

Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/02

Paper 2 Drama, 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 secure	21–25
AO1 (K/U)	- Demonstrates secure knowledge and perceptive understanding of the text, supported by relevant and detailed references and quotations. - Responds to the question using complex ideas and literary arguments with clarity and perception in a secure, purposeful structure.	
AO2 (AN)	- Demonstrates perceptive analysis of ways in which a writer's choices shape meanings and create effects. - Shows secure 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. - Shows secure ability to interpret the text, with evidence of independence and originality of approach.	
AO4 (C)	- Shows perceptive appreciation of context(s) relevant to the question. - Demonstrates secure awareness of the significance of a part of the text to the whole.	
4	Thorough and developed	16–20
AO1 (K/U)	- Demonstrates thorough knowledge and developed understanding of the text, supported by relevant references and quotations. - Responds to the question thoroughly using relevant ideas and arguments with clarity, in a developed structure.	
AO2 (AN)	- Demonstrates thorough analysis of ways in which a writer's choices shape meanings and create effects. - Shows developed appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates a thorough personal view, which is informed, supported and relevant to the question. - Shows developed ability to interpret the text.	
AO4 (C)	- Shows thorough appreciation of context(s) relevant to the question. - Demonstrates developed awareness of the significance of a part of the text to the whole.	
3	Sound and developing	11–15
AO1 (K/U)	- Demonstrates sound knowledge and clear understanding of the text, supported by some relevant references and quotations. - Responds to the question, developing relevant ideas and arguments with some clarity in a sound structure.	
AO2 (AN)	- Demonstrates sound analysis of ways in which a writer's choices shape meanings and create effects. - Shows developing appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates a sound personal view, with some support, which is relevant to the question. - Shows developing ability to interpret the text.	

Level	Level descriptor	Mark
AO4 (C)	- Shows sound appreciation of context(s) relevant to the question. - Demonstrates developing awareness of the significance of a part of the text to the whole.	
2	Basic and undeveloped	6–10
AO1 (K/U)	- Demonstrates basic knowledge and some understanding of the text, supported by some references or quotations. - Responds to the question using undeveloped ideas and arguments in a basic structure.	
AO2 (AN)	- Demonstrates basic analysis of ways in which a writer's choices shape meanings and create effects. - Shows undeveloped appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates an undeveloped personal view, which is mostly relevant to the question. - Shows basic ability to interpret the text.	
AO4 (C)	- Shows basic appreciation of context(s) relevant to the question. - Demonstrates undeveloped awareness of the significance of a part of the text to the whole.	
1	Limited	1–5
AO1 (K/U)	- Demonstrates limited knowledge and understanding of the text with occasional references or quotations. - Responds to the question using limited ideas and arguments in a limited structure.	
AO2 (AN)	- Demonstrates limited analysis of ways in which a writer's choices shape meanings and create effects. - Shows little appreciation of literary methods (such as language, form and structure), literary genres and their conventions.	
AO3 (I)	- Demonstrates a limited personal view, of some relevance to the question. - Shows little or no ability to interpret the text.	
AO4 (C)	- Shows limited appreciation of context(s), of some relevance to the question. - Demonstrates limited awareness of the significance of a part of the text to the whole.	
0		0
	No creditable response.	

Section A: Drama**Aphra Behn: *The Rover***

Question	Answer	Marks
EITHER		
1(a)	In what ways and with what effects does Behn explore different attitudes to social class in <i>The Rover</i>? Mark according to the levels of response marking criteria.	25
OR		
1(b)	Discuss Behn's presentation of the relationship between Hellena and Willmore in the following extract, showing what it adds to your understanding of their relationship in the play. Pay careful attention to dramatic methods and their effects. Mark according to the levels of response marking criteria.	25

Inua Ellams: *Barber Shop Chronicles*

Question	Answer	Marks
EITHER		
2(a)	'You're young, your opinion doesn't matter.' Keeping Simphwe's comments to Fabrice in mind, discuss Ellams's exploration of relationships between the older and younger generations in <i>Barber Shop Chronicles</i>. Mark according to the levels of response marking criteria.	25
OR		
2(b)	Analyse some of the ways in which Ellams shapes an audience's response to Emmanuel here and elsewhere in the play. Use the following extract as the central focus of your answer. Mark according to the levels of response marking criteria.	25

Lorraine Hansberry: *A Raisin in the Sun*

Question	Answer	Marks
EITHER		
3(a)	Consider some of the dramatic ways in which Hansberry explores the loss of hope and the effects of its loss in <i>A Raisin in the Sun</i>. Mark according to the levels of response marking criteria.	25
OR		
3(b)	Comment closely on Hansberry's dramatic presentation of the family in the following extract, showing what it adds to your understanding of the family in the play. Mark according to the levels of response marking criteria.	25

William Shakespeare: *As You Like It*

Question	Answer	Marks
EITHER		
4(a)	Discuss some of the ways in which Shakespeare makes loyalty significant to the play's meaning and effects. Mark according to the levels of response marking criteria.	25
OR		
4(b)	Comment closely on Shakespeare's dramatic presentation of Rosalind and Celia in the following extract, showing what it adds to your understanding of their characterisation in the play. Mark according to the levels of response marking criteria.	25

Section B: Poetryfrom Zaffar Kunial: *England's Green*

Question	Answer	Marks
EITHER		
5(a)	Discuss some of the effects created by Kunial's use of settings. You should explore <u>two</u> poems from the selection in your answer. Mark according to the levels of response marking criteria.	25
OR		
5(b)	Comment closely on ways in which Kunial explores language and its effects in the following poem and elsewhere in the selection. Mark according to the levels of response marking criteria.	25

from Ada Limón: *The Carrying*

Question	Answer	Marks
EITHER		
6(a)	'Her poetry appeals to our mind rather than our emotions.' How far and in what ways do you agree with this view of Limón's poetry? You should explore <u>two</u> poems from the selection in your answer. Mark according to the levels of response marking criteria.	25
OR		
6(b)	Comment closely on ways in which Limón explores human responses to animals in the following poem and elsewhere in the selection. Mark according to the levels of response marking criteria.	25

from Christina Rossetti: *Selected Poems*

Question	Answer	Marks
EITHER		
7(a)	In what ways and with what effects does Rossetti explore relationships between women and men in <u>two</u> poems from the selection? Mark according to the levels of response marking criteria.	25
OR		
7(b)	Discuss some of the ways in which the following poem is typical of Rossetti's poetic methods and concerns in the wider selection. Use the poem below as the main focus of your answer. Mark according to the levels of response marking criteria.	25

from *Songs of Ourselves: Volume 3*

Question	Answer	Marks
EITHER		
8(a)	Compare some of the ways in which <u>two</u> poems from the selection use symbols. Mark according to the levels of response marking criteria.	25
OR		
8(b)	Examine ways in which poets create atmosphere here and elsewhere in the selection. Use the poem by Robert Louis Stevenson below as the main focus of your answer. Mark according to the levels of response marking criteria.	25

Section C: Prose**Chris Abani: *GraceLand***

Question	Answer	Marks
EITHER		
9(a)	Discuss ways in which Abani presents political corruption in the novel. Mark according to the levels of response marking criteria.	25
OR		
9(b)	Comment closely on ways in which Abani presents Mr Aggrey's dance lesson in the following passage, examining its significance to the novel. Mark according to the levels of response marking criteria.	25

John Steinbeck: *The Grapes of Wrath*

Question	Answer	Marks
EITHER		
10(a)	'People moving ... Movin' 'cause they got to.' With this quotation from the novel in mind, discuss ways in which the idea of movement is made central in <i>The Grapes of Wrath</i>. Mark according to the levels of response marking criteria.	25
OR		
10(b)	Comment closely on the presentation of the meeting between the woman and Rose of Sharon in the following passage. You must consider its importance to the wider novel. Mark according to the levels of response marking criteria.	25

from *Stories of Ourselves: Volume 3*

Question	Answer	Marks
EITHER		
11(a)	Discuss ways in which the writers of <u>two</u> stories present characters living in material comfort or wealth. Mark according to the levels of response marking criteria.	25
OR		
11(b)	Comment closely on the presentation of Nora in the following passage. You must consider the significance of the passage to <i>Atrophy</i> by Edith Wharton. Mark according to the levels of response marking criteria.	25

Tara June Winch: *The Yield*

Question	Answer	Marks
EITHER		
12(a)	‘Yield itself is a funny word – yield in English is the reaping, the things that man can take from the land [...] In my language it’s the things you give to, the movement, the space between things.’ With this quotation from Poppy’s dictionary in mind, what for you is the significance of the title of the novel? Mark according to the levels of response marking criteria.	25
OR		
12(b)	Comment closely on the presentation of different kinds of authority in the following passage, evaluating its significance to the novel. Mark according to the levels of response marking criteria.	25

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