

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**Pre-U Certificate**

## **MARK SCHEME for the May/June 2013 series**

### **9765 LITERATURE IN ENGLISH**

**9765/03**

Paper 3 (Comment and Analysis), maximum raw mark 50

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.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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**Assessment objectives 1, 2, 3a and 4 are addressed in this paper.**

### **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.

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#### **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.

Give the essay a mark out of 25.

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

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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.

Use the generic mark scheme levels to find the mark. First place the essay in the level which best describes its qualities, and then at a point within the level using a mark out of 25. Add the two marks out of 25 together to give a total mark out of 50 for the script as a whole.

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- 1 Write a critical comparison of the following drama extract and poem, considering in detail ways in which your responses are shaped by the writers' language, style and form. [25]**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the texts 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 texts, relating closely to all those aspects which are relevant to the comparison. They may choose to work through A first, following by a similar examination of B, making comparative reference to A as they do so; or they may organise their work thematically, working on aspects of both texts simultaneously. Any approach is acceptable, provided that they write relevantly and do not paraphrase.

AO2 – discuss such things as the form and structure of each text, its theme, its use of diction, imagery, tone and mood, and the means by which these are communicated.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns of mood and tone in the texts, 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 recognise and create connections in a structured way to answer the question is being looked for.

AO4 – discuss the various literary, social and cultural contexts of the texts, together with their characteristic concerns and methods, considering to what extent they might be exemplified here.

- 2 In the following passage the author tells of her husband's departure to war in 1916. Write a critical appreciation of it, considering in detail ways in which your responses are shaped by the writer's language, style and form. [25]**

Candidates should:

AO1 – present a clear and structured response to the question, referring to the text and using direct quotation to support points made in analysing it. A variety of approaches is possible, but candidates should offer a coherent reading of the passage, relating closely to all its aspects and perhaps making a judgement of its effectiveness. They may choose to work through the passage, offering a running commentary through its various stages, or they may approach it thematically. Any approach could be successful, provided that they do not paraphrase.

AO2 – discuss the effects of the language, style and form of the passage, the development of its events, and its tone. They might for instance discuss the effects of the dialogue or the references to reading and to the cold and the mist, or to the resolute practicality behind the arrangements being made.

AO3a – relate part to whole in a detailed discussion of the passage. Many approaches are possible, all equally valid, provided that connections are made and justified in a structured manner.

AO4 – discuss the literary, social and cultural contexts visible in the passage, including for instance the conditions in the house, the fear of the characters, or the departure of David on foot.

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- 3 Write a critical appreciation of the following poem, considering in detail ways in which your responses are shaped by the writer’s language, form and style. [25]**

Candidates should:

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 response thematically. Any approach is acceptable, provided that they do not paraphrase.

AO2 – discuss the structure of the poem and the development of its thought and its detailed observation. They may discuss such things as the failure of the poetic voice to establish contact with the bull, the speculation about the bull’s ignorance of anything beyond its immediate world, and the resonance of the closing lines.

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.

AO4 – discuss the literary, social and cultural contexts of the poem, including for instance the significance of the bull’s name, or the details of farm life.