GradeMax

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge International Advanced Level

MARK SCHEME for the October/November 2015 series

9695 LITERATURE IN ENGLISH

9695/71 Paper 7 (Comment & Appreciation), 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®, Cambridge International A and AS Level components and some Cambridge O Level components.

® IGCSE is the registered trademark of Cambridge International Examinations.

CAMBRIDGE
International Examinations

PAPA CAMBRIDGE

GradeMax

INTRODUCTION

The syllabus for this Paper makes clear what candidates will be expected to do, and what examiners will therefore be looking for: "*The questions will test candidates' ability to read literature critically and demonstrate, by informed discussion and opinion, an understanding of the ways in which meaning is expressed through a writer's choice of form, structure and language.*"

The most important word above is perhaps "*informed*"; there is no expectation that candidates must bring to the paper any historical background or knowledge, though this may of course occasionally be helpful – what matters is that they demonstrate an understanding of *how* to approach a piece of previously unseen writing, and of how to respond to it in a piece of formal written criticism. Examiners will expect candidates to be informed about literary styles, conventions and techniques, and of the most common literary and critical terms; such knowledge will not be rewarded for its own sake – no credit will be given for "alliteration-spotting", for example – but where a candidate can demonstrate an awareness of how a text is written, can discuss this by means of the accepted terminology, and at the same time show that s/he has also a properly formulated and justified personal response then credit and reward will certainly be given. There can generally be no "right" or "wrong" answers; what matters is that a candidate supports, justifies and argues a response in such a way that the examiner knows that s/he can see how the meaning is being expressed, and can at the same time express such a knowledge and understanding. It may well be that a candidate will express a view which is different from the examiner's, or indeed different from what is generally assumed to have been the writer's; unless such a view is demonstrably and unarguably *wrong* it will always be accepted and rewarded according to its own merits.

ASSESSING THE WORK

In assessing the quality of individual answers, you should keep the following questions firmly in your mind:

- how well does the candidate meet the specific demands of the question?
- how well does the candidate understand the passage/poem, and how far have any difficulties been confronted rather than avoided?
- how sensitive is the candidate to the language, the tone, and the distinctive literary qualities of the writing?
- how aware is the candidate of the narrative perspective or the writer's point of view in the passage/poem?
- how clearly is a genuinely informed personal response to the passage/poem communicated through the candidate's writing?
- how far does the candidate's commentary illuminate the creative processes of the passage/poem?

Drama: candidates should always be given credit for exploring the specifically dramatic and/or theatrical qualities of a passage or scene (though specialist Theatre Studies skills or knowledge are not expected, and may indeed be unhelpful).

Poetry: although little credit should be given for simple or mechanical discussion of poetic form, candidates should always be rewarded for showing an awareness of the aptness and effectiveness of poetic forms and techniques in a given poem.

© Cambridge International Examinations 2015

PAPA CAMBRIDGE

GradeMax

Prose: where appropriate, candidates should be given credit for showing an awareness of the character of the passage in relation to its genre (fiction, biography, essay, reportage etc.)

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, and Communication.

Band 6 0–5

K Evidence of some general knowledge of the text, which may be narrative-based and may contain errors, rarely relevant to the question and with little or no relevant quotation or selection from the text.
U There may be little or no understanding of form, structure and language; perhaps only a series of points made in response to the question. These will be limited and tend to be restricted to 'plot' and character – the latter treated very much as 'real' people.
P There may be some signs of personal response, not developed into an argument and not fully supported from the text.
C Communication will be insecure. *Expression* may be weak with 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 a progressive line of argument.

© Cambridge International Examinations 2015

PAPA CAMBRIDGE

GradeMax

Band 5 6–9 Work of a basic standard

K Evidence of some limited ability to use knowledge of the text to address the question, with occasional use of supporting references or quotations. There may be some basic errors of interpretation and reading.
U Evidence of some understanding of ways in which the writer's choices of structure, form and language shape meanings and effects.
P Evidence of some personal response, but not fully supported from the text.
C *Expression* will be basically clear. There may be the occasional confused passage of writing. However, there will be no sustained loss of communication. There may be a simple *structure* to the answer with some evidence of an 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.

Band 4 10–13 Solid work

K Evidence of some ability to use knowledge of the text, together with some evidence of ability to use it appropriately in addressing the question.
U Evidence of clear understanding of some ways in which the writer's choices of structure, form and language shape meanings and effects, which may be partial and restricted to the more obvious aspects of the text. There may be some awareness of genre characteristics.
P Evidence of personal response to the text, with the beginnings of a personal view or interpretation, relevant to the question and supported from the text.
C *Expression* will be mostly clear and appropriate, with a clear simple *structure* to the answer. Argument will be mostly 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 some occasional obscurity in the presentation of ideas and responses.

Band 3 14–17 Competent work

K Evidence of competence in selecting relevant knowledge of the text to address the question, with some pertinent use of quotation.
U Evidence of sound understanding of some aspects of ways in which the writer's choices of structure, form and language shape meanings, with some analysis and appreciation of literary methods and effects, and possibly some awareness of literary genres and conventions.
P Evidence of some developing personal response and interpretation, relevant to the question, and supported from the text.
C *Expression* will be clear and generally accurate. *Structure* will be sound – coherently organised material with occasional insights. Answers will express intelligent, straightforward ideas clearly, though there may be occasional loss of fluency with points not always strongly connected.

© Cambridge International Examinations 2015

PAPA CAMBRIDGE

GradeMax

Band 2 18–21 Proficient work

K Evidence of proficiency in selecting relevant knowledge to address the question, with precise and integrated references to the text and supporting quotation.
U Evidence of intelligent understanding of ways in which the writer's choices of structure, form and language shape meanings, with analysis and appreciation of literary methods and effects, and perhaps some appreciation of literary genres and conventions.
P Evidence of thoughtful personal response to the text, relevant to the question, supported from the text; some originality of thought, straightforwardly and vigorously articulated, perhaps, rather than penetrating or subtle.
C *Expression* will be confident, with some complex ideas and responses expressed with some fluency. *Structure* will be sound. Literary arguments will be coherent, with progression of ideas through clearly linked paragraphs.

Band 1 22–25 Very good work (NB – *do not reserve this band for the very best work you see, but ensure that you put answers in this band which fulfil the requirements described below; there will always be some answers of a standard higher than the top of the band*.)

K Evidence of very good ability to select relevant knowledge to address the question with effective use of references and quotation.
U Evidence of very good understanding of ways in which the writer's choices of structure, form and language shape meanings with sustained analysis and sensitive appreciation of literary methods and effects, including literary genres and conventions.
P Personal response to the text will be perceptive, often freshly personal, fully supported with quotation, and may show some originality in approach to, and treatment of, the 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 and appropriate.

© Cambridge International Examinations 2015

PAPA CAMBRIDGE