



Cambridge Pre-U

LITERATURE IN ENGLISH

9765/03

Paper 3 Comment and Analysis

May/June 2022

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.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the May/June 2022 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **9** 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.

English & Media subject specific general marking principles
(To be read in conjunction with the Generic Marking Principles (and requiring further guidance on how to place marks within levels))

Components using level descriptors:

- We use level descriptors as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptors are a means of general guidance, and should not be interpreted as hurdle statements.
- Where indicative content notes are supplied for a question, these are *not* a prescription of required content, and must not be treated as such. Alternative correct points and unexpected answers in candidates' scripts must be given marks that fairly reflect the knowledge and skills demonstrated.
- While we 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, provided it is relevant ground (e.g. clearly related to and derived from a relevant passage/text and meeting the mark scheme requirements for the question).

Components using point-based marking:

Point marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

From this it follows that we:

- a** DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term).
- b** DO credit alternative answers/examples which are not written in the mark scheme if they are correct.
- c** DO credit answers where candidates give more than one correct answer in one prompt/numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require *n* reasons (e.g. State two reasons...).
- d** DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.).
- e** DO NOT credit answers which are obviously self-contradicting or trying to cover all possibilities.
- f** DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).
- g** DO NOT require spellings to be correct, unless this is part of the test. However spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. Corrasion/Corrosion).

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 texts and 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.

All assessment objectives are equally weighted, and all are considered in assessing each essay. 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 assessment objectives. 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.

Use the generic marking scheme 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 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.

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

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.

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 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 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 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 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.

Question	Answer	Marks
Text titles		
1	<p>Write a critical comparison of the following poems, considering in detail ways in which your responses are shaped by the writers' language, style and form.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and organised response to the question, referring to the texts and using quotations to support points made in comparing and contrasting them. A variety of approaches is possible, but candidates should attempt to offer a coherent reading of both texts, making clear ways in which they think comparison and contrast are possible. They might adopt a linear approach, working through both texts in turn, and offering points of comparison and contrast when dealing with the second; or they might choose aspects of both texts that suggest a basis for comparison and contrast. Any approach could be successful provided it avoids paraphrase.</p> <p>AO2 – discuss the effects of language, style and form in both texts by engaging with the various ways in which the writers talk about attitudes towards bodies and towards portraits, both literal and metaphoric. There will almost certainly be discussion of point of view – the external objective view of Jennings on seeing a self-portrait of an artist, as opposed to the internal view of Olds creating a portrait of herself. Candidates should engage constantly with the genre of the texts.</p> <p>AO3a – relate part to whole by relating examples to one another and to relevant general patterns in the texts. Different possible interpretations and judgements of the texts' effectiveness may be cited. Many approaches and views are possible; the question is seeking to establish the ability to recognise and discuss connections and/or differences in an organised way.</p> <p>AO4 – discuss the different literary, social and cultural contexts from which these two texts arose, together with their characteristic concerns and methods. They should also consider how far and in what ways these are exemplified and contrasted here.</p>	25

Question	Answer	Marks
Text title		
2	<p data-bbox="316 315 1315 450">Write a critical appreciation of the following passage from <i>The Vicar of Wakefield</i>, considering in detail ways in which your responses are shaped by the writer’s language, style and form. The narrator is the vicar himself, Dr Charles Primrose.</p> <p data-bbox="316 483 571 517">Candidates should:</p> <p data-bbox="316 551 1305 819">AO1 – present a clearly written and organised response to the question, referring to the text and using quotations to support points made in analysing it. Many different approaches are possible, but candidates should try to 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 or they may organise their work thematically; any approach is acceptable provided that they do not merely paraphrase.</p> <p data-bbox="316 853 1267 954">AO2 – discuss the structure of the extract and the development of its thought. They might for instance consider the tone adopted by the writer, and the way that he is characterised through the language.</p> <p data-bbox="316 987 1295 1122">AO3a – relate part to whole in detailed discussion of the extract, including opinions about its effectiveness. Many approaches are possible, all equally valid, provided that connections are made and justified in an organised manner.</p> <p data-bbox="316 1155 1311 1256">AO4 – discuss the different literary, social and cultural contexts visible in the extract, including some of the ways in which the passage demonstrates contemporary attitudes towards women and virtue.</p>	25

Question	Answer	Marks
Text title		
3	<p>Write a critical commentary on the following extract from <i>Cat on a Hot Tin Roof</i>, making clear your view of its dramatic effectiveness. Big Daddy (married to Big Mama) is an ageing, wealthy southern cotton-planter in Mississippi. He has directed and dominated his family throughout his married life. Gooper, married to socially ambitious Mae, is the elder son; Brick, an alcoholic and married to Margaret, is his younger son.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and organised response to the question, referring to the text and using quotations to support points made. A variety of approaches is possible, but candidates should attempt to offer a coherent reading of the text. They might adopt a linear approach or take a more strategic view by looking at character or setting as a means of structuring the response. Any approach could be successful provided it avoids paraphrase.</p> <p>AO2 – discuss the effects of language, style and form and mood in the text, drawing particular attention to ways in which the writer uses contrasts between characters and the conventions of genre to bring these people alive to an audience. There will be some discussion of how language, structure and form create meaning.</p> <p>AO3a – relate whole to part and vice versa. Different possible interpretations and judgements of the texts' effectiveness may be cited. Many approaches and views are possible; the question is seeking to establish the ability to recognise and discuss connections and/or differences in an organised way.</p> <p>AO4 – discuss the different literary, social and cultural contexts from which the text arose, together with its characteristic concerns and methods. There may be some knowledge and discussion of other southern American texts in order to characterise the attitudes (men, women, patriarchy, money etc.) so evident in the text printed.</p>	25