



Cambridge International AS & A Level

LITERATURE IN ENGLISH

9695/42

Paper 4 Pre- and Post-1900 Poetry and Prose 42

March 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.

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This document consists of **12** printed pages.

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 |
|-----------|---|--------------|
| 6 | Perceptive and assured | 22–25 |
| AO1 (K/U) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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. | |
| AO3 (P) | <ul style="list-style-type: none"> 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. | |

| Level | Level descriptor | Mark |
|--------------|---|--------------|
| AO4 (C) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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 |
| AO1 (K/U) | <ul style="list-style-type: none"> 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. | |

| Level | Level descriptor | Mark |
|--------------|--|-------------|
| AO2 (AN) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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 indiscriminating giving a basic argument. | |
| AO2 (AN) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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. | |
| AO4 (C) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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. | |

| Level | Level descriptor | Mark |
|--------------|--|-------------|
| 1 | Generalised and restricted | 1–5 |
| AO1 (K/U) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> 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) | <ul style="list-style-type: none"> May make restricted mention of other opinions, with little relevance to the argument and with little or no support from the text. | |
| 0 | | |
| | <ul style="list-style-type: none"> Work shows no relevant ideas or evidence in response to the question. | 0 |

Section A: Pre-1900 Poetry and ProseCandidates answer **one** question from Section A.JANE AUSTEN: *Persuasion*

| Question | Answer | Marks |
|---------------|--|-----------|
| EITHER | | |
| 1(a) | <p>‘Austen presents the difference between true and false friends in <i>Persuasion</i>.’</p> <p>How far, and in what ways, do you agree with this comment?</p> <p>Mark according to the levels of response marking criteria.</p> | 25 |
| OR | | |
| 1(b) | <p>Paying close attention to language, tone and narrative methods, discuss the following passage, showing its significance to the novel’s meaning and effects.</p> <p>Mark according to the levels of response marking criteria.</p> | 25 |

GEOFFREY CHAUCER: *The Knight’s Tale*

| Question | Answer | Marks |
|---------------|--|-----------|
| EITHER | | |
| 2(a) | <p>In what ways, and with what effects, does Chaucer explore human relationships in <i>The Knight’s Tale</i>?</p> <p>Mark according to the levels of response marking criteria.</p> | 25 |
| OR | | |
| 2(b) | <p>Paying close attention to Chaucer’s poetic methods, discuss the following extract, showing its significance to <i>The Knight’s Tale</i>.</p> <p>Mark according to the levels of response marking criteria.</p> | 25 |

CHARLES DICKENS: *Oliver Twist*

| Question | Answer | Marks |
|---------------|--|-----------|
| EITHER | | |
| 3(a) | Compare and contrast the roles and characterisation of Mr Bumble and Mr Brownlow in the novel. Mark according to the levels of response marking criteria. | 25 |
| OR | | |
| 3(b) | Paying close attention to the writing, analyse the following passage, showing what it adds to Dickens's presentation of Oliver in the novel as a whole. Mark according to the levels of response marking criteria. | 25 |

EMILY DICKINSON: Selected Poems

| Question | Answer | Marks |
|---------------|---|-----------|
| EITHER | | |
| 4(a) | Discuss some of the effects created by Dickinson's presentation of death. You should refer to <u>three</u> poems in your answer. Mark according to the levels of response marking criteria. | 25 |
| OR | | |
| 4(b) | Analyse the following poem, showing what it adds to your understanding of Dickinson's methods and concerns, here and elsewhere in the selection. Mark according to the levels of response marking criteria. | 25 |

THOMAS HARDY: *Tess of the D'Urbervilles*

| Question | Answer | Marks |
|---------------|---|-----------|
| EITHER | | |
| 5(a) | <p>Alec D'Urberville says: 'Hang it, I am not going to feel responsible for my deeds and passions.'</p> <p>With his comment in mind, discuss Hardy's presentation of Alec D'Urberville in <i>Tess of the D'Urbervilles</i>.</p> <p>Mark according to the levels of response marking criteria.</p> | 25 |
| OR | | |
| 5(b) | <p>Paying close attention to language, tone and narrative methods, discuss the following passage, showing what it adds to Hardy's presentation of Angel and his family.</p> <p>Mark according to the levels of response marking criteria.</p> | 25 |

JOHN MILTON: *Paradise Lost, Books IX and X*

| Question | Answer | Marks |
|---------------|---|-----------|
| EITHER | | |
| 6(a) | <p>Discuss some of the ways Milton explores the relationship between Jesus and Adam and Eve in <i>Paradise Lost, Books IX and X</i>.</p> <p>Mark according to the levels of response marking criteria.</p> | 25 |
| OR | | |
| 6(b) | <p>Paying close attention to Milton's poetic methods, discuss the following extract, showing what it adds to his presentation of Adam and Eve in <i>Paradise Lost, Books IX and X</i>.</p> <p>Mark according to the levels of response marking criteria.</p> | 25 |

Section B: Post-1900 Poetry and ProseCandidates answer **one** question from Section B.MARGARET ATWOOD: *The Handmaid's Tale*

| Question | Answer | Marks |
|---------------|--|-----------|
| EITHER | | |
| 7(a) | How far, and in what ways, would you agree that Offred is presented as a trustworthy narrator? Mark according to the levels of response marking criteria. | 25 |
| OR | | |
| 7(b) | Analyse the effects of the writing in the following passage, considering how far it is characteristic of Atwood's narrative methods and concerns. Mark according to the levels of response marking criteria. | 25 |

JACKIE KAY: Selected Poems from *Darling*

| Question | Answer | Marks |
|---------------|---|-----------|
| EITHER | | |
| 8(a) | Discuss some of the ways Kay presents family relationships in her poetry. In your answer you should refer in detail to <u>three</u> poems from the selection. Mark according to the levels of response marking criteria. | 25 |
| OR | | |
| 8(b) | Write a critical appreciation of the following poem, considering in what ways it is characteristic of Kay's poetic methods and concerns here and elsewhere in the selection. Mark according to the levels of response marking criteria. | 25 |

BARBARA KINGSOLVER: *The Poisonwood Bible*

| Question | Answer | Marks |
|---------------|---|-----------|
| EITHER | | |
| 9(a) | Discuss some of the ways Kingsolver presents colonial attitudes and actions in the novel. 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 Kingsolver's methods and concerns. Mark according to the levels of response marking criteria. | 25 |

STEPHEN SPENDER: Selected Poems

| Question | Answer | Marks |
|---------------|--|-----------|
| EITHER | | |
| 10(a) | In what ways, and with what effects, does Spender create the sense of a particular moment in his poems? You should refer in detail to <u>three</u> poems from the selection in your answer. Mark according to the levels of response marking criteria. | 25 |
| OR | | |
| 10(b) | Analyse the following poem, considering in what ways it is characteristic of Spender's poetic methods and concerns here and elsewhere in the selection. Mark according to the levels of response marking criteria. | 25 |

DEREK WALCOTT: Selected Poems

| Question | Answer | Marks |
|---------------|--|-----------|
| EITHER | | |
| 11(a) | In what ways, and with what effects, does Walcott present his feelings about change in his poems? In your answer you should refer in detail to <u>three</u> poems from the selection. Mark according to the levels of response marking criteria. | 25 |
| OR | | |
| 11(b) | Analyse Walcott's poetic methods in the following poem, considering in what ways Walcott presents feelings of bitterness here and elsewhere in the selection. Mark according to the levels of response marking criteria. | 25 |

VIRGINIA WOOLF: *Mrs Dalloway*

| Question | Answer | Marks |
|---------------|--|-----------|
| EITHER | | |
| 12(a) | Discuss some of the ways Woolf presents different kinds of fear in the novel. Mark according to the levels of response marking criteria. | 25 |
| OR | | |
| 12(b) | Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Woolf's presentation of the relationship between Peter Walsh and Clarissa Dalloway. Mark according to the levels of response marking criteria. | 25 |