



Confidential

MARK SCHEME

{6875/02}

MARKS: 20

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For general administrative matters, refer to the Handbook for Examiners.

The syllabus aims at encouraging candidates to make some personal response in their reading. Therefore, while examiners may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground.

Examiners will encounter a wide range of performance in this examination, and must be prepared to use the full range of marks available.

Examiners must at all times when necessary tease out what a candidate might be trying to say to us. This is a literature not a language examination. We must recognize that it is possible for a candidate whose technical command of language is limited, but who still manages to communicate an understanding, to receive high marks. Nor should we reward fluency and display of literacy terms if we find little or no evidence of such understanding. We are looking for and assessing literacy response, not language skills.

Prescriptive notes are not provided because that is to suggest that we can have a fixed idea at this stage of how these passages will work – and this is an unseen exercise, and not a pretested one. The Photostats of the range of candidate answers circulated for discussion at the co-ordination meeting will be central to deciding appropriate levels of expectation for response to the passage.

It is vital that examiners are constantly aware that this unseen work – we should not be overcritical of an occasional false note or misunderstanding. The approach is embodied in the grade band descriptors. The passage offers ample opportunity for candidates to respond to mood and atmosphere; candidates who, in addition to grasping the central content of the passage, can demonstrate an appreciation of the valid qualities will be rewarded highly. A perception of the literary qualities of a piece of writing seen for the first time, and a sensitive and well-expressed response to its force, constitute a very considerable achievement, and must be rewarded accordingly.

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Marks and band descriptors

Award a mark out of 20, in line with the following table (and in the light of coordination meeting discussion). These general descriptors are an attempt to guide examiners to an understanding of qualities normally expected of or 'typical' of work in the band. They must not be interpreted as hurdle statements. **The Photostats of a sample range of work produced in the examination, as discussed at the coordination meeting will be the principal means by which we shall standardize the marking.**

Band 1	0 - 1	The answer does not meet the criteria for Band 2
Band 2	2 - 3	Candidates will – show just a very little awareness of
Band 3	4 - 5	Candidates will – make a few straightforward points about
Band 4	6 - 8	Candidates will – make straightforward points about ... show some understanding of
Band 5	9 - 11	Candidates will – begin to develop a response show some understanding of
Band 6	12 – 14	Candidates will – make a thoughtful response show reasonable understanding of ... show a little awareness of the way language works
Band 7	15 - 17	Candidates will – make a considered, sustained response ... show clear understanding of respond sensitively to the way language works
Band 8	18 - 20	Candidates will – sustain a perceptive, convincing response ... show extensive understanding respond sensitively to the way language works....

General notes on Question 1

The passage is about a small time writer who had been asked by a certain admirer of his writing if they could meet face to face. They had been corresponding through letters. The amusing part of the passage comes from the extreme discomfort that the writer is feeling as the guest orders one expensive dish after the other. On the other hand, the guest is very cool and almost too casual as she orders these exorbitant meals. This heightens the worry of 'the host' much to our amusement and probably worry as well. As the passage develops the host gets more and more worried. Candidates should be able to pick out the discomfort that the host is going through in order to understand the humour of this passage.

As always, we should be alert of signs that the candidate has really engaged with the passage and responded personally to the intensity of the language. The bullet points are intended to organise their work and should not be regarded as a tick list. Some may omit some aspects altogether and should not be penalised. For the highest marks we should be responsive to candidates who have truly engaged with the text.

Marks 2-3: Candidates show very little awareness of what the passage is about. There will hardly be any amusing thing picked from the passage.

Marks 4-5: Candidates will make a few straightforward points. They will also show an elementary understanding of the passage and some awareness of the question, but comment will be very sketchy and disjointed.

Marks 6-8: Candidates will show some understanding of the tension that the host is feeling, and probably see the humour involved but there will be much paraphrasing and some relevant detail, but without commenting on them directly. Expect the candidates' understanding to be seriously flawed in this category.

Marks 9-11: There will be basic signs that the candidate has begun to develop a response to the question and has a basic understanding of what is taking place. They should be aware of the writer's situation at the restaurant, but there may be flaws in the understanding details. They may begin to comment without developing them adequately.

Marks 12- 14: The clear understanding of the passage will be secure. There should be reasonable understanding of the building up of the humour as well the worry accompanying it. The use of language should be evident in this range, though not well developed.

Marks 15 – 17: Not only will there be clear understanding of the buildup of the humour and the worry in this range, but there will also be evidence of responding extensively to the way the language works. There should be a visible interaction of the candidate with the text.

There should be a sustained response, and a sense that the candidate has appreciated the passage as a whole. For instance in the band the candidates will be credited for:

- Realising that the two individuals are not friends as such, hence the writer's dilemma in telling the truth about his financial status
- Noting that the discomfort develops and with it the amusement
- Noting that all the meals that the guest orders are very expensive , and that the host goes for the cheapest meal

- For juxtaposing the guest's cool confidence with the inner conflict of the host
- Just being sensitive to how the humour and the worry is achieved through language usage.

Marks 18-20: In this band there is great evidence of real engagement with the text. There should be an extensive understanding of the passage and a sensitivity to the way language works. For instance the way the host is at pains describing the way his guest's dishes look like it is easy to tell that he envies her! This increases his pain, much to our amusement .The candidates in this band should write with flair and should display beyond reasonable doubt that they have entered the world the writer has created.

General notes on Question 2

This is a simply worded poem which presents the plight of a refugee in a very emotional way. The refugee clearly feels out of place, in a city that has ten million people. Candidates should note how homesick and lonely this refugee feels. In the poem he presents all the situations that cause his sadness, as well as other refugees in the same situation. It is important to note that the misery of the refugee increases as the poem develops.

Better candidates will engage with the language in order to correctly interpret the emotions of the refugees. We should remember that poetry is a work of art and as such allow candidates to be free to bring in their own ideas, so long as they are relevant.

Marks 2-3: Candidates will show very little awareness of what the poem entails. There will just be a few phrases picked up from the poem without really showing any understanding, even of the question.

Marks 4-5: Candidates will make a few straightforward points. There will be an elementary understanding of the poem but the comments will be very sketchy and disjointed.

Marks 6-8: Candidates will show some understanding of the situation of the refugee. They will paraphrase relevant details, but without direct commentary. There will be serious flaws in some places.

Marks 9-11: Candidates will show a basic understanding. They will understand the difficulties faced by the refugee, even bring out how they feel. They will comment but this will not be well developed. There will be some attempt to deal with language usage, but it will not be well developed.

Marks 12-14: There will be a clear understanding of the poem. The predicament of the refugees will be well understood. They may however, not show that the emotions develop. Language usage should be evident in this mark range, and it should be reasonably sustained.

Marks 15-17: There will be a clearly well developed and sustained response at this range. The candidates will definitely use language to bring out the emotions of the refugee. At this range they should be well aware that the emotions get worse with each stanza. The final stanza shows the image of falling snow which may be interpreted to express how cold and alone the refugee feels in this foreign land, as soldiers march up and down looking for illegal immigrants like him.

Marks 18-20: Candidates will show a sustained and convincing response. They will be very sensitive to the way language works. It is expected that in this range the candidates will communicate their feelings with originality and flair and display without doubt how much they have enjoyed the poem.