



LITERATURE IN ENGLISH

9765/03

Paper 3 Comment and Analysis

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

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This document consists of **8** printed pages.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

ASSESSMENT OBJECTIVES

- AO1** Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts
- AO2** Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts
- AO3a** Make connections between part and whole text, between different interpretations of texts within a coherent and informed response to literature
- AO4** Explore the significance of the contexts in which literary texts are written and received
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- All Assessment Objectives are equally weighted, and all are considered in assessing each essay.
- The question specific notes describe the area covered by the question and define its key elements as they relate to the AOs. Candidates may answer the question from a wide variety of different angles, using different emphases, and arguing different points of view. There is no one required answer and the notes are not exhaustive. However, candidates must answer the question set and not their own question, and the question specific notes provide the parameters within which markers may expect the discussion to roam.

Each essay is marked out of 25. Use the generic levels to find the mark. First place the essay in a level which best describes its qualities, and then at a point within the level.

Add the two marks out of 25 together to give a total mark out of 50 for the script as a whole.

Level 1**0–1 marks****Some response to the question**

- some response to unseen passages with some limited textual support; analysis may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times;
- little or no evidence of the roles of form, structure and language in shaping meaning;
- little or no evidence of connections being drawn between part and whole texts and between extracts in Question 1; little or no evidence of connections made between different interpretations of texts;
- little or no evidence of awareness of the significance of literary/social/cultural context where appropriate to the task.

Level 2**2–5 marks****A basic, mostly relevant response to the question**

- advances an appropriate, if occasionally limited, response to unseen passages making reference to the text to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure;
- comments appropriately on elements of the roles of form, structure and language in shaping meaning;
- able to give some consideration, which may be narrowly conceived, of the connections between part and whole texts, where relevant, and between extracts in Question 1; occasional evidence of connections made between different interpretations of texts;
- some consideration of literary/social/cultural context where appropriate to the task.

Level 3**6–10 marks****A competent, relevant response to the question**

- advances an appropriate response to unseen passages making reference to the text to support key points; clear written expression employing some critical terminology conveying ideas within a structured argument;
- critical discussion of the roles of form, structure and language in shaping meaning;
- discusses connections between part and whole texts, where relevant, and between extracts in Question 1; appropriate reference made where relevant to different interpretations of texts;
- some relevant consideration of literary/social/cultural context where appropriate to the task.

Level 4**11–15 marks****A proficient response to the question**

- thoughtful, personal response to unseen passages with textual support, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation;
- confident critical discussion of the roles of form, structure and language in shaping meaning;
- discusses connections between part and whole texts confidently, and between extracts in Question 1; comments, where appropriate on possible alternative interpretations;
- some apt consideration of literary/social/cultural context where appropriate to the task.

Level 5**16–20 marks****A very good, focused response to the question**

- thoughtful, personal response to unseen passages with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying complex ideas, well organised;
- assured critical analysis of the roles of form, structure and language in shaping meaning;
- makes insightful connections between part and whole texts as appropriate and between extracts in Question 1; discussion, where appropriate, of possible alternative interpretations;
- consideration of literary/social/cultural context integrated into the analysis.

Level 6**21–25 marks****A sophisticated response to the question**

- exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised; where comparative exercise has been undertaken, employs sophisticated essay structure to elucidate comparisons;
- perceptive and subtle exploration of the roles of form, structure and language in shaping meaning, elucidating debates with tightly analysed evidence;
- makes illuminating connections between part and whole texts where appropriate and between extracts in Question 1; sharply focused analysis and discussion, where appropriate, of possible alternative interpretations;
- well-informed discussion of the significance of literary/social/cultural context where appropriate.

Question	Answer	Marks
1	<p>Write a critical comparison of Passages A and B, considering in detail ways in which your responses are shaped by the writer’s language, style and form.</p> <p>Candidates should:</p> <p>AO1 – present an organised response to the question, referring to the passages and using direct quotation to support points made in comparing them. Many different approaches are possible, but candidates should try to offer a coherent reading of the passages, relating closely to all those aspects which are relevant to the comparison. They may choose to work through A first, followed by a similar examination of B, making comparative references as they do so, or they may organise their work thematically, working on aspects of both poems simultaneously. Any approach is acceptable, provided that they write relevantly and do not paraphrase.</p> <p>AO2 – discuss such things as the form and structure of each passage, its theme, its use of diction, imagery, tone and mood, and the means by which these are communicated. They might for instance compare the expansive gaze in A with the focused detail in B, or the sense of satisfaction in both.</p> <p>AO3a – relate part to whole in relating examples, and in relating specific examples to relevant patterns of mood and tone in the passages, comparing them as they do so. They should consider contrast as well as comparison. Answers are not expected to be exhaustive, and no particular approach is required – the ability to create and recognise connections in a structured way to answer the question is what is being sought.</p> <p>AO4 – discuss the different literary and social contexts of the passages, together with their characteristic concerns and methods, considering to what extent, and with what effects, they might be exemplified here.</p> <p><u>Refer to the General Criteria</u></p>	25

Question	Answer	Marks
2	<p>The following passage is the opening of <i>Edward the Second</i> by Christopher Marlowe (1564–93). Write a critical appreciation of it, making clear your view of its dramatic effectiveness.</p> <p>Candidates should:</p> <p>AO1 – present a clear and organised response to the question, referring to the extract and using direct quotation to support points made in analysing it. Many different approaches are possible but candidates should try to offer a coherent reading of the extract and making a judgement of its literary qualities and its dramatic effectiveness, i.e. those aspects of the extract which relate to its creation as a work for interpretation by actors and performance to an audience. They may choose to work through the extract, offering a running commentary, or they may organise their response thematically. Any approach is acceptable, provided that they do not paraphrase.</p> <p>AO2 – discuss the form and structure of the extract, and its use of dialogue and characters to establish its themes through words and action. Candidates might discuss Gaveston’s sense of triumph in his opening words and his scorn for the lesser characters in front of him, his use of classical references and his devotion to the king.</p> <p>AO3a – relate part to whole in relating examples, specific and general, to one another. Different possible interpretations and judgements of the play’s dramatic effectiveness may be cited. No particular view is expected. The ability to recognise and create connections in a structured way to answer the question is what is being looked for.</p> <p>AO4 – discuss the different literary, social and cultural contexts visible in the extract, for instance the indications of rank, and Gaveston’s relief at being free of those who spurned him.</p> <p><u>Refer to the General Criteria</u></p>	25

Question	Answer	Marks
3	<p>Write a critical appreciation of the following poem, considering in detail ways in which your responses are shaped by the writer's language, style and form.</p> <p>Candidates should:</p> <p>AO1 – present a clear and organised response to the question, referring to the poem and using direct quotation to support points made in analysing it. Many different approaches are possible, but candidates should try to offer a coherent reading of the poem, relating closely to all its aspects, and perhaps making a judgement of its literary qualities. They may choose to work through it, offering a running commentary, or they may organise their responses thematically. Any approach is acceptable provided they do not paraphrase.</p> <p>AO2 – discuss the structure of the poem and the development of its thought feeling and observation. They may discuss such things as the down-to-earth reality of the topics mentioned, combined with the subtlety with which they are expressed.</p> <p>AO3a – relate part to whole in relating examples, specific and general, to one another. Different possible interpretations and judgements of the poem's effectiveness may be cited. No particular view is expected – the ability to recognise, create and justify connections in a structured way to answer the question is looked for.</p> <p>AO4 – discuss the literary, social and cultural contexts of the poem, including for instance the progression from the barely glimpsed possibilities in the opening of the poem to the varied and striking references later on.</p> <p><u>Refer to the General Criteria</u></p>	25