



Cambridge International Examinations
Cambridge Pre-U Certificate

LITERATURE IN ENGLISH

9765/01

Paper 1 Poetry and Prose

May/June 2016

MARK SCHEME

Maximum Mark: 50

Published

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This document consists of **36** printed pages.

Page 2	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

Levels Descriptors for 9765/1: Poetry and Prose
25 marks per Question, Total Mark – 50

Assessment objectives 1, 2, 3a and 4 are addressed in this paper

Level 1 0–1 marks

Some response to the question

- some response to text/s with some limited textual support; an argument may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times;
- possibly a little evidence of understanding of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- occasional relation of part of text to whole where relevant; little or no evidence of connections made between different interpretations of texts;
- a little or no evidence of awareness of the significance of literary/social/cultural context.

Level 2 2–5 marks

A basic, mostly relevant response to the question

- advances an appropriate, if occasionally limited, response to text/s making reference to the text to support key points; generally clear written expression employing some critical terminology, conveying ideas within some structure;
- comments appropriately on elements of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- able to relate part of text to whole, occasional evidence of connections made between different interpretations of texts;
- some consideration of literary/social/cultural context which may be simplistic at times.

Level 3 6–10 marks

A competent, relevant response to the question

- advances an appropriate response to text/s making reference to the text to support key points; clear written expression employing some critical terminology, conveying ideas within a structured argument;
- critical discussion of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- relates part of text to whole; appropriate reference made to connections between different interpretations of texts;
- some relevant consideration of literary/social/cultural context.

Page 3	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

Level 4 11–15 marks**A proficient response to the question**

- thoughtful, personal response to text/s with textual support, both general and detailed; clear expression and appropriate use of critical terminology, conveying some complex ideas with effective organisation;
- confident critical discussion of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- relates part of text to whole, where relevant, in a coherent argument; critical comment, where appropriate, on different interpretations of texts;
- some apt consideration of literary/social/cultural context where appropriate.

Level 5 16–20 marks**A very good, focused response to the question**

- thoughtful, personal response to text/s with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying complex ideas, well organised;
- assured critical analysis of the roles of form, structure and language in shaping meaning in works of poetry and prose;
- relates part of text to whole, where relevant, in fluid manner, and may make insightful connections between texts; discussion, where appropriate of different interpretations of texts;
- consideration of literary/social/cultural context integrated into the argument.

Level 6 21–25 marks**A sophisticated response to the question**

- exceptionally insightful, personal, original, point of view presented in an argument seamlessly interwoven with textual support; eloquent expression, employing critical terminology with skill, complex ideas succinctly organised;
- perceptive and subtle exploration of the roles of form, structure and language in shaping meaning in works of poetry and prose, elucidating debates with tightly analysed evidence;
- relates part to whole, where relevant, in a seamless manner and may make illuminating comparisons between texts where appropriate; sharply focused analysis and discussion of different interpretations of texts; relevant critical debate where appropriate;
- well-informed discussion of the significance of literary/social/cultural context where appropriate.

Page 4	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

Assessment Objectives

AO1	Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts.
AO2	Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts.
AO3a	Make connections between part and whole text, between different interpretations of texts within a coherent and informed response to literature
AO4	<i>Explore the significance of the contexts in which literary texts are written and received</i>

All Assessment Objectives are equally weighted, and all are considered in assessing each essay. Give the essay a mark out of 25.

The question specific notes describe the area covered by the question and define its key elements as they relate to the AOs. Candidates may answer the question from a wide variety of different angles, using different emphases, and arguing different points of view. There is no one required answer and the notes are not exhaustive. However, candidates must answer the question set and not their own question, and the question specific notes provide the parameters *within* which markers may expect the discussion to roam.

Use the generic marking scheme levels to find the mark. First place the essay in a level which best describes its qualities, and then at a point within the level using a mark out of 25. Add the two marks out of 25 together to give a total mark out of 50 for the script as a whole.

Page 5	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

INDICATIVE CONTENT

SECTION A: POETRY

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

- 1 (a) 'The sense of an audience is central to the effects of *The Pardoner's Tale*.' How far do you agree?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the sense of an audience in the overall effects of the *Pardoner's Tale* (and its Prologue if students wish to incorporate comment on this). Candidates may consider the different audiences of the Tale and how it is communicated – the pilgrims themselves, the contemporary audience or reader, and the modern reader. They may consider the character of the Pardoner as a preacher who is also an actor or showman, who needs an audience to appreciate his messages and delivery. No one particular focus is required, though the question is about the sense of an audience.

AO2 – comment upon the form and structure of the *Pardoner's Tale* (and its Prologue if they wish to incorporate comment on this) and their language, imagery and tone in relation to this topic. The 'effects' required in the question could include different kinds of imagery and irony, the use of rhetoric and confessional discourse within the use of an old tale; other narrative and descriptive devices may be considered in relation to the Pardoner's persuasions to an audience. His use of *exclamatio* and other attention-attracting rhetorical devices may be cited. Structure, narrative and descriptive qualities, symbolism, tone and atmosphere may be discussed, as well as the characterisation of the Pardoner.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns. Candidates may acknowledge different reader responses to the topic. May also refer briefly to other *Canterbury Tales* where the sense of an audience is significant (*The Wife of Bath's Prologue and Tale*, for example). May argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the *Tale*. May focus upon the Pardoner as a preacher with all the tricks of his trade for attracting an audience, such as rhetorical devices which are typical of the medieval sermon.

Page 6	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

(b) Discuss some of the uses and effects of irony in *The Pardoner's Prologue and Tale*.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in identifying and exploring irony and its effects in the work. Candidates' work will be selective and an exhaustive review is not expected. Some may focus particularly on the characterisation of the Pardoner and his hypocrisy, which creates ironic effects, but the Tale's inherent ironies should also be considered. No one particular focus is required.

AO2 – comment upon the language, imagery and tone of the Prologue and Tale with particular reference to irony and its different manifestations.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in both Prologue and Tale. Candidates may acknowledge different reader or critical responses to the ironies of the Tale. May also refer briefly to other Canterbury Tales in which confessional revelations and hypocrisies are presented with ironic effect. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the Canterbury Tales and this one in particular. Some appreciation of the church's role in medieval life may be helpful.

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

GEORGE HERBERT: *Selected Poems*

- 2 (a) Herbert’s poetry moves effortlessly between the glorious and the humble; the divine and the human.’ Discuss this view by referring to two or three poems in your answer, or ranging more widely.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the chosen poems, using specific examples, using direct and indirect quotation, to support points in identifying and exploring the contrast implied in the prompt quotation. Candidates’ work will be selective and an exhaustive review is not expected. Some may focus particularly on ‘the glorious and the humble’. Others may concentrate on ‘the divine and the human’. No one particular focus *is* required; the prompt quotation is intended to give a lead in exploration of the wide-ranging contrasts in Herbert’s work.

AO2 – comment upon the language, imagery and tone of the chosen poems, using analysis to focus upon the question. Much will depend upon the poems chosen for close attention, but Herbert’s use of conceits will probably feature.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Herbert’s work. Candidates may acknowledge different reader or critical responses to this. May also refer briefly to other Metaphysical poets. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of Herbert’s poetry, and its religious background.

Page 8	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) 'Yet, Lord, instruct us so to die
That all these dyings may be life in death.'
(from *Mortification*)

Discuss some of the ways in which the subject of death is explored in the *Selected Poems*.

You may refer to two or three poems in your answer, or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the chosen poems, using specific examples, using direct and indirect quotation, to support points in identifying and exploring the subject of death. Candidates' work will be selective and an exhaustive review is not expected. No one particular focus is required; the prompt quotation is intended to give a lead in exploration of the subject of death, though the poem 'Mortification' may not necessarily be used. 'Death' may be physical, but it may also be metaphorical and this interpretation is entirely acceptable if relevantly pursued.

AO2 – comment upon the language, imagery and tone of the chosen poems, using analysis to focus upon the subject of death. Much will depend upon the poems chosen for close attention, but Herbert's use of conceits will probably feature.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Herbert's work. Candidates may acknowledge different reader or critical responses to this. May also refer briefly to other Metaphysical poets. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of Herbert's poetry, and its religious background.

Page 9	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

JOHN MILTON: *Shorter Poems*

- 3 (a) Discuss the importance of pastoral conventions to the concerns and effects of Milton’s poetry. You may refer to two or three poems or sections from longer poems in your answer, or range more widely.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Pastoral conventions. No one particular focus is required, and candidates may wish to explore the presentation of the pastoral in different ways. The ‘concerns and effects’ of Milton’s poetry’ invites consideration of Milton’s methods, together with the varied effects they produce. Much will depend upon the poems chosen for discussion.

AO2 – comment upon the form and structure of the chosen examples (whether whole poems or sections) and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to present their arguments. Pastoral conventions are likely to have been studied and candidates should be ready to marshal appropriate discussion of form, structure and language.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems; may also relate briefly to other poems by Milton, such as *Paradise Lost*. May argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, religious, social and cultural contexts of Milton’s poetry, with particular emphasis on pastoral conventions and pastoral imagery of different kinds.

Page 10	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) In what ways, and with what effects, does Milton's poetry in your selection explore the pleasures of the senses? You may refer to two or three poems or sections from longer poems in your answer, or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Milton's exploration of the pleasures of the senses in this selection. The question invites consideration of Milton's methods and the effects they produce. 'Comus' may be juxtaposed with 'L'Allegro' and 'Il Penseroso', for example, but no one particular focus is required, and each must be taken on its merits.

AO2 – comment upon the form and structure of the chosen illustrations for this discussion whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on the pleasures of the senses – sight, hearing, touch, taste and smell as well as kinaesthetic images.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems; may also relate to other poems by Milton, such as *Paradise Lost*. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, religious, social and cultural contexts of the poems, with particular reference to this subject in Milton's work as a whole.

Page 11	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

WILLIAM WORDSWORTH: *Selected Poems*

- 4 (a) Discuss Wordsworth’s poetic presentation of childhood in the selection of poems. You should refer to two or three poems or sections from longer poems, but may, if you wish, range more widely.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Wordsworth’s poetic presentation of childhood in this selection. The question invites consideration of Wordsworth’s methods and the effects they produce. It is likely that *The Prelude*, for example, will be discussed, but no one particular focus is required, and each must be taken on its merits.

AO2 – comment upon the form and structure of the chosen illustrations for this discussion whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on childhood experience, focusing particularly on tone, perhaps.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems; may also relate to other poems by Wordsworth or other Romantic poets.

No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular reference to Romanticism, which should arise from close study of the poems, not be ‘bolted on’.

Page 12	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) In what ways, and with what effects, is remembered experience explored in this selection? You may refer to two or three poems or sections from longer poems in your answer, or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Wordsworth’s focus on remembered experience, a central concern. The question invites consideration of Wordsworth’s methods and the effects they produce. No one particular focus is required, and each must be taken on its merits. There is perhaps some overlap with (a) but candidates should focus their attention on answering with precise relevance.

AO2 – comment upon the form and structure of the chosen illustrations for this discussion whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on remembered experience – is it always ‘recollected in tranquillity’?

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems; may also relate to other poems by Wordsworth or other Romantic poets.

No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular reference to Romanticism, which should arise from close study of the poems, not be ‘bolted on’.

Page 13	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

W.H.AUDEN: *Selected Poems*

- 5 (a) Auden described poetry as ‘a serious game’. How helpful a description of Auden’s poetry do you find this? You may refer to two or three poems in your answer, or range more widely.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Auden’s description of poetry. Candidates may discuss what they think the poet meant by this – the playful as well as the serious elements in his work – and these must be sympathetically considered. They may argue that they do not find it an entirely helpful description. The illustrations chosen for support should be appropriate for the argument presented, which will necessarily be a selective not an exhaustive treatment. No one particular focus is required.

AO2 – comment upon the form and structure of the poems chosen and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and particularly imagery in order to present their arguments, which may concentrate on the contrast between playful or lighthearted themes and serious concerns.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poem. Multiple possibilities for discussion arise, and it is likely that widely diverging views will be seen or acknowledged in candidates’ work. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, which cover a number of years, perhaps relating the topic to the different social backgrounds which Auden was familiar with.

Page 14	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) 'In the deserts of the heart
 Let the healing fountain start,
 In the prison of his days
 Teach the free man how to praise.' (from *In Memory of W B Yeats*)

By referring to two or three poems, or ranging more widely, consider Auden's exploration of the 'deserts of the heart.'

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the 'deserts of the heart.' The question invites discussion of a range of poems and those chosen for support should be appropriate for the argument presented. Candidates are of course at liberty to choose what they wish to analyse in detail. Candidate may usefully consider what the metaphor of 'deserts' implies: vast empty spaces where perhaps one looks in vain for the life-giving oasis? No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. A particular focus on the nature of love and humanness is demanded by the question, and this may mean an emphasis on mood and tone, but discussions are not expected to be exhaustive.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to the identified mood of the poems. Multiple possibilities for discussion arise, with much depending on the poems chosen for close consideration. There is scope here for differing opinions, depending upon the poems chosen for the answer, and candidates may acknowledge these. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, which cover a number of years, perhaps relating the topic to the different social backgrounds which Auden was familiar with.

Page 15	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

ELIZABETH JENNINGS: *Selected Poetry*

- 6 (a) 'I am obsessed with energy
I never touch. I am alive
To what I only hear and see
The sweep, the sharp, the drive.' (from *Bird Study*)

Consider Jennings's poetry in the light of this reflection. You may refer to two or three poems in your answer, or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Jennings's description of her energy and sensory perception, each element of which may be considered by candidates. Her poetry is often based upon observation and candidates may wish to define their focus carefully, their work differing according to the poems they choose for discussion. No one particular focus is required.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems with an emphasis on sensory perception. The tone of the poems may be discussed in detail in order to focus on the elements of the prompt quotation. Jennings's use of a wide range of different verse forms and their effects may be discussed in relation to the topic.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry. May acknowledge differences of opinion on this topic; no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry. Candidates may pay some attention to Jennings's own beliefs and attitudes as expressed in the poems.

Page 16	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) Discuss the importance of suffering to the meaning and effect of Jennings’s poetry. You may refer to two or three poems in your answer, or range more widely.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing suffering in the meaning and effect of Jennings’s poetry. There are many appropriate poems from which to select and different kinds of suffering may be considered.

Candidates’ work will differ according to the poems they choose and no one particular focus is required.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, language and tone in order to present their arguments, using poems which best illustrate the way in which individual poems address the topic of suffering.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry. May acknowledge differences of opinion on this topic; no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, religious, social and cultural contexts of the poetry and the way these affect Jennings’s approach to presenting her material.

Page 17	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

LES MURRAY: *Selected Poems*

- 7 (a) Discuss some of the ways in which Murray explores the interactions between people and nature in his poetry. You may refer to two or three poems in your answer, or range more widely.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Murray’s methods and effects in relation to the topic of interactions between people and nature. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration; there is an enormous range to choose from and essays may vary widely.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic of people and nature. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate relevantly.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. May also acknowledge differences of opinion on the ways in which Murray’s approach to the topic may be interpreted and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the Australian natural world and the people who inhabit it. Appropriate reference to the poet’s biography may be made, but should not dominate literary analysis.

Page 18	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) ‘And as I look, I know they are utterly gone,
each one on his day, with pillow, small bottles, mist,
with all the futures they dreamed or dealt in, going
down that engulfment everything approaches;
with the man on the tree, they have vanished into the Future.’
(from *The Future*)

In what ways are the effects of time addressed in Murray’s poems? You may refer to two or three poems in your answer, or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways in which the effects of time are presented. ‘In what ways’ invites consideration of Murray’s methods, together with the varied effects they produce. Candidates may choose to consider the lines of the poem, or they may not, but it is intended to be helpful in its reminders of time’s relentless movement and of the ‘man on the tree’ if they wish to include religious comment.

No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language and in particular imagery in order to illuminate their points.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. They may acknowledge differences of opinion on the ways in which this topic is explored and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; appropriate reference to the poet’s biography may be made, in particular his religious beliefs, but this should not dominate literary analysis.

Page 19	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

SEAMUS HEANEY: *Selected Poetry*

8 (a) ‘The bog poems use the distant past to reflect on the present.’

Consider some of the effects of the bog poems in the light of this view. You may refer to two or three poems in your answer, or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the bog poems and their effects. Consideration of Heaney’s methods, together with the varied effects they produce, is likely. There are a number of bog poems and no one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language and in particular imagery in order to illuminate their points.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. They may acknowledge differences of opinion on the ways in which this topic is explored and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; Ireland and its history may well be relevant and appropriate reference to the poet’s biography may be made, but these should not dominate literary analysis.

Page 20	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) In what ways, and with what effects, does Heaney’s poetry explore childhood experiences? You may refer to two or three poems in your answer, or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways in which childhood experiences are presented. ‘In what ways’ invites consideration of Heaney’s methods, together with the varied effects they produce.

Candidates may focus on different aspects of childhood, including grown or partially formed awareness of ‘the troubles’. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language and in particular imagery in order to illuminate their points.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. They may acknowledge differences of opinion on the ways in which this topic is explored and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; Ireland and its history may well be relevant and appropriate reference to the poet’s biography may be made, but these should not dominate literary analysis.

Page 21	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

SECTION B

PROSE

HENRY FIELDING: *Joseph Andrews*

- 9 (a) Consider some of the ways in which the contrast between town and country is explored in *Joseph Andrews*.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the novel's exploration of the contrast between town and country. Candidates will use a range of examples to advance their arguments about the novel as a whole and the question does not require exhaustive treatment: 'some of the ways'. It may be that discussion of different settings will be employed to discuss characterisation. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the tone of Fielding's writing.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Joseph Andrews* to other Fielding novels in which town/country contrasts are a significant feature. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth century novel and attitudes to town and country at the time.

Page 22	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) 'Fielding's main interest in *Joseph Andrews* is the moral of the story.' How far do you agree?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Fielding's 'main interest' in the novel and its moral. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement.

Candidates may use examples of different characters to advance an argument that Fielding's main interest is NOT the moral of the story, but the characters, for example. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate relevant comment in relation to the essay title.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Joseph Andrews* to other Fielding novels in which the moral of the story is a significant feature. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth-century novel and its development as a form.

Page 23	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

JANE AUSTEN: *Emma*

10 (a) In what ways do mistakes and misunderstandings contribute to the structure of the novel, and with what effects?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing mistakes and misunderstandings in the structure of the novel. Candidates will use examples of different mistakes and misunderstandings to advance their arguments about the novel as a whole and the relative balance of these is not prescribed (i.e. there may be more mistakes than misunderstandings, or vice versa). No one particular focus is required.

AO2 – comment in particular upon the form and structure of the novel also using the language, imagery and tone of the examples chosen. They may employ close analysis of structure as well as characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the clearly patterned structure of the novel's development.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Emma* to other Austen novels. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, perhaps relating the topic to the situation of women and class differences.

Page 24	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) What does the episode at Box Hill contribute to your appreciation of the methods and concerns of this novel?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Austen’s presentation of the episode at Box Hill, and its importance in the structure of the novel, perhaps particularly relating to Emma herself and her moral education. Close detailed knowledge of the text will be very helpful here.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the passages chosen. There may be consideration of free indirect methods. They may employ close analysis of form, structure and language as well as characterisation in order to illuminate their points, concentrating particularly on aspects which illustrate the novelist’s use of this episode as a structural device or means for character development, supporting the arguments they are pursuing here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate Emma to other Austen novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, perhaps relating the topic to the situation of women and class differences.

Page 25	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

ELIZABETH GASKELL: *North and South*

11 (a) Discuss the contribution of the Higgins family to the meaning and effect of *North and South*.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the contribution of the Higgins family to the novel. The ‘Higgins family’ is not just one individual so essays should try to move beyond discussion of one character. However, no one particular focus is required.

AO2 – comment upon the form and especially structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of characterisation in particular in order to illuminate their points, concentrating particularly on aspects which inform the argument. An avoidance of mere narrative or character sketch is important.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and to other Gaskell novels. Different opinions are likely here, and no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Gaskell’s characterisation and narrative style in particular as a medium for the expression of social background and the drama of the individual and class struggle within the society of the time.

Page 26	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

(b) ‘A novel of reconciliation, of building bridges ...’

How far do you agree with this view of *North and South*?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the theme of prejudice in the novel. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. No one particular focus is required and answers will necessarily be selective, some focusing on character and others on class tensions.

AO2 – comment upon the form and structure of the novel and its language, imagery, and characterisation in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the nature of personal as well as class reconciliations. The symbolism of ‘North’ and ‘South’ may be considered.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and to other Gaskell novels. Very different conclusions are likely here, depending on the examples that are used and analysed. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Gaskell’s narrative and descriptive style in particular as a medium for the expression of social background and the drama of the individual and class struggle within the society of the time.

Page 27	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

CHARLOTTE BRONTË: *Jane Eyre***12 (a) In what ways, and with what effects, do the different settings of the novel contribute to its presentation of Jane's development?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the settings of the novel and their contribution to the bildungsroman. Candidates will use a range of examples to advance their arguments about the novel as a whole and the question does not require exhaustive treatment: 'some of the ways'. On the other hand, the settings are clearly defined and there should not be a lack of balance, focusing too much on Gateshead and Lowood for example. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as the characterisation of Jane, in order to illuminate their points, concentrating particularly on aspects which illustrate the argument.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Jane Eyre* to other Brontë novels in which settings are a significant feature. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the nineteenth century novel, especially the situation of women without wealth and status.

Page 28	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

(b) How far do you agree that ‘the conflict between passion and duty is at the heart of the novel’?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ‘conflict between passion and duty’ in the novel. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates may use a range of examples to advance their arguments about the characterisation of Jane, but there are other interesting characters who could be explored (St John Rivers, for example) and the question does not require exhaustive treatment of every character. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as the characterisation of Jane and others, in order to illuminate their points, concentrating particularly on aspects which illustrate the argument.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Jane Eyre* to other Brontë novels in which this dichotomy is a significant feature. There is potential for differences of opinion here. No particular line is required the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the nineteenth century novel, especially the situation of women without wealth and status and the expectations of their behaviour.

Page 29	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

VIRGINIA WOOLF: *To The Lighthouse*

- 13 (a) ‘The contrast between the characters of Mr and Mrs Ramsay dominates the novel.’
How far do you agree?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the contrast between Mr and Mrs Ramsay, which is featured in the first pages of the novel and continues throughout the novel. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of characterisation, form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the contrast between Mrs Ramsay and her husband and its manifestation at different moments in the novel.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Woolf novels where similar themes are explored. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular the Modernist approaches to narrative and stream of consciousness effects, through which the two characters are explored.

Page 30	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

(b) Discuss the presentation of lack of communication in the novel.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing lack of communication throughout the novel. No one particular focus is required and it is likely that candidates will define the areas which they intend to focus on. There are many possibilities here.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of characterisation, form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate lack of communication and its expression symbolically and metaphorically, not just in a literal sense.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Woolf novels where similar themes are explored. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular the Modernist approaches to narrative and stream of consciousness effects, through which lack of communication is explored.

Page 31	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

MARGARET ATWOOD: *Cat's Eye*

14 (a) Discuss the significance of Elaine's paintings to the meaning and effects of the novel.

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the significance of Elaine's paintings in the novel. The paintings are used as a structural device throughout the novel and there will not be time to discuss all of them in detail; some selection will be required. No one particular focus is required and it is likely that candidates will define the areas which they intend to focus on. There are many possibilities here.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of characterisation, form, structure and language in order to illuminate their points, concentrating particularly the symbolism of the paintings.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Atwood novels where similar patterns are used. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular the complex and conflicted feminism displayed by Elaine.

Page 32	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

(b) 'A relentless analysis of children's cruelty to each other.'

Discuss the novel's methods and effects in the light of this comment.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the topic. No one particular focus is required and it is likely that candidates will define the areas which they intend to focus on. There are many possibilities here.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of, especially, characterisation, form, structure and language in order to illuminate their points, concentrating particularly on different kinds of cruelty and how they are manifested in the novel.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Atwood novels where similar themes are explored. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular the complex and conflicted feminism displayed by Elaine.

Page 33	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

KATHERINE MANSFIELD: *Short Stories*

15 (a) ‘Stories which explore the turmoil beneath the calm surface of relationships.’

Discuss with reference to two or three stories.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using examples from their chosen stories, using direct and indirect quotation, to support points in discussing the surface and the depths of relationships in the stories. There are many suitable stories to choose from. No one particular focus is required, but there should be some address to the prompt quotation.

AO2 – comment upon the structure and characterisation of the chosen stories and their language, imagery and tone. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on those aspects which help them to illustrate their argument.

AO3a – relate part to whole in relating examples to one another and in relating to general patterns in the short stories; they may also relate their chosen stories to others in the selection. May acknowledge different points of view here on the importance of appearance and reality in the selection as a whole. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, historical, social and cultural contexts of the stories, in particular their observation of relationships of various kinds and their tensions

Page 34	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) Consider some of the uses and effects of symbolism in the short stories. You may use two or three stories or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Mansfield's methods and effects of symbolism. There is a wealth of material to choose from. No one particular focus is required and essays may vary considerably in the line of argument they present depending on the stories and characters chosen.

AO2 – comment upon the form and structure of the chosen stories, and their language, imagery and tone. They may employ close analysis of form, structure and language, in order to illuminate their points, concentrating particularly on those examples of symbolism which help them to illustrate their argument – exemplification is very important here. The use of vividly imagined characterisation and imagery within stories may be discussed here.

AO3a – relate part to whole in relating examples to one another and in relating a specific story to general patterns in the selection; may acknowledge different points of view here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the stories, in particular their acute observation.

Page 35	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

KAZUO ISHIGURO: *The Remains of the Day*

16 (a) Discuss some of the ways in which ‘failures of vision’ are explored in the novel.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Ishiguro’s methods and effects in relation to the topic of vision and its failures, both literal and metaphorical, here. Candidates’ essays will be selective and an exhaustive treatment is not expected. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the ironic effects created by the first person narrator and his unreliable or imperfect narration (‘vision’ even).

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. Candidates may also relate this novel to other Ishiguro novels. No particular line is required – the ability to recognise and create connections *in* a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating to the significance of class differences in particular, as well as the build up to the Second World War and its far-reaching effects on individuals and the institutions of society as a whole. Some appreciation of the historical events of the time may be helpful, as would the relations between upper class employers and their servants.

Page 36	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2016	9765	01

- (b) In what ways, and with what effects, is the historical background of *The Remains of the Day* used to develop characterisation in the novel?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the implications of the historical background in the novel for development of characterisation. No one focus is required, but there are more characters to consider than just Stevens.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the presentation through limited first person point of view of the narrator and his understanding of the events which are taking place. The novel's structure, tone and especially characterisation may be focused upon in detail.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. They may also relate this novel to other Ishiguro novels where a limited first person narrative stance is employed. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating to the significance of class differences in particular, as well as the build up to the Second World War and its far-reaching effects on individuals and the institutions of society as a whole. An appreciation of the historical events of the time would be very helpful, as would the relations between upper class employers and their servants.