#### **CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**Cambridge International General Certificate of Secondary Education** 

## MARK SCHEME for the October/November 2015 series

# 0486 LITERATURE (ENGLISH)

0486/22

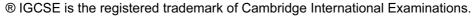
Paper 2 (Drama), maximum raw mark 50

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 October/November 2015 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level components and some Cambridge O Level components.





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#### Introduction

All questions are marked out of 25.

### **Assessment Objectives**

The Assessment Objectives are evenly weighted across each question. The assessment objectives for the paper are:

- AO1 show detailed knowledge of the content of literary texts, supported by reference to the text
- AO2 understand the meanings of literary texts and their context, and explore texts beyond surface meaning to show deeper awareness of ideas and attitudes
- AO3 recognise and appreciate ways in which writers use language, structure, and form to create and shape meanings and effects
- AO4 communicate a sensitive and informed personal response

The Band Descriptors cover marks from 0 to 25, and apply to the marking of each question. They guide examiners to an understanding of the qualities normally expected of, or typical of, work in a band. They are a means of general guidance, and must not be interpreted as hurdle statements. For the purposes of standardisation of marking, they are to be used in conjunction with the Practice and Standardisation scripts discussed during the coordination meeting and with Team Leaders.

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## **BAND DESCRIPTORS TABLE**

Band 1	25 24 23	Answers in this band have all the qualities of Band 2 work, with further insight, sensitivity, individuality and flair. They show sustained engagement with both text and task.	
Band 2	22 21 20	<ul> <li>Sustains a perceptive, convincing and relevant personal response</li> <li>shows a clear critical understanding of the text</li> <li>responds sensitively and in detail to the way the writer achieves her/his effects</li> <li>integrates much well-selected reference to the text</li> </ul>	
Band 3	19 18 17	<ul> <li>Makes a well-developed, detailed and relevant personal response</li> <li>shows a clear understanding of the text and some of its deeper implications</li> <li>makes a developed response to the way the writer achieves her/his effects</li> <li>supports with careful and relevant reference to the text</li> </ul>	
Band 4	16 15 14	Makes a reasonably developed relevant personal response  shows understanding of the text and some of its deeper implications  makes some response to the way the writer uses language  shows some thoroughness in the use of supporting evidence from the text	
Band 5	13 12 11	Begins to develop a relevant personal response  shows some understanding of meaning makes a little reference to the language of the text uses some supporting textual detail	
Band 6	10 9 8	Attempts to communicate a basic personal response to the task  makes some relevant comments  shows a basic understanding of surface meaning of the text  makes a little supporting reference to the text	
Band 7	7 6 5	Some evidence of simple personal response     makes a few straightforward comments     shows a few signs of understanding the surface meaning of the text     makes a little reference to the text	
Band 8	4 3 2	Limited attempt to respond  shows some limited understanding of simple/literal meaning	
Below Band 8	0/0–1	No answer/Insufficient to meet the criteria for Band 8.	