

Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/03

Paper 3 Shakespeare and Drama

For examination from 2029

MARK SCHEME

Maximum Mark: 50

Specimen

This document has **8** pages.

General Marking Principles

All examiners must apply these marking principles when marking candidate responses.

1	Examiners must award marks for each response in line with: - the specific content defined in the mark scheme - the specific skills defined in the mark scheme or in the level descriptions - the standard of response required as exemplified by the standardisation scripts.
2	Examiners must award whole marks (not half marks, or other fractions).
3	Examiners must award marks positively . This means that: - marks are not deducted for errors or omissions - marks are awarded for correct/valid answers as defined in the mark scheme and also for other valid answers which go beyond the scope of the syllabus and mark scheme referring to your team leader as appropriate - the quality of spelling, punctuation and grammar are judged only when the mark scheme indicates that these features are specifically assessed in the question. However, the meaning of all responses must be unambiguous.
4	Examiners must consistently apply the requirements of the mark scheme and any rules for what to do when candidates have not followed instructions correctly.
5	Examiners must use the full range of marks defined in the mark scheme, unless limited by the quality of the candidate responses seen.
6	Examiners must award marks according to the mark scheme and must not award marks with grade thresholds or grade descriptions in mind.

English & Media-Specific Marking Principles

(To be read in conjunction with the General 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).

Literature in English specific marking instructions**Using the mark levels**

Use the generic mark scheme levels to find the mark. Place the answer in a level first. Look for the 'best fit' of the answer into a level. An answer needs to show evidence of most but not necessarily ALL of the qualities described in a level, in order to be placed in that level. Then award a mark for the relative position of the answer within the level.

Candidates may address the question in many different ways. There is no one required answer 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 level, then show that you have done so in the summative comment.

Each answer is marked out of 25, in accordance with the general marking criteria.

Assessment objectives

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

Each level in the marking criteria is divided into strands corresponding to the assessment objectives – AO1: Knowledge and understanding (K/U), AO2: Analysis (AN), AO3: Interpretation (I), AO4: Connections (C).

AO1 Knowledge and understanding

Communicate knowledge and understanding of literary texts in a structured and supported response which is appropriate to literary study.

AO2 Analysis

Analyse ways in which writers' choices of language, form and structure shape meanings and create effects.

AO3 Interpretation

Develop informed views of literary texts using other interpretations where relevant.

AO4 Connections

Explore connections to relevant contexts and make meaningful connections across whole texts.

Level	Level descriptor	Mark
5	Perceptive and assured	21–25
AO1 (K/U)	- Demonstrates assured knowledge and perceptive understanding of the text, supported by convincing and consistently detailed references and quotations. - Responds to the question using complex ideas and persuasive literary arguments with clarity and perception in an assured, purposeful structure.	
AO2 (AN)	- Demonstrates perceptive analysis of ways in which a writer's choices shape meanings and create effects. - Shows assured appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates a perceptive personal view, which is well informed, fully supported and relevant to the question. - Makes an informed argument with assured exploration of different interpretations of the text, demonstrating independence and originality of approach.	
AO4 (C)	- Shows perceptive appreciation of context(s) relevant to the question. - Demonstrates assured awareness of the significance of a part of the text to the whole.	
4	Thorough and confident	16–20
AO1 (K/U)	- Demonstrates thorough knowledge and confident understanding of the text, supported by relevant and detailed references and quotations. - Responds to the question thoroughly using some complex ideas and confident literary arguments with clarity in a secure structure.	
AO2 (AN)	- Demonstrates thorough analysis of ways in which a writer's choices shape meanings and create effects. - Shows confident appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates a confident personal view, which is well informed, fully supported and relevant to the question. - Makes an informed argument with a thorough exploration of different interpretations of the text, demonstrating some evidence of independence and originality of approach.	
AO4 (C)	- Shows thorough appreciation of context(s) relevant to the question. - Demonstrates confident awareness of the significance of a part of the text to the whole.	
3	Clear and competent	11–15
AO1 (K/U)	- Demonstrates clear knowledge and competent understanding of the text, supported by relevant references and quotations. - Responds to the question competently using clear ideas and literary arguments in a sound structure.	
AO2 (AN)	- Demonstrates clear analysis of ways in which a writer's choices shape meanings and create effects. - Shows competent appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	

Level	Level descriptor	Mark
AO3 (I)	- Demonstrates a clear personal view, which is informed, supported and relevant to the question. - Makes an informed argument with a competent exploration of different interpretations of the text.	
AO4 (C)	- Shows clear appreciation of context(s) relevant to the question. - Demonstrates competent awareness of the significance of a part of the text to the whole.	
2	Straightforward and partial	6–10
AO1 (K/U)	- Demonstrates straightforward knowledge and partial understanding of the text, sometimes supported by references or quotations. - Responds to the question straightforwardly using some ideas and literary arguments in a simple structure.	
AO2 (AN)	- Demonstrates straightforward analysis of ways in which a writer's choices shape meanings and create effects. - Shows partial appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates a straightforward personal view, which is partially relevant to the question. - Shows some straightforward consideration of different interpretations of the text.	
AO4 (C)	- Shows straightforward appreciation of context(s) relevant to the question. - Demonstrates partial awareness of the significance of a part of the text to the whole.	
1	Basic and generalised	1–5
AO1 (K/U)	- Demonstrates basic knowledge and generalised understanding of the text, with little textual support. - Responds to the question in a basic way with generalised discussion in a limited structure.	
AO2 (AN)	- Demonstrates basic and undeveloped analysis of ways in which a writer's choices shape meanings and create effects. - Shows generalised appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates a basic personal view with limited or generalised relevance to the question. - Shows basic awareness of different interpretations of the text.	
AO4 (C)	- Shows basic appreciation of context(s), of some relevance to the question. - Shows generalised awareness of the significance of a part of the text to the whole.	
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	No creditable response.	

Section A: Shakespeare

Candidates answer **one** question from Section A.

William Shakespeare: *Henry IV, Part 1*

Question	Answer	Marks
EITHER		
1(a)	Explore the presentation and significance of Hotspur's relationship with his father in the play as a whole. Mark according to the levels of response marking criteria.	25
OR		
1(b)	How might an audience respond to the following episode? In your answer, consider Shakespeare's dramatic methods and concerns here and elsewhere in the play. Mark according to the levels of response marking criteria.	25

William Shakespeare: *The Winter's Tale*

Question	Answer	Marks
EITHER		
2(a)	In what ways and with what dramatic effects does Shakespeare present Bohemia as a setting in <i>The Winter's Tale</i>? Mark according to the levels of response marking criteria.	25
OR		
2(b)	Analyse the following scene, showing what it adds to your understanding of the role and dramatic significance of Paulina in the play. Pay close attention to language, tone and action. Mark according to the levels of response marking criteria.	25

Section B: Drama

Candidates answer **one** question from Section B.

David Greig: *Dunsinane*

Question	Answer	Marks
EITHER		
3(a)	Discuss the presentation and dramatic significance of the Hen Girl in <i>Dunsinane</i>. Mark according to the levels of response marking criteria.	25
OR		
3(b)	Explore ways in which the following extract is typical of Greig's dramatic methods and concerns. Pay close attention to language, tone and action. Use the extract below as the central focus of your answer. Mark according to the levels of response marking criteria.	25

Henrik Ibsen: *A Doll's House*

Question	Answer	Marks
EITHER		
4(a)	Discuss the dramatic presentation and significance of characters manipulating each other in <i>A Doll's House</i>. Mark according to the levels of response marking criteria.	25
OR		
4(b)	Analyse the following extract, showing what it adds to your understanding of Nora's insecurities as a mother. Pay close attention to language, tone and action. Mark according to the levels of response marking criteria.	25

Tracy Letts: *August: Osage County*

Question	Answer	Marks
EITHER		
5(a)	‘The play is mainly about unresolved tensions between the generations.’ To what extent do you agree with this view of <i>August: Osage County</i>? Mark according to the levels of response marking criteria.	25
OR		
5(b)	Using the extract below as the central focus for your answer, discuss ways in which it is characteristic of Letts’s dramatic methods and concerns. Mark according to the levels of response marking criteria.	25

Timberlake Wertenbaker: *Our Country’s Good*

Question	Answer	Marks
EITHER		
6(a)	Consider the dramatic presentation and significance of the rehearsals of <i>The Recruiting Officer</i> in the play. Mark according to the levels of response marking criteria.	25
OR		
6(b)	Analyse the following extract, considering it in relation to Wertenbaker’s dramatic presentation of attitudes towards crime and criminals. Pay close attention to language, tone and action. Mark according to the levels of response marking criteria.	25