



# Cambridge International AS & A Level

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**LITERATURE IN ENGLISH**

**9695/04**

Paper 4 Pre- and Post-1900 Poetry and Prose

**For examination from 2021**

MARK SCHEME

Maximum Mark: 50

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**Specimen**

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This document has **14** 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.

**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.

Level	Level descriptor	Mark
<b>6</b>	<b>Perceptive and assured</b>	<b>22–25</b>
AO1 (K/U)	<ul style="list-style-type: none"> <li>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.</li> <li>Evidence of a perceptive appreciation of context(s) relevant to the question.</li> <li>In answers to the (b) questions there will be perceptive and assured connections between the passage and the wider text.</li> <li>Answers will sustain an appropriate balance in relating part of a text to its whole and vice versa in an assured argument.</li> </ul>	
AO2 (AN)	<ul style="list-style-type: none"> <li>Evidence of a perceptive analysis of ways in which writers' choices shape meaning and create effects.</li> <li>Evidence of an assured appreciation of literary methods such as language, form and structure and literary genres and conventions.</li> </ul>	
AO3 (P)	<ul style="list-style-type: none"> <li>Evidence of personal response to texts will be perceptive and interpretations will be well informed and fully supported with assured use of quotations.</li> <li>Evidence of a perceptive independence of response which may show originality in the approach to and treatment of questions.</li> </ul>	
AO4 (C)	<ul style="list-style-type: none"> <li>Answers will express complex literary ideas and arguments with clarity, fluency and perception.</li> <li>Answers will be relevant and assured with an accomplished structure shown through logical progression and effectively linked paragraphs.</li> </ul>	
AO5 (O)	<ul style="list-style-type: none"> <li>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.</li> </ul>	
<b>5</b>	<b>Confident and thorough</b>	<b>18–21</b>
AO1 (K/U)	<ul style="list-style-type: none"> <li>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.</li> <li>Evidence of a confident appreciation of context(s) relevant to the question.</li> <li>In answers to the (b) questions there will be confident and detailed connections between the passage and the wider text.</li> <li>Answers will develop an appropriate balance in relating part of a text to its whole in a confident argument.</li> </ul>	
AO2 (AN)	<ul style="list-style-type: none"> <li>Evidence of a thorough analysis of ways in which writers' choices shape meaning and create effects.</li> <li>Evidence of a confident appreciation of literary methods such as language, form and structure and literary genres and conventions.</li> </ul>	
AO3 (P)	<ul style="list-style-type: none"> <li>Evidence of personal response to texts will be confident and interpretations will be informed and supported with secure use of quotations.</li> <li>Evidence of independence of response which may show originality in the approach to and treatment of questions.</li> </ul>	
AO4 (C)	<ul style="list-style-type: none"> <li>Answers will express some complex literary ideas and arguments with clarity, fluency and confidence.</li> <li>Answers will be relevant and thorough with an appropriate structure which shows a progression of ideas through linked paragraphs.</li> </ul>	
AO5 (O)	<ul style="list-style-type: none"> <li>Thoroughly considers and evaluates varying opinions and interpretations which work to support a confident argument relevant to the question, with support from the text.</li> </ul>	

Level	Level descriptor	Mark
<b>4</b>	<b>Sound and competent</b>	<b>14–17</b>
AO1 (K/U)	<ul style="list-style-type: none"> <li>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.</li> <li>Evidence of a sound appreciation of context(s) relevant to the question.</li> <li>In answers to the (b) questions there will be sound and competent connections between the passage and the wider text.</li> <li>Answers will competently balance an approach to both the passage and its relation to the whole text in a sound argument.</li> </ul>	
AO2 (AN)	<ul style="list-style-type: none"> <li>Evidence of a competent analysis of ways in which writers' choices shape meaning and create effects.</li> <li>Evidence of a sound appreciation of literary methods such as language, form and structure and literary genres and conventions.</li> </ul>	
AO3 (P)	<ul style="list-style-type: none"> <li>Evidence of personal response to texts will be sound and interpretations may be informed and supported with competent use of quotations.</li> <li>Evidence of some independence of response and insight in the approach to and treatment of questions.</li> </ul>	
AO4 (C)	<ul style="list-style-type: none"> <li>Answers will express literary ideas and arguments with some clarity, fluency and competence.</li> <li>Answers will be relevant and sound with a structure which shows a progression of ideas through paragraphs which may not always be clearly linked.</li> </ul>	
AO5 (O)	<ul style="list-style-type: none"> <li>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.</li> </ul>	
<b>3</b>	<b>Straightforward and partial</b>	<b>10–13</b>
AO1 (K/U)	<ul style="list-style-type: none"> <li>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.</li> <li>Evidence of some awareness of context(s) relevant to the question.</li> <li>In answers to the (b) questions there will be straightforward and partial connections between the passage and the wider text.</li> <li>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.</li> </ul>	
AO2 (AN)	<ul style="list-style-type: none"> <li>Evidence of a straightforward analysis of ways in which writers' choices shape meaning and create effects.</li> <li>Evidence of a partial appreciation of literary methods such as language, form and structure and literary genres and conventions.</li> </ul>	
AO3 (P)	<ul style="list-style-type: none"> <li>Evidence of a straightforward personal response to texts; interpretations may be partial and sometimes supported with quotations.</li> <li>Some evidence of the beginnings of an independent response and approach to and treatment of questions.</li> </ul>	
AO4 (C)	<ul style="list-style-type: none"> <li>Answers will express straightforward literary ideas and arguments with occasional reliance on narrative summary or paraphrase; some loss of clarity and fluency.</li> <li>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.</li> </ul>	

Level	Level descriptor	Mark
AO5 (O)	<ul style="list-style-type: none"> <li>• 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.</li> </ul>	
<b>2</b>	<b>Basic and limited</b>	<b>6–9</b>
AO1 (K/U)	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Evidence of a limited awareness of context(s) relevant to the question.</li> <li>• In answers to the (b) questions there may be basic and limited connections between the passage and the wider text.</li> <li>• Answers will be limited in their ability to balance part of the text with the whole and may be sketchy, overlong and indiscriminating giving a basic argument.</li> </ul>	
AO2 (AN)	<ul style="list-style-type: none"> <li>• Evidence of a basic analysis of ways in which writers' choices shape meaning and create effects.</li> <li>• Evidence of a limited appreciation of literary methods such as language, form and structure and literary genres and conventions.</li> </ul>	
AO3 (P)	<ul style="list-style-type: none"> <li>• Evidence of a limited personal response to texts; interpretations may be basic and rarely supported with quotations.</li> <li>• Limited evidence of any independent response and the approach to and treatment of questions will be basic.</li> </ul>	
AO4 (C)	<ul style="list-style-type: none"> <li>• Answers will express basic ideas and arguments with some reliance on narrative summary or paraphrase; there may be some loss of clarity and fluency.</li> <li>• Answers will be basic, mostly relevant with some repetition and a limited structure; paragraphs may not always be clearly linked.</li> </ul>	
AO5 (O)	<ul style="list-style-type: none"> <li>• 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.</li> </ul>	
<b>1</b>	<b>Generalised and restricted</b>	<b>1–5</b>
AO1 (K/U)	<ul style="list-style-type: none"> <li>• Evidence of a restricted, generalised knowledge of the text which may be narrative-based.</li> <li>• Evidence of a restricted ability to select and use relevant knowledge to address the question with little or no reference to the text.</li> <li>• Little or no awareness of context(s) relevant to the question.</li> <li>• In answers to the (b) questions there may be restricted connections between the passage and the wider text giving a generalised argument.</li> </ul>	
AO2 (AN)	<ul style="list-style-type: none"> <li>• Little or no evidence of analysis of ways in which writers' choices shape meaning and create effects.</li> <li>• Little or no appreciation of literary methods such as language, form and structure and literary genres and conventions.</li> </ul>	
AO3 (P)	<ul style="list-style-type: none"> <li>• Evidence of a restricted personal response to texts; interpretations may be generalised and rarely supported with quotations.</li> <li>• Little or no evidence of any independent response and the approach to and treatment of questions will be insecure.</li> </ul>	
AO4 (C)	<ul style="list-style-type: none"> <li>• Answers will express ideas generally with some attempt at narrative summary or paraphrase; clarity and fluency will be restricted.</li> <li>• Answers will be generalised with little to no relevance or structure; asserting simple points rather than building lines of argument.</li> </ul>	

<b>Level</b>	<b>Level descriptor</b>	<b>Mark</b>
AO5 (O)	<ul style="list-style-type: none"><li>May make restricted mention of other opinions, with little relevance to the argument and with little or no support from the text.</li></ul>	
<b>0</b>		
	<ul style="list-style-type: none"><li>Work shows no relevant ideas or evidence in response to the question.</li></ul>	<b>0</b>

**Section A: Pre-1900 Poetry and Prose**Candidates answer **one** question from Section A.GEOFFREY CHAUCER: *The Wife of Bath's Prologue and Tale*

Question	Answer	Marks
<b>EITHER</b>		
1(a)	<b>In what ways, and with what effects, does Chaucer present women's treatment of men in <i>The Wife of Bath's Prologue and Tale</i>?</b>  Mark according to the levels of response marking criteria.	<b>25</b>
<b>OR</b>		
1(b)	<b>Analyse the following extract, showing what it reveals about Chaucer's methods and concerns here and elsewhere in <i>The Wife of Bath's Prologue and Tale</i>.</b>  Mark according to the levels of response marking criteria.	<b>25</b>

JOHN KEATS: Selected Poems

Question	Answer	Marks
<b>EITHER</b>		
2(a)	<b>Discuss some of the effects created by Keats's presentation of time and the passing of time. You should refer to <u>three</u> poems in your answer.</b>  Mark according to the levels of response marking criteria.	<b>25</b>
<b>OR</b>		
2(b)	<b>Analyse the following poem, showing what it contributes to your understanding of Keats's poetic methods and concerns here and elsewhere in the selection.</b>  Mark according to the levels of response marking criteria.	<b>25</b>



## GERARD MANLEY HOPKINS: Selected Poems

Question	Answer	Marks
<b>EITHER</b>		
3(a)	<p><b>‘Hopkins uses his poetry to explore self-doubt and despair.’</b></p> <p><b>How far, and in what ways, do you agree with this comment? You should refer to <u>three</u> poems in your answer.</b></p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>
<b>OR</b>		
3(b)	<p><b>Discuss Hopkins’s presentation of nature in the following poem here and elsewhere in the selection.</b></p> <p><b>You should pay close attention to language, form and structure in your answer.</b></p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>

JANE AUSTEN: *Sense and Sensibility*

Question	Answer	Marks
<b>EITHER</b>		
4(a)	<p><b>Discuss some of the effects of Austen’s use of secrets and secrecy in <i>Sense and Sensibility</i>.</b></p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>
<b>OR</b>		
4(b)	<p><b>Discuss the following passage, showing how Austen develops the role and characterisation of Elinor here and elsewhere in the novel.</b></p> <p><b>You should pay close attention to language, tone and narrative methods in your answer.</b></p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>

GEORGE ELIOT: *Silas Marner*

Question	Answer	Marks
<b>EITHER</b>		
5(a)	<b>Discuss Eliot's use of different settings and locations, showing what they contribute to the novel's meaning and effects.</b>  Mark according to the levels of response marking criteria.	<b>25</b>
<b>OR</b>		
5(b)	<b>Write a critical appreciation of the following passage, showing what it adds to Eliot's presentation of Nancy Lammeter here and elsewhere in the novel. You should pay close attention to language, tone and narrative methods in your answer.</b>  Mark according to the levels of response marking criteria.	<b>25</b>

CHARLES DICKENS: *Great Expectations*

Question	Answer	Marks
<b>EITHER</b>		
6(a)	<b>In what ways, and with what effects, does Dickens present different attitudes to childhood in <i>Great Expectations</i>?</b>  Mark according to the levels of response marking criteria.	<b>25</b>
<b>OR</b>		
6(b)	<b>Analyse the following passage, showing its significance to the development of the novel's concerns. You should pay close attention to language, tone and narrative methods in your answer.</b>  Mark according to the levels of response marking criteria.	<b>25</b>

**Section B: Post-1900 Poetry and Prose**Candidates answer **one** question from Section B.FLEUR ADCOCK: *Poems 1960–2000*

Question	Answer	Marks
<b>EITHER</b>		
7(a)	<p><b>‘The creation of a sense of a specific time and place is central to Adcock’s poetic methods and effects.’</b></p> <p><b>How far and in what ways do you agree with this statement? In your answer, you should refer to <u>three</u> poems from the selection.</b></p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>
<b>OR</b>		
7(b)	<p><b>Write a critical appreciation of the following poem and consider how far it is characteristic of Adcock’s work in the selection. You should pay close attention to language, form and structure in your answer.</b></p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>

W H AUDEN: Selected Poems

Question	Answer	Marks
<b>EITHER</b>		
8(a)	<p><b>With reference to <u>three</u> poems, discuss some of the ways in which Auden presents the individual in society.</b></p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>
<b>OR</b>		
8(b)	<p><b>Discuss the following poem, considering Auden’s presentation of time her and elsewhere in the selection. You should pay close attention to language, form and structure in your answer.</b></p> <p>Mark according to the levels of response marking criteria.</p>	<b>25</b>

## LIZ LOCHHEAD: Selected Poems

Question	Answer	Marks
<b>EITHER</b>		
9(a)	<b>In what ways, and with what effects, does Lochhead present memories in her poetry? You should refer to <u>three</u> poems from the selection in your answer.</b>  Mark according to the levels of response marking criteria.	<b>25</b>
<b>OR</b>		
9(b)	<b>Write a critical appreciation of the following poem and consider how far it is characteristic of Lochhead's poetic methods and concerns.</b>  Mark according to the levels of response marking criteria.	<b>25</b>

L P HARTLEY: *The Go-Between*

Question	Answer	Marks
<b>EITHER</b>		
10(a)	<b>'The "Epilogue" shows that the characters carry their own versions of the past with them.'</b>  <b>In the light of this statement, discuss the significance of Leo's final meeting with Marian to the novel as a whole.</b>  Mark according to the levels of response marking criteria.	<b>25</b>
<b>OR</b>		
10(b)	<b>Analyse the following passage, showing in what ways it is characteristic of Hartley's presentation of Leo in the novel. You should refer to language, tone and narrative methods in your answer.</b>  Mark according to the levels of response marking criteria.	<b>25</b>

## KATHERINE MANSFIELD: Selected Stories

Question	Answer	Marks
<b>EITHER</b>		
11(a)	<b>By what means and with what effects does Mansfield present women's experience of marriage? You should refer in detail to at least <u>two</u> stories from your selection.</b>  Mark according to the levels of response marking criteria.	<b>25</b>
<b>OR</b>		
11(b)	<b>Discuss the effects of the writing in the following passage, and consider ways in which it is characteristic of Mansfield's methods and concerns.</b>  Mark according to the levels of response marking criteria.	<b>25</b>

ARUNDHATI ROY: *The God of Small Things*

Question	Answer	Marks
<b>EITHER</b>		
12(a)	<b>Compare and contrast the roles and characterisation of Ammu and Baby Kochamma.</b>  Mark according to the levels of response marking criteria.	<b>25</b>
<b>OR</b>		
12(b)	<b>Discuss the effects of the writing in the following passage and consider ways in which Roy presents a child's point of view here and elsewhere in the novel. You should refer to language, tone and narrative methods in your answer.</b>  Mark according to the levels of response marking criteria.	<b>25</b>

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