trouble. Their banter shows how easy they are with one another and what lively young people they are. Perhaps, and rather poignantly given what is to happen later, it is Bernadette who comes across as having rather greater grasp of what the world might have in wait. Just how long the friendship would have lasted had Bernadette not been expelled must be open to doubt. At the end of the passage Barbara fumes with exasperation at being called a teacher's pet. Some ideas about the substance of this friendship with apt support should be enough for adequate reward but for anything better we should look for candidates to convey some of the more subtle possibilities alluded to above and something of the dramatic life of the extract.

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

- 35** It is difficult to imagine that the overwhelming verdict on the adults in this play will not be negative. This is a world in which, when the children's world collides with that of the adults, the latter expect the former to conform to its beliefs and attitudes. It is also an acutely class conscious society in which there is one set of rules for the middle class and another for the working class. Look at the way Cairncross hands out punishment according to whether the parent is known and is a member of the local golf club. The teachers' betrayal of Bernadette sums up these attitudes. Of course, the one exception to this is Miss Arthur who puts her career and relationship on the line. For adequate reward, we shall expect the candidate to be able to grasp the essence of this adult world with some apt reference. The better candidates should be able to communicate just how powerfully (and indeed accurately) Lochhead conveys the polite awfulness of this long past world.

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

- 36** Pats as she travels to this new house might for a moment or two wonder whether the new environment will produce a change of attitude towards her. However, as the play makes plain, life has left her with very little to hope for. Therefore, realistically she would in the end see that a change of address is not going to change things and that all she can look forward to is more of the same brutality from her father and disdain from her elder sister. Of course, beside the resigned character of the girl, there is also a strand in her of bitter fury that she is treated in this manner. For adequate reward, something of the above should feature but we should reserve the higher marks for those who can enter into the tormented world of this abused girl.

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

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All My Sons

- 37** Candidates will be aware of the final climax to the play and the mendacity of Joe Keller with regard to the cracked engine-heads. This may well colour their comments in answering the question, although we should assess and reward on the basis of their exploration of the words in the passage. Surely most will see that Chris is the more convincing as he is arguing from the standpoint of being straight and honest. He is unequivocal in the stand he takes, even being prepared to pull out of his lucrative inheritance. Joe is driven by profit and a desire to ensure that his son is materially comfortable while Chris as a more sensitive and upright man needs more than mere money; he needs to be “inspired”. Joe’s motives in the passage are much less noble than Chris’s. High reward should be given to those who explore the passage in detail and reach convincing conclusions.

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

- 38** Surely Kate is a loyal devoted wife and a strong and caring mother? However, she is self-deceiving as far as Larry is concerned and foolishly, but perhaps understandably, clings to the hope that he is still alive. Kate has many fine qualities but she is beset by wanting to believe what will satisfy her wishes and hopes rather than face reality. Kate is a major influence in the play and candidates will find plenty of examples to support their views and comments. Those who reach appropriate conclusions backed up with clear evidence from Miller’s writing will deserve to do well. Those who see the subtle means that Miller uses to embellish his creation and add to her complex character will stand out and thus be worthy of the highest reward.

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

- 39** Ann will have much to think about at the end of the play. No doubt she will wonder about the treatment of her father and reconsider her own attitude to him; she will think about George and perhaps be self-critical of the way she treated him. And what of Chris? Can she still love him? Will she expect still to marry him? What will be her thoughts about Joe? Ann during the play is a considerate, level-headed character who is capable of rational and reasoned thought. Those who see all this and capture the many ideas likely to be flooding into Ann’s mind at this time will deserve great credit.

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

Twelfth Night

- 40** There is a clear challenge here to the candidate to make some judgement upon the opposing worlds represented in this extract. Perhaps unusually for this kind of question, we should expect for adequate reward the candidate to recognise that Shakespeare is not presenting these worlds as straightforwardly desirable and undesirable. Of course, we must not demand evenly balanced answers, just some idea of the possibilities. Certainly the dramatist would appear to tip the balance in favour of the revellers as he develops a critique on puritanism, but not before we have an insight into such things as Sir Toby’s complete want of self control and thought for what is respectful to his niece. Perhaps Maria is a key here to the way the scene develops.

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At first even she is put out by the riotous behaviour. However, what shifts the balance for her is Malvolio's overweening self importance, illustrated, for instance, by the evident pleasure he will take in reporting her to her mistress. It is this which puts her into a fury and makes her determined to reduce him to his proper level by revealing the fantasies which his ego is nurturing.

Some grasp of the above with apt reference will be enough for adequate reward. For something better, we should look for an ability to engage with the detail which is most telling in the extract, like, for instance, Sir Toby's famous retort to all the self pleased moralists of the world.

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

- 41** Moments which might occur to candidates are such things as the baiting of Malvolio, Viola's moments of anguish, the frequent reminders of Feste's precarious predicament in the households, Sir Andrew's treatment by Sir Toby, Antonio's "betrayal", to name but the most obvious. However, we should obviously allow a wide range of response here. It would, for instance, be perfectly reasonable for a candidate to argue that the overall mood of the play is so overwhelmingly good humoured that it would be quite wrong to suggest that these moments of acute discomfort for a number of the characters are any more than drops in the ocean. Whatever the approach, we should expect the adequate answer to show some ability to pick out a few of these moments and to show some ability to catch their tone. The closer the candidate moves to the detail of the words and their dramatic effect at that moment in the play, the higher the reward.

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

- 42** Maria was the begetter of the stratagem to humble Malvolio and has relentlessly pursued it. It is perhaps unlikely that she sees any particular reason to stop now at the moment of triumph and so probably would be surprised by Sir Toby's change of heart, or cold feet. However, she would almost certainly be concerned as well. She is no fool. Sir Toby is her man, she does not wish to lose him and he leaves the stage in an ill humour, telling her to come to his room. It is also very likely that his words will bring home to her that, like Sir Toby, she is totally dependent on Olivia's goodwill and that it is almost certain that her mistress is not going to be best pleased with her gentlewoman settling scores with her steward in this way. For adequate reward we shall expect candidates to see something of her situation which will produce perhaps a rather subdued Maria. However, she is a survivor and better candidates will also convey something of her vivacity as she ponders the way forward.

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

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- 43** Most candidates should have little difficulty in recognising the formidable gifts of sarcasm with which Shaw invests Burgoyne. Hitherto, the nearest thing to this suave irony has come from the mouth of Richard but even his powers are no match in dramatic terms for the aristocratic vitriol of which this man is capable.

It is made all the more powerful because the audience is hardly expecting in a play like this for Shaw to create such an intelligent figure for a losing British general nor for that matter a figure who is, below the veneer, so passionate in his disgust at the way things have been done. Of course, Shaw does create a more expected view of the military mind in poor Major Swindon who provides a dramatic foil for Burgoyne, a target to be delicately skewered over and again. Following on from the last observation, it is important to note that the question demands some response to and understanding of dramatic impact, not just a listing of Burgoyne's characteristics. For adequate reward, in addition to this setting out of the character's features, we should expect perhaps at least some grasp of how Shaw surprises and delights his audience. The more that is central to the answer, the higher the reward.

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

- 44** At a basic level this task should not prove very difficult; Richard's character is such a central feature of the play and is likely to have been much discussed. Most candidates will grasp that such things as integrity and courage are features which ensure an audience is likely to find Richard an heroic figure. Adequate reward should go to those who can support such an argument with relevant detail from the play. We should also consider how well the candidates engage with the dramatic features of Richard's character and also see him in context. One of the most telling features of the play is Shaw's dismemberment of the puritan ethic and the hypocrisy at its heart. It is Richard's hatred of this, of course, which shows him in the most flattering light, which reveals him as, beneath the cynical facade, a deeply compassionate man.

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

- 45** Judith is, of course, a much wiser woman at the end of the play and one who is greatly embarrassed by what she was at the beginning of the play, a self satisfied young woman certain of her own rectitude and ever eager to go into battle for moral purity whilst actually revealing herself at every turn as staggeringly naive and inexperienced. It is Richard and the unwanted attraction she has for him which awakens her from her sleep and makes her realise just how little she understands of the world, as evidenced by her feelings for him and for her husband. Her last line in the play makes this growth of understanding clear and adequate reward should go to those who grasp this central change. However, perhaps it is to be wondered whether the leopard is capable of changing its spots entirely. Maybe the better candidates will manage to convey in the words they give her something of her continuing earnestness, even to the point of being rather pleased with herself that she is now better equipped to behave in an adult manner. In a way even at the end there is still something of the little girl anxious to please about Judith.

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

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Band Descriptors.

Like the marking notes, the descriptors must be treated with caution. They 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. Together with the marking notes they form a means of general guidance. However, as has been emphasised above, the photostats taken from work produced in the examination will be the principal means by which we shall standardise the marking. Also, please note that the band equivalents are notional and they relate to individual tasks only. Precise thresholds will be determined by the Awarding Committee in the light of all the available evidence. Also, be aware that the descriptors for empathic tasks differ from these, as will be seen below.

Band U	0-1	The answer does not meet the criteria for Band G.
Band G	2-3	Candidates will – show a little awareness of make some comment about....
Band F	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....
Band E	6-8	Candidates will – make some relevant comment about.. show some understanding of.... with a little support from the text/reference to language.
Band D	9-11	Candidates will – begin to develop a response.... show understanding of with some detail from the text/reference to language.
Band C	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.
Band B	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.
Band A	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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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 perform 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.

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