



**Cambridge International Examinations**  
Cambridge Pre-U Certificate

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**LITERATURE IN ENGLISH**

**9765/03**

Paper 3 Comment and Analysis

**May/June 2016**

**MARK SCHEME**

Maximum Mark: 50

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**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.

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**Levels Descriptors for 9765/03: Comment and Analysis (Unseen)**  
**25 marks per Question, Total Mark – 50**

**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.

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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.

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### Question-specific comments

**1 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.**

Candidates should:

AO1 – present an organised response to the question, referring to the poems 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 poems, relating closely to all those aspects which are relevant to the comparison. They may choose to work through A first, followed by a similar examination of B, making comparative references to A as they do so, or they may organise their work thematically, working on aspects of both poems 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 poem, its theme, its use of diction, imagery, tone and mood, and the means by which these are communicated. They might compare the different ways of depicting the ordeal of battle, or the religious references, or the reverence of A and the politeness of B.

AO3a – relate part to whole in relating examples, and in relating specific examples to relevant patterns of mood and tone in the poems, 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 what is being looked for.

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

**2 Write a critical appreciation of the following passage, considering in detail ways in which your responses are shaped by the writer's language, style and form.**

Candidates should:

AO1 – present an organised response to the question, referring to the passage 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 passage. They might comment on the means by which characters, relationships and setting are employed and developed. Any approach is acceptable, provided that they write relevantly and do not paraphrase.

AO2 – discuss the detail of the description and the narrative method – for instance the revelation of Mrs Freeman's character and actions, and Mrs Hopewell's purposes in allowing her the freedoms visible in the passage.

AO3a – relate part to whole in a detailed discussion of the passage. Many different approaches are possible, provided that connections are made in an organised manner.

AO4 – discuss the literary, social and cultural contexts visible in the passage, including for instance the habit of listening to the weather forecast, or the suggestion of family and social relationships.

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- 3 In the following passage Victoria and Olivia are venturing hopefully into The Mulberry Garden, a London pleasure ground, chosen because it is more secluded than the 'park'. Write a critical appreciation of the passage, making clear your view of its dramatic effectiveness.**

Candidates should:

AO1 – present a clear and organised 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 offer a coherent reading of the extract, relating closely to all its aspects, and making a judgement of its literary and dramatic qualities. They should refer specifically to dramatic qualities- i.e. those aspects of the extract which relate to its creation as a work for interpretation by actors and performance to an audience. They may choose to work through the extract, offering a running commentary, or they may organise their responses thematically. Any approach is acceptable, provided that they do not paraphrase.

AO2 – discuss the form and structure of the extract, and its use of dialogue and characters to develop its themes through words and action. Candidates might discuss such things as setting, the poem, the discussion of Estridge and the manner in which is greeted when he enters.

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

AO4 – discuss the different literary, social and cultural contexts of the extract, including, for instance, the ways in which flirtation is sought and conducted.