



Cambridge International AS Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/02

Paper 2 Drama, Poetry and Prose

For examination from 2021

MARK SCHEME

Maximum Mark: 50

Specimen

This document has **12** 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.

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

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.

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. 	
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. 	
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. 	
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. 	
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. 	

Level	Level descriptor	Mark
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. 	
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. 	
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. 	
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. 	

Level	Level descriptor	Mark
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. 	
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. 	
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. 	
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. 	
0		
	<ul style="list-style-type: none"> Work shows no relevant ideas or evidence in response to the question. 	0

Candidates answer **two** questions; each from a different section.

Section A: Drama

ROBERT BOLT: *A Man for All Seasons*

Question	Answer	Marks
EITHER		
1(a)	In what ways, and with what dramatic effects, does Bolt present political ambition in <i>A Man for All Seasons</i>? Mark according to the levels of response marking criteria.	25
OR		
1(b)	Discuss Bolt's presentation of Sir Thomas More at this point in the play. In your answer, you should refer in detail to Bolt's use of language and action in the extract. Mark according to the levels of response marking criteria.	25

WILLIAM SHAKESPEARE: *A Midsummer Night's Dream*

Question	Answer	Marks
EITHER		
2(a)	How, and with what dramatic effects, does Shakespeare present love in the play? Mark according to the levels of response marking criteria.	25
OR		
2(b)	In what ways, and with what dramatic effects, does Shakespeare present Helena at this point in the play? You should refer in detail to the extract in your answer. Mark according to the levels of response marking criteria.	25

WILLIAM SHAKESPEARE: *Richard III*

Question	Answer	Marks
EITHER		
3(a)	Discuss the importance and dramatic effects of dreams and dreaming in the play <i>Richard III</i>. Mark according to the levels of response marking criteria.	25
OR		
3(b)	Discuss Shakespeare’s dramatic presentation of dishonesty and deception at this point in the play. In your answer, you should refer in detail to Shakespeare’s use of language and action in the extract. Mark according to the levels of response marking criteria.	25

EDWARD ALBEE: *Who’s Afraid of Virginia Woolf?*

Question	Answer	Marks
EITHER		
4(a)	‘Nick is a threat to George and Martha in the play.’ With this comment in mind, discuss Albee’s dramatic presentation of Nick. Mark according to the levels of response marking criteria.	25
OR		
4(b)	How might an audience react as the first act of the play comes to a conclusion? In your answer, you should refer in detail to Albee’s use of language and action in the extract. Mark according to the levels of response marking criteria.	25

Section B: PoetrySEAMUS HEANEY: *District and Circle*

Question	Answer	Marks
EITHER		
5(a)	Discuss Heaney's presentation of personal relationships in his poetry. You should refer to <u>two</u> poems in your answer Mark according to the levels of response marking criteria.	25
OR		
5(b)	Comment closely on ways in which Heaney presents possibilities of renewal and hope in the following extract, the end of <i>The Tollund Man in Springtime</i>. Mark according to the levels of response marking criteria.	25

ELIZABETH JENNINGS: *Selected Poems*

Question	Answer	Marks
EITHER		
6(a)	Discuss Jennings's presentation and use of art in <u>two</u> poems. Mark according to the levels of response marking criteria.	25
OR		
6(b)	Comment closely on ways in which Jennings presents a response to death in the following poem. Mark according to the levels of response marking criteria.	25

THOMAS HARDY: *Selected Poems*

Question	Answer	Marks
EITHER		
7(a)	<p>‘He was a man who used to notice such things.’ (<i>Afterwards</i>)</p> <p>With this comment in mind, discuss Hardy’s use of close observation. You should refer to <u>two</u> poems in your answer.</p> <p>Mark according to the levels of response marking criteria.</p>	25
OR		
7(b)	<p>In what ways, and with what effects, does Hardy create a sense of loss in the following poem?</p> <p>Mark according to the levels of response marking criteria.</p>	25

Songs of Ourselves, Volume 1

Question	Answer	Marks
EITHER		
8(a)	<p>Compare ways in which <u>two</u> poems present failed hopes.</p> <p>Mark according to the levels of response marking criteria.</p>	25
OR		
8(b)	<p>Comment closely on ways in which the poet expresses the pain of love in the following poem.</p> <p>Mark according to the levels of response marking criteria.</p>	25

Section C: ProseCHIMAMANDA NGOZI ADICHIE: *Half of a Yellow Sun*

Question	Answer	Marks
EITHER		
9(a)	Discuss ways in which Adichie presents loyalty and betrayal in the novel. Mark according to the levels of response marking criteria.	25
OR		
9(b)	In what ways, and with what effects, does Adichie present the difficulties of Richard's position in the following passage? Mark according to the levels of response marking criteria.	25

TSITSI DANGAREMBGA: *Nervous Conditions*

Question	Answer	Marks
EITHER		
10(a)	Discuss ways in which Dangarembga presents Tambu's parents and their significance to the novel. Mark according to the levels of response marking criteria.	25
OR		
10(b)	In what ways, and with what effects, is Tambu's view of the changes in her life presented in the following passage? Mark according to the levels of response marking criteria.	25

E M FORSTER: *A Passage to India*

Question	Answer	Marks
EITHER		
11(a)	The novel is written in three sections: Mosque, Caves and Temple. What, in your view, is the importance of this structure to the novel? Mark according to the levels of response marking criteria.	25
OR		
11(b)	Discuss Forster’s methods of characterisation of the women at the ‘bridge party’, in the following passage. Mark according to the levels of response marking criteria.	25

Stories of Ourselves, Volume 1

Question	Answer	Marks
EITHER		
12(a)	In what ways, and with what effects, do <u>two</u> stories make use of a surprise or twist at the end? Mark according to the levels of response marking criteria.	25
OR		
12(b)	Discuss the presentation of Ravi’s hopes and fears in the following passage from <i>Games at Twilight</i>. You should refer to language and narrative methods in your answer. Mark according to the levels of response marking criteria.	25