

Cambridge IGCSE™

WORLD LITERATURE

0408/02

Paper 2 Poetry

For examination from 2028

MARK SCHEME

Maximum Mark: 50

Specimen

This document has **8** pages.

Generic Marking Principles

All examiners must apply these general marking principles when marking candidate responses. Examiners must apply them alongside the specific content of the mark scheme or generic level descriptions for a question. Each question paper and mark scheme must 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 descriptions for the question
- the specific skills defined in the mark scheme or in the generic level descriptions 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 descriptions.

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 descriptions in mind.

English & Media-Specific Marking Principles

(To be read in conjunction with the Generic Marking Principles (and requiring further guidance on how to place marks within levels))

Components using level descriptions:

- We use level descriptions as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptions are a means of general guidance and should not be interpreted as hurdle statements.
- Where indicative content notes are supplied for a question, these are *not* a prescription of required content and must not be treated as such. Alternative correct points and unexpected answers in candidates' scripts must be given marks that fairly reflect the knowledge and skills demonstrated.
- While we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground, provided it is relevant ground (e.g. clearly related to and derived from a relevant passage/text and meeting the mark scheme requirements for the question).

World Literature specific marking instructions

Candidates are required to answer two compulsory questions in total. Each answer is marked out of 25.

Assessment Objectives

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

AO1 show detailed knowledge of the content of literary texts in the three main forms (drama, poetry and prose), supported by reference to the text.

AO2 understand the meanings of literary texts and their contexts and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes.

AO3 analyse ways in which writers use language, structure and form to create meanings and achieve effects.

AO4 communicate a sensitive and informed personal response to literary texts.

Level descriptions

Examiners apply the level descriptions holistically when deciding upon a mark for a response. The four assessment objectives are not marked separately.

Examiners use the following guidance to arrive at a specific mark within a level:

- if the work **convincingly** meets the level statement, award the highest mark in the level
- if the work **adequately** meets the level statement, award the most suitable mark in the middle of the level
- if the work **just** meets the level statement, award the lowest mark in the level.

Supplementary marking notes – the indicative content

The specific marking notes for each question are an indication of how the question could be answered. They are not designed to be either prescriptive or exhaustive and should not be read as the 'correct answer'. Candidates can offer ideas that do not feature in the bullet points. The syllabus encourages candidates to offer informed personal responses to the questions set; the mark scheme aims to reward all valid responses that are supported by relevant reference to the text. Candidates are not required to provide extraneous background information such as biographical or historical details.

Level descriptor table

Use this table when marking Question 1 and Question 2.

Level	Description	Marks
5	Critical and perceptive <ul style="list-style-type: none"> • Demonstrates detailed textual knowledge integrating well-selected reference. (AO1) • Shows critical understanding of the text and its implications. (AO2) • Sustains analysis of how writers create meanings and achieve effects. (AO3) • Sustains a perceptive personal response to the task. (AO4) 	21–25
4	Clear and developed <ul style="list-style-type: none"> • Demonstrates textual knowledge carefully supported by relevant reference. (AO1) • Shows clear understanding of the text and its implications. (AO2) • Analyses how writers create meanings and achieve effects. (AO3) • Makes a well-developed personal response to the task. (AO4) 	16–20
3	Relevant and supported <ul style="list-style-type: none"> • Demonstrates textual knowledge supported by relevant reference. (AO1) • Shows overall understanding of the text. (AO2) • Makes relevant response to how writers create meanings and achieve effects. (AO3) • Develops a personal response to the task. (AO4) 	11–15
2	Some relevance <ul style="list-style-type: none"> • Demonstrates knowledge of the text with some supporting reference. (AO1) • Shows some understanding of meaning. (AO2) • Makes some reference to how writers create meanings and achieve effects. (AO3) • Gives a personal response to the task. (AO4) 	6–10
1	Limited <ul style="list-style-type: none"> • Demonstrates a little knowledge of the text. (AO1) • Shows a little understanding of meaning. (AO2) • Shows a little awareness of how writers create meanings and achieve effects. (AO3) • Makes a limited attempt to respond. (AO4) 	1–5
0	<ul style="list-style-type: none"> • No creditable response. 	0

Question	Answer	Marks
1	<p><i>Songs of Ourselves, Volume 3, The Panther, Jardin des Plantes, Paris:</i> Rainer Maria Rilke (Translated by Len Krisak)</p> <p>In what ways does the poet strikingly convey the panther's captive world?</p> <p>Support your ideas with details from the text.</p> <p>The points listed here should not be considered indicators of a 'correct' answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> the panther is caged and has been for so long his world has narrowed to within the bars that imprison him the poem captures the death of the animal's spirit in 'his gaze is grown so numb' the bars have become 'the thousand bars' through which for the panther 'it seems as if there is no world' the cage/enclosure limits movement to a 'padding pace' which 'threatens lope or canter', suggesting the physical restraint on such a powerful animal the psychological effects implied in 'turning in circles ever-smaller-sized' 'the pupils' curtain lifts sometimes' suggests the panther's eyes are closed for most of the time 'dies deep' demonstrates that the soul of the animal has given up <p>AO2</p> <ul style="list-style-type: none"> the poem poses a moral question about animals in captivity, suggesting its cruelty and psychological abuse the panther is an object of abject unhappiness and lack of fulfilment due to the narrow and confined world it inhabits <p>AO3</p> <ul style="list-style-type: none"> the hopelessness of the language used to describe the panther: 'gaze is grown so numb / that there is nothing left that it can hold' the emptiness of its existence suggested in 'it seems as if there is no world' the image of 'like a dance of strength around some center' and 'a great will stands still, paralyzed' the metaphorical 'pupils' curtain' and 'an image rushes past' and 'dies deep' shows the hopelessness and spiritual death of the panther <p>AO4</p> <ul style="list-style-type: none"> accept any valid, informed response to the question and text, matched against the appropriate level description. <p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the writer's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Question	Answer	Marks
2	<p><i>Parachute Men</i>, by Lenrie Peters</p> <p>How does the poet dramatically convey the experience of jumping from an aeroplane with a parachute?</p> <p>Support your ideas with details from the text.</p> <p>To help you answer, you might consider:</p> <ul style="list-style-type: none"> • the ways in which the poet describes the fall • the ways in which the poet describes the landing • the impact of the final stanza. <p>The points listed here should not be considered indicators of a 'correct' answer. Examiners are encouraged to reward any valid interpretations of texts and questions.</p> <p>Candidates may comment on the following:</p> <p>AO1</p> <ul style="list-style-type: none"> • the initial shock of the jump which 'takes the breath away' and creates a sense of being out of control: 'feet in the air disturbs' • a sense of speed and powerlessness in 'plunge down ... head first' • fear created in 'you learn to sustain hope' • relief in 'you are only / holding an open umbrella' and 'warm earth / reaches out to you / reassures you' • the rough landing in 'violent arrival / puts out the joint' • the reflection that we end up where we began – the circular nature of life/existence <p>AO2</p> <ul style="list-style-type: none"> • the poem explores the sensation of a new experience as well as risk-taking • abandoning control in the exploration of something new • the ability of the human psyche to adapt • the reflection that we can jump 'across worlds' but end up in the same place <p>AO3</p> <ul style="list-style-type: none"> • visual imagery of flailing: 'feet in the air disturbs' • awareness of physical sensations: 'plunge', 'you listen to / your arteries talking' • the light-hearted imagery in 'holding an open umbrella / in a windy place' • personification in 'the warm earth / reaches out to you / reassures you' and 'green grass yields' • structurally, panic and powerlessness are followed by control before the jolting landing and the reflective ending <p>AO4</p> <ul style="list-style-type: none"> • accept any valid, informed response to the question and text, matched against the appropriate level description. 	25

Question	Answer	Marks
2	<p>Differentiation will arise from the quality of engagement with the text and question, and from the extent to which candidates make informed personal and critical responses to the writer's ideas and effects.</p> <p>Mark according to the levels of response marking criteria.</p>	