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CAMBRIDGE
International Education

Cambridge International AS & A Level

LITERATURE IN ENGLISH **9695/42**

Paper 4 Pre- and Post-1900 Poetry and Prose **February/March 2024**

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.

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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 descriptions 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), AO5: Evaluation of opinions.

AO1 Knowledge and understanding 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 Analyse ways in which writers' choices of language, form and structure shape meanings and effects.
AO3 Personal response Produce informed independent opinions and interpretations of literary texts.
AO4 Communication Communicate a relevant, structured and supported response appropriate to literary study.
AO5 Evaluation of opinions The ability to discuss and evaluate varying opinions and interpretations of literary works.

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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. • Evidence of a perceptive appreciation of context(s) relevant to the question. • In answers to the (b) questions there will be perceptive and assured connections between the passage and the wider text. • Answers will sustain an appropriate balance in relating part of a text to its whole and vice versa in an assured argument.	
AO2 (AN)	• Evidence of a perceptive analysis of ways in which writers' choices shape meaning and create effects. • 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. • 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. • Answers will be relevant and assured with an accomplished structure shown through logical progression and effectively linked paragraphs.	
AO5 (O)	• Perceptively considers and evaluates varying opinions and interpretations which work to support an assured argument consistently relevant to the question, with support from the text.	
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. • Evidence of a confident appreciation of context(s) relevant to the question. • In answers to the (b) questions there will be confident and detailed connections between the passage and the wider text. • Answers will develop an appropriate balance in relating part of a text to its whole in a confident argument.	
AO2 (AN)	• Evidence of a thorough analysis of ways in which writers' choices shape meaning and create effects. • Evidence of a confident appreciation of literary methods such as language, form and structure and literary genres and conventions.	

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Level	Level descriptor	Mark
AO3 (P)	• Evidence of personal response to texts will be confident and interpretations will be informed and supported with secure use of quotations. • 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. • Answers will be relevant and thorough with an appropriate structure which shows a progression of ideas through linked paragraphs.	
AO5 (O)	• Thoroughly considers and evaluates varying opinions and interpretations which work to support a confident argument relevant to the question, with support from the text.	
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. • Evidence of a sound appreciation of context(s) relevant to the question. • In answers to the (b) questions there will be sound and competent connections between the passage and the wider text. • Answers will competently balance an approach to both the passage and its relation to the whole text in a sound argument.	
AO2 (AN)	• Evidence of a competent analysis of ways in which writers' choices shape meaning and create effects. • 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. • 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. • Answers will be relevant and sound with a structure which shows a progression of ideas through paragraphs which may not always be clearly linked.	
AO5 (O)	• Competently considers and attempts to evaluate varying opinions and interpretations which work to support a sound argument to the question, with support from the text.	
3	**Straightforward and partial**	**10–13**

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Level	Level descriptor	Mark
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. • Evidence of some awareness of context(s) relevant to the question. • In answers to the (b) questions there will be straightforward and partial connections between the passage and the wider text. • Answers may be partial and lack a balanced approach with an over-concentration on the given extracts or conversely generalised, with insufficient appreciation of the passages in a straightforward argument.	
AO2 (AN)	• Evidence of a straightforward analysis of ways in which writers' choices shape meaning and create effects. • 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. • 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. • 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.	
AO5 (O)	• Straightforwardly considers some other opinions and may make some attempts to evaluate interpretations trying to build an argument, which may be partial, with some support from the text.	
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. • Evidence of a limited awareness of context(s) relevant to the question. • In answers to the (b) questions there may be basic and limited connections between the passage and the wider text. • Answers will be limited in their ability to balance part of the text with the whole and may be sketchy, overlong and undiscriminating giving a basic argument.	
AO2 (AN)	• Evidence of a basic analysis of ways in which writers' choices shape meaning and create effects. • 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. • Limited evidence of any independent response and the approach to and treatment of questions will be basic.	

Level	Level descriptor	Mark
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. • Answers will be basic, mostly relevant with some repetition and a limited structure; paragraphs may not always be clearly linked.	
AO5 (O)	• May mention some other opinions, perhaps those expressed in the question and may make some basic attempt to support an argument with limited support from the text.	
1	**Generalised and restricted**	**1–5**
AO1 (K/U)	• Evidence of a restricted, generalised knowledge of the text which may be narrative-based. • Evidence of a restricted ability to select and use relevant knowledge to address the question with little or no reference to the text. • Little or no awareness of context(s) relevant to the question. • In answers to the (b) questions there may be restricted connections between the passage and the wider text giving a generalised argument.	
AO2 (AN)	• Little or no evidence of analysis of ways in which writers' choices shape meaning and create effects. • 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. • 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. • Answers will be generalised with little to no relevance or structure; asserting simple points rather than building lines of argument.	
AO5 (O)	• May make restricted mention of other opinions, with little relevance to the argument and with little or no support from the text.	
0		
	• Work shows no relevant ideas or evidence in response to the question.	**0**

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Section A: Pre-1900 Poetry and Prose

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

JANE AUSTEN: *Pride and Prejudice*

Question	Answer	Marks
EITHER		
1(a)	**'In *Pride and Prejudice* Austen presents marriage as more about money than love.'** **How far, and in what ways, do you agree with this view of the novel?** Mark according to the levels of response marking criteria.	**25**
OR		
1(b)	**Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Austen's presentation of the relationship between Darcy and Elizabeth, here and elsewhere in the novel.** Mark according to the levels of response marking criteria.	**25**

GEOFFREY CHAUCER: *The Merchant's Prologue and Tale*

Question	Answer	Marks
EITHER		
2(a)	**'Whan tendre youth hath wedded stoupyng age** **There is swich myrthe that it may nat be writen.'** **In the light of this quotation from the poem, discuss Chaucer's presentation of the marriage between Januarie and May in *The Merchant's Prologue and Tale*.** Mark according to the levels of response marking criteria.	**25**
OR		
2(b)	**Paying close attention to Chaucer's poetic methods, analyse the following extract, showing what it adds to your understanding of his concerns in *The Merchant's Prologue and Tale*.** Mark according to the levels of response marking criteria.	**25**

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JOHN DONNE: Selected Poems

Question	Answer	Marks
EITHER		
3(a)	**'Donne is a poet of persuasion and argument.'** **How far, and in what ways, do you agree with this comment on Donne's poetry? You should refer to <u>three</u> poems in your answer.** Mark according to the levels of response marking criteria.	**25**
OR		
3(b)	**Paying close attention to poetic methods in the following poem, discuss Donne's presentation of lovers, here and elsewhere in the selection.** Mark according to the levels of response marking criteria.	**25**

THOMAS HARDY: *Far from the Madding Crowd*

Question	Answer	Marks
EITHER		
4(a)	**Discuss some of the ways Hardy contrasts Sergeant Troy's relationship with Bathsheba Everdene with his relationship with Fanny Robbin.** Mark according to the levels of response marking criteria.	**25**
OR		
4(b)	**Paying close attention to language, tone and narrative methods, analyse the following passage, showing its significance to the novel as a whole.** Mark according to the levels of response marking criteria.	**25**

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BRAM STOKER: *Dracula*

Question	Answer	Marks
EITHER		
5(a)	**Discuss some of the effects created by Stoker's presentation of doctors and medical science in the novel.** Mark according to the levels of response marking criteria.	**25**
OR		
5(b)	**Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Stoker's presentation of the relationship between Arthur and Lucy, here and elsewhere in the novel.** Mark according to the levels of response marking criteria.	**25**

WALT WHITMAN: Selected Poems from *Leaves of Grass*

Question	Answer	Marks
EITHER		
6(a)	**Discuss some of the uses and effects of Whitman's presentation of oceans in his poetry. You should refer to <u>three</u> poems in your answer.** Mark according to the levels of response marking criteria.	**25**
OR		
6(b)	**Paying close attention to poetic methods, discuss the following extract from *Pioneers! O Pioneers!*, showing in what ways it is characteristic of Whitman's concerns here and elsewhere in the selection.** Mark according to the levels of response marking criteria.	**25**

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Section B: Post-1900 Poetry and Prose

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

SUJATA BHATT: Selected Poems from *Point No Point*

Question	Answer	Marks
EITHER		
7(a)	**In what ways, and with what effects, does Bhatt make use of various mythologies in these poems? In your answer 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 analysis of the following poem, considering how far it is characteristic of Bhatt's poetic methods and concerns.** Mark according to the levels of response marking criteria.	**25**

LOUISE GLÜCK: Selected Poems from *The Wild Iris*

Question	Answer	Marks
EITHER		
8(a)	**Discuss some of the ways Glück presents human relationships. You should refer to <u>three</u> poems in your answer.** Mark according to the levels of response marking criteria.	**25**
OR		
8(b)	**Write a critical analysis of the following poem, considering in what ways it is characteristic of Glück's poetic methods and concerns.** Mark according to the levels of response marking criteria.	**25**

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JAMES JOYCE: *Dubliners*

Question	Answer	Marks
EITHER		
9(a)	**In what ways, and with what effects, does Joyce present life in the home? In your answer you should refer to at least <u>two</u> stories from *Dubliners*.** Mark according to the levels of response marking criteria.	**25**
OR		
9(b)	**Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Joyce's narrative methods and concerns.** Mark according to the levels of response marking criteria.	**25**

TONI MORRISON: *Beloved*

Question	Answer	Marks
EITHER		
10(a)	**'Guilt is the driving force in this novel.'** **How far, and in what ways, would you agree with this comment on *Beloved*?** Mark according to the levels of response marking criteria.	**25**
OR		
10(b)	**Discuss the effects of the writing in the following passage, considering Morrison's presentation of Sweet Home, here and elsewhere in *Beloved*.** Mark according to the levels of response marking criteria.	**25**

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JEAN RHYS: *Wide Sargasso Sea*

Question	Answer	Marks
EITHER		
11(a)	**Discuss some of the ways in which Rhys explores the relationship between Antoinette and her husband in the novel.** Mark according to the levels of response marking criteria.	**25**
OR		
11(b)	**Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Rhys's narrative methods and concerns.** Mark according to the levels of response marking criteria.	**25**

NATASHA TRETHEWEY: *Native Guard*

Question	Answer	Marks
EITHER		
12(a)	**Discuss some of the ways Trethewey presents a sense of belonging. In your answer, you should refer to <u>three</u> poems from the collection, which could include individual poems from longer sequences.** Mark according to the levels of response marking criteria.	**25**
OR		
12(b)	**Write a critical appreciation of the following poem, considering in what ways it is characteristic of Trethewey's poetic methods and concerns.** Mark according to the levels of response marking criteria.	**25**

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