



Cambridge International Examinations
Cambridge Pre-U Certificate

LITERATURE IN ENGLISH (PRINCIPAL)

9765/01

Paper 1 Poetry and Prose

For Examination from 2016

SPECIMEN MARK SCHEME

2 hours

MAXIMUM MARK: 50

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the set texts.

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

This document consists of **34** printed pages.

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

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.

Section A Poetry

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

- 1 (a) 'Wommen desiren to have sovereintee
As wel over hir housbond as hir love,
And for to been in maistrie him above.'
In what ways, and with what effects, does Chaucer explore the theme of 'maistrie' in the *Prologue and Tale*?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in exploring the theme of 'maistrie' and its effects in the *Prologue and Tale*. They may focus more on the *Prologue* than the *Tale* if they wish to do so, or vice versa. Some attempt to define 'maistrie' may prove useful and it may be that candidates use the characterisation of the Wife as a central point. 'In what ways and with what effects' invites consideration of Chaucer's methods, particularly in the ways that they differ between *Prologue* and *Tale*, together with the varied effects they produce.

No one particular focus is required.

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

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in both *Prologue and Tale*. Candidates may acknowledge different reader responses to the topic of maistrie, but they should show understanding of the concept. They may also refer briefly to other *Canterbury Tales* in which the theme of maistrie features. They may argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the *Canterbury Tales* and this one in particular. They may focus upon the importance of the concept of maistrie in marriage as an important one in medieval culture, together with its centrality as a theme in the *Canterbury Tales*.

- (b) Discuss the links that you have found between the *Prologue* of the *Wife of Bath* and the *Tale* that she tells to the pilgrims.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in exploring the links between the *Prologue* and the *Tale*. The question invites consideration of Chaucer's methods, linking the dramatic monologue of the *Wife* with the traditional tale that she goes on to tell, together with the varied effects they produce. Some candidates may not find many links between the teller's autobiographical *Prologue* and the more formal *Tale*, but others may trace a variety of thematic and even stylistic links.

No one particular focus is required.

AO2 – comment upon the language, imagery and tone of the *Prologue* and *Tale* and their distinctive form and structure in relation to this topic. The style of each yields useful close references whatever angle the answer takes.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in both *Prologue* and *Tale*. Candidates may acknowledge different reader or critical responses to the thematic and stylistic links between *Prologue* and *Tale*. They may also refer briefly to other *Canterbury Tales* in which there is a substantial *Prologue* as well as *Tale* (for example the *Pardoner*). No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the *Canterbury Tales* and this one in particular. They may focus upon the importance of the traditional story of the loathly lady and its variation here, in relation to the confessional *Prologue*.

ANDREW MARVELL: *Selected Poems*

- 2 (a) 'Marvell explores the conflict of opposites throughout his poetry.'
How far do you find this a helpful comment on the *Selected Poems*? In your answer you should refer in detail to two or three poems or sections of longer poems.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the contrast of opposites in his poetry. Candidates may focus on the obvious dialectic of the dialogue poems but there are many others that would be appropriate. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement.

The poems chosen for support should be suitable for the argument presented. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to present their arguments, analysing antithetical images and the balanced opposition of dialectic.

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

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

(b) 'Annihilating all that's made**To a green thought in a green shade.'****Discuss the importance of solitary meditation in Marvell's poetry. In your answer you should refer in detail to two or three poems or sections of longer poems.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the importance of the solitary and meditative in Marvell's poetry. The prompt quotation comes from 'The Garden', and candidates may use this poem as part of their discussion, but they may choose others and this is acceptable. The poems chosen for support should be appropriate for the argument presented. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments. The importance of 'tone' in discussing the meditative may be acknowledged.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Themes and images of solitariness and meditation are pervasive in the work of Marvell and used in different ways, so multiple possibilities for discussion arise, with much depending on the poems chosen for close consideration. They may argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular appreciation of what significance the emphasis on solitude and meditation has in Metaphysical poetry. Understanding of the Metaphysical interest in the relationship of the physical and spiritual may well prove central here, as well as the characteristic use of the conceit.

ALEXANDER POPE: *The Rape of the Lock*

- 3 (a) The poem has been described as ‘an endlessly varied exploration of contradictions’. How far, and in what ways, is this your experience of the poem?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the poem’s exploration of what are described as contradictions. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. ‘In what ways’ invites stylistic analysis. No one particular focus is required, but the idea of contradiction should be explored.

AO2 – comment upon the form and structure of the chosen illustrations (whether sections or lines or phrases) and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to present their arguments, perhaps using examples which focus particularly on contrast of ideas and images. This may involve detailed consideration of antithetical verse form, paradox, satire and irony.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poem, with particular emphasis on conventions about the use of paradox and satire in the Augustan age.

- (b) **'The grandeur of epic poetry looms over the small stakes and trivial concerns of Belinda and the Baron.'**

Consider Pope's uses of epic and mock-heroic in the light of this comment.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the poem's presentation of epic and mock-heroic through the presentation of Belinda and the Baron. The question invites consideration of Pope's methods and the effects they produce. Some candidates may identify the 'small stakes and trivial concerns', as well as the 'grandeur' of epic poetry. No one particular focus is required.

AO2 – comment upon the form and structure of the chosen illustrations whether 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 epic and mock heroic features of the poem.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poem, with particular emphasis on attitudes to, and conventions about, epic and mock heroic features in the Augustan age.

ELIZABETH BARRETT BROWNING: *Selected Poems*

- 4 (a) **'Sympathy for her fellow human beings characterises the subject matter and tone of Browning's poetry.'**
Discuss with close reference to some of the poems you have studied.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Browning's sympathy for her fellow human beings as exemplified in her poetry. Two or three poems are required for discussion to allow candidates to range appropriately for discussion of this subject, as required by the question. No one particular focus is required.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, perhaps emphasising the tone used.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems in this selection; may also relate more widely to other Browning poems. There is scope here for differing opinions, depending upon the poems chosen for the answer, and candidates may acknowledge these. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the Romantic/early Victorian literary, social and cultural contexts of the poems, perhaps relating to the poet's own interests and personal circumstances.

- (b) Consider some of the varied effects that Browning achieves in her use of regular verse forms (such as the sonnet and the ballad). In your answer you should refer in detail to two or three poems.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing some of the effects achieved in the poems chosen. Much will depend upon the poems chosen for analysis, though the use of the sonnet form is an important feature of the question. No one particular focus is required.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. Close familiarity with the sonnet form and its conventions and flexibilities could be very helpful here. The question emphasises ‘effects’, so this is an important element of the answer.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to the sonnets and ballads in the selection as a whole. Candidates may acknowledge different evaluations of the different effects of the sonnet and the ballad, and may also relate to other Browning poems. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the literary, social and cultural contexts of the poems, perhaps relating to the poet’s own personal, domestic and social circumstances where relevant.

T. S. ELIOT: *Selected Poems*

- 5 (a) In what ways and with what effects does Eliot use religious and/or mythological images in the *Selected Poems*? In your answer you should refer in detail to two or three poems or sections of longer poems.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the significance of religious and/or mythological images in Eliot's *Selected Poems*. The poems chosen for support should be appropriate for the argument presented, which will necessarily be a selective not an exhaustive treatment. 'In what ways and with what effects' invites consideration of Eliot's methods and the effects they produce. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration and whether religious or mythological images are the main focus.

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, often using poems with direct reference to religious and/or mythological imagery.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, perhaps relating the topic to the general sense of despair, exhaustion and hopelessness following the First World War and to the intellectual and social milieu in which Eliot found himself. The poet's own interest in mythology and religious inclinations may be discussed appropriately where relevant.

- (b) 'I am not Prince Hamlet, nor was meant to be ...'
Consider Eliot's use of personae and first person narratives in this selection. In your answer you should refer in detail to two or three poems or sections of longer poems.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways these methods are employed in Eliot's *Selected Poems*. The poems or sections of longer poems chosen for support should be appropriate for the argument presented. The quotation is from *Prufrock*, but candidates are of course at liberty to choose what poems they wish to analyse in detail. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, often using poems with a distinctive persona such as *Prufrock*, or different narrators as in *The Waste Land*. A discussion of tone may be important.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, perhaps relating the personae discussed to the general sense of despair and hopelessness following the First World War and to the personal, intellectual and social milieu in which Eliot found himself.

ELIZABETH BISHOP: *Selected Poems*

- 6 (a) ‘... explorations of the self’s fragility and alienation in the modern world’.
How far do you agree with this view of Bishop’s poetry? In your answer you should refer in detail to two or three poems.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing this topic. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates’ work will differ according to the poems they choose and no one particular focus is required, but the ideas of fragility and/or alienation should be addressed.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems which best illustrate Bishop’s powers of analysis and observation in relation to the ‘self’ in the modern world.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry and the way these affect approaches to the individual voice of the poems and world observed and analysed in Bishop’s poetry. Candidates may pay some attention to Bishop’s own life and portrayal of society as a whole.

- (b) Discuss Bishop’s exploration of travel in her poetry. You should refer in detail to two or three poems.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing this topic. ‘Travel motifs’ form a broad category of theme and style and candidates may wish to define their focus carefully, their work differing according to the poems they choose for discussion. No one particular focus is required.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems with an emphasis on travel motifs and images, whether literal or metaphorical.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry and the way these affect approaches to travel in Bishop’s poetry. Candidates may pay some attention to Bishop’s own life and portrayal of society as a whole.

SYLVIA PLATH: *Ariel*

- 7 (a) In what ways and with what effects does Plath employ images of illness and death in *Ariel*? In your answer you should refer in detail to two or three poems.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the significance of images of illness and death in this collection. ‘In what ways and with what effects’ invites consideration of Plath’s methods and the effects they produce. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration; candidates’ choice of poems will be very important in the development of their argument. If candidates choose to focus more upon illness than death or vice versa this is acceptable, though both should be addressed. Marks are never divided 50/50 in questions such as this, however.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the imagery of illness and death, form and tone of the chosen poems, and the ways in which they illuminate the theme.

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 also relate the discussion briefly to other poems by Plath, acknowledging differences of opinion on the effects observed. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the position of women in society, constrained by gender and social constructs. Appropriate reference to the poet’s biography may be made, but should not dominate discussion of the literary.

**(b) 'I am terrified by this dark thing
That sleeps in me ...' ('Elm')**

How does Plath create a sense of terror in this collection? In your answer you should refer in detail to two or three poems.

Candidates should:

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

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

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 also relate the discussion briefly to other poems by Plath, acknowledging differences of opinion on the ways in which terror is explored and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the nature of women's identities, constrained by gender and social constructs, but exhibiting a vast well of subconscious urges and fears which may be explored in the poems. Appropriate reference to the poet's biography may be made, but should not dominate literary analysis.

DEREK WALCOTT: *Selected Poetry*

- 8 (a) 'I who am poisoned with the blood of both
Where shall I turn, divided to the vein?' (*A Far Cry from Africa*)
How far and in what ways does Walcott's poetry deal with the complexities of his heritage? In your answer you should refer in detail to two or three poems.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the complexities of heritage as a central concern in Walcott's poetry, and how he explores it. No one particular focus is required.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the complexities of heritage, perhaps focusing on his use of the English language, as it is not his 'native' language.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry, whatever the thrust of the argument. There may be reference to West Indian post-colonial issues, as well as the past history and culture of the English-speaking Caribbean, though candidates may focus more on Walcott's use of language.

(b) Walcott has said that the process of poetry is ‘one of excavation and of self-discovery’.

How far do you see this process in his work? In your answer you should refer in detail to two or three poems.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing this topic. ‘Excavation and self-discovery’ imply digging deep into the self as well as into other topics and candidates’ work will differ according to the poems they choose to emphasise. ‘In what ways and with what effects’ invites consideration of theme and form in the poems chosen, but no one particular focus is required.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems with a focus on the self, as well perhaps as on other topics, but using details of language, imagery and verse form to develop a more wide-ranging answer on effects created.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry, whatever the focus for discussion of the ‘excavation and self-discovery’. The argument may be counterpointed by reference to West Indian post-colonial issues, as well as the history and culture of the Caribbean.

Section B Prose

DANIEL DEFOE: *Moll Flanders*

- 9 (a) 'This will not pass I hope for an unnecessary digression concerning some People being oblig'd to disclose the greatest secrets either of their own or other Peoples affairs.'

How important are secrets and lies to the meaning and effect of the novel, in your view?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the 'secrets and lies' of the novel. Candidates may choose to discuss the quotation as part of their answer. Detailed examples may be used to develop a discussion about the significance of secrets and lies in the novel. If candidates choose to focus more upon secrets than lies or vice versa this is acceptable. Marks are never divided 50/50 in questions such as this, and there is some overlap between these concepts anyway. No one particular focus is required.

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

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. They may acknowledge differences of emphasis on this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, especially in relation to the need for self-preservation and security in a dangerous world. They may show an understanding of first person narrative in this form.

(b) In what ways, and with what effects, does Defoe use different settings to explore Moll's 'Fortunes and Misfortunes'?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the settings of the novel, and their effects on the presentation of Moll's story. 'In what ways and with what effects' invites consideration of Defoe's methods and the effects they produce. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate Moll's evocation of different settings in the novel. Answers will inevitably be selective in their choice of illustration.

AO3a – relate part to whole in relating examples to one another and in relating specific examples of setting to general patterns in the novel; may also relate the presentation of Moll to other first person narratives where similar effects are used to give a context for the narrator. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel with its insights into the nature of society's underclass in the eighteenth century. They may show appreciation of the use of different settings for particular effects.

JANE AUSTEN: *Persuasion*

- 10 (a) Consider the presentation and significance of the relationship between Lady Russell and the Elliot family in the novel.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Austen’s presentation of this important relationship in the novel. The Elliot family includes Anne, her father and siblings, though more attention may be given to Anne and her rejection of Wentworth. However, no one particular focus is required and candidates should choose evidence to support their arguments as appropriate.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the influence of Lady Russell at different stages in the narrative.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Persuasion* to other Austen novels where the advice given from one character to another is illuminated. They may acknowledge that different approaches to this topic are likely: some may see Lady Russell as a moral arbiter, others may find her characterisation unsatisfactory, for example, but no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, written at the time that it was, relating the topic to the situation of the young unmarried woman of rank and wealthy background who is at the mercy of familial and social forces that dictate the rules of respectable life.

(b) In what ways, and with what effects, is the Navy used in *Persuasion*?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the Navy, its officers and ethos in the novel. ‘In what ways and with what effects’ invites consideration of Austen’s methods and the effects they produce. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of those episodes involving the Navy. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the novelist’s development of plot and characterisation, creation of atmosphere, and use of parallels and contrasts, supporting the arguments they are pursuing here.

AO3a – relate part to whole in relating examples to one another and in relating Navy motifs to general patterns in the novel; may also relate *Persuasion* to other Austen novels which use characters in the services for different purposes. The potential for differences of opinion may be recognised. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, perhaps relating the topic to the contrast between the Augustan values embodied by Sir Walter and the new more brotherly, warm-spirited values embodied in the Navy which perhaps look forward to the age of the Romantics.

GEORGE ELIOT: *The Mill on the Floss*

- 11 (a) **'It was a time when ignorance was much more comfortable than at present, and was received with all the honours in very good society.'** (Book 1 Chapter 12).
In the light of this comment, consider Eliot's presentation of social values in *The Mill on the Floss*.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Eliot's presentation of social values. This is a broad topic and candidates may choose particular aspects of social values, such as hypocrisy, narrow-mindedness, family loyalty and so on. The quotation from the novel, which has an implication about education, may be discussed. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the 'social values' of the essay title.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular issues of the pressure of social values and conventions on the individual and the place of education.

- (b) **'The sublimely emotional ending of the novel is not really connected to the rest of the narrative, either in content or style.'**

Discuss the ending of the novel in the light of this criticism.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ending of the novel. The quotation is worthy of discussion, and perhaps disagreement. The relationship between Tom and Maggie is likely to be an area for discussion, but no one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the relationship between the ending and the rest of the novel, as well as tone at different points in the novel. The symbolism of the river Floss may be discussed.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. Different opinions are likely here, with some possibly arguing that the ending is connected and coherent, and others agreeing with the prompt quotation. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular the issues of family solidarity in a conventional society, and its effect on the position of women.

THOMAS HARDY: *The Return of the Native*

- 12 (a) 'Clym is caught between the conflicting pressures of his mother and his wife.'
Discuss Hardy's presentation of the relationship between the three characters and its significance in the novel as a whole.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the relationship between Clym, Mrs Yeobright and Eustacia. They may also consider how far Clym's tragedy arises from the pressures, and how far it is self-generated. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the characterisations and authorial comments of an omniscient narrator.

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 the presentation of conflicted personal relationships to those in other novels by Hardy. Candidates may be aware of different possible attitudes to the topic; no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel with its insights into the nature of rural society of the time and its conventions regarding marriage, and relationships between parents and adult children.

(b) What part do Fate and coincidence play in the development of the novel in your view?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways in which the novel presents Fate and coincidence and their influence on the development of the narrative.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate Fate and chance, especially where noted by the authorial voice.

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 *The Return of the Native* to other Hardy novels in which these themes are dominant. They may consider the importance of this theme in relation to other significant themes in the novel and assess its relative importance, recognising that different opinions are possible. Some may argue that apparent coincidences are an authorial technique for focusing personal or social conflicts; others may argue for a wider sense of malign fate. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel; show some awareness of the philosophical ideas and Classical background which underlie Hardy's presentation of fateful events. They may show understanding of narrative methodology.

EDITH WHARTON: *The Age of Innocence*

- 13 (a) 'A dull association of material and social interests held together by ignorance on the one side and hypocrisy on the other.'**
Consider Wharton's depiction of marriage in the novel in the light of this definition.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Wharton's methods and effects on the subject of marriage. Responses may include discussion of the prompt quotation with its apparent cynicism. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the nature of the marriages depicted, and there are many. The novelist's tone, her use of irony and satire as well as detailed description and analysis may be focused upon.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Wharton novels where similar methods and concerns can be seen. Different emphases may be acknowledged, with some candidates seeing more sympathy in her portrait of marriage and others a more satirical approach. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in the 1870s but written in the 1920s after the shock of the First World War, and with the benefit of hindsight. They may show some appreciation of the fastidious society rules of the upper class New York society of the time and of its expectations about marriage and what the written and unwritten rules about it are.

- (b) **'The tension between New York society and old Europe in the novel is more than a contrast of settings ...'**

Discuss the ways in which this tension is developed by Wharton to illuminate the novel's themes and characters.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the tension between New York society and old Europe in the novel. Responses may include discussion of the settings but could go on to consider contrasts of behaviour, of social norms and personal expectations. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the tension between the different settings and the other implications they represent.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Wharton novels where similar themes and methods are explored. Different emphases may be acknowledged. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in the 1870s but written in the 1920s after the shock of the First World War, and with the benefit of hindsight. Some appreciation of the differences between the upper class New York society of the time and that of the old Europe from which characters emerge and to which they flee, may be relevant to the discussion.

D. H. LAWRENCE: *The Rainbow***14 (a) How far, and in what ways, do you find 'The Rainbow' an appropriate title for this novel?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the role and significance of the title to the novel as a whole. A range of possibilities is possible here – no one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic, particularly where the rainbow is directly discussed. They may employ close analysis of form, structure and language in order to illuminate their points. The cyclical structure of the novel may be discussed in relation to this episode, as well as repetitive patterns of imagery.

AO3a – relate part to whole in relating examples to one another and in relating this motif to general repetitive patterns in the novel; may also relate this novel to other Lawrence novels where similarly appropriate titles are used. They may acknowledge different views of the role and significance of this motif within the novel. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social, cultural and spiritual contexts of the novel.

(b) 'The commonness, the triviality, the immediate meaninglessness of it all drove her to frenzy.'

Discuss the treatment and significance of domestic life in the novel.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the presentation of domestic life in the novel. There are different examples to choose from and answers will inevitably be selective. The effect of domestic drudgery and routine on the development of female characterisation may be discussed.

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 depiction of the domestic routine and its deadening effects. The repetitive structure of the novel may be used to reinforce points made.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There are many examples and answers will necessarily be selective. They may recognise differing points of view and emphases in answer to this question. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, with particular emphasis on the lives of women.

J. M. COETZEE: *Disgrace*

- 15 (a) 'For a man his age, fifty two, divorced, he has, to his mind, solved the problem of sex rather well.'**

Discuss Coetzee's presentation of the 'problem' of sexual behaviour in the novel.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Coetzee's presentation of the 'problem' of sex. The quotation itself may usefully be analysed. They may consider the main relationships Lurie has with women, which cover a wide range, and in some cases have a racial element to them as well. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate Lurie's characterisation. The use of the present tense in a third person narrative focused on Lurie, often in free indirect discourse, may support the candidate's argument.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in post-apartheid South Africa. They may show awareness of contemporary feminist themes and the relationship between patriarchal systems, racism and misogyny.

(b) How, and with what effects, is symbolism used in *Disgrace*?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the use of symbolism. ‘How and with what effects’ invites consideration of Coetzee’s methods and the effects they produce. This is a broad topic and candidates should not be expected to write exhaustively. They will need to select relevant material, but no one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, particularly symbolism. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on symbols which enhance imaginatively the themes of the novel.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in post-apartheid South Africa, which may be developed by the use of symbolism in the novel. Depending on the materials selected, they may show awareness of contemporary political issues in South Africa as well as feminist themes and the relationship between patriarchal systems, racism and misogyny.

VIRGINIA WOOLF: *Mrs Dalloway*

- 16 (a) How far, and in what ways, does Woolf employ the contrasts of youth and age in the novel?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Woolf's presentation of youth and age. They may consider the youth of Peter and Clarissa as it is presented in their memories contrasted with their present older selves, or use other characterisations. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to this topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the differences between young and old selves and young and old portrayed in the novel, especially in relation to Mrs Dalloway herself. The vivid effects of Woolf's stream of consciousness presentation of the characters may be discussed, as well as the structural development of the novel with its proliferating connections. Close detail will be an advantage here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and where relevant, to other works by Woolf; perhaps also referring to Joyce and *Ulysses*. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating to the significance of the First World War and its far-reaching effects on individuals and society as a whole. They may show understanding of 'stream of consciousness' as a literary concept, as appropriate.

- (b) **'She felt like a nun who has left the world and feels fold round her the familiar veils and the response to old devotions ...'**
In the light of this quotation, discuss Woolf's depiction of habitual attitudes and routines in *Mrs Dalloway*.

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 depiction of everyday routines and familiar patterns of behaviour. The prompt quotation with its 'nun' image is worthy of discussion, though candidates may consider characters other than Clarissa in relation to this topic. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the presentation of the everyday life and its repetitive nature. Some comparisons and contrasts may be drawn between Clarissa and Septimus. Much will depend upon the choices made of different sections of the narrative, and these may be analysed closely.

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 or to other stream of consciousness works where comparable effects are created. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating to the significance of the First World War and its far-reaching effects on the lives of individuals and the institutions of society as a whole.