

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

MARK SCHEME for the May/June 2013 series

9765 LITERATURE IN ENGLISH

9765/01

Paper 1 (Poetry and Prose), maximum raw mark 50

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 will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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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 not developed, or 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;

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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 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.

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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	Explore the significance of the contexts in which literary texts are written and received

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.

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SECTION A: POETRY

GEOFFREY CHAUCER: *The Wife of Bath's Prologue and Tale*

- 1 (a) In what ways, and with what effects, is the relationship between youth and age presented in *The Wife of Bath'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 exploring the theme of youth and age and its effects in the P and T. They may focus more on the Prologue than the Tale if they wish to do so, or vice versa, though ideally both should be considered. There are a number of examples of the relationship between youth and age, in both the Wife's account of her life and the Tale that she tells. Candidates will need to select some of these for discussion. 'In what ways and with what effects' invites consideration of Chaucer's methods, together with the varied effects they produce.

No one particular focus is required.

AO2 – comment upon the form and structure of the Prologue and Tale and their language, imagery and tone in relation to this topic. Different kinds of irony, the use of anecdotes about marriage and confessional discourse about age difference, the employment of traditional tales and other narrative devices may be considered in relation to this topic.

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 responses to the topic of age difference, but they should show understanding of the concept. May also refer briefly to other Canterbury Tales in which youth and age are significant in relation to each other, especially the Marriage Debate tales. 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 Canterbury Tales and this one in particular. May focus upon the importance of the depiction of male/female relationships where the ages of the couple differ and the importance of marriage in medieval culture, together with its centrality as a theme in the Canterbury Tales.

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(b) Discuss some of Chaucer's uses of irony in *The Wife of Bath's Prologue and Tale*.

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 the Chaucer's uses of irony in the Prologue and the Tale. The question invites consideration of Chaucer's methods, and candidates are free to identify the sources of irony that they would like to discuss and the effects of this in the work as a whole. There may be more concentration on the Prologue and this is acceptable but ideally both should be considered. Candidates' work will be selective and an exhaustive review is not expected. Some may focus particularly on the characterisation of the Wife in relation to the tale that she tells, but 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 the ways in which it contributes to the overall effect of the Prologue and Tale.

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 ironic effects of the Prologue and Tale. May also refer briefly to other Canterbury Tales in which distinctive ironies arise: there is a wealth of examples from the Canterbury Tales 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, social and cultural contexts of the Canterbury Tales and this one in particular. The focus here will depend upon the uses of irony identified by the candidate to answer the question.

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JOHN DONNE: *Selected Poems*

- 2 (a) What connections do you find between the love poetry and the religious poetry in this selection? You should focus in detail on two or three poems.**

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 connections between the love poetry and the religious poetry. Some may see it as an apparent contrast of opposites, but there are tonal and language connections to be explored. The poems chosen for support should be suitable for the argument presented. 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. Candidates may employ close analysis of form, structure and language in order to present their arguments, analysing the tone of Donne's addresses to God and to his lovers and the characteristic blend of intellect and passion in both love poetry and religious poetry, as well, perhaps, as his distinctive use of the conceit.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Multiple possibilities for discussion arise, with much depending on the poems chosen for close consideration. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for. Candidates may recognise that different viewpoints are possible in discussion.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular appreciation of religious tensions at the time and the significance of the conceit in Metaphysical poetry.

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(b) 'O perverse sex ...'

Using two or three poems, consider some of the ways in which women are presented in the poems in your selection.

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 presentation of women in Donne's poetry. There is a wealth of choice possible here. Candidates do not have to refer to the prompt quotation, but it is a useful lever. 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. They may employ close analysis of form, structure and language in order to present their arguments, analysing particular images and tonal variations. Donne's use of the conceit may be a useful focus here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Multiple possibilities for discussion arise, with much depending on the poems chosen for close consideration. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for. Candidates may recognise that different viewpoints are possible in discussion, particularly in relation to what may be felt by some to be Donne's sexist attitudes.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular appreciation of attitudes to gender differences and the significance of the conceit in Metaphysical poetry, and its ambiguous effects.

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ALEXANDER POPE: *The Rape of the Lock*

- 3 (a) 'In *The Rape of the Lock*, Pope depicts a world which is extravagantly beautiful, but morally corrupt.'**

Consider your response to the poem in the light of this view.

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 poem's exploration of a world which is both beautiful and corrupt, potentially. No one particular focus is required, but the idea of the relationship between beauty and immorality should be explored.

AO2 – comment upon the form and structure of the chosen illustrations (whether sections or lines or phrases) 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, perhaps using examples which illustrate beauty and corruption. The idea of 'extravagance' may be explored here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poem; may also relate to other poems by Pope. 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 poem, with particular emphasis on attitudes to beauty and different sources of potential corruption.

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(b) Discuss some of the ways in which the contrast between appearance and reality is explored in *The Rape of the Lock*.

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 poem's presentation of the contrast between appearance and reality. The question invites consideration of Pope's methods and the effects they produce. Candidates may identify their areas for discussion, as this is a large topic. 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 passages, lines or a more holistic approach, 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 what 'is' and what 'seems' in the poem.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poem; may also relate to other poems by Pope. 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 poem appropriate to the approach taken in the essay.

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JOHN KEATS: *Selected Poems*

- 4 (a) With reference to two or three poems in your selection, examine Keats's presentation of dreams and visions.**

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 Keats's presentation of dreams and visions. The question invites consideration of Keats's methods. There are a wide range of poems suitable for discussion here and much will depend upon the specific choice. 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, 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, using examples which focus particularly on the distinctively 'dream-like' quality of some of the poems and how it is created.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems chosen, appropriate to the approach taken in the essay. Even the physical context of, for example, Ode to a Nightingale may be discussed relevantly.

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(b) ‘O for a life of sensations rather than of thoughts’ (Letter, 1817)

How far does Keats’ poetry explore this tension, in your view? You should refer to two or three poems in your answer.

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 tension in Keats’s poetry between sensation and thought. The question ‘How far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. The poems chosen for support should be suitable for the argument presented. 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 illustrations for this discussion, 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, using examples which focus particularly on Keats’s more philosophical musings as well as the sensuous detail of his evocations of emotion.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems chosen, appropriate to the approach taken in the essay.

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T.S.ELIOT: *Selected Poems*

5 (a) ‘A heap of broken images...’

To what extent is this your view of the ideas and images of *The Waste Land*?

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 ideas and images of *The Waste Land*. The illustrations chosen for support should be appropriate for the argument presented, which will necessarily be a selective not an exhaustive treatment. The question ‘To what extent?’ 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, so arguments will depend to a large extent on the ideas and images chosen for illustration.

AO2 – comment upon the form and structure of the poem and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and particularly imagery in order to present their arguments.

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 poem, perhaps relating the topic to the general sense of despair, exhaustion and hopelessness following the First World War and to the intellectual and social milieu in which Eliot found himself.

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- (b) Discuss some of the ways in which Eliot uses symbolism in the *Selected Poems*. You should refer to two or three poems or sections from longer poems in your answer.

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 symbolism is employed in Eliot's *Selected Poems*. The poems or sections of longer poems chosen for support should be appropriate for the argument presented. Candidates are of course at liberty to choose what poems they wish to analyse in detail. No one particular focus is required, so arguments will depend to a large extent on the symbols within the poems chosen for illustration and what coherence candidates may find.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. Symbols should be identified clearly so that analysis can proceed, 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 general patterns of symbols in 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, perhaps relating the symbolism discussed to the general sense of despair and hopelessness following the First World War and to the personal, intellectual and social milieu in which Eliot found himself.

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ELIZABETH BISHOP: *Selected Poetry*

- 6 (a) Consider the significance of sky and ocean in Bishop’s poetry. Refer to two or three poems in your answer.**

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 this topic. Sky and ocean recur frequently in Bishop’s poetry 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. Candidates may employ close analysis of form, structure and language in order to present their arguments, using poems with an emphasis on sky and ocean motifs and images, whether literal or metaphorical.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns of symbols in 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 poetry. Candidates may pay some attention to Bishop’s own life and portrayal of the natural world as a whole.

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- (b) With reference to two or three poems, say how far you agree that Bishop's poetry explores the strangeness and mystery of life.

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 this 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. Candidates' work will differ according to the poems they choose and no one particular focus is required, but the ideas of strangeness and mystery should be addressed.

AO2 – comment upon the form and structure of the chosen poems 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, using poems which best illustrate Bishop's powers of analysis and observation in relation to what is mysterious and inexplicable in human life.

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 and the way these affect Bishop's expressiveness about the world around her. Candidates may pay some attention to Bishop's own life and portrayal of nature and society as a whole.

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SYLVIA PLATH: *Ariel*

7 (a) ‘An unsparing vision of disorder and violence...’

Discuss Plath’s methods and effects in the light of this comment. You should refer to two or three poems in detail.

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 Plath’s methods and effects in relation to the claim in the prompt quotation. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration. No one particular focus is required.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the exploration of disorder and violence in the poet’s language, or, conversely, other kinds of effects, depending on the argument. The word ‘unsparing’ may be analysed and illustrated.

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 Plath’s ‘vision’ is created 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 nature of women’s identities, constrained by gender and social constructs, but exhibiting a vast well of subconscious urges and fears which may be explored in the poems. Appropriate reference to the poet’s biography may be made, but should not dominate literary analysis.

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- (b) Consider ways in which Plath's poetry presents motherhood and children in this collection. You should refer to two or three poems in detail.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples of motherhood and children in the poems, using direct and indirect quotation, to support points in discussing the ways in which the topic is presented. The question invites consideration of Plath's methods. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration. No one particular focus is required.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in illuminate their points, concentrating particularly on aspects which illustrate the exploration of 'motherhood and children' in the poet's language. Tonal variation is considerable and this may be reflected in answers.

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. Some find these poems more positive and others see a despairing tone. 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 nature of women's identities, constrained by gender and social constructs, but exhibiting a vast well of subconscious urges and fears which may be explored in the poems. Appropriate reference to the poet's biography may be made, but should not dominate literary analysis.

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PHILIP LARKIN: *Selected Poetry*

8 (a) ‘Snapshots of a limited set of experiences...’

‘Enduring portraits of the human condition...’

With which view of Larkin’s poetry do you have more sympathy? You should focus in detail on two or three poems.

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 this topic. The question offers two contrasting views – one that Larkin’s work is slight and limited, the other that his work has lasting significance in its exploration of human life – and candidates will need to consider their response carefully and choose suitable poems to illustrate it. Candidates’ work will differ according to the poems they choose and no one particular focus is required; as ever, there is no right answer here.

AO2 – comment upon the form and structure of the chosen poems 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, using poems which best illustrate Larkin’s powers of analysis and observation in relation to human experience.

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 and Larkin’s response to living in mid-twentieth century Britain. Appropriate reference to the poet’s biography may be made, but should not dominate literary analysis.

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- (b) In what ways and with what effects do Larkin's poems use objects and images from everyday life? You should refer in detail to two or three poems.

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 this topic. 'In what ways and with what effects' invites consideration of Larkin's methods and the effects they produce. Candidates' work will differ according to the poems they choose and no one particular focus is required, but examples of 'objects and images of everyday life' should be addressed.

AO2 – comment upon the form and structure of the chosen poems 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, using poems which best illustrate insight into the objects and images of everyday life, which may be seen as symbolic or representational.

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 and Larkin's response to living in mid-twentieth century Britain. Appropriate reference to the poet's biography may be made, but should not dominate literary analysis.

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SECTION B
PROSE

JONATHAN SWIFT: *Gulliver's Travels*

- 9 (a) How far and in what ways do you think Lemuel Gulliver himself is satirised in *Gulliver's Travels*?

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 characterisation of Gulliver and how far it is satirised. The question 'How far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. 'In what ways' invites discussion of methods. Candidates are likely to concentrate on specific voyages and not the whole text and this is acceptable. No one particular focus is required.

AO2 – comment upon the form and structure of the work and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the effect of the first person narrative in relation to the topic and the use of satire.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. May acknowledge differences of emphasis 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 work, and especially the use of satire and first person narrative in this form.

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(b) 'Disgust for human physicality pervades *Gulliver's Travels*'.

Consider Swift'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 claim in the prompt quotation; Swift's methods and the effects they produce must be considered. Candidates are likely to concentrate on specific voyages and not the whole text and this is acceptable, though the word 'pervades' suggests some breadth across the text would be helpful. No one particular focus is required.

AO2 – comment upon the form and structure of the work and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the effect of the first person narrative in relation to the topic and the use of satire.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. May acknowledge differences of emphasis 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 work, and especially the use of satire and first person narrative in this form.

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JANE AUSTEN: *Persuasion*

- 10 (a) ‘More than seven years were gone since this little history of sorrowful interest had reached its close, and time had softened down much...’**

Discuss the importance of past histories and the passage of time in *Persuasion*.

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 presentation of the past and the passage of time. Candidates are free to choose the focus which forms the basis of their discussion, so answers may vary considerably, though the history of Anne and Wentworth is likely to dominate. 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. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the importance of the past and of time passing, 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 *Persuasion* to other Austen novels in which past histories 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 novel, perhaps relating the topic to the situation of the young unmarried woman who is at the mercy of social forces that dictate the rules of respectable life and has appeared to let happiness pass her by with the passage of time, until the novel’s happier resolution.

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(b) How important to the novel's concerns and effects is conversation, both directly engaged in and overheard?

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 creation of conversation, direct speech, reported speech and conversation overheard. Candidates may choose the two or three episodes which form the basis of their discussion, so answers may vary considerably. 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 passages chosen. There may be consideration of free indirect methods. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the novelist's use of conversation 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 *Persuasion* to other Austen novels in which conversation is a significant feature. 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 importance of conversation and gossip within an eighteenth century middle class context.

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GEORGE ELIOT: *The Mill on the Floss*

11 (a) ‘The narrative is leisurely, but events in the novel are swift and startling.’

Consider Eliot’s narrative style in the light of this comment. You may focus on two or three episodes 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 narrative style of the novel. The quotation is worthy of discussion, and perhaps disagreement. Candidates may choose their areas of discussion, and 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. Candidates may employ close analysis of narrative style in particular in order to illuminate their points, concentrating particularly on aspects which illustrate the relationship between what is leisurely and what is more dramatic. The symbolism of the river Floss may be discussed and the ending of the novel may also be considered. An avoidance of mere narrative paraphrase is essential.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. 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 Eliot’s narrative style in particular as a medium for the expression of social background and the drama of the individual struggle within the society of the time.

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(b) In what ways is the theme of education explored in 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 Eliot’s presentation of education. ‘In what ways and with what effects’ invites consideration of Eliot’s methods and the effects they produce. Education may be seen as a formal activity or something acquired through life experience. No one particular focus is required.

AO2 – comment 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 aspects which illustrate education and its effects on the individual and on relationships between those with different standards of education and expectations of it.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. Different focuses 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, in particular issues of the place of education and its implications for gender and class issues.

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CHARLES DICKENS: Bleak House

12 (a) In what ways, and with what effects, does Dickens create an atmosphere of mystery in *Bleak House*?

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 Dickens’s creation of an atmosphere of mystery. Candidates may focus upon the detective aspects of the novel to form the basis of their discussion, or perhaps choose language effects, for example, so answers may vary considerably. No one particular focus is required. ‘In what ways and with what effects’ invites consideration of Dickens’s methods and the effects they produce.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the novelist’s creation of a mysterious atmosphere, supporting the argument 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 *Bleak House* to other Dickens novels in which the creation of atmosphere is a significant feature. 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 novelist’s social criticisms.

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- (b) Consider some of the effects of the combination of different narrative voices 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 narrative style of the novel. The third person omniscient narrative voice is used as a counterpoint to the first person narrative of Esther Summerson and each has a distinctive style and tone. Candidates may choose their areas of discussion, and 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. Candidates may employ close analysis of narrative style in particular in order to illuminate their points, concentrating particularly on aspects which illustrate the relationship, often a contrast, between what is narrated by the omniscient narrator with his god-like knowledge and the limited point of view of Esther. An avoidance of mere narrative paraphrase is essential.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. 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 the two different narrative styles in particular as media for the expression of social criticism and individual development in the society of the time.

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EDITH WHARTON: *The Age of Innocence*

13 (a) Discuss the presentation of ‘innocence’ and its significance in the novel as a whole.

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 ‘innocence’ and its importance in the novel as a whole. Responses may include some discussion of the characterisation of May as well as Newland Archer and how they develop in the novel; innocence has different implications and candidates may define their terms before beginning. (It may mean inexperience or it may mean not knowing, among other possibilities for individual characters, and it may have wider implications for pre-war New York society as a whole.) 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. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate ‘innocence’ within the arguments they are presenting. This may include close analysis of characterisation.

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 Wharton 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, set in the 1870s but written in the 1920s after the shock of the First World War. ‘Innocence’ may be defined in relation to this, or to conventions of individual morality.

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- (b) In the final chapter of the novel *Newland Archer* reflects: ‘Something he knew he had missed – the flower of life.’ In what ways, and with what effects, does the final chapter of *The Age of Innocence* bring the novel to a close, in your view?

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 final chapter of the novel and its importance in the presentation of Newland Archer’s development in the novel. ‘In what ways and with what effects’ invites consideration of Wharton’s methods and the effects they produce. Candidates may consider what is meant by ‘the flower of life’. 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. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the time shift at the end of the novel and the effect that it has on their appreciation of Newland’s story.

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 Wharton 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, set in the 1870s but written in the 1920s after the shock of the First World War. Some appreciation of the society rules of the upper class New York society of the time and of attitudes to men and women and what is acceptable or not in their attitudes and behaviour may be relevant.

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EVELYN WAUGH: A Handful of Dust

14 (a) Discuss Waugh's presentation of the relationship between civilisation and barbarism 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 Waugh's presentation of the relationship between civilization and barbarism and where each is to be found in the novel. Responses may include some definition of the two terms and some consideration of Waugh's satirical methods. 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. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the nature of civilization and of barbarism. The novelist's tone, his use of irony and satire as well as detailed description and analysis may be focused upon.

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 Waugh novels where similar methods and concerns can be seen. Different emphases may be acknowledged, with some candidates seeing little civilisation in behaviour and barbarism of different kinds in the different settings of the novel. 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. Appropriate reference to the poet's religious and political leanings may be made, but should not dominate literary analysis.

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(b) Consider some of the effects of Waugh's depiction of domestic life 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 Waugh's depiction of domestic life in the novel. Candidates may choose to focus on married or close relationships, or some of the minutiae of everyday life. The novel's final phase could provide an ironic comment, too. 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. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the nature of domestic life depicted. The novelist's tone, his use of humour, irony and satire as well as detailed description and analysis may be focused upon.

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 Waugh novels where similar methods and concerns can be seen. Different emphases may be acknowledged. 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. Appropriate reference to the poet's religious and political leanings may be made, but should not dominate literary analysis.

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J.M.COETZEE: *Disgrace*

15 (a) How, and with what effects, are literary works and literary figures used 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 significance of literary works and literary figures in the novel. Points may include discussion of Lurie’s job as a university lecturer, his references to literary figures and works and his opera. It may be considered how far they are symbolic, and of what, and what light they shed on the characterisation of Lurie. No one particular focus is required.

AO2 – comment upon the form and structure of the literary references and of the novel as a whole, and their language, imagery and tone. Candidates 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 literary references to general patterns in the novel; they may also relate this novel to other Coetzee novels where comparable effects are created. May acknowledge different points of view here on the significance of the literary references and their importance in the novel 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, social and cultural contexts of the novel, set in post-apartheid South Africa, and imaging its tensions and challenges through characters, relationships and literary references.

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(b) 'The novel could have been entitled *Humiliation* rather than *Disgrace*.'

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 prompt quotation here. There may be discussion of the meaning of both 'disgrace' and 'humiliation'. 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 opt to focus on the characterisation of Lurie in particular, but some may feel that he is not the only character who is humiliated, and a wider relevance to society as a whole may be noted. No one particular focus is required.

AO2 – comment upon the form and structure of the novel as a whole, and its language, imagery and tone. Candidates 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. The use of the present tense in a third person narrative focused on Lurie may support the argument; the broad range of characters in action and reaction to their situations as symbolic of the country as a whole, and within a vividly imaged setting, may be employed to illustrate both 'disgrace' and 'humiliation'.

AO3a – relate part to whole in relating examples to one another and in relating the specific setting to general patterns in the novel; they may also relate this novel to other Coetzee novels where comparable effects are created. May acknowledge different points of view here. Strong arguments in agreement or disagreement could be offered. 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, set in post-apartheid South Africa, and imaging its tensions and challenges through characters, relationships and different settings.

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VIRGINIA WOOLF: *Mrs Dalloway*

16 (a) In what ways, and with what effects, does the novel use memory in its structure and characterisation?

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 memory as a structural device and to present character. Points made will probably include a focus on the passage of time and the effect of memory on mood and tone. ‘In what ways and with what effects’ invites consideration of Woolf’s methods and the effects they produce. 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. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the presentation of memory in the novel: a stream of consciousness portrayal of a day, but with frequent references to the past within that day.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is room for a range of approaches to the way in which the novel depicts memory and these may be acknowledged. Candidates may also relate this novel to other Woolf novels or to other stream of consciousness works where comparable effects are created. 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 the First World War and its far-reaching effects on individuals and the institutions of society as a whole. The contrast between social classes and their preoccupations may also be referred to.

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- (b) Discuss the presentation and significance of Mrs Dalloway's party in the novel as a whole.**

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 Mrs Dalloway's party at the climax of the novel and its effect on its whole structure, atmosphere and characterisation. 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. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the presentation of the party and preparations for it in the novel. The novel's structure and 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 acknowledge different views of the significance of the party. They may also relate this novel to other Woolf novels or to other stream of consciousness works where comparable effects are created. 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 the First World War and its far-reaching effects on individuals and the institutions of society as a whole. The contrast between social classes and their preoccupations may also be referred to.