



# Cambridge Pre-U

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LITERATURE IN ENGLISH

9765/01

Paper 1 Poetry and Prose

October/November 2020

MARK SCHEME

Maximum Mark: 50

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**Published**

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began, which would have considered the acceptability of alternative answers.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

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This syllabus is regulated for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **33** printed pages.

**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.

**Assessment Objectives**

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- 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** Explore the significance of the contexts in which literary texts are written and received
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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 assessment objectives. 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.

**Assessment Objectives 1, 2, 3a and 4 are addressed in this paper.**

**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

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

- thoughtful, personal response to text/s with textual response, 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 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

**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 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

## Section A Poetry

Question	Answer	Marks
GEORGE GORDON, LORD BYRON: <i>Selected Poems</i>		
1(a)	<p><b>Either</b></p> <p><b>Discuss Byron’s treatment of loss in the poems in your selection. You may refer to two or three poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>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 Byron’s treatment of loss. Much will depend upon the poems selected for discussion, but there should be some focus on style, including distinctive tone, as well as content. Answers are not expected to be exhaustive.</p> <p>AO2 – comment upon the form, structure and language, including imagery and tone, in relation to the chosen poems. Descriptive, atmospheric and metaphorical elements may feature highly here.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems chosen. Candidates may acknowledge different reader responses to the topic. May also refer briefly to other Romantic poems where loss is important. 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the Romantic period. Byron’s own dramatic and excessive life should be sparingly employed in critical essays.</p>	<b>25</b>

Question	Answer	Marks
1(b)	<p><b>Or</b></p> <p><b>In what ways and with what effects does Byron use images of natural beauty in the poems in your selection? You may refer to two or three poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>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 different meanings and effects of gardens and flowers. Answers are not expected to be exhaustive and emphasis will depend on the poems chosen for discussion.</p> <p>AO2 – comment upon form, structure, language, imagery and tone in relation to gardens and flowers. Descriptive and metaphorical elements may feature highly here. The creation of atmosphere may be supported with close analysis of language.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Candidates may acknowledge different reader responses to the topic. May also refer briefly to other poems where settings are important. 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the Romantic period. Byron’s own dramatic and excessive life should be sparingly employed in critical essays.</p>	<b>25</b>

Question	Answer	Marks
<i>Geoffrey Chaucer: The Nun's Priest's Tale</i>		
2(a)	<p><b>Either</b></p> <p><b>In what ways, and with what effects, does Chaucer use the beast fable to explore serious issues in <i>The Nun's Priest's Tale</i>?</b></p> <p>Candidates should:</p> <p>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 and effects of the beast fable. The apparently simple tale of a fox and a cock is used to comment on human life, relationships, vanity, folly, heroism and death, for example. Answers are not expected to be exhaustive.</p> <p>AO2 – comment upon the form and structure of <i>The Nun's Priest's Tale</i> and their language, imagery and tone. Structure and tone in particular may feature highly here.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the Tale. Candidates may acknowledge different reader responses to the topic. May also refer briefly to other <i>Canterbury Tales</i>. 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the <i>Canterbury Tales</i> and this one in particular.</p>	<b>25</b>



Question	Answer	Marks
2(b)	<p><b>Or</b></p> <p><b>‘Chauntecleer and Pertelote illustrate a brilliantly comic view of the married relationship.’</b></p> <p><b>Discuss Chaucer’s methods and effects in the light of this comment.</b></p> <p>Candidates should:</p> <p>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 discussing Chaucer’s presentation of Chauntecleer and Pertelote. The effects of this may be seen to be both comic and thought-provoking. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the Tale with particular reference to the handling of characterisation and tone in particular.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the Tale. Candidates may acknowledge different reader or critical responses to the comic tone and characterisation of the Tale. May also refer briefly to other ‘marriage debate’ Tales in the collection. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the Canterbury Tales and this one in particular.</p>	25

Question	Answer	Marks
<i>Gerard Manley Hopkins: Selected Poems</i>		
3(a)	<p><b>Either</b></p> <p><b>Discuss Hopkins’s poetic presentation of the natural world and its significance. You may refer to two or three poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>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 suitable for discussion of the natural world and its significance, which may be linked with Hopkins’s religious faith. Candidates’ work will be selective and an exhaustive review is not expected. No one particular focus is required.</p> <p>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 Hopkins’s use of imagery relating to the natural world is central to this question.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Hopkins’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Hopkins’s poetry, and particularly its religious background. Too much biographical context may be unhelpful.</p>	<b>25</b>

Question	Answer	Marks
3(b)	<p><b>Or</b></p> <p><b>Hopkins said that he wanted his poetic language to be true to living speech, but ‘heightened’. In the light of this aim, discuss his use of language by referring to two or three poems, or ranging more widely.</b></p> <p>Candidates should:</p> <p>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 Hopkins’s ‘heightened’ poetic language. Candidates’ work will be selective and an exhaustive review is not expected. No one particular focus is required.</p> <p>AO2 – comment upon the language and imagery of the chosen poems, using close analysis to focus upon the question. Specific detail of language will enhance responses.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Hopkins’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Hopkins’s poetry. Too much biographical context may be unhelpful.</p>	25

Question	Answer	Marks
John Milton: <i>Paradise Lost</i> (Books 1 and 2)		
4(a)	<p><b>Either</b></p> <p><b>In what ways, and with what poetic effects, does <i>Paradise Lost</i> (Books 1 and 2) employ elements of epic?</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, using specific examples, direct and indirect quotation, to consider Milton’s use of epic and its effects in the poem. Candidates’ work will be selective; though the essay is likely to refer to such elements as heroic characters, elevated style and setting and use of Biblical myth; an exhaustive review is not expected. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the poem, using analysis to focus upon the question. Milton’s use of elevated style, inversions and extended similes will doubtless be considered, as well as the question of ‘heroic’ qualities in characters.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Milton’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Milton’s poetry, and particularly its religious, classical and mythical background. Reference may be made to Homer and Virgil.</p>	<b>25</b>

Question	Answer	Marks
4(b)	<p><b>Or</b></p> <p><b>Discuss Milton’s exploration of leadership and authority in <i>Paradise Lost</i> (Books 1 and 2).</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to leadership and authority the poem, using specific examples, using direct and indirect quotation, to support points in discussion. Candidates’ work will be selective and an exhaustive review is not expected. No one particular focus is required, though essays which focus on a ‘character sketch’ of Satan are likely to be more limited than those which range more widely.</p> <p>AO2 – comment upon the language, imagery and tone of the poem, using analysis to focus upon the question. Analysis of character, dialogue and oratory in council, and descriptive language are likely here.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Milton’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Milton’s poetry, and particularly its religious, classical and mythical background.</p>	25

Question	Answer	Marks
<i>Liz Lochhead: Selected Poems</i>		
5(a)	<p><b>Either</b></p> <p><b>‘... all we know / Is: love surprises us.’ (<i>Epithalamium</i>)</b></p> <p><b>With this quotation in mind, discuss the ways in which Lochhead explores the subject of love in her poems. You may refer to two or three poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>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 of love and its presentation in the Selected Poems. The idea of ‘surprise’ should be addressed. Much will depend upon the poems chosen for discussion. It is likely that answers will differ considerably in their approach and they must be credited for suitable poem choice and close analysis to support the argument.</p> <p>AO2 – comment upon the form and structure of the chosen examples 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.</p> <p>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 about love, where strictly relevant. 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Lochhead’s poetry, with particular emphasis on contemporary attitudes.</p>	<b>25</b>

Question	Answer	Marks
5(b)	<p><b>Or</b></p> <p><b>Discuss the uses and effects of humour in Lochhead’s poems. You may refer to two or three poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>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 uses and effects of humour in the Selected Poems. Much will depend upon the poem choices made. No one particular focus is required, and each must be taken on its merits, though close reference will enhance any answer.</p> <p>AO2 – comment upon the form and structure of the chosen illustrations for this discussion and their language, imagery and, especially, tone in relation to the topic.</p> <p>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 Lochhead which do not use humour. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Lochhead’s poetry, with particular emphasis on contemporary attitudes.</p>	25

Question	Answer	Marks
<i>Edward Thomas: Selected Poems</i>		
6(a)	<p><b>Either</b></p> <p><b>Discuss the importance of the journey motif in Thomas’s poetry. You may refer to two or three poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>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 Thomas’s use of the journey motif. Journeys may be longer – as on a train – or simply a short walk. However, some candidates may choose to treat the journey motif as metaphorical. The illustrations chosen for support should support the argument presented, which will necessarily be a selective not an exhaustive treatment. No one particular focus is required.</p> <p>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 in particular in order to present their arguments, which may concentrate on Thomas’s use of metaphor.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Many possibilities for discussion arise, and it is likely that 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems.</p>	<b>25</b>



Question	Answer	Marks
6(b)	<p><b>Or</b></p> <p><b>‘Thomas’s poetry explores the natural world with microscopic clarity.’</b></p> <p><b>Consider Thomas’s exploration of the natural world in the light of this view. You may refer to two or three poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>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 Thomas’s exploration of the natural world, one of his major themes. The focus on ‘microscopic clarity’ should be addressed. The illustrations chosen for support should support the argument presented, which will necessarily be a selective not an exhaustive treatment. No one particular focus is required.</p> <p>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 language in particular in order to present their arguments, which may concentrate on Thomas’s use of natural phenomena such as specific plants, some of them common or humble.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Many possibilities for discussion arise, and no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems.</p>	25

Question	Answer	Marks
<i>Judith Wright: Selected Poems</i>		
7(a)	<p><b>Either</b></p> <p><b>‘Wright’s poems are more concerned with the human mind than they are with the world around us.’</b></p> <p><b>How far do you agree with this view of Wright’s poetry? You may refer to two or three poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>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. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement, exploring the relationship between the psychological and the environmental. Consideration of Wright’s methods, together with the varied effects they produce, is likely. Arguments will depend to a large extent on the poems chosen for illustration, but this is an open question offering a great deal of opportunity for close analysis.</p> <p>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, language and imagery in order to illuminate their analysis of Wright’s concerns.</p> <p>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. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; the Australian environment and the attitudes of its people may well be relevant and appropriate reference to these may be made.</p>	<b>25</b>

Question	Answer	Marks
7(b)	<p><b>Or</b></p> <p><b>In what ways, and with what effects, does Wright’s poetry explore the effects of time? You may refer to two or three poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>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 Wright presents the topic of time in her poetry. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration. Time may be considered on a grand scale as in historical time, or it may be micro-moments for reflection and exploration.</p> <p>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 in order to illuminate their points.</p> <p>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. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different historical and cultural contexts of the poems in this collection; Australia and its history may well be relevant and appropriate reference to them may be made.</p>	25

## Section B Prose

Question	Answer	Marks
<i>Jane Austen: Sense and Sensibility</i>		
8(a)	<p><b>Either</b></p> <p><b>Discuss Austen’s presentation of self-restraint and reserve in <i>Sense and Sensibility</i>.</b></p> <p>Candidates should:</p> <p>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 presentation of self-restraint and reserve. Candidates may choose varied examples of self-restraint and reserve, possibly analysing the difference between them and how they are illustrated in different characters, in order to advance their arguments about the novel as a whole. No one particular focus is required.</p> <p>AO2 – The form and structure of the novel as well as the language, imagery and especially tone of the examples chosen may be discussed. Characterisation may be illuminated by the discussion.</p> <p>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 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel.</p>	<b>25</b>

Question	Answer	Marks
8(b)	<p><b>Or</b></p> <p><b>'Willoughby is a more complex and ambiguous figure than Brandon can possibly allow'.</b></p> <p><b>Consider Austen's characterisation of both Willoughby and Brandon in the light of this comment.</b></p> <p>Candidates should:</p> <p>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 both Willoughby and Brandon in relation to the prompt quotation. Candidates will use a range of examples to advance their arguments and may differ widely in their approach to this question. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and in particular the contrasting characterisation of these two major figures. Candidates may employ close analysis of form, structure and language as well as characterisation in order to illuminate their points.</p> <p>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 <i>Sense and Sensibility</i> 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel.</p>	<b>25</b>

Question	Answer	Marks
<i>Charles Dickens: Our Mutual Friend</i>		
9(a)	<p><b>Either</b></p> <p><b>‘Secrecy and concealment are at the heart of the narrative.’</b></p> <p><b>Explore Dickens’s narrative methods in <i>Our Mutual Friend</i> in the light of this comment.</b></p> <p>Candidates should:</p> <p>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 Dickens’s narrative methods as they illuminate secrecy and concealment, one of his favourite themes. The prompt quotation should be addressed, and indeed it focuses what would otherwise be a very large area for critical enquiry. No one particular focus is required and illustration will necessarily be selective.</p> <p>AO2 – comment upon the structure of the novel and its language, imagery and tone in relation to the topic of narrative method. Candidates may employ close analysis in order to illuminate their points, concentrating particularly on aspects which inform the argument. An avoidance of mere narrative or character sketch is important.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and perhaps to other Dickens novels. Different emphases 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Dickens’s narrative style in particular as a medium for the expression of secrecy and concealment in Victorian society.</p>	<b>25</b>

Question	Answer	Marks
9(b)	<p><b>Or</b></p> <p><b>Discuss some of the ways in which Dickens presents social class in <i>Our Mutual Friend</i>.</b></p> <p>Candidates should:</p> <p>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 presentation of social class, which pervades this novel as it does Dickens’s work as a whole. No one particular focus is required and answers will necessarily be selective. Answers should not degenerate into a series of unconnected character sketches.</p> <p>AO2 – comment upon the form, structure and tone 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 presentation of social hierarchies.</p> <p>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 Dickens novels. Different emphases 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Dickens’s style in particular as a medium for the expression of his themes.</p>	25

Question	Answer	Marks
George Eliot: <i>Middlemarch</i>		
10(a)	<p><b>Either</b></p> <p><b>Discuss the role and significance of the Garth family in <i>Middlemarch</i>.</b></p> <p>Candidates should:</p> <p>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 role and significance of the Garth family in the novel. Their centrality in Eliot’s moral vision is a likely topic for discussion and this may raise differing views of their role and significance. Candidates will use a range of examples to advance their arguments about the novel as a whole. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the examples chosen, as well as the nuances of characterisation which are illuminated by the discussion. The complex narrative development may well be addressed.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for differences of emphasis here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the nineteenth century novel and of Eliot’s moral focus.</p>	<b>25</b>



Question	Answer	Marks
10(b)	<p><b>Or</b></p> <p><b>‘Scrupulous portrayal of the complex interactions of provincial society.’</b></p> <p><b>Consider some of Eliot’s methods and effects in the light of this view.</b></p> <p>Candidates should:</p> <p>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 complex interactions of provincial society in the novel. Candidates will use a range of examples to advance their arguments about this. No one particular focus is required, and evidence is likely to be selective although the prompt quotations requires a broad overview of Eliot’s methods.</p> <p>AO2 – comment upon the narrative structure, presentation of society and individual characterisation as illuminated by the language, imagery and tone of the examples chosen.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for different emphases here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the nineteenth century novel, with emphasis on the different elements of provincial society.</p>	<b>25</b>

Question	Answer	Marks
Laurence Sterne: <i>Tristram Shandy</i>		
11(a)	<p><b>Either</b></p> <p><b>In what ways, and with what effects, does Sterne explore the theme of madness in <i>Tristram Shandy</i>?</b></p> <p>Candidates should:</p> <p>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 Sterne’s exploration of the theme of madness in the novel. Candidates may use a range of examples to advance their arguments and will be necessarily selective from the possible material on offer. No one particular focus is required.</p> <p>AO2 – comment upon the unusual 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 relevant characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the argument.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for differences of interpretation here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth century and of the traditional narrative forms from which this one diverges, even by twenty-first century standards.</p>	<b>25</b>

Question	Answer	Marks
11(b)	<p><b>Or</b></p> <p><b>‘Sterne deliberately resists the idea of narrative coherence in <i>Tristram Shandy</i>.’</b></p> <p><b>In the light of this comment, discuss some of the ways in which Sterne handles his material.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the narrative methods of <i>Tristram Shandy</i> and how far they ‘resist...coherence.’ Candidates may use a range of examples to advance their arguments and will be necessarily selective from the possible material on offer. No one particular focus is required, but an overview of the work would be an advantage.</p> <p>AO2 – comment upon the unusual 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 relevant characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate apparent randomness in the narrative method.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for differences of interpretation here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth century and of the traditional narrative forms from which this one diverges, even by twenty-first century standards.</p>	25

Question	Answer	Marks
<i>Alice Munro: Selected Short Stories</i>		
12(a)	<p><b>Either</b></p> <p><b>In what ways, and with what effects, does Munro use ‘stories within stories’ in this selection? You should refer to <u>two</u> or <u>three</u> stories.</b></p> <p>Candidates should:</p> <p>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 Munro’s use of ‘stories within stories’. These may be seen to enhance the presentation of character and the development of key themes within the narratives. No one particular focus is required.</p> <p>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.</p> <p>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 ways in which embedded stories give depth to the presentation of character and theme. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social, gender and cultural contexts of the stories.</p>	<b>25</b>

Question	Answer	Marks
12(b)	<p><b>Or</b></p> <p><b>Discuss Munro’s presentation of criminal behaviour and its effects in the <i>Selected Short Stories</i>. You should refer to <u>two</u> or <u>three</u> stories.</b></p> <p>Candidates should:</p> <p>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 Munro’s presentation of criminal behaviour, which may not be that of obvious criminals, but can be of children, for example, or even simulated by a character for a particular purpose. No one particular focus is required and essays may vary considerably in the line of argument they present, depending on the stories chosen.</p> <p>AO2 – comment upon the form, structure and characterisation of the chosen stories, and their language, imagery and tone in relation to the presentation of the subject of criminal behaviour. They may employ close analysis of form, structure and language, in order to illuminate their points.</p> <p>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.</p> <p>AO4 – show informed appreciation of the different literary, historical, social and cultural contexts of the stories.</p>	25

Question	Answer	Marks
<i>Evelyn Waugh: Brideshead Revisited</i>		
13(a)	<p><b>Either</b></p> <p><b>Explore Waugh’s concern with the effects of family conflict in <i>Brideshead Revisited</i>.</b></p> <p>Candidates should:</p> <p>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 Waugh’s concern with family conflicts. ‘Family’ does not only refer to the Flytes, but may also be relevant to Charles’s family as well. Candidates may differ widely in their use of illustration here to support their arguments, but will need detailed support from the novel for their point of view. No one particular focus is required.</p> <p>AO2 – comment particularly upon the form and structure of the novel and its characterisation, 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 presentation of family conflicts.</p> <p>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 Waugh novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and avoid simplistic biographical explanations for this work of literature.</p>	<b>25</b>

Question	Answer	Marks
13(b)	<p><b>Or</b></p> <p><b>‘The novel is primarily concerned with an artist’s growth and development.’</b></p> <p><b>How far, and in what ways, do you agree with this view?</b></p> <p>Candidates should:</p> <p>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 Waugh’s concern with the development of Charles as an artist 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 will use a range of examples to explore the ways in which Waugh presents Charles Ryder and art in general. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and the language, imagery, tone and characterisation in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points.</p> <p>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 Waugh novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and avoid simplistic biographical explanations for this work of literature.</p>	25

Question	Answer	Marks
Edith Wharton: <i>The House of Mirth</i>		
14(a)	<p><b>Either</b></p> <p>'Wharton depicts the world of New York high society in <i>The House of Mirth</i> as cold and unforgiving.'</p> <p>Discuss Wharton's methods and effects in the light of this comment.</p> <p>Candidates should:</p> <p>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 Wharton's depiction in the novel of New York society, with its judgmental attitudes. No one particular focus is required.</p> <p>AO2 – comment particularly upon the form and structure of the novel and its language, imagery, tone 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 narrative and descriptive methods and their effects.</p> <p>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 Wharton novels for example <i>The Age of Innocence</i>. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel.</p>	<b>25</b>



Question	Answer	Marks
14(b)	<p><b>Or</b></p> <p><b>How far do you see Lily as a tragic character?</b></p> <p>Candidates should:</p> <p>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 characterisation of Lily as a potentially tragic figure. 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 will use a range of examples to explore the ways in which Lily is developed as a character. Some definition of ‘tragic’ and ‘tragedy’ may be advanced and this would be helpful. Candidates will use a range of examples to advance their arguments about Lily’s effect in the novel and may differ widely in their approach to this question. No one particular focus is required.</p> <p>AO2 – comment upon the characterisation, form and structure of the novel and its language, imagery and especially 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 tragic events and inexorability.</p> <p>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 Wharton novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, with particular concern for the meaning of ‘tragic’ in the context of characterisation.</p>	25