



Cambridge International Examinations
Cambridge Pre-U Certificate

LITERATURE IN ENGLISH

9765/01

Paper 1 Poetry and Prose

May/June 2017

MARK SCHEME

Maximum Mark: 50

Published

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

Levels Descriptors for 9765/1: Poetry and Prose
25 marks per Question, Total Mark – 50**Assessment objectives 1, 2, 3a and 4 are addressed in this paper****Level 1****0–1 marks****Some response to the question**

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

Level 2**2–5 marks****A basic, mostly relevant response to the question**

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

Level 3**6–10 marks****A competent, relevant response to the question**

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

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

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

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

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

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

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

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
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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 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.

Section A: Poetry

Question	Answer	Marks
GEOFFREY CHAUCER: <i>The Merchant's Prologue and Tale</i>		
1(a)	<p>In what ways, and with what effects, does Chaucer explore human self-deception in <i>The Merchant's Prologue and Tale</i>?</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 Chaucer's exploration of human self-deception. The question highlights the ways in which this theme is explored and the effects create. Interest will inevitably focus on Januarie but no one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the Merchant's Prologue and Tale and their language, imagery and tone in relation to this topic. The 'effects' required in the question could include different kinds of comedy and irony, the use of description and narrative pace as well as other narrative and descriptive devices. The structure, narrative and descriptive qualities, symbolism, tone and atmosphere of the Tale may be discussed, as well as the characterisation of the main characters.</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 Canterbury Tales where marriages are explored, particularly the fabliaux 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.</p> <p>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 marriage tales and those where characters are portrayed as lacking self-awareness.</p>	25

Question	Answer	Marks
1(b)	<p>‘The presentation of youth and age in <i>The Merchant’s Prologue and Tale</i> is an essentially humorous one.’</p> <p>How far do you agree?</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 exploring the topic of youth and age and the way in which they are presented. 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 discuss the humour but argue with the word ‘essentially’, suggesting that the presentation of youth and age has serious elements. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the Prologue and Tale with particular reference to the ironic presentation of the characters who are young or old and their relationships.</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 tone and characterisation of the Tale. May also refer briefly to other Canterbury Tales in which marriages between the old and the young are presented with humorous effect. 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. May focus upon the marriage tales and those where characters ill-matched in age are portrayed in a comic light.</p>	25

Question	Answer	Marks
GEORGE HERBERT: <i>Selected Poems</i>		
2(a)	<p>‘Herbert addresses his Maker with a kind of reverent familiarity.’</p> <p>Discuss Herbert’s poetic relationship with God in the light of this comment. You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</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 and exploring Herbert’s relationship with God, whom he addresses in many poems. Candidates’ work will be selective and an exhaustive review is not expected. Some may focus particularly on the oxymoron ‘reverent familiarity’. No one particular focus is required; the prompt quotation is intended to give a lead in exploration of the wide-ranging contrasts in Herbert’s work.</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 Herbert’s use of conceits as well as the tone in which he addresses God (and its sometimes dramatic quality) will doubtless be considered.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Herbert’s work. Candidates may acknowledge different reader or critical responses to this. May also refer briefly to other Metaphysical poets. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Herbert’s poetry, and particularly its religious background.</p>	25

Question	Answer	Marks
2(b)	<p>‘Nothing is too ordinary for inclusion in Herbert’s verse.’</p> <p>In what ways and with what effects is the ‘ordinary’ used in Herbert’s poetry? You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</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 and exploring the ‘ordinary’. Candidates’ work will be selective and an exhaustive review is not expected. No one particular focus is required; the prompt quotation is intended to give a lead in exploration of the way in which Herbert deals with ordinary, everyday subject matter such as the physical elements in the world around him, nature and the weather.</p> <p>AO2 – comment upon the language, imagery and tone of the chosen poems, using analysis to focus upon the subject of the ordinary. Much will depend upon the poems chosen for close attention, but Herbert’s use of conceits will probably feature.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Herbert’s work. Candidates may acknowledge different reader or critical responses to this. May also refer briefly to other Metaphysical poets. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Herbert’s poetry, and its religious background.</p>	25

Question	Answer	Marks
ALEXANDER POPE: <i>Selected Poems</i>		
3(a)	<p>‘Pope’s presentation of his female subjects is tender and sympathetic’.</p> <p>To what extent have you found this in your reading of Pope’s <i>Selected Poems</i>? You may refer to <u>two</u> or <u>three</u> poems in your answer.</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 Pope’s poetic presentation of female subjects. No one particular focus is required, and candidates may wish to explore this presentation in different ways. The word ‘tender and sympathetic’ invite consideration of Pope’s methods, together with the varied effects they produce. Much will depend upon the poems chosen for discussion.</p> <p>AO2 – comment upon the form and structure of the chosen examples (whether whole poems or sections) and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to present their arguments.</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 Pope, such as <i>The Rape of the Lock</i>, with its very different tones. 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 Pope’s poetry, with particular emphasis on gender and its representation.</p>	25

Question	Answer	Marks
3(b)	<p>Consider some of the ways in which Pope achieves complex variations of poetic effect in the poems in your selection. You may refer to <u>two</u> or <u>three</u> poems or extracts from longer poems in your answer, or range more widely.</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 Pope’s style and techniques. The question invites close consideration of his imaginative use of the heroic couplet as well as other aspects of style. 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 whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on ‘complex variations’ of style. This will inevitably include discussion of Pope’s use of the heroic couplet.</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 to other poems by Pope, such as The Rape of the Lock. 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, with particular emphasis on literary tradition</p>	25

Question	Answer	Marks
WILLIAM WORDSWORTH: <i>Selected Poems</i>		
4(a)	<p>‘Wordsworth’s poetry is more concerned with representations of inner life than external events.’</p> <p>How far do you agree? You may refer to <u>two</u> or <u>three</u> poems or extracts from longer poems in your answer, or range more widely.</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 Wordsworth’s poetic presentation of his inner life in this selection, as well as external events. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Consideration of Wordsworth’s methods and the effects they produce. It is likely that <i>The Prelude</i> will be discussed for example, but no one particular focus is required, and each must be taken on its merits.</p> <p>AO2 – comment upon the form and structure of the chosen illustrations for this discussion whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on inner life and external events and their presentation in the poems.</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 to other poems by Wordsworth or other Romantic poets. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular reference to Romanticism, which should arise from close study of the poems, not be ‘bolted on’.</p>	25

Question	Answer	Marks
4(b)	<p>Discuss some of the ways in which contemplation of Nature is presented in Wordsworth’s poetry, and with what effects. You may refer to <u>two</u> or <u>three</u> poems or sections from longer poems in your answer, or range more widely.</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 Wordsworth’s focus on contemplation of Nature, a central concern. The question invites consideration of Wordsworth’s methods and the effects they produce. No one particular focus is required, and each must be taken on its merits. There is perhaps some overlap with a) but candidates should focus their attention on answering with precise relevance.</p> <p>AO2 – comment upon the form and structure of the chosen illustrations for this discussion whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on the contemplation of Nature in its different aspects.</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 to other poems by Wordsworth or other Romantic poets. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular reference to Romanticism, which should arise from close study of the poems, not be ‘bolted on’</p>	25

Question	Answer	Marks
<i>W.H.AUDEN: Selected Poems</i>		
5(a)	<p>In what ways, and with what poetic effects, does Auden’s poetry evoke a sense of place? You may refer to <u>two</u> or <u>three</u> poems or sections from longer poems in your answer, or range more widely.</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 Auden’s evocation of place. The illustrations chosen for support should be appropriate for the argument presented, which will necessarily be a selective not an exhaustive treatment. No one particular focus is required.</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, structure and particularly imagery in order to present their arguments, which may concentrate on particular places, bearing in mind the poems chosen.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poem. 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, which cover a number of years, perhaps relating the topic to the different geographical locations or social backgrounds which Auden was familiar with.</p>	25

Question	Answer	Marks
5(b)	<p>‘Auden makes the commonplace extraordinary.’</p> <p>Discuss Auden’s methods and concerns in the light of this comment. You may refer to <u>two</u> or <u>three</u> poems or sections from longer poems in your answer, or range more widely.</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 ways in which the commonplace is made ‘extraordinary’ in Auden’s work. The question invites discussion of a range of poems and those chosen for support should be appropriate for the argument presented. Candidates are of course at liberty to choose what they wish to analyse in detail. Candidate may usefully define the ‘commonplace’ and the ‘extraordinary’, with definitions of the latter inevitably being different for each candidate. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.</p> <p>AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. A particular focus on the ordinary and the extraordinary is demanded by the question, and this may mean an emphasis on effects of language, but discussions are not expected to be exhaustive.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to the identified mood of the poems. Multiple possibilities for discussion arise, with much depending on the poems chosen for close consideration. There is scope here for differing opinions, depending upon the poems chosen for the answer, and candidates may acknowledge these. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, which cover a number of years and stylistic variations.</p>	25

Question	Answer	Marks
<i>ANNE STEVENSON: Selected Poetry</i>		
6(a)	<p>‘Her main poetic persona is a traveller, always on the move and observing as she goes.’</p> <p>Discuss your view of Stevenson’s poetry in the light of this comment. You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</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 Stevenson’s poetic persona. Her poetry is often based upon travel and observation and candidates may wish to define their focus carefully, their work differing according to the poems they choose for discussion. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems with an emphasis on particular personae and the idea of travel and observation. Stevenson’s use of a range of different techniques and verse forms and their effects may be discussed 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 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry.</p>	25

Question	Answer	Marks
6(b)	<p>In what ways and with what effects do Stevenson’s poems use objects and images of domestic life? You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</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 use of objects and images of everyday life. There are many appropriate poems from which to select and different images and physical objects may be considered.</p> <p>Candidates’ work will differ according to the poems they choose and no one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, language and tone in order to present their arguments, using poems which best illustrate the way in which individual poems use images of everyday life and objects from it.</p> <p>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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry and the way these affect Stevenson’s approach to selecting her material.</p>	25

Question	Answer	Marks
<i>LES MURRAY: Selected Poetry</i>		
7(a)	<p>How far do you find a conflict between the rural and the urban in Murray’s poetry? You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</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 Murray’s methods and effects in relation to the topic of conflict between the rural and the urban. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration; there is an enormous range to choose from and essays may vary widely.</p> <p>AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic of people and nature. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate relevantly.</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. May also acknowledge differences of opinion on the ways in which Murray’s approach to the topic may be interpreted and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the Australian environment and the people who inhabit it. Appropriate reference to the poet’s biography may be made, but should not dominate literary analysis.</p>	25

Question	Answer	Marks
7(b)	<p>‘The poems of an isolated and alienated individual’.</p> <p>How far do you agree with this view of Murray’s work? You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</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 whether these poems are the work of a man who is ‘isolated and alienated’. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.</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 and in particular imagery 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. They may acknowledge differences of opinion on the ways in which this topic is explored and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; appropriate reference to the poet’s biography may be made, in particular his religious beliefs, but this should not dominate literary analysis.</p>	25

Question	Answer	Marks
SEAMUS HEANEY: <i>Selected Poetry</i>		
8(a)	<p>‘Heaney is essentially a nature poet.’</p> <p>How far and in what ways do you agree? You may refer to <u>two</u> or <u>three</u> poems in your answer or range more widely.</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 Heaney as a ‘nature poet.’ The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Consideration of Heaney’s methods, together with the varied effects they produce, is likely. There are a number of poems which employ consideration of the natural world and no one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.</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 and in particular imagery 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. They may acknowledge strong differences of opinion on this topic, with some arguing strongly for, and others against. 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; Ireland and its natural environment may well be relevant and appropriate reference to the poet’s biography may be made, but these should not dominate literary analysis.</p>	25

Question	Answer	Marks
8(b)	<p>In what ways, and how effectively, does Heaney combine private lives and public concerns in his poetry? You may refer to <u>two</u> or <u>three</u> poems in your answer or range more widely.</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 private experience and in contrast, more public events and incidents are presented. ‘In what ways’ invites consideration of Heaney’s methods, together with the varied effects they produce. Candidates may focus on different aspects of this dichotomy. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.</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 and in particular imagery 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. They may acknowledge differences of opinion on the ways in which this contrast between private and public is explored and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; Ireland and its history may well be relevant and appropriate reference to the poet’s biography may be made, but these should not dominate literary analysis.</p>	25

Section B: Prose

Question	Answer	Marks
HENRY FIELDING: <i>Joseph Andrews</i>		
9(a)	<p>‘I describe not men, but manners; not an individual, but a species’ (from Book 3 Ch I)</p> <p>How far, and what ways, do you agree with this view of the novel?</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 exploration of the individual character in contrast with the general comment on humanity. 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 advance their arguments about the novel ‘In what ways’ invites consideration of Fielding’s methods, together with the varied effects they produce. It may be that discussion of general truths about human nature advanced by Fielding will be developed into a discussion of individual characterisation. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the tone of Fielding’s writing.</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>Joseph Andrews</i> to other Fielding novels in which similar approaches 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth century novel and attitudes to explorations of human nature at the time.</p>	25

Question	Answer	Marks
9(b)	<p>'In <i>Joseph Andrews</i> each little sequence is directed precisely to its dramatic point.'</p> <p>Consider Fielding's narrative techniques in the light of this comment. You may refer to <u>two</u> or <u>three</u> episodes in detail or range more widely.</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 Fielding's narrative techniques in the novel. Candidates may use examples of different narrative sequences to illustrate Fielding's command of the dramatic climax, for example. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and in particular the language, structure and tone of the examples chosen. They may employ close analysis of form, structure and language as well as characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate relevant comment in relation to the essay title.</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>Joseph Andrews</i> to other Fielding novels in which the conduct of the narrative is a significant feature. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth century novel and its development as a form.</p>	25

Question	Answer	Marks
JANE AUSTEN: <i>Emma</i>		
10(a)	<p data-bbox="331 315 1235 344">‘Emma’s blunders are a blend of comedy and potential disaster’.</p> <p data-bbox="331 383 1246 412">Discuss the novel’s methods and effects in the light of this claim.</p> <p data-bbox="331 450 584 479">Candidates should:</p> <p data-bbox="331 517 1294 748">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 Emma’s blunders and the comic effect they have at times in the novel. Candidates will use examples of different blunders with the potential for comedy and disaster to advance their arguments about the novel as a whole and the relative balance of these is not prescribed. No one particular focus is required.</p> <p data-bbox="331 786 1299 981">AO2 – comment in particular upon the form and structure of the novel also using the language, imagery and tone of the examples chosen. They may employ close analysis of structure and tone as well as characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the clearly patterned structure of the novel’s development and its comic effects.</p> <p data-bbox="331 1019 1299 1189">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>Emma</i> 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 data-bbox="331 1227 1289 1317">AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, perhaps relating the topic to the situation of women and class differences.</p>	25

Question	Answer	Marks
10(b)	<p>‘So entirely dramatic and so little descriptive.’</p> <p>How far do you agree with this comment on Austen’s style in <i>Emma</i>? You may refer to <u>two</u> or <u>three</u> episodes in detail or range more widely.</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 style in <i>Emma</i>. Close detailed knowledge of the text will be very helpful here to consider Austen’s lack of imagery, for example, and expert handling of dialogue. 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 advance their arguments about the novel 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 dialogue and tone of the passages chosen. There may be consideration of free indirect methods. Candidates may employ close analysis of form, structure and language as well as characterisation in order to illuminate their points, concentrating particularly on aspects which illustrate the novelist’s use of dialogue and inference as a structural device or means for character development, supporting the arguments they are pursuing here.</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>Emma</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>	25

Question	Answer	Marks
WILKIE COLLINS: <i>The Woman in White</i>		
11(a)	<p>‘Nothing but a woman, condemned to patience, propriety and petticoats for life.’</p> <p>With Marion’s comment in mind, discuss Collins’s presentation of different attitudes to female characters in the novel.</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 different attitudes to female characters in the novel. Although Marion’s comment is quoted, this is not an essay about her only, so responses should try to move beyond discussion of one character. However, no one particular focus is required.</p> <p>AO2 – comment upon the form and especially structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of characterisation in particular in order to illuminate their points, concentrating particularly on aspects which inform the argument. An avoidance of mere narrative or character sketch is important.</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 Collins 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 Collins’s characterisation and narrative style in particular as a medium for the expression of social attitudes towards women and their place in society.</p>	25

Question	Answer	Marks
11(b)	<p>Explore some of the effects of Collins’s use of multiple narrators in the novel.</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 Collins’s use of multiple narrators and some of the effects produced by it. No one particular focus is required and answers will necessarily be selective, some focusing on character and others on the overall presentation of the novel’s themes.</p> <p>AO2 – comment upon the form and especially structure of the novel and its language, imagery, and characterisation in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the effects created by the use of multiple narrators, an innovative method at the time.</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 Collins novels, <i>The Moonstone</i> for example. 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 Collins’s narrative style in particular as a medium for the expression of his themes.</p>	25

Question	Answer	Marks
CHARLOTTE BRONTE: <i>Jane Eyre</i>		
12(a)	<p>In your view, what does Bronte’s presentation of Bertha Mason contribute to the novel as a whole?</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 Bertha Mason and what she contributes to the novel as a whole. This will not be a mere character sketch; it is likely that alter egos, post-colonial attitudes, the Gothic and feminist/Madwoman in the Attic considerations will be discussed. 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 form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as the characterisation of Bertha and Jane, 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; may also relate <i>Jane Eyre</i> to other Bronte novels in which disturbed characters 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.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the nineteenth century novel, especially the situation of women without wealth and outsiders</p>	25

Question	Answer	Marks
12(b)	<p>In what ways, and with what effects, does Bronte explore the theme of education in the novel?</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 education in the novel. Candidates may use a range of examples to advance their arguments about education, from Lowood School to Jane’s work as a governess or at Morton in the final phase of the novel, for example. They may consider the concept of education within the concerns of the novel. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as settings and the characterisation of Jane and others, 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; may also relate <i>Jane Eyre</i> to other Bronte novels in which education is a significant feature. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the nineteenth century novel, especially the situation of governesses and women without wealth and status.</p>	25

Question	Answer	Marks
<i>VIRGINIA WOOLF: To The Lighthouse</i>		
13(a)	<p>Consider some of the effects of the symbol of the lighthouse in the novel.</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 symbol of the lighthouse in the novel. No one particular focus is required, but it would be a pity if only phallic symbolism is addressed.</p> <p>AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of symbolism and of characterisation, form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the symbolic effects of the lighthouse and what it means for different characters.</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 Woolf novels where symbolism is used. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular the Modernist approaches to symbolism, narrative and stream of consciousness effects.</p>	25

Question	Answer	Marks
13(b)	<p>‘Woolf presents life as petty and trivial, with only isolated moments of intense experience.’</p> <p>How far do you agree with this view of the novel’s methods and effects?</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 Woolf’s presentation of life, its triviality as well as the moments of intense experience which illuminate it. 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 advance their arguments about the novel and may differ widely in their approach to this question. No one particular focus is required and it is likely that candidates will define the areas which they intend to focus on. There are many possibilities here.</p> <p>AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of characterisation, form, structure and language in order to illuminate their points, concentrating particularly on aspects which show life as contrastingly petty and revelatory and in what proportion.</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 Woolf novels where similar themes are explored. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular the Modernist approaches to narrative and stream of consciousness effects, through which the texture of life is explored.</p>	25

Question	Answer	Marks
MARGARET ATWOOD: <i>Cat's Eye</i>		
14(a)	<p>Discuss the importance in the novel of remembering the past.</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 of remembering the past in the novel. No one particular focus is required and it is likely that candidates will define the areas which they intend to focus on. There are many possibilities here.</p> <p>AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of characterisation, form, structure and language in order to illuminate their points, using the symbolism of the paintings and the narrative structure.</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 Atwood novels where similar patterns are used. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular its use of a complex narrative structure.</p>	25

Question	Answer	Marks
14(b)	<p>‘The ordinary transformed into nightmare...’</p> <p>Consider Atwood’s presentation of everyday situations 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 the topic. No one particular focus is required and it is likely that candidates will define the areas which they intend to focus on. It is likely that the meanings of both ‘ordinary’ and ‘nightmare’ will be discussed. There are many possibilities here.</p> <p>AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of, especially, characterisation, form, structure and language in order to illuminate their points, concentrating particularly on ‘ordinary’ life and ways in which it can be made nightmarish.</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 Atwood novels where similar themes are explored. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel and its evocation of the world of childhood.</p>	25

Question	Answer	Marks
JAMES JOYCE: <i>Dubliners</i>		
15(a)	<p>‘As much about disappointment as revelation.’</p> <p>Discuss this comment on <i>Dubliners</i> with reference to <u>two</u> or <u>three</u> stories, or range more widely.</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 the exploration of disappointment and the employment of epiphanies or revelations in the stories. There are many suitable stories to choose from. No one particular focus is required, but there should be some address to the prompt quotation. Candidates may disagree with the prompt quotation, of course, and will choose their stories advisedly to illustrate their argument.</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 importance of disappointment and revelation in the selection as a whole. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, historical, social and cultural contexts of the stories, in particular their observation of relationships of various kinds in particular social classes and their tensions within the Dublin context.</p>	25

Question	Answer	Marks
15(b)	<p>‘Entrapment and escape are the central themes of <i>Dubliners</i>.’</p> <p>How far do you agree with this view? You may use <u>two</u> or <u>three</u> stories or range more widely.</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 Joyce’s concern with entrapment and escape. There is a wealth of material to choose from. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. No one particular focus is required and essays may vary considerably in the line of argument they present depending on the stories and characters chosen.</p> <p>AO2 – comment upon the form and structure of the chosen stories, and their language, imagery and tone. They may employ close analysis of form, structure and language, in order to illuminate their points, concentrating particularly on those examples of entrapment and escape which help them to illustrate their argument – exemplification is very important here. The use of vividly imagined characterisation and imagery within stories may be discussed here.</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, in particular their observation of relationships of various kinds in particular social classes and their tensions within the Dublin context.</p>	25

Question	Answer	Marks
HILARY MANTEL: <i>Beyond Black</i>		
16(a)	<p>How, and with what effects in the novel as a whole, does Mantel develop the contrast between Alison and Colette?</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 contrast between the two main characters of the novel. The effects identified by candidates may differ widely, since some may focus upon the comic potential of the contrast and others see its more serious effects. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the characterisation and the effects created by the narrative focus.</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 Mantel 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 specific historical events such as the death of Princess Diana.</p>	25

Question	Answer	Marks
16(b)	<p>‘The novel evokes the atmosphere of the past and the future as convincingly as it does the present.’</p> <p>How far do you agree?</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 atmosphere of past present and future 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 advance their arguments about the novel 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 its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the atmosphere of the past and the future, for example and its contrast with the present. The novel’s structure, tone and especially atmosphere may be focused upon in detail.</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 Mantel novels or other Gothic 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 specific historical events such as the death of Princess Diana.</p>	25