



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
General Certificate of Education Advanced Subsidiary Level and Advanced Level

---

**LITERATURE IN ENGLISH**

**9695/03, 8695/09**

Paper 3 Poetry and Prose

**October/November 2008**

MARK SCHEME

Maximum Mark : 50

---

**IMPORTANT NOTICE**

Mark Schemes have been issued on the basis of **one** copy per Assistant examiner and **two** copies per Team Leader.



**UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS**

GCE Advanced Level

**MARK SCHEME** **Draft revised version**

<b>LITERATURE IN ENGLISH</b>		
9695/3, 8695/9	Poetry and Prose	(Advanced Level)
9695/4	Drama	(Advanced Level)
<b>MAXIMUM MARK: 50</b>		



**UNIVERSITY** *of* **CAMBRIDGE**  
**International Examinations**

## LITERATURE IN ENGLISH (9695): SET TEXTS PAPERS

### What to write on scripts

Make some annotation or comment on every page to show you have not missed a page.

Put the total mark for each question at the end of each answer.

Put the marks for both questions at the top of the script on the front page, add them and ring the total-  
e.g. - 12 + 13 = 25

**Check this total carefully.**

Put your Team and Examiner number next to the mark – e.g. 2.5

In writing comments on the script, use abbreviations, words or phrases from the mark scheme, comments on how the essay is developing, and where necessary brief factual comments or corrections. Add a summative comment at the end of the script. As a general rule your comments should be positive.

*Some useful abbreviations and symbols-*

K knowledge

U understanding

C communication

P personal response

Q for focus on question

Q? for not focusing on question

Wavy underline for unclear phrase

(Please do not use your own abbreviations.)

Do NOT correct or comment on spelling and grammatical errors-just underline errors.

(But you may comment at the end of the script – e.g. “*Frequent errors in C obscure meaning*”)

*Comments*

These may be factual comments e.g. “*Mercutio not Romeo*”; “*not a simile*”

or comments on key features of the answer related to the mark scheme e.g. *needs textual support, well developed/undeveloped, clear/unclear, insufficient /reference to text; needs to explain point; good ref to dramatic qualities; needs to expand; evidence?’ ‘connection’ ‘detail?’, not answering Q*

Be careful to distinguish between an unusual opinion (*Hamlet loves Laertes*) and a factual error (*Hamlet is Laertes’ brother*)

Focus on what the candidate has written rather than on what s/he has not written or on any notional expected response.

At the bottom of the script put a brief summary comment based on the mark scheme:

*Sound knowledge and clear expression; points sometimes but not always supported, not enough detailed ref to the passages.*

### What not to write on scripts

Do not use more than one question mark e.g. ???

Do not use exclamation marks at all.

Do not use capital letters to “shout” e.g. NO

Do not use any emotive word or phrase- this includes: *poor, weak, bad, wrong, get on with it, so what? hardly! what?, this is not the point, muddled, nonsense, shallow*

Do not comment on handwriting or untidiness

Do not comment on the Centre as a whole or their teaching

### Using the mark bands

Place the answer in a band first. Look for the “best fit” of the answer into a band. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a band, in order to be placed in that band. Then award a mark for the relative position of the answer within the band.

Candidates may address the question in many different ways. Do not expect any particular focus or approach and do not penalise answers for leaving out a particular focus.

Reward what is there, showing what you are rewarding, in your comments.

Consider all strands and weigh up the performance as a whole in placing the answer in a band, then show that you have done so in the summative comment, e.g.

*Sound K of texts, some evidence of U but mostly narrative, occasional evidence of P, mainly clear C*

### Assessment Objectives:

- Ability to respond to texts in the three main forms (Prose, Poetry and Drama) of different types and from different cultures;
- Understanding of the ways in which writers' choices of form, structure and language shape meanings;
- Ability to produce informed independent opinions and judgements on literary texts;
- Ability to communicate clearly the knowledge, understanding and insight appropriate to literary study;

Each answer is marked out of 25, in accordance with the General Marking Criteria below.

Each band is divided into strands corresponding to the Assessment Objectives -Knowledge, Understanding, Personal Response, Communication.

### Band 6 0 - 5

**K** Some textual knowledge which may be narrative based and may contain errors

**U** Limited understanding of form, structure and language will be demonstrated. Some appropriate points made in response to the question. These will be limited and tend to be restricted to levels of plot and characters – the latter treated very much as "real" people.

**P** There may be some signs of personal response, not developed into an argument, not fully supported from the text.

**C** Communication will be insecure. *Expression* may be weak with multiple errors and some breakdown in communication. *Structure* may be lacking: answers are likely to be partial, undeveloped, narrative commentary in approach; with the assertion of simple points rather than progressive lines of argument.

Answers to passage-based questions are likely to be seriously unbalanced, with an emphasis on narrative or paraphrase. Passages are likely to have been only partially understood and tentatively located contextually, with little coherent sense of the relationship between textual part and whole.

### Band 5 6-9 Work of a basic standard

**K** Knowledge of the texts with some limited ability to use it selectively to address the questions. There may be occasional errors of fact.

**U** Evidence of some understanding of ways in which writers' choices of structure, form and language shape meanings with an attempt to support points from the text, maybe not entirely convincingly.

**P** Evidence of some personal response to the text not fully supported

**C** *Expression* will be basically clear with some problems in expression and inappropriate register. Errors of grammar, punctuation and spelling may be quite common, with the occasional confused passage of writing. However, there will be no sustained loss of communication.

A simple *structure* to the answer with a clear argument, which may lack coherence, with some repetition, assertion and relapse into narrative summary/paraphrase. There may be a tendency to drift from relevant discussion into material of tangential significance, with some reliance on prepared answers and received opinion.

In answers to passage-based questions there will be some evidence of understanding of how part relates to whole. Treatment of the given extracts may well be sketchy or overlong and indiscriminating. Comment on the wider textual issues is likely to be general. There may be a lack of balance between passage and whole text.

#### **Band 4 10-13 Solid work**

**K** Detailed, accurate knowledge of the texts with some evidence of ability to use it in an appropriate way to address the questions.

**U** Evidence of sound understanding of ways in which writers' choices of structure, form and language shape meanings, which may be partial and restricted to the more obvious aspects of texts, supported by appropriate reference to the text

**P** Evidence of personal response to the texts relevant to the question, supported from the text

**C** *Expression* will be mostly clear and appropriate. A clear, simple *structure* to the answer. Argument will be basically coherent, and assertive in tone. There is likely to be some reliance on paraphrase and narrative summary. Articulates simple ideas with clarity but there may be some imprecision and clumsiness of expression in dealing with more complex concepts. There may be occasional obscurity in the presentation of ideas and responses.

In answers to passage-based questions, work may be lacking in balance of approach, with over-concentration on the given extracts and little attempt to explore the broader textual issues. Conversely some answers may be in effect general essays, with insufficient treatment of the passages. Evidence of limited ability to negotiate between parts of a text and its whole.

#### **Band 3 14-17 Competent work,**

**K** Sound knowledge of the texts always relevantly addressed to the question, mentions some relevant context.

**U** Intelligent understanding on the levels of theme and character, and some evidence of appreciation of literary qualities, contexts, methods and effects.

**P** Evidence of personal response relevant to the question, supported from the text

**C** *Expression* will be clear and generally accurate. *Structure* will be sound- material coherently organised with occasional insights, although argument may at times lack critical depth and balance, with failure to see and explore the subtler implications of questions.

Candidates will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

In answers to passage-based questions, work will cover both the passage and its relation to the whole text, and there will be some sense of a relationship between the text as a whole and its constituent parts.

## **Band 2 18-21 Proficient work**

**K** Secure, detailed knowledge of the texts relevantly addressed to the question, with some contextual knowledge.

**U** Intelligent understanding of themes and characters, literary qualities and contexts, and the ability to address knowledge and critical understanding in a way relevant to the issues raised by the questions.

**P** Evidence of personal response to the texts, relevant to the question, supported from the text, some originality of thought, straightforward and vigorously articulated, perhaps, rather than penetrating and subtle.

**C** *expression* confident, with only occasional errors. Some complex ideas expressed with some fluency. *Structure* is sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

In answers to passage-based questions, work will show engagement with both the given extracts and the wider textual issues. There will be a confident relation of a part of the text to its whole.

## **Band 1 22-25 Very good work** -do not reserve this band for the very best work you see but ensure you put scripts into this band which fulfil the requirements described below. There will always be some candidates who are at a standard over the top of the mark scheme.

**K** Secure, detailed knowledge of the texts relevantly addressed to the question. There may be evidence of sensitive awareness of the contexts in which the literary works studied were written and understood.

**U** Understanding of theme, characterisation, linguistic features and other textual issues, some awareness of literary conventions and contexts, techniques and genre characteristics, and the ability to address this knowledge and understanding with sustained relevance to the issues raised by the questions.

**P** Personal response to texts will be perceptive, often freshly personal, and may show originality in approach to and treatment of questions.

**C** Candidates will express complex literary ideas and arguments with clarity and fluency. Answers will have a coherent structure, with logical progression and effectively linked paragraphs. *Expression* will be accomplished, with few errors.

In answers to passage-based questions, work will sustain an appropriate balance between critical appreciation of given extracts, based on detailed critical analysis, and consideration of the broader textual issues raised by the questions, and relate part of a text to its whole and vice versa in a seamless argument.