



# Cambridge Pre-U

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**LITERATURE IN ENGLISH**

**9765/03**

Paper 3 Comment and Analysis

**For examination from 2020**

MARK SCHEME

Maximum Mark: 50

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**Specimen**

This specimen paper has been updated for assessments from 2020. The specimen questions and mark schemes remain the same. The layout and wording of the front covers have been updated to reflect the new Cambridge International branding and to make instructions clearer for candidates.

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This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document has **8** pages. Blank pages are indicated.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Assessment Objectives 1, 2, 3a and 4 are addressed in this paper.**

**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

**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 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 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

**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 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

**Assessment objectives**

<b>AO1</b>	Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts.
<b>AO2</b>	Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts.
<b>AO3a</b>	Make connections between part and whole texts and between different interpretations of texts, within a coherent and informed response to literature.
<b>AO4</b>	Explore the significance of the contexts in which literary texts are written and received.

All assessment objectives are equally weighted, and all are considered in assessing each essay. 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 assessment objectives. 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.

Question	Answer	Marks
1	<p><b>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.</b> <b>(‘The Oven Bird’ by Robert Frost and ‘A Blackbird Singing’ by R.S. Thomas)</b></p> <p>Candidates should:</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>	25

Question	Answer	Marks
2	<p><b>Write a critical appreciation of the following passage, taken from <i>Joseph Andrews</i> (1742) by Henry Fielding. Joseph, against advice, has walked off into the night, only to be beaten, robbed, stripped and flung into the ditch.</b></p> <p>Candidates should:</p> <p>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.</p> <p>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 prolixity of the lawyer, or the decisiveness and charity of the Postillion. They might also discuss the tone of the account.</p> <p>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.</p> <p>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.</p>	25

Question	Answer	Marks
3	<p><b>Write a critical commentary on the following extract, which is the opening of <i>A Voyage Round My Father</i> (1971) by John Mortimer, making clear your view of its dramatic effectiveness.</b></p> <p>Candidates should:</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>AO4 – discuss the literary, 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.</p>	25