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Cambridge Assessment International Education

# Cambridge International AS & A Level

**LITERATURE IN ENGLISH** **9695/12**

Paper 1 Drama and Poetry **October/November 2021**

MARK SCHEME

Maximum Mark: 50

**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2021 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.



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## 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.

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**English & Media subject-specific general 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 descriptors:**

- We use level descriptors as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptors 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).

**Components using point-based marking:**

Point marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

From this it follows that we:

**a** DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term).
**b** DO credit alternative answers/examples which are not written in the mark scheme if they are correct.
**c** DO credit answers where candidates give more than one correct answer in one prompt/numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require *n* reasons (e.g. State two reasons…).
**d** DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.).
**e** DO NOT credit answers which are obviously self-contradicting or trying to cover all possibilities.
**f** DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).
**g** DO NOT require spellings to be correct, unless this is part of the test. However spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. Corrasion/Corrosion).

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**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: Personal response (P), AO4: Communication (C).

| |
|---|
| **AO1 Knowledge and understanding**<br><br>Respond with understanding to literary texts in a variety of forms, from different cultures; with an appreciation of relevant contexts that illuminate readings of the texts. |
| **AO2 Analysis**<br><br>Analyse ways in which writers' choices of language, form and structure shape meanings and effects. |
| **AO3 Personal response**<br><br>Produce informed independent opinions and interpretations of literary texts. |
| **AO4 Communication**<br><br>Communicate a relevant, structured and supported response appropriate to literary study. |

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| Level | Level descriptor | Mark |
|---|---|---|
| **6** | **Perceptive and assured** | **22–25** |
| AO1 (K/U) | • Evidence of a detailed, assured knowledge and perceptive understanding; ability to select and use relevant knowledge to address the question with a developed use of references to the text and supporting quotations.<br>• Evidence of a perceptive appreciation of context(s) relevant to the question. | |
| AO2 (AN) | • Evidence of a perceptive analysis of ways in which writers' choices shape meaning and create effects.<br>• Evidence of an assured appreciation of literary methods such as language, form and structure and literary genres and conventions. | |
| AO3 (P) | • Evidence of personal response to texts will be perceptive and interpretations will be well informed and fully supported with assured use of quotations.<br>• Evidence of a perceptive independence of response which may show originality in the approach to and treatment of questions. | |
| AO4 (C) | • Answers will express complex literary ideas and arguments with clarity, fluency and perception.<br>• Answers will be relevant and assured with an accomplished structure shown through logical progression and effectively linked paragraphs. | |
| **5** | **Confident and thorough** | **18–21** |
| AO1 (K/U) | • Evidence of a thorough knowledge and confident understanding; ability to select and use relevant knowledge to address the question with a secure use of references to the text and supporting quotations.<br>• Evidence of a confident appreciation of context(s) relevant to the question. | |
| AO2 (AN) | • Evidence of a thorough analysis of ways in which writers' choices shape meaning and create effects.<br>• Evidence of a confident appreciation of literary methods such as language, form and structure and literary genres and conventions. | |
| AO3 (P) | • Evidence of personal response to texts will be confident and interpretations will be informed and supported with secure use of quotations.<br>• Evidence of independence of response which may show originality in the approach to and treatment of questions. | |
| AO4 (C) | • Answers will express some complex literary ideas and arguments with clarity, fluency and confidence.<br>• Answers will be relevant and thorough with an appropriate structure which shows a progression of ideas through linked paragraphs. | |

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| Level | Level descriptor | Mark |
|---|---|---|
| **4** | **Sound and competent** | **14–17** |
| AO1 (K/U) | • Evidence of a sound knowledge and a clear understanding; ability to select and use relevant knowledge to address the question with a competent use of references to the text and supporting quotations.<br>• Evidence of a sound appreciation of context(s) relevant to the question. | |
| AO2 (AN) | • Evidence of a competent analysis of ways in which writers' choices shape meaning and create effects.<br>• Evidence of a sound appreciation of literary methods such as language, form and structure and literary genres and conventions. | |
| AO3 (P) | • Evidence of personal response to texts will be sound and interpretations may be informed and supported with competent use of quotations.<br>• Evidence of some independence of response and insight in the approach to and treatment of questions. | |
| AO4 (C) | • Answers will express literary ideas and arguments with some clarity, fluency and competence.<br>• Answers will be relevant and sound with a structure which shows a progression of ideas through paragraphs which may not always be clearly linked. | |
| **3** | **Straightforward and partial** | **10–13** |
| AO1 (K/U) | • Evidence of straightforward knowledge and a partial understanding; some ability to select and use relevant knowledge to address the question with some use of references to the text and supporting quotations.<br>• Evidence of some awareness of context(s) relevant to the question. | |
| AO2 (AN) | • Evidence of a straightforward analysis of ways in which writers' choices shape meaning and create effects.<br>• Evidence of a partial appreciation of literary methods such as language, form and structure and literary genres and conventions. | |
| AO3 (P) | • Evidence of a straightforward personal response to texts; interpretations may be partial and sometimes supported with quotations.<br>• Some evidence of the beginnings of an independent response and approach to and treatment of questions. | |
| AO4 (C) | • Answers will express straightforward literary ideas and arguments with occasional reliance on narrative summary or paraphrase; some loss of clarity and fluency.<br>• Answers will be straightforward and mostly relevant with a structure which shows some progression of simple ideas through paragraphs which may not always be linked. | |

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| Level | Level descriptor | Mark |
|---|---|---|
| **2** | **Basic and limited** | **6–9** |
| AO1 (K/U) | • Evidence of basic knowledge and a limited understanding; basic ability to select and use relevant knowledge to address the question with limited use of references to the text and supporting quotations.<br>• Evidence of a limited awareness of context(s) relevant to the question. | |
| AO2 (AN) | • Evidence of a basic analysis of ways in which writers' choices shape meaning and create effects.<br>• Evidence of a limited appreciation of literary methods such as language, form and structure and literary genres and conventions. | |
| AO3 (P) | • Evidence of a limited personal response to texts; interpretations may be basic and rarely supported with quotations.<br>• Limited evidence of any independent response and the approach to and treatment of questions will be basic. | |
| AO4 (C) | • Answers will express basic ideas and arguments with some reliance on narrative summary or paraphrase; there may be some loss of clarity and fluency.<br>• Answers will be basic, mostly relevant with some repetition and a limited structure; paragraphs may not always be clearly linked. | |
| **1** | **Generalised and restricted** | **1–5** |
| AO1 (K/U) | • Evidence of a restricted, generalised knowledge of the text which may be narrative-based.<br>• Evidence of a restricted ability to select and use relevant knowledge to address the question with little or no reference to the text.<br>• Little or no awareness of context(s) relevant to the question. | |
| AO2 (AN) | • Little or no evidence of analysis of ways in which writers' choices shape meaning and create effects.<br>• Little or no appreciation of literary methods such as language, form and structure and literary genres and conventions. | |
| AO3 (P) | • Evidence of a restricted personal response to texts; interpretations may be generalised and rarely supported with quotations.<br>• Little or no evidence of any independent response and the approach to and treatment of questions will be insecure. | |
| AO4 (C) | • Answers will express ideas generally with some attempt at narrative summary or paraphrase; clarity and fluency will be restricted.<br>• Answers will be generalised with little to no relevance or structure; asserting simple points rather than building lines of argument. | |
| **0** | | |
| | • Work shows no relevant ideas or evidence in response to the question. | **0** |

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**Section A: Drama**

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

ARTHUR MILLER: *All My Sons*

| Question | Answer | Marks |
|---|---|---|
| **EITHER** | | |
| 1(a) | **Consider Miller's dramatic exploration of family loyalty in *All My Sons*.**<br><br>Mark according to the levels of response marking criteria. | **25** |
| **OR** | | |
| 1(b) | **Paying close attention to language and dramatic effects, discuss Miller's presentation of Joe Keller in the following extract.**<br><br>Mark according to the levels of response marking criteria. | **25** |

WILLIAM SHAKESPEARE: *Much Ado About Nothing*

| Question | Answer | Marks |
|---|---|---|
| **EITHER** | | |
| 2(a) | **Discuss Shakespeare's dramatic use of characters spying on others in *Much Ado About Nothing*.**<br><br>Mark according to the levels of response marking criteria. | **25** |
| **OR** | | |
| 2(b) | **Commenting closely on dramatic methods and effects, consider Shakespeare's presentation of different lovers in the following extract.**<br><br>Mark according to the levels of response marking criteria. | **25** |

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WOLE SOYINKA: *The Trials of Brother Jero and Jero's Metamorphosis*

| Question | Answer | Marks |
|---|---|---|
| **EITHER** | | |
| 3(a) | **Discuss some of the effects created by Soyinka's presentation of different attitudes to women in the <u>two</u> plays.**<br><br>Mark according to the levels of response marking criteria. | **25** |
| **OR** | | |
| 3(b) | **In what ways, and with what dramatic effects, does Soyinka shape an audience's response to the prophets in the following extract from *Jero's Metamorphosis*?**<br><br>Mark according to the levels of response marking criteria. | **25** |

THOMAS MIDDLETON AND WILLIAM ROWLEY: *The Changeling*

| Question | Answer | Marks |
|---|---|---|
| **EITHER** | | |
| 4(a) | **Discuss some of the ways Middleton and Rowley develop the role and characterisation of Beatrice through her relationships with men.**<br><br>Mark according to the levels of response marking criteria. | **25** |
| **OR** | | |
| 4(b) | **Discuss the presentation of Tomazo at this point in the play. In your answer you should refer in detail to language and action and their effects.**<br><br>Mark according to the levels of response marking criteria. | **25** |

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**Section B: Poetry**

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

ROBERT BROWNING: Selected Poems

| Question | Answer | Marks |
|---|---|---|
| **EITHER** | | |
| 5(a) | **Compare ways in which Browning uses symbols in <u>two</u> poems.**<br><br>Mark according to the levels of response marking criteria. | **25** |
| **OR** | | |
| 5(b) | **Discuss Browning's presentation of the speaker's feelings in the following poem. In your answer you should refer in detail to Browning's poetic methods.**<br><br>Mark according to the levels of response marking criteria. | **25** |

OWEN SHEERS: *Skirrid Hill*

| Question | Answer | Marks |
|---|---|---|
| **EITHER** | | |
| 6(a) | **Discuss the writing and effects of <u>two</u> poems which explore conflict.**<br><br>Mark according to the levels of response marking criteria. | **25** |
| **OR** | | |
| 6(b) | **Comment closely on the following extract, the final lines of *Amazon*, analysing ways in which Sheers presents the woman.**<br><br>Mark according to the levels of response marking criteria. | **25** |

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*Songs of Ourselves, Volume 2*

| Question | Answer | Marks |
|---|---|---|
| **EITHER** | | |
| 7(a) | **Discuss ways in which <u>two</u> poems explore regret.**<br><br>Mark according to the levels of response marking criteria. | **25** |
| **OR** | | |
| 7(b) | **Comment closely on the following poem, analysing ways in which Shakespeare presents the speaker's attitude to time.**<br><br>Mark according to the levels of response marking criteria. | **25** |

GILLIAN CLARKE: Selected Poems

| Question | Answer | Marks |
|---|---|---|
| **EITHER** | | |
| 8(a) | **Discuss the writing and effects of <u>two</u> poems in which Clarke explores feelings of loss.**<br><br>Mark according to the levels of response marking criteria. | **25** |
| **OR** | | |
| 8(b) | **Discuss Clarke's presentation of the different attitudes in the following poem. In your answer you should pay close attention to Clarke's poetic methods.**<br><br>Mark according to the levels of response marking criteria. | **25** |

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