

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
International General Certificate of Secondary Education

MARK SCHEME for the May/June 2010 question paper
for the guidance of teachers

0486 LITERATURE (ENGLISH)

0486/51

Paper 51, maximum raw mark 25

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.

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Introduction

All questions on this paper are marked out of 25.

The assessment objectives for the paper are:

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

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

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

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BAND DESCRIPTORS TABLE

	0/0–1	No answer/Insufficient to meet the criteria for Band 8.
Band 8	2 3 4	<i>Limited attempt to respond</i> <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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BRIAN CLARK: *Whose Life is it Anyway?*

- 1 Quite a lot is revealed of Dr Emerson here as Clark shows different facets of his character. He is clearly anxious to develop greater efficiency so that he can use the savings gained to purchase an improved monitoring unit and thereby benefit his patients. He is scathing of the administrators and suggests that clinical need is not the priority it ought to be. He is concerned about the anti-drug propaganda which makes it difficult for physicians to prescribe the medication that they think is necessary. In his discussion with Dr Scott he indicates that the experts should make the decisions about which drugs are to be administered rather than the patient whose opinions are 'subjective' rather than 'objective'. Thus there is much to glean from this passage from the dialogue Clark gives to Dr Emerson. Candidates who probe the passage exhaustively and use examples to support their views should receive creditable reward. Differentiate according to the degree to which candidates convince the reader of the breadth and depth of their deliberations.

Refer to the band descriptors in arriving at your mark.

- 2 Ken Harrison is very likeable and keeps remarkably cheerful despite his severe injuries. One cannot help being charmed by him in the way he approaches his request that his life should come to an end as it is not worth living in his current physical state. A major theme of the play, as the title suggests, is that his life belongs to him and he should have the final decision as to whether he lives or dies. His humour, wit and repartee are infectious and appeal to the staff who tend him. Health professionals are, of course, in the business of saving life and not ending it. The terrible injuries that Ken has sustained are clearly identified and the graphic detail is relayed to the observer. He is completely dependent on the caring of others for carrying on living. There is much relevant detail in the play for candidates to draw on in making their case. High reward should be reserved for those who respond directly to the requirements of the question and adduce appropriate evidence in support of their views.

Refer to the band descriptors in arriving at your mark.

- 3 Sister Anderson is a no-nonsense ward sister with a nice sense of humour, efficient and determined to follow correct procedures when dealing with her patients. She is well capable of exchanging repartee with Ken Harrison and is quite a good foil for his jokes. However, she likes to ensure that her staff adhere to a professional code of conduct. She is by no means a 'dragon' and her feelings and sympathy for Ken Harrison's situation are revealed in her conversation with Dr Scott in Act 1 when they are discussing nurses getting 'involved' with patients. When she smilingly denies that she gets 'involved', Dr Scott calls her a 'liar'. All this will be reflected in the better responses and we should reward according to the degree with which candidates do so. There is quite enough dialogue in the play for candidates to be able to develop an authentic voice.

Refer to the band descriptors in arriving at your mark.

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WILLIAM GOLDING: *Lord of the Flies*

- 4 This is a (or the) central moment in the novel and it is nightmarish in its quality. Whether candidates restrict themselves to the passage or put it into context, there is plenty to say. We are taken into Simon's head – he is incapable of articulating. He is about to have 'one of his times' and the early stages of his fit are described vividly ('swollen tongue', 'His eyes could not break away', 'the laughter shivered again', 'The Lord of the Flies was expanding like a balloon' etc). The Lord of the Flies is given a name for the first time and that name is horribly visual as well as referring (as many candidates will tell us) to Beelzebub. The tone is that of a bullying teacher, keen to humiliate his pupil but the imagined voice shows Simon's acute understanding of what is going on among the boys of the island. It will, of course, be unlikely that candidates will not go on to show that Simon is killed while trying to impart this knowledge. Good answers will give close readings of the passage and will show an awareness of Golding's intentions.

Refer to the band descriptors in arriving at your mark.

- 5 Good answers will probably try to evaluate and take a balance view, though it is possible to argue the case for either side. On the one hand, Jack has difficulty in accepting Ralph's leadership, ignores Piggy's ideas, is responsible for the signal fire going out, becomes obsessed with hunting, gives free rein to Roger and ultimately splits the society by creating a separate tribe. He embraces primitivism early on by painting his face. On the other hand, Ralph is a relatively weak leader and capitulates too often, for example accepting meat and being complicit in Simon's death. He does not offer a strong enough alternative. We should accept whatever ideas candidates come up with provided that they can be supported by detail from the text.

Refer to the band descriptors in arriving at your mark.

- 6 Piggy has the most distinctive voice in the novel, so candidates should have not difficulty in incorporating typical turns of phrase. Good answers will show real engagement with the character, however. The incident (at the end of *Painted Faces and Long Hair*) is a memorable one as it follows immediately upon the row between Jack and Ralph over the letting out of the fire, so we can expect some reference to Piggy's feelings about both boys. There is particular antipathy between him and Jack and has been from the outset, and Jack is particularly mean in not giving meat to Piggy – Simon passes over his share. We know that food is a big issue for Piggy so this will have really hurt him, especially since it couldn't have been cooked without his glasses.

Refer to the band descriptors in arriving at your mark.

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LORRAINE HANSBERRY: *A Raisin in the Sun*

- 7 This is a heavily charged moment as Ruth has clearly been making enquiries about having her pregnancy terminated. She is weary and perhaps guilt-ridden. The emotional mood is further emphasised by the comments of Mama and Beneatha. Mama is happy and wants a little girl and is already thinking of the embryo as a little child. Beneatha is initially her usual forthright feisty self and then rapidly retracts and thinks it 'wonderful'. All this is too much for Ruth and she sobs and collapses almost hysterically. Thus the tension is heightened by the very different responses of the three women to a subject as basic as life itself. There is, therefore, much in the extract for candidates to work on as they formulate their responses. It will be important to ensure that the attitudes of all three women in the scene are considered and the way in which each contributes to the emotional tension created, before we reward highly.

Refer to the band descriptors in arriving at your mark.

- 8 Perhaps the first reaction of most candidates will be to be totally unsympathetic to Walter. The insurance money allowed the family to have access to a sum of money that they could only dream of beforehand. Walter, pursuing his grandiose plans had been led to believe he could become even richer, but he had reckoned without the duplicity of Willy. Walter was seduced by greed for more. He had been naive and impetuous and selfish. But perhaps the more thoughtful and perceptive may feel for Walter - that he was following his dream. Those who have never had money can perhaps be forgiven for being unable to handle it wisely. Thus, there will be some who will feel sympathy for Walter. Those who explore all the ramifications of Walter's predicament and deal sympathetically with him may well be rewarded more generously than those who simply see everything in black and white.

Refer to the band descriptors in arriving at your mark.

- 9 Mama will be thinking how proud she is of her son, who has learned the hard way to see what the right priorities of life are. She will dream of the sunshine and the space of her new home. She will look optimistically on her family and look forward to the new member still to be born. Mama is the lynchpin of the family and she will look forward to presiding over its future. Her strength, wisdom and understanding should be very much in evidence. She will be aware that the trauma they have just been through will have made her family more united and cohesive than its members have ever been. She is the dominant figure in the play and the more able candidates will reflect that in their responses.

Refer to the band descriptors in arriving at your mark.

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SEAMUS HEANEY: *Death of a Naturalist*

10–12 Poetry is literary language at its most intense. A good 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. In the exercise of our judgment, we shall, of course, read work which shows manifestly little or no understanding of a poem and we will mark that accordingly. However, it is also a regular experience to find answers which offer valid perspectives new to the examiner and which, just as manifestly, deserve to be given high reward.

We will differentiate first of all according to how directly the candidates answer the question. 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. Tasks are never simple invitations to write about a poem. We should think very hard before putting such work in Band 4.

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 4. 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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HARPER LEE: *To Kill a Mockingbird*

- 13 Aunt Alexandra is clearly a strong woman with very strong opinions and those opinions are firmly entrenched. There is much material in the passage for candidates to bring to bear on the comments: 'she did not permit Calpurnia to make the delicacies....'; 'she had river-boat, boarding-school manners; let any moral come along and she would uphold it; she was born in the objective case.' These last two are particularly apposite and surely the sharper candidates will see the irony and implied humour in them. She did not know the meaning of self-doubt. At the end of the second paragraph is a gem of a statement: 'She was never bored, and given the slightest chance she would exercise her royal prerogative: she would arrange, advise, caution and warn.' The comment on 'other tribal groups' is especially revealing. This is an extract loaded with incisive implications and thinly veiled sarcasm. There are rich seams for the more perspicacious to mine. We shall surely find the means of clear differentiation between the good and the outstanding in our candidates' offerings.

Refer to the band descriptors in arriving at your mark.

- 14 Miss Maudie is a very positive character. Lee gives her a nice sense of humour and there is very little to criticise in her. She abhors small-time gossip, shows no colour prejudice, respects the children and does not talk down to them. She is firm in her opinions about justice and religion. She does not like extremists and detests those who use religion as a weapon against their fellow human beings. She speaks crisply and clearly and laces her comments with humour and forbearance. She recognises Atticus's integrity and sense of justice for all. Thus, this is a straightforward task for those who know the book well and can recognise Miss Maudie's characteristics - and equally importantly - provide appropriate evidence from the novel to support their views. Bearing all this in mind, differentiation should be relatively easy to achieve.

Refer to the band descriptors in arriving at your mark.

- 15 Atticus's qualities are commendable. But as he reflects on the way he has brought up his children, he will surely question some of the decisions he has made about them. Did he subject them to possible danger in the stance he took with regard to Tom Robinson? He will clearly remember the incident with Bob Ewell when both children were attacked. Should they have attended the court proceedings? Were they given too much freedom? Were they treated more like adults than children? These considerations will surely go through his mind as he ponders this question. He will also see their many attractive characteristics – their thoughtfulness, their courage and, especially with regard to Jem, their concern for each other. Of course, the voice will be decisive in determining the level of reward to be apportioned, but this empathic question also merits many textual echoes and references if candidates are to score highly.

Refer to the band descriptors in arriving at your mark.

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GEORGE ORWELL: *Nineteen Eighty-Four*

- 16 The passage is taken from Part Two, Chapter 6

Winston has clearly been anticipating and hoping for this meeting and from the outset O'Brien is portrayed as the dominant figure, 'someone larger than himself' (Winston) in every sense. There is an almost god-like quality to O'Brien, which renders Winston incapable of speech he is so much in awe. O'Brien's demeanour is friendly and dignified, however, and Winston almost recovers his composure, but the oblique reference to Syme indicates that this conversation has hidden agendas and puts him on edge again. O'Brien's disingenuousness is clear, but Winston so wants to believe in his friendship and in him as a kindred spirit, that he does not want to believe it. Key to this incident, however is that the meeting exactly parallels the meeting with Julia only this time the note is openly passed in front of the telescreen, so is Winston meant to see it as approval or as a threat? Though there is no direct instruction to refer outside the passage good answers will be informed by knowledge of the rest of the text and of the way in which O'Brien 'plays' Winston throughout. They will examine the writing in some detail.

Refer to the band descriptors in arriving at your mark.

- 17 There is never any evidence that the proles will rebel and bring down the party. They are presented as the lowest of the low even though they are 85% of the population. The Party does not even waste effort or time on indoctrination. Syme represents the party view that they are not human beings and that 'by 2050 all real knowledge of Oldspeak will have disappeared' so they will not be able to read or form ideas. Winston has memories of a small riot in a market which indicates their potential power, but they show no indication of organising themselves in order to use it. The Party clearly sees no threat in them, just leaving them to their own devices, so presumably they have nothing to rebel against. Winston himself sees the absurdity of the idea but clings on to it. There is a central episode just before Winston finds Mr Charrington's shop, which demonstrates the uselessness of the idea; the lottery is of more interest to the proles than the air raid, and the visit to the pub indicates the complete lack of memory of earlier and better times. Even the old man's memory is 'nothing more than a rubbish heap of details.'

Refer to the band descriptors in arriving at your mark.

- 18 Candidates should draw on their knowledge of Julia throughout the novel to create a convincing voice. It will be interesting to see how they interpret her motivation and feelings for Winston – after all, she makes the first move in passing the note to him and the note is not only a surprise to Winston, but also to the reader. We are led to believe that there is little that is physically attractive about him so that it is difficult to see how such strong feelings have arisen but candidates will come up with their own theories as to how she has come to sense that he is a kindred spirit. Her reading of his reactions to her first approach and in the cafeteria will be vital. She will also have her views on the Party. Though at this point she has not visited Mr Charrington's room, candidates may well speculate about how the relationship is likely to proceed. Good answers will show engagement with the character and will create a convincing voice.

Refer to the band descriptors in arriving at your mark.

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

19 Most of the attributes of the Nurse are in this extract, ranging from the loving and the loveable to the annoying and the self-important. The important thing is that we are not given a general character sketch with the passing nod at the extract. We shall expect the candidate even for reasonable reward to engage with the detail of the passage and for there to be some evidence of response to her very characteristic modes of speech. For high reward we shall look for that to be a central feature of the answer.

Refer to the band descriptors in arriving at your mark.

20 Again the format of the task demands judgment and argument and not just a run through of features of the character and we should not give even reasonable reward to candidates who do not conduct some form of developed argument based on the two descriptions. Clearly there are features in the dramatic creation which fit either and we should accept any opinion heavily weighted to one or the other, provided it is well supported. However, the better answers will probably achieve some sort of balance, at least recognising the truth of both somewhere in the play. In addition, for high reward we shall require close engagement with the detail of the drama and its language.

Refer to the band descriptors in arriving at your mark.

21 Friar Lawrence will be in some trepidation as to what awaits him. He will also be experiencing feelings of considerable guilt concerning his role in the marriage of the young lovers. Being a man of God, he is resigned to whatever punishment may be meted out and it could be harsh given his deep involvement. However, as his speech to the Prince shows, he determines to conceal nothing and to throw himself on the mercy of the ruler. Since he is Friar Lawrence, a man who is capable of tortuous thought, he may well think of a number of mitigations of his conduct but what is clear from his speech is that he determines on clarity and directness for once. Basically he will tell everything as it happened. Reasonable reward will go to those who grasp his state of mind with some credible detail. Those who catch the Friar's characteristic priestly and philosophic tones will deserve higher reward.

Refer to the band descriptors in arriving at your mark.