

Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/02

Paper 2 Prose and Unseen

For examination from 2029

MARK SCHEME

Maximum Mark: 50

Specimen

This document has **10** 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.

Section A: Prose**Table A**

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

Level	Level descriptor	Mark
AO3 (I)	- Demonstrates a sound personal view, with some support, which is relevant to the question. - Shows developing ability to interpret the text.	
AO4 (C)	- Shows sound appreciation of context(s) relevant to the question. - Demonstrates developing awareness of the significance of a part of the text to the whole.	
2	Basic and undeveloped	6–10
AO1 (K/U)	- Demonstrates basic knowledge and some understanding of the text, supported by some references or quotations. - Responds to the question using undeveloped ideas and arguments in a basic structure.	
AO2 (AN)	- Demonstrates basic analysis of ways in which a writer's choices shape meanings and create effects. - Shows undeveloped appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates an undeveloped personal view, which is mostly relevant to the question. - Shows basic ability to interpret the text.	
AO4 (C)	- Shows basic appreciation of context(s) relevant to the question. - Demonstrates undeveloped awareness of the significance of a part of the text to the whole.	
1	Limited	1–5
AO1 (K/U)	- Demonstrates limited knowledge and understanding of the text with occasional references or quotations. - Responds to the question using limited ideas and arguments in a limited structure.	
AO2 (AN)	- Demonstrates limited analysis of ways in which a writer's choices shape meanings and create effects. - Shows little appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates a limited personal view, of some relevance to the question. - Shows little or no ability to interpret the text.	
AO4 (C)	- Shows limited appreciation of context(s), of some relevance to the question. - Demonstrates limited awareness of the significance of a part of the text to the whole.	
0		0
	No creditable response.	

Section A: Prose

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

Chris Abani: *GraceLand*

Question	Answer	Marks
EITHER		
1(a)	Discuss ways in which Abani presents political corruption in the novel. Mark according to the levels of response marking criteria in Table A.	25
OR		
1(b)	Comment closely on ways in which Abani presents Mr Aggrey's dance lesson in the following passage, examining its significance to the novel. Mark according to the levels of response marking criteria in Table A.	25

John Steinbeck: *The Grapes of Wrath*

Question	Answer	Marks
EITHER		
2(a)	'People moving ... Movin' 'cause they got to.' With this quotation from the novel in mind, discuss ways in which the idea of movement is made central in <i>The Grapes of Wrath</i>. Mark according to the levels of response marking criteria in Table A.	25
OR		
2(b)	Comment closely on the presentation of the meeting between the woman and Rose of Sharon in the following passage. You must consider its importance to the wider novel. Mark according to the levels of response marking criteria in Table A.	25

from *Stories of Ourselves: Volume 3*

Question	Answer	Marks
EITHER		
3(a)	Discuss ways in which the writers of <u>two</u> stories present characters living in material comfort or wealth. Mark according to the levels of response marking criteria in Table A.	25
OR		
3(b)	Comment closely on the presentation of Nora in the following passage. You must consider the significance of the passage to <i>Atrophy</i> by Edith Wharton. Mark according to the levels of response marking criteria in Table A.	25

Tara June Winch: *The Yield*

Question	Answer	Marks
EITHER		
4(a)	‘Yield itself is a funny word – yield in English is the reaping, the things that man can take from the land [...] In my language it’s the things you give to, the movement, the space between things.’ With this quotation from Poppy’s dictionary in mind, what for you is the significance of the title of the novel? Mark according to the levels of response marking criteria in Table A.	25
OR		
4(b)	Comment closely on the presentation of different kinds of authority in the following passage, evaluating its significance to the novel. Mark according to the levels of response marking criteria in Table A.	25

Section B: Unseen**Table B**

Level	Level descriptor	Mark
5	Perceptive and secure	21–25
AO1 (K/U)	- Demonstrates secure knowledge and perceptive understanding of the text and text type (poetry, prose or drama), supported by relevant and detailed references and quotations. - Responds to the question using complex ideas and literary arguments with clarity and perception in a secure, purposeful structure.	
AO2 (AN)	- Demonstrates perceptive analysis of ways in which a writer's poetic, narrative or dramatic choices shape meanings and create effects. - Shows secure 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. - Shows secure ability to interpret the text, with evidence of independence and originality of approach.	
AO4 (C)	Shows perceptive appreciation of text type, form and genre, which is relevant to the question.	
4	Thorough and developed	16–20
AO1 (K/U)	- Demonstrates thorough knowledge and developed understanding of the text and text type (poetry, prose or drama), supported by relevant references and quotations. - Responds to the question thoroughly using relevant ideas and arguments with clarity, in a developed structure.	
AO2 (AN)	- Demonstrates thorough analysis of ways in which a writer's poetic, narrative or dramatic choices shape meanings and create effects. - Shows developed appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates a thorough personal view, which is informed, supported and relevant to the question. - Shows developed ability to interpret the text.	
AO4 (C)	Shows thorough appreciation of text type, form and genre, which is relevant to the question.	
3	Sound and developing	11–15
AO1 (K/U)	- Demonstrates sound knowledge and clear understanding of the text and text type (poetry, prose or drama), supported by some relevant references and quotations. - Responds to the question, developing relevant ideas and arguments with some clarity in a sound structure.	
AO2 (AN)	- Demonstrates sound analysis of ways in which a writer's poetic, narrative or dramatic choices shape meanings and create effects. - Shows developing appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	

Level	Level descriptor	Mark
AO3 (I)	- Demonstrates a sound personal view, with some support, which is relevant to the question. - Shows developing ability to interpret the text.	
AO4 (C)	Shows sound appreciation of text type, form and genre, which is relevant to the question.	
2	Basic and undeveloped	6–10
AO1 (K/U)	- Demonstrates basic knowledge and some understanding of the text and text type (poetry, prose or drama), supported by some references or quotations. - Responds to the question using undeveloped ideas and arguments in a basic structure.	
AO2 (AN)	- Demonstrates basic analysis of ways in which a writer's poetic, narrative or dramatic choices shape meanings and create effects. - Shows undeveloped appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates an undeveloped personal view, which is mostly relevant to the question. - Shows basic ability to interpret the text.	
AO4 (C)	Shows basic appreciation of text type, form and genre, which is relevant to the question.	
1	Limited	1–5
AO1 (K/U)	- Demonstrates limited knowledge and understanding of the text and text type (poetry, prose or drama) with occasional references or quotations. - Responds to the question using limited ideas and arguments in a limited structure.	
AO2 (AN)	- Demonstrates limited analysis of ways in which a writer's poetic, narrative or dramatic choices shape meanings and create effects. - Shows little appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates a limited personal view, of some relevance to the question. - Shows little or no ability to interpret the text.	
AO4 (C)	Shows limited appreciation of text type, form and genre, which is of some relevance to the question.	
0		0
	No creditable response.	

Section B: Unseen

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

Question	Answer	Marks
EITHER		
5	Comment closely on ways in which the poet presents the man in the following poem. You must consider the writer's choice of language, structure and poetic methods. Mark according to the levels of response marking criteria in Table B.	25

Question	Answer	Marks
OR		
6	Comment closely on the following passage, considering ways in which the writer presents the stranger and his treasures. You must consider the writer's choice of language, structure and narrative methods. Mark according to the levels of response marking criteria in Table B.	25