

Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/04

Paper 4 Pre- and Post-1900 Poetry and Prose

For examination from 2029

MARK SCHEME

Maximum Mark: 50

Specimen

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

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.	
0		0
	No creditable response.	

Section A: Pre-1900 poetry and proseCandidates answer **one** question from Section A.**Jane Austen: *Mansfield Park***

Question	Answer	Marks
EITHER		
1(a)	In what ways and with what effects does Austen present different attitudes to marriage in the novel? Mark according to the levels of response marking criteria.	25
OR		
1(b)	Comment closely on the following passage from <i>Mansfield Park</i>, considering its significance to the novel as a whole. Mark according to the levels of response marking criteria.	25

Geoffrey Chaucer: *The Nun's Priest's Prologue, Tale and Epilogue*

Question	Answer	Marks
EITHER		
2(a)	'For evere the latter ende of joye is wo' With this comment from the tale in mind, consider Chaucer's exploration of pride in <i>The Nun's Priest's Prologue, Tale and Epilogue</i>. Mark according to the levels of response marking criteria.	25
OR		
2(b)	Discuss the following extract, showing in what ways it is characteristic of Chaucer's methods and concerns in <i>The Nun's Priest's Prologue, Tale and Epilogue</i>. Mark according to the levels of response marking criteria.	25

Charles Dickens: *A Tale of Two Cities*

Question	Answer	Marks
EITHER		
3(a)	Compare ways in which Dickens presents Lucie Manette's relationships with Sydney Carton and Charles Darnay in <i>A Tale of Two Cities</i>. Mark according to the levels of response marking criteria.	25
OR		
3(b)	Discuss how Dickens uses language, tone and narrative methods to create atmosphere here and elsewhere in the novel. Mark according to the levels of response marking criteria.	25

from George Gordon, Lord Byron: *Selected Poetry*

Question	Answer	Marks
EITHER		
4(a)	'Byron's poems are always a dramatic performance.' How far and in what ways do you agree with this comment? You should refer to <u>three</u> poems from the selection. Mark according to the levels of response marking criteria.	25
OR		
4(b)	Comment closely on the following poem, considering how far it is characteristic of Byron's poetic methods and concerns in the selection. Mark according to the levels of response marking criteria.	25

Mary Shelley: *Frankenstein*

Question	Answer	Marks
EITHER		
5(a)	Discuss Shelley's presentation of fear and its consequences in the novel <i>Frankenstein</i>. Mark according to the levels of response marking criteria.	25
OR		
5(b)	Analyse the following passage, considering ways in which Shelley shapes a reader's response to Victor Frankenstein here and elsewhere in the novel. Mark according to the levels of response marking criteria.	25

from *Eighteenth-Century Women Poets*

Question	Answer	Marks
EITHER		
6(a)	In what ways and with what effects are powerful feelings explored in the selection? You should refer to <u>three</u> poems in your response. Mark according to the levels of response marking criteria.	25
OR		
6(b)	Analyse the following poem by Elizabeth Tollet, considering how far and in what ways it is characteristic of poetic methods and concerns in the selection. Mark according to the levels of response marking criteria.	25

Section B: Post-1900 poetry and proseCandidates answer **one** question from Section B.**from Chinua Achebe: *Collected Poems***

Question	Answer	Marks
EITHER		
7(a)	Discuss some of the ways in which Achebe explores human suffering. You should refer to <u>three</u> poems from the selection. Mark according to the levels of response marking criteria.	25
OR		
7(b)	Write a critical appreciation of the following poem, considering how far it is characteristic of Achebe's poetic methods and concerns. Mark according to the levels of response marking criteria.	25

from Elizabeth Bishop: *Poems*

Question	Answer	Marks
EITHER		
8(a)	'Many of Bishop's poems closely link human and animal experience.' How far and in what ways do you agree with this comment on Bishop's poetry? You should refer to <u>three</u> poems from the selection. Mark according to the levels of response marking criteria.	25
OR		
8(b)	Paying close attention to poetic methods, discuss the following poem, showing in what ways it is characteristic of Bishop's concerns in the selection. Mark according to the levels of response marking criteria.	25

Angela Carter: *Nights at the Circus*

Question	Answer	Marks
EITHER		
9(a)	Discuss some of the ways in which Carter presents journeys and their significance in <i>Nights at the Circus</i>. Mark according to the levels of response marking criteria.	25
OR		
9(b)	Using the following passage as the central focus of your answer, explore ways in which Carter uses humour in the novel. Mark according to the levels of response marking criteria.	25

Richard Powers: *The Overstory*

Question	Answer	Marks
EITHER		
10(a)	In what ways and with what effects does Powers present different reactions to loss in <i>The Overstory</i>? Mark according to the levels of response marking criteria.	25
OR		
10(b)	Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Powers's presentation of Patricia Westerford here and elsewhere in the novel. Mark according to the levels of response marking criteria.	25

Tan Twan Eng: *The Garden of Evening Mists*

Question	Answer	Marks
EITHER		
11(a)	‘A relationship based more on art than emotion.’ With this comment in mind, explore the relationship between Yun Ling and Aritomo in <i>The Garden of Evening Mists</i>. Mark according to the levels of response marking criteria.	25
OR		
11(b)	Consider the following passage, showing what it adds to your understanding of Tan’s methods of characterisation here and elsewhere in the novel. Mark according to the levels of response marking criteria.	25

from Ocean Vuong: *Night Sky with Exit Wounds*

Question	Answer	Marks
EITHER		
12(a)	Examine Vuong’s use of imagery in <i>Night Sky with Exit Wounds</i>. You should refer to <u>three</u> poems from the selection. Mark according to the levels of response marking criteria.	25
OR		
12(b)	Using the following extract as the central focus of your answer, consider how far and in what ways it is characteristic of Vuong’s poetic methods and concerns. Mark according to the levels of response marking criteria.	25

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