



Cambridge Pre-U

LITERATURE IN ENGLISH

9765/01

Paper 1 Poetry and Prose

May/June 2023

MARK SCHEME

Maximum Mark: 50

Published

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

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

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

Cambridge International is publishing the mark schemes for the May/June 2023 series for most Cambridge IGCSE, Cambridge International A and AS Level and Cambridge Pre-U components, and some Cambridge O Level components.

Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

English & Media subject specific general marking principles
(To be read in conjunction with the Generic Marking Principles (and requiring further guidance on how to place marks within levels))

Components using level descriptors:

- We use level descriptors as a guide to broad understanding of the qualities normally expected of, or typical of, work in a level.
- Level descriptors are a means of general guidance, and should not be interpreted as hurdle statements.
- Where indicative content notes are supplied for a question, these are *not* a prescription of required content, and must not be treated as such. Alternative correct points and unexpected answers in candidates' scripts must be given marks that fairly reflect the knowledge and skills demonstrated.
- While we may have legitimate expectations as to the ground most answers may occupy, we must at all times be prepared to meet candidates on their chosen ground, provided it is relevant ground (e.g. clearly related to and derived from a relevant passage/text and meeting the mark scheme requirements for the question).

Components using point-based marking:

Point marking is often used to reward knowledge, understanding and application of skills. We give credit where the candidate's answer shows relevant knowledge, understanding and application of skills in answering the question. We do not give credit where the answer shows confusion.

From this it follows that we:

- a** DO credit answers which are worded differently from the mark scheme if they clearly convey the same meaning (unless the mark scheme requires a specific term).
- b** DO credit alternative answers/examples which are not written in the mark scheme if they are correct.
- c** DO credit answers where candidates give more than one correct answer in one prompt/numbered/scaffolded space where extended writing is required rather than list-type answers. For example, questions that require *n* reasons (e.g. State two reasons...).
- d** DO NOT credit answers simply for using a 'key term' unless that is all that is required. (Check for evidence it is understood and not used wrongly.).
- e** DO NOT credit answers which are obviously self-contradicting or trying to cover all possibilities.
- f** DO NOT give further credit for what is effectively repetition of a correct point already credited unless the language itself is being tested. This applies equally to 'mirror statements' (i.e. polluted/not polluted).
- g** DO NOT require spellings to be correct, unless this is part of the test. However spellings of syllabus terms must allow for clear and unambiguous separation from other syllabus terms with which they may be confused (e.g. Corrasion/Corrosion).

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 texts and 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 assessment objectives. Candidates may answer the question from a wide variety of different angles, using different emphases, and arguing different points of view. There is no one required answer and the notes are not exhaustive. However, candidates must answer the question set and not their own question, and the question-specific notes provide the parameters within which markers may expect the discussion to roam.

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

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

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

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

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

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

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

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

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

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

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

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

Level 1**0–1 marks****Some response to the question**

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

Question	Answer	Marks
GEORGE GORDON, LORD BYRON: <i>Selected Poems</i>		
1(a)	<p>EITHER</p> <p>In what ways, and with what poetic effects, does Byron explore feelings of regret for the past in the poems in this selection? 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 Byron’s treatment of regret for the past. Much will depend upon the poems selected for discussion. Answers are not expected to be exhaustive.</p> <p>AO2 – comment upon the form, structure and language, including imagery and especially tone, in relation to the chosen 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 chosen. Candidates may acknowledge different reader responses to the topic. May also refer briefly to other Romantic poems where regret for the past features. May argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the Romantic period. Byron’s own dramatic and excessive life should be sparingly employed in critical essays.</p>	25

Question	Answer	Marks
GEORGE GORDON, LORD BYRON: <i>Selected Poems</i>		
1(b)	<p>OR</p> <p>Consider Byron as ‘a poet of love’s sorrows’ in the poems in this selection. 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 Byron as a poet of the sorrows of love. Answers are not expected to be exhaustive and emphasis will depend on the poems chosen for discussion.</p> <p>AO2 – comment upon form, structure, language, imagery and tone in relation to love’s sorrows.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Candidates may acknowledge different reader responses to the topic. May argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the Romantic period. Comment upon Byron’s own dramatic and excessive life should be sparingly employed in critical essays.</p>	25

Question	Answer	Marks
GEOFFREY CHAUCER: <i>The Nun's Priest's Tale</i>		
2(a)	<p>EITHER</p> <p>In what ways, and with what effects, do debate and discussion contribute to the concerns and effects of <i>The Nun's Priest's 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 debate and discussion of different kinds in the tale. These all reflect characterisation as well as scientific and philosophical concerns. Answers are not expected to be exhaustive.</p> <p>AO2 – comment upon the form and structure of <i>The Nun's Priest's Tale</i> and its language, imagery and tone with reference to the question. Description, parallels and contrasts and ironic tone in particular may feature highly here.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the Tale. Candidates may acknowledge different reader responses to the topic. May also refer briefly to other Canterbury Tales where debate and discussion feature. 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.</p>	25

Question	Answer	Marks
GEOFFREY CHAUCER: <i>The Nun's Priest's Tale</i>		
2(b)	<p>OR</p> <p>'More serious than it appears at first.' Explore <i>The Nun's Priest's Tale</i> 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 identifying and discussing the serious as well as the more light-hearted aspects of the Tale.</p> <p>AO2 – comment upon the language, imagery and tone of the Tale with particular reference to serious and comic effects.</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 use of the conventions of the Tale. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the Canterbury Tales and this one in particular.</p>	25

Question	Answer	Marks
JOHN MILTON: <i>Paradise Lost</i> Books 9 and 10		
3(a)	<p>EITHER</p> <p>Consider the power of Satan’s speeches and their consequences in Books 9 and 10 of <i>Paradise Lost</i>.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the poem, using specific examples, using direct and indirect quotation, to support points suitable for discussion of the power and persuasive force of Satan’s speeches and their consequences. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the poem and the passages used for illustration, using analysis to focus upon rhetorical qualities. Milton’s uses of language, tone and dialogue are central here.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Milton’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Milton’s poetry, and particularly its religious background. Too much biographical context may be unhelpful.</p>	25

Question	Answer	Marks
JOHN MILTON: <i>Paradise Lost</i> Books 9 and 10		
3(b)	<p>OR</p> <p>‘Adam and Eve come to life as characters when they have been condemned to death.’ How far do you agree with this comment on Milton’s depiction of Adam and Eve in Books 9 and 10 of <i>Paradise Lost</i>?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the poem, using specific examples, using direct and indirect quotation, to support points in discussion of the characterisation of Adam and Eve. 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 be selective and an exhaustive review is not expected. No one particular focus is required.</p> <p>AO2 – comment upon the language and imagery of the chosen examples, using close analysis to focus upon the question. Specific detail of characterisation and the language of the dialogues will enhance responses.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Milton’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Milton’s poetry and particularly its religious background. Too much biographical context may be unhelpful.</p>	25

Question	Answer	Marks
ALEXANDER POPE: <i>The Rape of the Lock</i>		
4(a)	<p>EITHER</p> <p>‘The satire is mostly focused upon feminine frivolity.’ How far do you agree with this view of the poem’s satire?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, using specific examples, direct and indirect quotation, to consider Pope’s satirical methods and their focus. 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 be selective; though the essay is likely to refer to specific examples, an exhaustive review is not expected. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the poem, using analysis to focus upon the question. Relevant examples are essential, but there is likely to be a wide variation of exemplification in student responses, depending on their response to the ‘how far?’ of the question.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Pope’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Pope’s poetry, with particular emphasis on the presentation of his society and its attitudes to women.</p>	25

Question	Answer	Marks
ALEXANDER POPE: <i>The Rape of the Lock</i>		
4(b)	<p>OR</p> <p>Discuss the variety of Pope’s poetic methods and effects in <i>The Rape of the Lock</i>.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring directly to Pope’s methods and effects, using specific examples, using direct and indirect quotation, to support points in discussion. Candidates’ work will be selective and an exhaustive review is not expected. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the passages chosen from the poem, using analysis to focus upon the question. Relevant examples are essential, with an emphasis on ‘variety’.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Pope’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Pope’s poetry, with particular emphasis on the presentation of his society.</p>	25

Question	Answer	Marks
LIZ LOCHHEAD: <i>Selected Poems</i>		
5(a)	<p>EITHER</p> <p>In what ways, and with what poetic effects, does Lochhead explore the past in the <i>Selected Poems</i>? 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 of exploration of the past, using direct and indirect quotation, to support points. Much will depend upon the poems chosen for discussion. It is likely that answers will differ considerably in their approach and they must be credited for suitable poem choice and close analysis to support the argument.</p> <p>AO2 – comment upon the form and structure of the chosen examples and particularly their language, imagery and tone in relation to the exploration of the past. Candidates may employ close analysis of physical as well as psychological places 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 which use images of the past, where strictly relevant. May argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Lochhead's poetry.</p>	25

Question	Answer	Marks
LIZ LOCHHEAD: <i>Selected Poems</i>		
5(b)	<p>OR</p> <p>Discuss the poetic presentation of Scottish life in the <i>Selected Poems</i>. 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 Lochhead’s poetic presentation of Scottish life. Essays may focus on language or historical/geographical context, for example. No one particular focus is required, and each must be taken on its merits, though close reference will enhance any answer.</p> <p>AO2 – comment upon the form and structure of the chosen illustrations for this discussion and their language, imagery and tone in relation to the topic.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Lochhead’s poetry, with particular emphasis on elements which indicate ‘Scottish-ness’.</p>	25

Question	Answer	Marks
ALICE OSWALD: <i>Woods etc.</i>		
6(a)	<p>EITHER</p> <p>‘Oswald’s work is characterised by attempts to pause and linger on the moment.’</p> <p>Discuss Oswald’s exploration of moments in time 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 Oswald’s exploration of moments in time. The illustrations chosen should support the argument presented, which will necessarily be a selective not an exhaustive treatment. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the poems chosen and their language, imagery and tone in relation to the topic.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Many possibilities for discussion arise, and it is likely that diverging views will be seen or acknowledged in candidates’ work. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems.</p>	25

Question	Answer	Marks
ALICE OSWALD: <i>Woods etc</i>		
6(b)	<p>OR</p> <p>Oswald’s poetry has been described as ‘playful’. How far 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 Oswald’s playful qualities. 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 illustrations chosen should support the argument presented, which will necessarily be a selective not an exhaustive treatment. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the poems chosen and their language, imagery and, particularly, tone in relation to the topic.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Many possibilities for discussion arise, and no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems.</p>	25

Question	Answer	Marks
SYLVIA PLATH: <i>The Colossus</i>		
7(a)	<p>EITHER</p> <p>In what ways, and with what poetic effects, does Plath employ images of creatures from the natural world in <i>The Colossus</i>? 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 of animal, bird and/or insect imagery, using direct and indirect quotation, to support points in discussing the topic. Arguments will depend to a large extent on the poems chosen for illustration, but an exhaustive treatment is not expected.</p> <p>AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure, language and imagery in order to illuminate their analysis of Plath’s poetic effects.</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. Brief reference may be made to other collections by Plath. 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, natural and cultural contexts of the poems in this collection. Plath’s own biography should be carefully and sparingly employed in critical essays.</p>	25

Question	Answer	Marks
SYLVIA PLATH: <i>The Colossus</i>		
7(b)	<p>OR</p> <p>Discuss Plath’s poetic exploration of personal identity in this collection. You may refer to two or three poems 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 Plath’s poetic exploration of personal identity. 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 particularly its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure, language and imagery in order to illuminate their analysis of identity and, for instance, the sense of alienation in her work.</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. Different views are likely here and should be credited. Brief reference may be made to other collections by Plath. 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 and cultural contexts of the poems in this collection. Plath’s own biography should be carefully and sparingly employed in critical essays.</p>	25

Question	Answer	Marks
JANE AUSTEN: <i>Mansfield Park</i>		
8(a)	<p>EITHER</p> <p>‘Fanny does not fully participate in the world of the Bertrams, but she sees things more clearly than those who do.’ In the light of this comment, discuss Austen’s concerns and methods in <i>Mansfield Park</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 and direct and indirect quotation to support points in discussing Austen’s presentation of Fanny’s perceptiveness as well as her position within, or at the edge of, the Bertram family’s world. Candidates should consider both thematic concerns and how Austen approaches this topic. No one particular focus is required.</p> <p>AO2 – discuss the form and structure of the novel as well as the language, imagery and tone of the examples chosen. Characterisation and its development are central to the discussion.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Austen novels. There is potential for differences of emphasis here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel.</p>	25

Question	Answer	Marks
JANE AUSTEN: <i>Mansfield Park</i>		
8(b)	<p>OR</p> <p>In what ways, and with what effects, does Austen explore the contrast between Mansfield Park and Fanny’s home in Portsmouth?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples and direct and indirect quotation to support points in discussing the contrast between Mansfield Park and Fanny’s home in Portsmouth. Physical environment as well as characterisation may be explored. Candidates will use a range of examples to advance their arguments and may differ widely in their approach to this question. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and in particular undertake close analysis of the physical features and atmosphere of the Portsmouth house as compared with the grandeur of Mansfield Park, as well as insights into characterisation, in order to illuminate their points.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this 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
CHARLES DICKENS: <i>Our Mutual Friend</i>		
9(a)	<p>EITHER</p> <p>Consider some of the ways in which Dickens uses the London setting of the novel to develop his concerns.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Dickens’s use of the London setting. The river and the dust heaps may feature but there is a great deal of other relevant material. No one particular focus is required and there are many examples from which to select.</p> <p>AO2 – comment upon the setting of the novel and its language, imagery, tone and characterisation. Candidates may employ close analysis in order to illuminate their points, concentrating particularly on aspects which inform 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 and perhaps to other Dickens novels. Different emphases are likely here, and no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel.</p>	25

Question	Answer	Marks
CHARLES DICKENS: <i>Our Mutual Friend</i>		
9(b)	<p>OR</p> <p>How far do you agree that <i>Our Mutual Friend</i> presents a damning view of domestic life?</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 Dickens’s view of domestic life in the novel. No one particular focus is required and answers will necessarily be selective, with candidates choosing to focus on particular households. The comment that Dickens presents a ‘very damning view’ may be considered in detail.</p> <p>AO2 – comment upon the form, structure and tone of the novel and especially characterisation. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the effects in the novel as a whole.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and to other Dickens novels. Different emphases are likely here, depending on the examples that are used and analysed. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Dickens’s critical and satirical style in particular as a medium for the expression of his themes.</p>	25

Question	Answer	Marks
HENRY FIELDING: <i>Tom Jones</i>		
10(a)	<p>EITHER</p> <p>In what ways, and with what effects, does Fielding use narrative voice in <i>Tom Jones</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 the use of the narrative voice in <i>Tom Jones</i>. Candidates will use a range of examples to advance their arguments about the novel as a whole, with much emphasis likely on the characterisation of the authorial voices and attitudes towards characters and incidents in the novel. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the examples chosen, paying particular attention to the tone and presentation of the incidents explored.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for differences of emphasis here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth-century novel.</p>	25

Question	Answer	Marks
HENRY FIELDING: <i>Tom Jones</i>		
10(b)	<p>OR</p> <p>Discuss some of the ways in which Fielding explores sexual passion and its consequences 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 Fielding’s presentation of sexual passion. Candidates will use a range of examples to advance their arguments about this. No one particular focus is required, and evidence is likely to be selective.</p> <p>AO2 – comment particularly upon the narrative tone and presentation of individual characterisation as illuminated in the examples chosen.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for different emphases here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth-century novel.</p>	25

Question	Answer	Marks
HENRY JAMES: <i>What Maisie Knew</i>		
11(a)	<p>EITHER</p> <p>Consider some of the ways in which James contrasts innocence with experience 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 James’s contrast of innocence and experience in the novel. Candidates may use a range of examples to advance their arguments and will be necessarily selective from the possible material on offer. No one particular focus is required.</p> <p>AO2 – comment upon the characterisation and structure of the novel and in particular the language, imagery and tone of the examples chosen, concentrating particularly on aspects which illustrate the argument.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for differences of emphasis here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular its presentation of a young child in a broken marriage.</p>	25

Question	Answer	Marks
HENRY JAMES: <i>What Maisie Knew</i>		
11(b)	<p>OR</p> <p>‘They had wanted her not for any good they could do her, but for the harm they could ... do each other.’ (Chapter 1)</p> <p>Discuss James’s presentation of Maisie’s parents in the light of this quotation.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing Maisie’s parents and their attitudes to each other and to their daughter. Candidates may use a range of examples to advance their arguments and will be necessarily selective from the possible material on offer. No one particular focus is required.</p> <p>AO2 – comment upon the characterisation of the parents and the language, structure and tone of the novel.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for differences of interpretation here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular its presentation of a young child in a broken marriage.</p>	25

Question	Answer	Marks
ALICE MUNRO: <i>Selected Short Stories</i>		
12(a)	<p>EITHER</p> <p>In what ways, and with what effects, does Munro present struggles for self-definition in these stories? You should refer to <u>two</u> or <u>three</u> stories.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using examples from their chosen stories, using direct and indirect quotation, to support points in discussing Munro’s exploration of characters who try to define themselves. No one particular focus is required, but the idea of ‘struggle’ may be considered.</p> <p>AO2 – comment particularly upon the structure of the chosen stories and their language, imagery, tone and characterisation. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on those aspects of characterisation 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. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social, gender and cultural contexts of the stories.</p>	25

Question	Answer	Marks
ALICE MUNRO: <i>Selected Short Stories</i>		
12(b)	<p>OR</p> <p>‘Munro’s evocation of female experience is more vivid than her evocation of male experience.’</p> <p>Consider this view with reference to <u>two</u> or <u>three</u> stories.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Munro’s evocation of male and female experience. No one particular focus is required and essays may explore different lines of argument, depending on the events and stories chosen.</p> <p>AO2 – comment upon the form, structure and especially characterisation of the chosen stories, and their language, imagery and tone in relation to the presentation of the topic. They may employ close analysis of form, structure and language, in order to illuminate their points.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating a specific story to general patterns in the selection; may acknowledge different points of view here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, historical, social and cultural contexts of the stories.</p>	25

Question	Answer	Marks
EDITH WHARTON: <i>The House of Mirth</i>		
13(a)	<p>EITHER</p> <p>Discuss some of the ways in which Wharton uses weather and the change of seasons in <i>The House of Mirth</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 Wharton’s often symbolic use of the weather and the seasons in the novel. No one particular focus is required.</p> <p>AO2 – comment particularly 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 narrative and descriptive methods and their effects.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. Candidates may also relate this novel to other Wharton novels, for example <i>The Age of Innocence</i>. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel.</p>	25

Question	Answer	Marks
EDITH WHARTON: <i>The House of Mirth</i>		
13(b)	<p>OR</p> <p>‘Lily must play the same manipulative game as the other socialites in order to get what she wants.’</p> <p>How far do you agree with this view of Wharton’s presentation of Lily’s behaviour?</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 Lily’s behaviour – manipulative or otherwise. 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 effects of Wharton’s presentation of Lily. No one particular focus is required.</p> <p>AO2 – comment upon the characterisation, 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.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. They may also relate this novel to other Wharton novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, with particular concern for the apparent self-centredness of the society of the time.</p>	25

Question	Answer	Marks
VIRGINIA WOOLF: <i>Mrs Dalloway</i>		
14(a)	<p>EITHER</p> <p>‘Lord, lord, the snobbery of the English! thought Peter Walsh, standing in the corner.’</p> <p>In the light of this quotation from the final pages of the novel, consider Woolf’s presentation of Clarissa Dalloway’s party.</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 Woolf presents Clarissa’s party and its guests when viewed from an outsider. No one particular focus is required.</p> <p>AO2 – comment particularly upon the form and structure of the novel and the language, imagery, tone and characterisation in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, perhaps focusing on stream of consciousness techniques.</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 Woolf 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, for example the effects of the First World War, and avoid simplistic biographical explanations for this work of literature.</p>	25

Question	Answer	Marks
VIRGINIA WOOLF: <i>Mrs Dalloway</i>		
14(b)	<p>OR</p> <p>‘The novel’s great strength lies in Woolf’s ability to create a convincing consciousness for every character.’</p> <p>How far do you agree with this comment on 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 Woolf’s empathetic techniques. 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.</p> <p>AO2 – comment particularly upon the form and structure of the novel and the language, imagery, tone and characterisation in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, perhaps focusing on stream of consciousness techniques.</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 Woolf 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, for example the position of women and the effects of the First World War, and avoid simplistic biographical explanations for this work of literature.</p>	25