



EXAMINATIONS COUNCIL OF SWAZILAND
Swaziland General Certificate of Secondary Education

LITERATURE IN ENGLISH

6875/01

Paper 1

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Confidential

MARK SCHEME

{6875/01}

MARKS: 60

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General Descriptions

The general descriptions 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 essays/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 straightforward points about... Show a few signs of understanding... Make a little reference to aspects of the text... Make a 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. Begin to demonstrate an awareness of how the writer uses language. |
| 12 – 14 | Candidates will – Make a reasonably sustainably/extended response... Show understanding of... Show some thoroughness in the use of text for support. Make some responses 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 perspective, 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. Responses will be deeply rooted in the text. The very best will achieve all the above, with flair, imagination and sophistication in addition |

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 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.

| | |
|---------|---|
| 0 – 1 | The answer does not meet the criteria for a mark in the next band. |
| 0 – 2 | Candidates will show a little knowledge of what the character does. |
| 4 – 5 | Candidates will show some knowledge of what the character does and express some view about the reasons for action |
| 6 – 8 | Candidates will show some understanding of character through aspects of the text referred to. There will be little mentioning of feelings and ideas. |
| 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. |
| 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. |
| 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. |
| 18 – 20 | Candidates will use a full and assured understanding of the text to write in a manner which expressed the thoughts, feelings and attitudes of the character with assurance and insight. The voice assumed will be entirely appropriate for the character. |

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 on occasion see 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 maintain the standard throughout the marking.

We must try at all times to tease out what that 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 responses, 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.

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis of which Examiners were instructed to award marks. It does not indicate the details of discussions that took place at an Examiner's meeting before marking began.

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.

SECTION A

DRAMA

J. B. PRIESTLEY: An Inspector Calls

1. Refer to the Photostats and the band descriptors in arriving at your mark.

This question is in two parts. The first part deals with Birling's character based on the passage and the other deals with how he relates with his family. Do not demand that candidates deal with these separately. What is most evident is that Birling is a very conceited man. He enjoys living a luxurious life. He is also a show off, as he portrays himself to Gerald, offering him a cigar. He "confidentially" hints to Gerald about the prospects of him becoming a Knight. Birling is ambitious as he is determined to make sure that nothing gets on his way to becoming a Knight. He blankly points it out to Gerald that he does not want him to be involved in police courts or scandals that would dent their good image. Moreover, he is confident of his good character as he tells Gerald that people consider him to be "a sound and useful party man". He portrays himself as the perfect family man, yet he is more into self-elevation. He ensures this picture-perfect family image he creates works to his advantage in his business ventures and in his social standing. To secure his business interests, he wants his daughter to marry into the Croft family. He believes that women's clothing determines one's status in the social circles hence the dress-code of the women in his family should reflect that they come from a well-to-do family. He calls it self-respect. It also seems that he is not that close to his son, Eric. For instance, he does not want to share the joke with him while Eric is also reluctant to tell his father something he has remembered. On the whole, he feels that it is his responsibility to take care of his family, and believes it would be good for Gerald to take care of his too, when he has one. Better candidates will also explore language usage, and will realise how Gerald's calmness actually brings out more of Birling's fakeness.

2. Refer to the Photostats and the band descriptors in arriving at your mark.

This is a general question, so candidates must be met at their own chosen ground. In essence, the response will lean more on the mocking part. Characters that are most likely to feature are Birling and his wife Sybil. Character sketches are not necessarily expected to be of use here, rather the lifestyle of these characters. Birling for instance is a prominent businessman whose responsibility is to give back to the community but he does not. Instead he makes fun of the workers when they want more wages. Priestley ridicules his selfishness of thinking "everybody can't be responsible for everybody". He wants to get richer and richer at the expense of other people and finds nothing wrong with that. Even the home truths by the Inspector seem to have left him unmoved. Sybil is shown as a big hypocrite. Even though she runs a charity organisation, she fails to help people who are in dire need. She is more concerned about her social status than to be of help in the society. No doubt candidates will come up with a lot of other interesting points, so long as they are relevant to the question and supported by the text they should be accepted.

3. Refer to the Photostats and the band descriptors in arriving at your mark.

This question takes the candidates back to the moment when Mrs Birling refuses to assist Eva Smith. What is of utmost importance is to bring out the emotions she must have been going through at that moment. One dominant emotion will be anger at the girl for calling herself Mrs Birling. She will be sure to put her at her place—a girl of her class. Another thing that might anger Mrs Birling would be the reasoning behind the girl not accepting help from the young drunkard father-to-be anymore. According to Mrs Birling, girls of her class cannot be so morally correct. Indignation must show in the thoughts and candidates should bring out the unrepentant Mrs Birling. She will see nothing wrong with her actions. Candidates should realise that this is before the Inspector comes to see the Birlings, so there is some information that she might not be privy to i.e. that Eva was impregnated by Eric. Better candidates should capture her haughty and arrogant voice.

WILLIAM SHAKESPEARE: *Romeo and Juliet*

4. Refer to the Photostats and the band descriptors in arriving at your mark.

This is not a direct invitation to write a character sketch on the nurse. The response must be based on the passage. It should come in two parts. The one part deals with the nurse's personality, whilst the other part deals with her relationship with Juliet. Do not demand that they deal with these parts separately. The nurse has known Juliet since she was a baby; hence Lady Capulet feels it is only right that she be present when she talks to her about a suitor and possibly, a marriage. The nurse seems to have a phenomenal memory. She remembers even little details of Juliet's life. She is very fond of her and knows her age to the last detail. She still remembers the joke her husband made when Juliet fell on her face; that when she comes of age and has a husband she will fall on her back. The nurse seems talkative and laughs at her own jokes but she is genuinely fond of Juliet and to be discussing Juliet's possible marriage makes her proud. She even claims to have breastfed Juliet. Better candidates are expected to make good use of the language used in the passage.

5. Refer to the Photostats and the band descriptors in arriving at your mark.

This is a very general question and candidates should be met at their own chosen ground. Of critical importance is detailed reference to the text. Candidates are very likely to agree that Juliet deserves the readers' sympathy. The reasons may be based mainly on the relationship she has with her mother. They do not seem close enough; instead the nurse features more strongly as Juliet's confidant. Her mother seems to be interested in marrying her off to a worthy family. She rejects Juliet when she begs her to delay the marriage, at a time when she needed her the most. Capulet is also another parent who may be blamed for Juliet's plight. His over eagerness to marry her off to Paris causes a lot of problems. Juliet's pleas to delay the marriage fall on deaf ears. In their favour some candidates may say that the parents were not aware of Juliet's secret marriage, that they were genuinely hurt when Juliet died. There is a lot of material to use when responding to this question so examiners should not come in with expected responses. What is of essence is relevance to the question as well as support from the text.

6. Refer to the Photostats and the band descriptors in arriving at your mark.

At this moment, Capulet has even promised to make a statue of Romeo. His state of mind should therefore be expected to be calm. He has had his fair amounts of shock as the truth got revealed. He has already gone through moments of grief. The dominant emotion should be acceptance of the situation and some regret at having been blinded by useless hatred for such a long time. His thoughts should show repentance and his determination to keep peace. This however does not mean that he doesn't harbour feelings of anger and blame, so allow candidates to feel the anger if they so wish but they should realise that those are stages he has already gone through. This kind of response of course requires candidates to use the correct voice. Good candidates will realise that Capulet might be authoritative but he still wanted the best for Juliet, his only daughter.

WOLE SOYINKA: *The Trials of Brother Jero*

7. Refer to Photostats and band descriptors in arriving at your mark.

There should be plenty of material to use. Jero's outfit shows him to be someone who is vain yet intelligent. He realises that looking good is a positive thing that will attract 'customers'. His dealings with Amope bring out his negative character. He is sly. He never intended to pay her back. He has a weakness for women and he knows it so he tries very hard not be tempted by them. He knows they may be his downfall. He is a fake prophet who is just in it for the money; hence he calls the worshippers 'customers'. He knows that keeping the customers dissatisfied will make them keep on coming to him for counseling. He is a good planner and a great pretender. He loves his pretence. Candidates must use the writing for support.

8. Refer to the Photostats and the band descriptors in arriving at your mark.

This question shows that it may be possible to feel sympathy for Amope. However, expect that a lot of candidates might find it impossible to have sympathy for her. In her favour, one would say that she at least does try to make an honest living, so people like Jero should not take advantage of her. Some may argue that she deserves to be a wife of someone better than Chume. She is hard working. Candidates may not be sympathetic towards her for being such a motor mouth and so overbearing to Chume. She pretends as if she does not complain yet she is forever complaining. She patronises Chume a lot and seems to be always trying his patience. It is possible that some candidates might enjoy her intelligence and sense of humour. She is not fooled by brother Jero's pretence. When Chume is finally freed to beat Amope, a lot of candidates may feel happy about this and feel it is long overdue. Remember to accept candidates at their chosen ground. Details from the text are essential.

9. Refer to the Photostats and the band descriptors in arriving at your mark.

This moment comes after an onslaught of words by Amope, directed to Chume. He will be feeling very angry but helpless. His main wish will be to beat the living daylights out of Amope, but he cannot because he is forbidden to do so by his pastor and confidant, brother Jeroboam. His thoughts will mirror all the frustrations he is going through. Accept that some candidates may show that he is already thinking of bunking work and going to brother Jero to vent out his frustrations and possibly to ask for permission to beat his annoying wife. No doubt candidates will have other relevant thoughts. Chume's voice should be filled with frustration and exasperation.

SECTION B - POETRY**10-12 from *Touched With Fire*, ed. Jack Hydes****13-15 BRIAN WALTER AND FELICITY WOOD: *Groundwork*****16-18 from *Unbroken Chains*, ed. Elise Varga: *Sonnets***

Refer to the Photostats and the band descriptors in arriving at your mark.

We will not just differentiate according to how directly the candidates answer the question but also according to how 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 to how they create meaning. In all of the questions there is an explicit invitation to make a response to the words.

It is important to ensure that the candidate is writing on a poem appropriate to the question. 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 rubric infringement and marked accordingly.

SECTION C - PROSE

HARPER LEE: *To Kill A Mockingbird*

19. Refer to Photostats and the band descriptors in arriving at your mark.

It is usual that tension causes anxiety so expect that the candidates may not separate tension and anxiety. The passage offers a lot for the candidates to use in their response. The fact that they are at the yard of the much feared Radley house causes tension on its own. The description of the porch and its objects causes a lot of anxiety. It does not help that the moon is shining 'eerily' above the hat-rack mirror. The children's attempts to peep through the front window should give candidates a lot to comment on. Tension is caused by the fear that the children have and yet not one of them, at least not the boys want it to show hence the idea to go and try the front. The squeaking steps increase the tension. The shadow, seen by the children at different times increases the tension. It is only released when even Jem has seen the shadow and they start running. Anxiety reigns supreme when the shadow returns fire at the children. More tension and anxiety is caused by the difficulty of moving through the collards and over the fence. How language has been used for effect is important in this kind of question.

20. Refer to the Photostats and the band descriptors in arriving at your mark.

This question allows candidates to have both feelings for Mrs Dubose. Do accept that one feeling be dominant over the other. It is possible to feel sympathy for Mrs Dubose if one considers her suffering through illness and the fact that she does not have a close family. Atticus admires her courage very much. She makes an attempt to stop her morphine addiction even if it means she will feel extreme pain in the process. Her pride is also to be admired. She says she wants to die indebted to nothing and no one. She does not want to die with an addiction to pain killers. Some may find her very much annoying for disliking black people and not finding it necessary for Atticus to defend Tom Robinson, a black man. Those who despise her might use her political dispensation as the major reason. She makes sure she shouts at Jem and Jean Louise just because she hates it that Atticus loves black people. She is an old white woman who believes in white supremacy. Some candidates may despise her even more for making Jem lose his cool. Better candidates will however realise that the author's writing does not encourage readers to completely hate Mrs Dubose. Atticus even uses her fight against morphine usage to teach his children the meaning of real courage.

21. Refer to the Photostats and the band descriptors in arriving at your mark.

According to Scout, her first day at school was a huge disaster. She had all along been looking forward to going with Jem to school. Her thoughts should show her huge disappointment. The new system of learning makes going to school a joke. First graders are not allowed to read, let alone write! These are things that Scout already know and cannot even remember when she started doing them. So her thoughts should show what a let-down school has turned out to be. She may however have amusing thoughts of some of the things that transpired that day, such as the episode that involved Burris Ewell. Scout's voice must show her determination to convince Atticus to allow her not to go to school anymore. It should not be too difficult to bring out Scout's 6 year old voice since she is the story teller in this novel.

WILLIAM GOLDING: *Lord of the Flies***22. Refer to the Photostats and the band descriptors in arriving at your mark.**

This question requires that the candidates concentrate on the writing that brings out the intense fear and anxiety that the boys are experiencing. This means that, it will do the candidates not much good to just talk generally without specifically dealing with Golding's writing. The fact that Maurice is said to have taken the conch 'obediently' is evidence of how anxious he is about the submission he is about to make because he is not sure of himself. The candidates will be expected to comment on his speech. One thing that is evident is the questions that he himself has. The random shouting of the boys is like a release of some sort from the fear they are having. The 'arguing' and 'gesticulation' as well indicate the fear they are experiencing. Simon normally does not talk in the assemblies, but he also has found the need to explain to the other boys what he thinks they are going through. This of course is a mammoth task for him and the candidates should use the writing to comment on this. No doubt candidates will find other relevant things to say. Better candidates will definitely be expected to use the writing in their response.

23. Refer to the Photostats and the band descriptors in arriving at your mark.

This question requires a comparison between Roger and Jack. Both of them have done things that could make the candidates feel one is more dangerous than the other. Roger for instance is renowned for his brutal force. He single handedly crushes Piggy to death as the conch also smashes. He punishes the twins –and Ralph could hear cries of pain from them. Even Sam spoke in a strangled voice "You do not know Roger, He's terror". This shows that the boys thought he was worse than the chief because he acts more. Moreover, even his idea of a joke is scary. For instance, he knows the effects of throwing a stone towards the twins even though the aim is to miss, but it does the trick, it scares them. On the other hand some candidates may argue that Jack is more dangerous than Roger. This is shown by the rivalry with Ralph just because he wants to assume the position of being the leader. He is very influential thus wins most of the boys to his side. His compulsive need to spill blood is apparent when he favours hunting instead of building shelters. Also, we see some brutal force in him as he punishes the twins by tying them. Some candidates however may see him to have a little bit of humanity in him; he is unnerved by his and Ralph's ferocity during their fight. He also has the genuine like for Ralph. No doubt candidates will find other relevant things to say.

24. Refer to the Photostats and the band descriptors in arriving at your mark.

This is the moment towards the end of the novel. The officer has arrived to rescue the boys. The irony is that it is the smoke from Jack's fire in his attempt to smoke Ralph out of the thicket that draws the attention of the rescue helicopter. This moment points to the specific time when the officer is asking who the boss is and Ralph, the one who has been the target of the 'chief' answers, "I am". This question requires the candidate to think deeply about why Jack, who had also stepped forward to claim his place as the current boss, then decides to step back and not say anything. He is probably not feeling so confident after the chaos he has created in the island and in a sly sort of way he might want Ralph to take responsibility. His description is also not very encouraging i.e. " a little boy who wore the remains of an extraordinary black cap on his red hair and who wore the remains of a pair of spectacles at his waist started forward , then changed his mind and stood still". This is not a description of someone who still has the confidence and the

desire to spill blood. His thoughts should show some relief of being rescued before things went really crazy and put his authenticity as a chief into question. We should however accept that candidates might feel he does have feelings of regret at not having been able to get his number one rival.

BARRIE WADE, ed.: Into the Wind: *Contemporary Stories in English*

25. Refer to the Photostats and the band descriptors in arriving at your mark.

Usually, there is a thin line between fear and anxiety, so expect that candidates may use the words interchangeably in their response. The passage offers a lot for the candidates to use in their response. The fact that Lorraine has been sitting in the lavatory for quite a long time thinking of how she is going to handle the pregnancy situation brings a lot of anxiety. Most terrifying is that she seems not to be coming up with any solution. Instead she is finally realising that she has messed up—that she is indeed pregnant, something she never planned, let alone think about. This is terrifying for her. She has never thought it would happen to them. Her realisation of her carelessness for not taking the pill causes a lot of anxiety. Moreover, when she talks to Mohammed about it, he seems to be terrified as well, although he tries to put on a smile and comforts her. This brings a lot of uncertainty about the future thus causing anxiety for Lorraine. It is evident that even Mohammed is not ready and willing to have this baby, as such, he suggests that Lorraine gets an abortion. She feels anxious that now she has to ask for help from the family doctor, Mr Whitehead. Lorraine fears that the doctor will tell her parents and this also brings great anxiety. It is the only way to solve the problem. How language has been used for effect is the strength of this kind of question. Better candidates are expected to be sensitive to the writing.

26. Refer to the Photostats and band descriptors in arriving at your mark.

The strength of the response will lie on the fact that that particular character needed to learn the lesson and that the lesson did not come cheap. It is also essential to state what it is that the character needed to learn and how he got to learn that lesson. Larry's father seemed to have a lot of learning to do from many different angles of his life; some of them being that of an ordinary male citizen, a father and head of the house, and a husband to mention a few. As an ordinary citizen he might have learnt the importance of defending ones country and the sacrifices one has to make, such as leaving your family to look after itself. As a father he had to learn the importance of finding time to love and discipline them when necessary and have ground rules as the head of the family. As a husband he might have learnt the importance of not only providing financially for the family but also emotionally, not only for his wife, but the children as well. The grandfather in *Flight* needed to learn to let go of the things one loves in life, as well as the fact that there is a time for everything. Allow the candidates to make their own interpretations. The grandfather's lesson came through Alice's involvement with a mere postman's son. The grandfather had to learn that it was time to let his granddaughter go and that life need not be glamorous i.e. if Alice loves the postman's son then so be it. She will eventually turn to what he terms 'a little matron' like her mother. That is the reality of life he must learn to live with. Remember, this is a wide-ranging question so allow candidates to choose their support anywhere in the stories. It just has

to be relevant to the question. Mere retelling of the story without discussing the lessons learnt from the experiences should not fetch a high reward.

27. Refer to the Photostats and band descriptors in arriving at your mark.

At the end of the story, the man called Horse's thoughts should show some maturity. He is a changed man from the one that set out to 'find his equals' at the beginning of the story. His thoughts will show some respect for other people, even Crows. He will by now know that being a white man does not earn you respect. He had all along been telling himself that he will tell his people everything that happened to him while he lived with Crows. He has however grown to respect and like them now that we expect that he will keep the intimate stuff to himself. His thought should show determination to begin a new life as a man. He might go over some of the things he has gone through, but the truth of the matter is that all these things have had a direct bearing to the changed man he is at the end of the story. Candidates who bring out the voice of a matured 'man called Horse' should be awarded accordingly.