

**MARK SCHEME for the May/June 2011 question paper  
for the guidance of teachers**

**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 must be read in conjunction with the question papers and the report on the examination.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2011 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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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 response, 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 some 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.

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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 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.

### **Rubric infringement**

If a candidate has answered 3 questions, mark all 3 and add the two highest marks together to give the total mark. If the candidate has only answered one essay or not finished an essay, mark what is there, and write 'rubric error' clearly on the front page of the script.

- 1 Write a critical comparison of the following poems, considering in detail ways in which your responses are shaped by the writers' language, form and style. ('The Oven Bird' by Robert Frost and 'A Blackbird Singing' by R.S. Thomas) [25]**

Candidates should:

AO1 – present a clearly written and organised response to the question, referring to the texts and using direct quotation to support points made in comparing and contrasting them. A variety of approaches is possible, but candidates should offer a coherent reading of the poems, making clear ways in which they think comparison and contrast is possible. They might adopt a linear approach, working through both poems and offering points of comparison and contrast when dealing with the second; or they might choose aspects of both poems that suggest a basis for comparison and contrast. Any approach could be successful.

AO2 – discuss the effects of the language, style and form of both poems. They might, for instance, discuss ways in which the poets interpret birdsong, ascribing meaning, and likening the birdsong to the passage through life. They might speculate about A as a sonnet; they should note effects of form in both poems.

AO3a – relate part to whole by relating examples to one another and to relevant general patterns in the poems. Different possible interpretations and judgements of the poems' effectiveness may be cited. Many approaches and views are possible; the question is seeking to establish the ability to recognise and discuss connections in an organised way.

AO4 – discuss the different literary, social and cultural contexts from which these two poems arose, together with their characteristic concerns and methods. They should also consider how far and in what ways these are exemplified and contrasted here.

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- 2 Write a critical appreciation of the following passage, taken from *Joseph Andrews* (1742) by Henry Fielding. Joseph, against advice, has walked off into the night to be beaten, robbed, stripped and flung into the ditch by footpads. [25]**

AO1 – present a clearly written and organised 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, related 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 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 effects of the dialogue and its presentation, the proximity of the lawyer, or the decisiveness and charity of the Postillion. They might also discuss the tone of the account.

AO3a – relate part to whole in a detailed discussion of the passage, including opinions about its effectiveness. Many approaches are possible, all equally valid, provided that connections are made and justified in an organised manner.

AO4 – discuss the different literary, social and cultural contexts visible in the passage, including for instance, the various reactions of the characters to Joseph's condition, and ways in which these reactions develop as the situation is discussed.

- 3 Write a critical commentary on the following extract, which is the opening of *A Voyage Round My Father* (1971) by John Mortimer, making clear your view of its dramatic effectiveness. [25]**

Candidates should:

AO1 – present a clearly written and organised response to the question, referring to the extract and using direct quotations to support points made in analysing it. A variety of approaches is possible, but candidates should attempt to offer a coherent reading of the extract, making clear their views of its literary and dramatic qualities.

AO2 – discuss the form and structure of the extract, its use of stage directions and its development of character and theme. Candidates might, for instance, discuss the relationship between the characters, the father's perceptions, or the scene-setting associated with the opening of a play.

AO3a – relate part to whole in a 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.

AO4 – discuss the literary and, social and cultural contexts visible in the extract, including, for instance, the references to upbringing and education and their effects, or those aspects of the language that might suggest the period.