

**MARK SCHEME for the May/June 2012 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 2012 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 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 passage 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 passage A first, followed by a similar examination of poem 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. They might compare the underlying suggestions of justice and injustice, or the sentence structure and its rhythms.

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 different literary, social and cultural contexts of Restoration writing, together with its characteristic concerns and methods, considering to what extent they might be exemplified here.

- 2 Write a critical commentary on the following poem, considering in detail ways in which your responses are shaped by the writer's language, style and form. [25]**

Candidates should:

AO1 – present a clearly written and structured 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 effectiveness. They may choose to work through the poem in a linear fashion, offering a commentary stanza by stanza, or they may approach it as a meditation on two linked moments; any approach is acceptable provided that they do not paraphrase.

AO2 – discuss the structure of the poem and the development of its thought. They may for instance discuss effects of close observation of detail as well as the tone of loving reflection.

AO3a – relate part to whole in detailed discussion of the poem, 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, social and cultural contexts visible in the poem, including for instance the domestic intimacy of the events and experiences it depicts.

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- 3 Write a critical appreciation of the following extract from Act I of *Black-Ey'd Susan* (1829) by Douglas Jerrold, making clear your view of its dramatic effectiveness. [25]**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text 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, relating closely to all its aspects, and making a judgement of its dramatic effectiveness. They should refer specifically to dramatic qualities – i.e. those aspects of the extract which relate to its creation as a work for performance to an audience and interpretation by actors. They may choose to work through the extract offering a running commentary or they may organise their responses thematically; any approach is acceptable provided they do not paraphrase the content.

AO2 – discuss the form and structure of the extract, its dialogue and its use of characters to develop its theme through words and action. Candidates may discuss such aspects as the effects of setting and stage directions; entrances and exits; the humorous treatment of a serious subject; the trenchant tone of the argument; the audience's knowledge of the hidden Doggrass and the questionable presence of Dame Hatley.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general examples in the extract. Different possible interpretations and judgements of the extract's effectiveness may be cited. No particular approach is expected. What is looked for is the ability to recognise and create connections in a structured way to answer the question.

AO4 – discuss the literary, social and cultural contexts visible in the extract. This could include such things as the hint of melodrama, poverty, social antagonism, exploitation, or prolonged absence overseas.