



# Cambridge IGCSE™

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**WORLD LITERATURE**

**0408/03**

Paper 3 Set Text

**For examination from 2022**

MARK SCHEME

Maximum Mark: 50

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**Specimen**

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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.

**World Literature specific marking instructions**

Candidates are required to answer **two** questions in total.

Each answer is marked out of 25.

**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. 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.

**Assessment objectives**

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

<b>AO1</b>	Show detailed knowledge of the content of literary texts in the three main forms (poetry, prose and drama), supported by reference to the text.
<b>AO2</b>	Understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes.
<b>AO3</b>	Recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects.
<b>AO4</b>	Communicate a sensitive and informed personal response to literary texts.

**LEVEL DESCRIPTOR TABLE**

<b>Level</b>	<b>Level descriptor</b>	<b>Mark</b>
<b>6</b>	<ul style="list-style-type: none"> <li>• Demonstrates knowledge by skilfully integrating well-selected textual reference (AO1)</li> <li>• Sustains a critical understanding of the text (AO2)</li> <li>• Responds sensitively and in detail to the ways the writer achieves effects (AO3)</li> <li>• Sustains a perceptive and evaluative personal response (AO4)</li> </ul>	<b>22–25</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• Demonstrates knowledge by using much well-selected textual reference (AO1)</li> <li>• Shows a clear understanding of the text and some of the deeper meanings (AO2)</li> <li>• Makes a developed response to the ways the writer achieves effects (AO3)</li> <li>• Makes a well-developed personal response (AO4)</li> </ul>	<b>18–21</b>
<b>4</b>	<ul style="list-style-type: none"> <li>• Demonstrates knowledge by using supporting textual reference (AO1)</li> <li>• Shows overall understanding of the text (AO2)</li> <li>• Makes some response to the ways the writer uses language, structure and form (AO3)</li> <li>• Makes a reasonably developed personal response (AO4)</li> </ul>	<b>13–17</b>
<b>3</b>	<ul style="list-style-type: none"> <li>• Demonstrates knowledge by using some supporting textual reference (AO1)</li> <li>• Shows some understanding of the text (AO2)</li> <li>• Makes straightforward comments about language, structure and form (AO3)</li> <li>• Begins to develop a personal response (AO4)</li> </ul>	<b>9–12</b>
<b>2</b>	<ul style="list-style-type: none"> <li>• Demonstrates knowledge by using basic supporting textual reference (AO1)</li> <li>• Shows a basic understanding of surface meaning of the text (AO2)</li> <li>• Shows a basic awareness of language, structure and form (AO3)</li> <li>• Attempts to communicate a basic personal response (AO4)</li> </ul>	<b>5–8</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Demonstrates knowledge by using a little textual reference (AO1)</li> <li>• Shows a little understanding of the literal meaning of the text (AO2)</li> <li>• Shows a little awareness of language, structure and form (AO3)</li> <li>• Shows a little evidence of a personal response (AO4)</li> </ul>	
<b>0</b>	<i>No answer/Insufficient to meet the criteria for Level 1.</i>	<b>0</b>

**Section A**

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

BERTOLT BRECHT: *The Caucasian Chalk Circle*

Question	Answer	Marks
1	<b>In what ways does Brecht make this conversation such a memorable moment in the play?</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**OR**

TSITSI DANGAREMBGA: *Nervous Conditions*

Question	Answer	Marks
2	<b>How does Dangarembga make this moment in the novel so powerful?</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**OR**

DAI SIJIE: *Balzac and the Little Chinese Seamstress*

Question	Answer	Marks
3	<b>How does Sijie make this such a memorable and significant moment in the novel?</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**OR**

HENRIK IBSEN: *Hedda Gabler*

Question	Answer	Marks
4	<b>Explore how Ibsen makes this such a powerful ending to the play.</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**OR**Selection from *Songs of Ourselves, Volume 2*

Question	Answer	Marks
5	<b>How does Szirtes make this such a striking poem?</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**OR**Selection from *Stories of Ourselves, Volume 1*

Question	Answer	Marks
6	<b>In what ways does Chaudhuri make this an interesting opening to the story?</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**Section B**Candidates answer **one** question from Section B.BERTOLT BRECHT: *The Caucasian Chalk Circle*

Question	Answer	Marks
7	<b>How does Brecht strikingly portray corruption in the play?</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**OR**TSITSI DANGAREMBGA: *Nervous Conditions*

Question	Answer	Marks
8	<b>In what ways does Dangarembga powerfully convey the conflict between generations in the novel?</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**OR**DAI SIJIE: *Balzac and the Little Chinese Seamstress*

Question	Answer	Marks
9	<b>How does Sijie vividly depict life in the village where Luo and the narrator are sent for re-education?</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**OR**HENRIK IBSEN: *Hedda Gabler*

Question	Answer	Marks
10	<b>Explore how Ibsen memorably portrays the relationship between Hedda and Tesman.</b>  <b><u>NB: Do not refer to the extract in Question 4.</u></b>  Mark according to the levels of response marking criteria.	<b>25</b>

**OR**Selection from *Songs of Ourselves, Volume 2*: from Part 3.

Question	Answer	Marks
11	<b>How do the poets create powerful effects in <i>The Capital</i> (by WH Auden) and in <u>one</u> other poem from this selection?</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**OR**Selection from *Stories of Ourselves, Volume 1*

Question	Answer	Marks
12	<b>How does the writer memorably depict the life of the narrator in <u>either</u> <i>The Enemy</i> (by VS Naipaul) <u>or</u> <i>Sandpiper</i> (by Adhaf Soueif)?</b>  Mark according to the levels of response marking criteria.	<b>25</b>

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