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**LITERATURE IN ENGLISH**

**9765/01**

Paper 1 Poetry and Prose

**May/June 2019**

MARK SCHEME

Maximum Mark: 50

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**Published**

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

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

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

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**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.

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

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

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

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

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

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

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

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

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

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

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

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

**Assessment Objectives**

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- AO1** Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts
- AO2** Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts
- AO3a** Make connections between part and whole text, between different interpretations of texts within a coherent and informed response to literature
- AO4** Explore the significance of the contexts in which literary texts are written and received
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All Assessment Objectives are equally weighted, and all are considered in assessing each essay. Give the essay a mark out of 25.

The question specific notes describe the area covered by the question and define its key elements as they relate to the AOs. Candidates may answer the question from a wide variety of different angles, using different emphases, and arguing different points of view. There is no one required answer and the notes are not exhaustive. However, **candidates must answer the question set and not their own question**, and the question specific notes provide the parameters within which markers may expect the discussion to roam.

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

## INDICATIVE CONTENT

## SECTION A: POETRY

Question	Answer	Marks
GEOFFREY CHAUCER: <i>The Merchant's Prologue and Tale</i>		
1(a)	<p><b>Either</b></p> <p><b>Discuss the significance and effects of the garden scene in <i>The Merchant's Tale</i>.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the significance and effects of the garden. The garden is variously a physical space in which actions take place, a metaphorical setting with different connotations for the characters and a significant mythical place. Answers are not expected to be exhaustive.</p> <p>AO2 – comment upon the form and structure of the Merchant's Tale and its language, imagery and tone in relation to the garden. Descriptive and metaphorical elements may feature highly here.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the Tale. Candidates may acknowledge different reader responses to the topic. May also refer briefly to other Canterbury Tales where settings are important. May argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts.</p>	<b>25</b>

Question	Answer	Marks
1(b)	<p><b>Or</b></p> <p><b>In what ways does Chaucer explore sight and blindness in <i>The Merchant's Tale</i>?</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in identifying and discussing Chaucer's exploration of sight and blindness, both physical and psychological. The effects of this may be seen to be both comic and disturbing. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the Tale with particular reference to the handling of the narrative, characterisation and tone.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the Tale. Candidates may acknowledge different reader or critical responses to the comic tone and characterisation of the Tale. May also refer briefly to other Canterbury Tales in which blindness is presented as a character flaw. 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.</p>	<b>25</b>

Question	Answer	Marks
<b>GERARD MANLEY HOPKINS: Selected Poems</b>		
2(a)	<p><b>Either</b></p> <p><b>Explore the relationship between sensory images and spiritual concerns in Hopkins’s poetry. You may refer to <i>two</i> or <i>three</i> poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the chosen poems, using specific examples, using direct and indirect quotation, to support discussion of sensory images and spiritual concerns. Candidates’ work will be selective and an exhaustive review is not expected. No one particular focus is required; detailed discussion of the relationship of imagery and theme is implied, however.</p> <p>AO2 – comment upon the language, imagery and tone of the chosen poems, using analysis to focus upon the question. Much will depend upon the poems chosen for close attention, but Hopkins’s use of sensory imagery is central to this question. Some reference may be made to versification.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Hopkins’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Hopkins’s poetry, and particularly its religious background.</p>	<b>25</b>



Question	Answer	Marks
2(b)	<p><b>Or</b></p> <p><b>In what ways, and with what effects, do Hopkins’s sonnets examine human misery? You may refer to <i>two</i> or <i>three</i> poems in your answer, or range more widely</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the chosen poems, using specific examples, using direct and indirect quotation, to support points in discussion of human misery. These sonnets are often called the ‘sonnets of desolation’ or the ‘terrible sonnets’ and candidates may refer to this. 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 especially <i>tone</i> of the chosen poems, using analysis to focus upon the question. Discussion of the language may lead to the conclusion that it is Hopkins’s own misery which is under discussion. Some reference may be made to versification.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Hopkins’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Hopkins’s poetry, and particularly its religious background. Too much biographical context may be unhelpful.</p>	25

Question	Answer	Marks
JOHN MILTON: Paradise Lost (Books 1 and 2)		
3(a)	<p><b>Either</b></p> <p><b>‘Although he condemns them, Milton makes his devils sympathetic figures.’</b></p> <p><b>How far is this your view?</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the chosen characters, using specific examples, using direct and indirect quotation, to support points which engage with the prompt quotation. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement, exploring Milton’s presentation of the devils. Candidates’ work will be selective, though the essay should deal with more than Satan; an exhaustive review is not expected. No one particular focus is required; the prompt quotation is intended to give a lead.</p> <p>AO2 – comment upon the language, imagery and tone of the poem, using analysis to focus upon the question. Much will depend upon the characters and the extracts chosen for close attention, but Milton’s use of description and direct speech will doubtless be considered.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Milton’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Milton’s poetry, and particularly its religious, classical and mythical background.</p>	<b>25</b>

Question	Answer	Marks
3(b)	<p><b>Or</b></p> <p><b>Consider by what means, and how effectively, Milton presents the other-worldly settings of Paradise Lost (Books 1 and 2)</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the ‘other-worldly’ settings of the poem, using specific examples, using direct and indirect quotation, to support points in discussion of the prompt quotation. Candidates’ work will be selective and an exhaustive review is not expected. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the chosen extracts from the poem, using analysis to focus upon the question. Questions on setting do demand attention to descriptive language.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Milton’s work. Candidates may acknowledge different reader or critical responses to this. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Milton’s poetry, and particularly its religious, classical and mythical background.</p>	25

Question	Answer	Marks
ALEXANDER POPE: <i>Selected Poems</i>		
4(a)	<p><b>Either</b></p> <p><b>What connections of style and theme do you find in <i>An Essay on Man Epistle</i> and two or three other poems in your selection?</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the connections between the <i>Essay on Man</i> and the other chosen poems. 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 (whether whole poems or sections) and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to present their arguments.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems; may also relate briefly to other poems by Pope, such as <i>The Rape of the Lock</i>, with its very different tones and moods, or to the rest of <i>An Essay on Man</i>. May argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Pope’s poetry, with particular emphasis on eighteenth-century attitudes.</p>	<b>25</b>

Question	Answer	Marks
4(b)	<p><b>Or</b></p> <p><b>‘Pope’s poetry presents humanity’s place within a moral universe’.</b></p> <p><b>Discuss this comment with reference to <i>two</i> or <i>three</i> poems or sections of longer poems.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Pope’s presentation of humanity’s place within a moral universe – never far from Pope’s mind. No one particular focus is required, and each must be taken on its merits, though close reference will enhance any answer.</p> <p>AO2 – comment upon the form and structure of the chosen illustrations for this discussion whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on moral issues.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems; may also relate to other poems by Pope, such as <i>The Rape of the Lock</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 poems, with particular emphasis on literary tradition and eighteenth-century attitudes to morality and order.</p>	25

Question	Answer	Marks
ANNE STEVENSON: Selected Poems		
5(a)	<p><b>Either</b></p> <p><b>Stevenson’s poetry has been described as ‘bleak and fast-paced’.</b></p> <p><b>How far do you agree with this view? You may refer to <i>two</i> or <i>three</i> poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the tone and pace of Stevenson’s poetry. It is quite likely that candidates may disagree strongly here though the question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Their work will differ according to the poems they choose for discussion. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems with an emphasis on the ideas of bleakness of theme and approach as well as speed of verse movement. Stevenson’s use of a range of different techniques and verse forms and their effects may be discussed in relation to the topic.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry. May acknowledge differences of opinion on this topic; no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, natural, social and cultural contexts of the poetry.</p>	<b>25</b>

Question	Answer	Marks
5(b)	<p><b>Or</b></p> <p><b>In what ways, and with what effects, does Stevenson’s poetry explore the subject of love? You may refer to <i>two</i> or <i>three</i> poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Stevenson’s exploration of love. The question does suggest that ‘ways’ is plural so merely to concentrate on maternal love, for example, is perhaps a limitation. There are many appropriate poems from which to select and different ideas may be considered and explored.</p> <p>Candidates’ work will differ according to the poems they choose and no one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, language and tone in order to present their arguments, using poems which best illustrate the way in which love is explored through language and the tone in which this is expressed.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry. May acknowledge differences of opinion on this topic; no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry.</p>	25

Question	Answer	Marks
EDWARD THOMAS: Selected Poems		
6(a)	<p><b>Either</b></p> <p><b>‘There is always a sense of uncertainty in Thomas’s poetry.’</b></p> <p><b>Discuss this view. You may refer to <i>two</i> or <i>three</i> poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Thomas’s thoughtful and sometimes ambiguous or tentative approach to his subject matter. The illustrations chosen for support should support the argument presented, which will necessarily be a selective not an exhaustive treatment. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the poems chosen and their language, imagery and tone in relation to the topic. They may employ close analysis of form in particular in order to present their arguments, which may concentrate on Thomas’s refusal to offer dogmatic or assertive insights.</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. Excessive biographical comment should be avoided.</p>	<b>25</b>



Question	Answer	Marks
6(b)	<p><b>Or</b></p> <p><b>Consider some of the ways in which Thomas’s poetry explores memory and its workings. You may refer to <i>two</i> or <i>three</i> poems in your answer, or range more widely.</b></p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Thomas’s exploration of memory, one of his major themes. The illustrations chosen for support should support the argument presented, which will necessarily be a selective not an exhaustive treatment. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the poems chosen and their language, imagery and tone in relation to the topic. They may employ close analysis of form in particular in order to present their arguments, which may concentrate on Thomas’s use of particular memories and their implications.</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. Excessive biographical comment should be avoided.</p>	25

Question	Answer	Marks
JUDITH WRIGHT: Selected Poems		
7(a)	<p><b>Either</b></p> <p><b><i>'I know it dark against the stars, the high lean country / full of old stories'</i> (from <i>'South of My Days'</i>)</b></p> <p><b>In what ways, and with what effects, does Wright use the 'country / full of old stories' in her poems? You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the topic of Wright's use of Australian mythology, history and geography. Consideration of Wright's methods, together with the varied effects they produce, is likely. Arguments will depend to a large extent on the poems chosen for illustration, but this is an open question offering a great deal of opportunity for close analysis.</p> <p>AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure, language and imagery in order to illuminate their analysis of the poetic 'effects' produced by the poet's close involvement with the subject matter.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; Australia, its people and history may well be relevant and appropriate reference to these may be made.</p>	<b>25</b>

Question	Answer	Marks
7(b)	<p><b>Or</b></p> <p><b>Discuss the use of imagery of plant life and natural growth in Wright’s poetry. You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways in which Wright presents imagery of plant life and natural growth in her poetry, a major stylistic feature. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.</p> <p>AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different historical and cultural contexts of the poems in this collection; Australia and its history and its rural culture may well be relevant and appropriate reference to them may be made.</p>	25

SECTION B  
PROSE

Question	Answer	Marks
<i>JANE AUSTEN: Sense and Sensibility</i>		
8(a)	<p><b>Either</b></p> <p><b>‘The main conflict in the novel is not between sense and sensibility, but between sincerity and hypocrisy.’</b></p> <p><b>How far do you agree with this view of the novel?</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the novel’s presentation of sincerity and hypocrisy. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates may choose varied examples of sincerity and hypocrisy as well as considering sense and sensibility to show their importance in theme, structure and characterisation, in order to advance their arguments about the novel as a whole. No one particular focus is required.</p> <p>AO2 – The form and structure of the novel as well as the language, imagery and especially tone of the examples chosen may be discussed. Characterisation may be illuminated by the discussion.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Austen novels. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel.</p>	<b>25</b>

Question	Answer	Marks
8(b)	<p><b>Or</b></p> <p><b>Consider the contribution of the London phase of the novel to its atmosphere and main concerns.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Austen’s presentation of the London phase of the novel and what it contributes to the novel’s main concerns, as well as to atmosphere. Candidates will use a range of examples to advance their arguments and may differ widely in their approach to this question. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and in particular the importance of town and its atmosphere, and contrast with the country. Candidates may employ close analysis of form, structure and language as well as characterisation in order to illuminate their points.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate <i>Sense and Sensibility</i> to other Austen novels where a significant section of the narrative takes place in a different location. 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. Awareness of class distinctions may inform answers usefully.</p>	25

Question	Answer	Marks
WILKIE COLLINS: <i>The Woman in White</i>		
9(a)	<p><b>Either</b></p> <p><b>‘Count Fosco is more than a simple villain: he represents all that is alien and dangerous.’</b></p> <p><b>Discuss the effects of the novel in the light of this comment.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the presentation of Fosco in the novel. This is not a simple ‘character sketch’; the prompt assertion that Fosco represents all that is alien and dangerous needs discussion. No one particular focus is required.</p> <p>AO2 – comment upon the characterisation of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis in order to illuminate their points, concentrating particularly on aspects which inform the argument. An avoidance of mere narrative or character sketch is important.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and to other Collins novels. Different emphases are likely here, and no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Collins’s characterisation and narrative style in particular as a medium for the expression of social attitudes.</p>	<b>25</b>

Question	Answer	Marks
9(b)	<p><b>Or</b></p> <p><b>In what ways, and how effectively, does Collins explore the theme of confinement in <i>The Woman in White</i>?</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the theme of confinement, which may be discussed as a physical imprisonment or a more metaphorical or psychological one. No one particular focus is required and answers will necessarily be selective.</p> <p>AO2 – comment upon the form, structure and tone of the novel and its language, imagery, and characterisation in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the effects of confinement, physical, psychological and metaphorical.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and to other Collins novels. Different emphases are likely here, depending on the examples that are used and analysed. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Collins’s style in particular as a medium for the expression of his themes.</p>	25

Question	Answer	Marks
GEORGE ELIOT: <i>Middlemarch</i>		
10(a)	<p><b>Either</b></p> <p><b>Consider some of the ways in which Eliot examines the influence of money in the novel.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the influence of money in the novel. This is such a pervasive theme, illuminating both characterisation and the structure of the narrative that answers will inevitably be selective. Candidates will use a range of examples to advance their arguments about the novel as a whole. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the examples chosen, as well as the contrasts of characterisation which are illuminated by the discussion. The development of a complex narrative may well feature here.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for differences of emphasis here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the nineteenth-century novel.</p>	<b>25</b>



Question	Answer	Marks
10(b)	<p><b>Or</b></p> <p><b>‘An exploration of frustrated idealism.’</b></p> <p><b>Discuss this view of the novel.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing frustrated idealism in the novel. Candidates will use a range of examples to advance their arguments about the novel as a whole, though they are likely to concentrate upon Dorothea and Lydgate. No one particular focus is required.</p> <p>AO2 – comment upon the characterisation as illuminated by the language, imagery and tone of the examples chosen.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for different emphases here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the nineteenth-century novel.</p>	<b>25</b>

Question	Answer	Marks
LAURENCE STERNE: <i>Tristram Shandy</i>		
11(a)	<p><b>Either</b></p> <p><b>In what ways, and with what effects, does Sterne depict Tristram’s parents?</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Sterne’s depiction of his parents. Candidates may use a range of examples to advance their arguments and will be necessarily selective from the possible material on offer. No one particular focus is required.</p> <p>AO2 – comment upon the unusual form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as the relevant characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the argument.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for differences of interpretation here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth century and of the traditional narrative forms from which this one diverges, even by twenty-first century standards.</p>	<b>25</b>

Question	Answer	Marks
11(b)	<p><b>Or</b></p> <p><b>‘The comedy of <i>Tristram Shandy</i> depends on misunderstanding.’</b></p> <p><b>Discuss the comedy of the novel in the light of this comment, focusing on <i>two</i> or <i>three</i> episodes.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using two or three specific examples, using direct and indirect quotation, to support points in discussing the comedy of <i>Tristram Shandy</i>. Candidates may use a range of examples to advance their arguments and will be necessarily selective from the possible material on offer. No one particular focus is required.</p> <p>AO2 – comment upon the unusual form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as the relevant characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the pervasive element of misunderstanding.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is potential for differences of interpretation here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth century and of the traditional narrative forms from which this one diverges, even by twenty-first century standards.</p>	25

Question	Answer	Marks
<b>JAMES JOYCE: <i>Dubliners</i></b>		
12(a)	<p><b>Either</b></p> <p><b>With reference to two or three stories, consider Joyce’s portrayal of young people in <i>Dubliners</i>.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using examples from their chosen stories, using direct and indirect quotation, to support points in discussing Joyce’ portrayal of young people in the stories. The term ‘young people’ is to allow candidates to choose widely from all the stories which deal with younger and older adolescents and indeed young adults, so there are many suitable examples and stories to choose from. No one particular focus is required.</p> <p>AO2 – comment upon the structure and characterisation of the chosen stories and their language, imagery and tone. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on those aspects which help them to illustrate their argument.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating to general patterns in the short stories; they may also relate their chosen stories to others in the selection. May acknowledge different points of view here on the ways in which young people are portrayed in the selection as a whole. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, historical, social and cultural contexts of the stories, in particular their observation of growing up in particular families and social classes within the Dublin context.</p>	<b>25</b>

Question	Answer	Marks
12(b)	<p><b>Or</b></p> <p><b>What does Joyce’s presentation of death contribute to the effects and atmosphere of <i>Dubliners</i>, in your view? You should refer to two or three stories.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Joyce’s presentation of death, which may be physical decease or metaphorical stagnation (though the latter would need careful justification). No one particular focus is required and essays may vary considerably in the line of argument they present depending on the stories chosen. It is likely that <i>The Dead</i> will feature in many essays, but the collection is a treasure-house of stories suitable for discussion of many different topics.</p> <p>AO2 – comment upon the form and structure of the chosen stories, and their language, imagery and tone in relation to the presentation of the subject of death. 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
HILARY MANTEL: <i>Beyond Black</i>		
13(a)	<p><b>Discuss the role and significance of flashbacks as a narrative feature in <i>Beyond Black</i>.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the use of flashbacks in the novel. Close knowledge of the narrative and its developments will be required. 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 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 Mantel novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and appreciation of narrative methodology.</p>	<b>25</b>

Question	Answer	Marks
13(b)	<p><b>Explore the different kinds of violence presented in <i>Beyond Black</i> and their effects in the novel as a whole.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the different kinds of violence in the novel. There is a range to select from and answers will not be exhaustive. Candidates will use a range of examples to advance their arguments about the novel and may differ widely in their approach to this question. No one particular focus is required.</p> <p>AO2 – comment upon the characterisation, form and structure of the novel and its language, imagery and especially tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on violent action and words.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. They may also relate this novel to other Mantel novels or other Gothic novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel.</p>	25

Question	Answer	Marks
<i>EVELYN WAUGH: Brideshead Revisited</i>		
14(a)	<p><b>Either</b></p> <p><b>The end of the novel has been described as ‘surprising and inconsistent’.</b></p> <p><b>Discuss the novel in the light of this comment.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the structure of the novel and the relationship of the ending to the preceding phases. Candidates may differ widely in their approach to this question, arguing strongly for or against the assertion in the quotation, but will need detailed support from the novel for their point of view. No one particular focus is required.</p> <p>AO2 – comment particularly upon the form and structure of the novel and its characterisation, language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the coherence of vision 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. They may also relate this novel to other Waugh novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and avoid simplistic biographical explanations for this work of literature.</p>	<b>25</b>



Question	Answer	Marks
14(b)	<p><b>Consider some of the ways in which Waugh evokes the experience of being young in <i>Brideshead Revisited</i>.</b></p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Waugh’s evocation of being young in the novel. Candidates will use a range of examples to explore the ways in which Waugh works in their approach to this question. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel – for example the relationship of the youthful years to the rest of the novel – and the 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 Waugh novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and avoid simplistic biographical explanations for this work of literature.</p>	25