

Cambridge IGCSE™

WORLD LITERATURE**0408/03**

Paper 3 Set Text (Prose)

For examination from 2028

MARK SCHEME

Maximum Mark: 50

Specimen

This document has **12** pages. Any blank pages are indicated.

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 questions in total: one from Section A and one from Section B. 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 all questions.

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

Section A

Question	Answer	Marks
1	<p>Chinua Achebe: <i>A Man of the People</i></p> <p>How does Achebe strikingly convey the narrator's thoughts and feelings at this moment in the novel?</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 narrator's obsession with following the latest news, parking his car so as not to miss it the narrator's disappointment (though not surprise) at the lack of media coverage for his new political party the trumped-up charges of 'subversive, anti-party activities' relating to his father <p>AO2</p> <ul style="list-style-type: none"> the backdrop of Chief Nanga acting 'swiftly' and 'ruthlessly' and the 'invective' he provokes the narrator's cynicism about media bias, with a news item about Chief Nanga's campaign that had not even taken place yet the irony of the narrator having to use CPC party funds to pay the fine imposed on his father <p>AO3</p> <ul style="list-style-type: none"> the imagery the narrator uses to describe 'news-thirst': 'a craving for every political activist, a kind of occupational disease' the narrator 'stung' into life by the fake news about his father his father's use of the word 'palaver' to the Nanga campaign's underhand activities <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>Sayaka Murata: <i>Convenience Store Woman</i></p> <p>Explore how Murata makes this moment in the novel so dramatic.</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"> • Shiraha living in Keiko's flat and scrounging off her • the angry woman is the wife of his younger brother • she paid his outstanding rent and is now determined to get the money back <p>AO2</p> <ul style="list-style-type: none"> • the lack of trust between Shiraha and his sister-in-law • her contempt for his self-delusion about work and becoming the 'breadwinner of the family' • her condescension towards Keiko <p>AO3</p> <ul style="list-style-type: none"> • the comical description of the sister-in-law gaping at Keiko, from the latter's perspective • her forthright, rude tone: 'but you're not exactly a spring chicken, are you?'; 'two social dropouts' • the presentation of Keiko's naivety: 'taking the trouble to speak to me like this, I felt she was much nicer than Shiraha had made out' <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
3	<p>From <i>Stories of Ourselves: Volume 2</i></p> <p>In what ways does Virginia Woolf make this such a vivid opening to <i>Lappin and Lapinova</i>?</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 newly married couple: he looked handsome, and she shy Rosalind’s comparison of her ‘spruce, muscular’ husband and a ‘diminutive and timid’ rabbit her husband playing along with the elaborate fantasy of the Lappin tribe <p>AO2</p> <ul style="list-style-type: none"> setting and class established by names of people and places: Timothy, Antony, Ernest, Porchester Terrace, Rugby, Eton jackets the contented early days of their marriage, a contrast with later in the story their intense engagement with their own fantasy world, perhaps at once childish and even disturbing and foreboding <p>AO3</p> <ul style="list-style-type: none"> the brisk sketch of the marriage in the first paragraph the description of his rabbit-like features – and ‘Ernest had no objection to being that kind of rabbit’ the significance of chasing ‘a woman hare’ and the description of Rosalind in the final paragraph <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

Section B

Question	Answer	Marks
4	<p>Chinua Achebe: <i>A Man of the People</i></p> <p>Explore how Achebe creates memorable impressions of life in Nigeria in the novel.</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"> • impressions of school life and teachers • political parties and politicians • relationships between men and women <p>AO2</p> <ul style="list-style-type: none"> • the rivalry between the narrator Odili and his former teacher Chief Nanga • the corrupting power of politics, with an emphasis on personal gain rather than public service • the dominance of the male gaze in attitudes to wives and partners <p>AO3</p> <ul style="list-style-type: none"> • exposition in Chapter 1 about Chief Nanga’s role in Odili’s life • the depiction in the final chapter of Chief Nanga’s power at the party rally and his humiliation of Odili – and the coup that follows soon after this • the way Achebe presents Odili and Jean’s night together <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
5	<p>Sayaka Murata: <i>Convenience Store Woman</i></p> <p>In what ways does Murata vividly portray the relationship between Keiko and her sister?</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 sister is two years younger than Keiko – and a ‘normal child’ her sister is gregarious unlike the loner Keiko and initially tolerant of Keiko who, aged 36, is without job or partner <p>AO2</p> <ul style="list-style-type: none"> Keiko’s preoccupation about work contrasts with her sister’s preoccupation with her recently born son Keiko’s thoughts about bringing up children: ‘What a lot of hassle I thought.’ the sister’s despair at Keiko getting ‘weirder and weirder’ since working at the convenience store <p>AO3</p> <ul style="list-style-type: none"> the portrayal of Keiko’s thoughts and feelings during the visit to her sister’s, revealing the stark contrast between them use of dialogue: e.g. ‘Will you ever be cured, Keiko ...?’ description of the sister distraught over what to do with Keiko: ‘tears pouring down her face’; ‘crying uncontrollably’ <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
6	<p>From <i>Stories of Ourselves: Volume 2</i></p> <p>To what extent does Saki make the boy in Gabriel-Ernest a disturbing character?</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 discovery of the strange wild boy in the wood the boy’s outrageous claim ‘at night I hunt on four feet’ the apparent transformation of boy into wolf – disturbing or amusing <p>AO2</p> <ul style="list-style-type: none"> the rudeness and condescension of the boy mystery surrounding the disappearance of game, poultry and hares, and the hyperbole of lambs being carried off the perhaps amusing impact of the boy on both Cunningham and Van Cheele, both gullible characters <p>AO3</p> <ul style="list-style-type: none"> the dialogue between the boy and Van Cheele seen as disturbing or amusingly provocative the presentation of the latter’s panic on discovering the boy in his mother’s breakfast room the story’s unsettling or comically exaggerated dénouement <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>In this ‘To what extent?’ question, candidates are free to take whatever line they choose so long as there is relevant supporting reference to the text.</p> <p>Mark according to the levels of response marking criteria.</p>	25

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