

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

**MARK SCHEME for the May/June 2010 question paper  
for the guidance of teachers**

**9765 LITERATURE IN ENGLISH**

**9765/01**

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

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

Mark schemes must be read in conjunction with the question papers and the report on the examination.

- CIE will not enter into discussions or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the May/June 2010 question papers for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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**Levels Descriptors for 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.

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#### **Level 4 11–15 marks**

##### **A proficient response to the question**

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

#### **Level 6 21–25 marks**

##### **A sophisticated response to the question**

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

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### Assessment Objectives

<b>AO1</b>	Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts
<b>AO2</b>	Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts
<b>AO3a</b>	Make connections between part and whole text, between different interpretations of texts within a coherent and informed response to literature
<b>AO4</b>	Explore the significance of the contexts in which literary texts are written and received

All Assessment Objectives are equally weighted, and all are considered in assessing each essay.

Give the essay a mark out of 25.

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

Use the generic marking scheme levels to find the mark. First place the essay in the 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.

### Rubric infringement

If a candidate has answered 3 questions, mark all 3 and add the two highest marks together to give the total mark.

If the candidate has only answered one essay or not finished an essay, mark what is there, and write 'rubric error' clearly on the front page of the script.

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## POETRY

- 1 (a) 'The Wife's delight in revealing her intimate thoughts and feelings to others does not necessarily mean she understands herself.'

**Explore Chaucer's characterisation of the Wife in the *Prologue and Tale* 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 exploring the characterisation of the Wife. The prompt quotation in the question should be referred to, as it offers a range of useful starting points: the Wife's confessional tone, her enjoyment in sharing her confidences, as well as her lack of self-knowledge; points which candidates may agree with or wish to argue. Candidates should also include comment on the Tale, since her choice of Tale and presentation of it adds to the reader's impression of her characterisation, but they may focus more on the Prologue than the Tale if they wish to do so, or vice versa. 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. The Wife's handling of her narratives, both personal/anecdotal and the more formal story may usefully be analysed as evidence of Chaucer's characterisation. The imagery used and the tone with which the Wife reveals herself and her concerns may also be addressed. Different kinds of irony 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 of characterisation in both the Prologue and Tale. Candidates may acknowledge different reader responses to the Wife of Bath here, resulting in opposing arguments. They may also refer briefly to other Canterbury Tales in which tellers of Tales are characterised by Chaucer in relation to the extent to which they reveal themselves and the Tales they tell. 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. Candidates may focus upon the confessional Prologues and Tales, the 'Marriage Debate' Tales and the central theme of 'maistrie'.

- (b) 'Chaucer captures the tumbling freshness and vitality of popular speech.'

**Discuss the use of colloquial, everyday language and expression in *The Wife of Bath's Prologue and Tale* 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 use of colloquial or everyday language in the Prologue and Tale. No one particular focus is required, but the discussion does require detailed textual analysis.

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AO2 – comment upon the form and structure of the Prologue and Tale and particularly their language, imagery and tone in relation to the topic. These should focus upon the ideas of 'freshness' and 'vitality' as well as popular speech. Direct quotation should be used as far as possible in analysis, though the topic also asks for discussion of the use of colloquial language, so candidates may legitimately consider the different effects achieved in different parts of the text, and the difference between the language of the Prologue and of the Tale.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in both Prologue and Tale. They may acknowledge different reader responses to the language of the Wife of Bath in relation to this topic, resulting in different approaches. Candidates may also refer briefly to other Canterbury Tales which present tellers who use colloquial language for different purposes. 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 in particular their use of the language of everyday speech and colloquial idiom.

**2 (a) Write an essay on the significance of the soul as an image and concept in Marvell's poetry. You should refer to at least two poems in your answer.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the significance of the soul as both a pervasive idea or theme and a source of imagery in the poems of Marvell. 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, often using poems with direct reference to the soul. If dialogue poems are used, there may be discussion of Marvell's use of dialectic, as well as the metaphysical conceit. They will not necessarily be 'religious' in the strictest sense.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. The soul as theme and image is 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. 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 soul might mean in Metaphysical poetry. Understanding of the metaphysical interest in the relationship of the soul and the body may well prove central here, as well as the characteristic use of the conceit.

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**(b) 'Marvell's love poetry is characterised more by control than passion.'**

**How far do you agree? You should refer to at least two poems in your answer.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing how far they agree with the proposition. 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 concentrate on two love poems or range more widely: there is much material from which to select. No one particular focus is required, and arguments may depend upon the poems chosen for close analysis.

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 using poems with contrasting examples. Much will depend upon the poems chosen to substantiate the argument offered. 'Control' and 'passion' should be considered in relation to the poet's use of form, structure, language, imagery and tone. The use of 'metaphysical' conceits may be analysed.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Different possible views may be acknowledged here, depending upon the poems chosen. 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 the metaphysical conceit and its employment for the theme of love.

**3 (a) 'The Rape of the Lock is ambiguous and complex in its use of eighteenth century conventions and commonplaces about gender.'**

**In the light of this comment, discuss the poem's presentation of women's and men's behaviour.**

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 women's and men's behaviour. There should be some reference to the eighteenth century conventions referred to in the prompt quotation, 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, perhaps using examples which focus particularly on 'ambiguous and complex' presentation of ideas. This may involve detailed consideration of ironic and satiric treatment of ideas about gender.

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

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

**(b) By close analysis of two or three passages, consider Pope's descriptive methods and effects in *The Rape of the Lock*.**

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 Pope's methods and effects in this poem. Two or three passages are required for discussion and candidates will need to choose them carefully to illustrate what they wish to argue in response to this question. However, no one particular focus is required.

AO2 – comment upon the form and structure of the chosen passages and their language, imagery and tone in relation to the topic. They may emphasise distinctive features of Pope's descriptive writing and the effects it creates, perhaps choosing contrasting passages to do so. Close analysis is required to answer this question.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poem; may also relate to other poems by Pope. May argue that other readers may judge the methods and effects of the poem 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, perhaps relating to the Augustan age and its stylistic preoccupations.

**4 (a) Discuss Browning's treatment of human and religious devotion in the *Selected Poems*. You should refer in your answer to at least 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 Browning's treatment of human and religious devotion. At least three poems are required for discussion to allow candidates to range appropriately for discussion of human love and religious piety, 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 using poems with different formal qualities, or, conversely, poems with different themes but similar features of style. If sonnets are used, there may be useful discussion of the effects of the sonnet form.



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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 intimate circumstances and her religious faith.

**(b) 'Poems which are characteristically idealistic or enthusiastic in tone...'**

**Referring to *three* poems, discuss how far you agree with this description of Browning's poetry.**

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 how far they agree with the proposition. The question 'how far' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Much will depend upon the poems chosen for discussion. No one particular focus is required.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and particularly *tone* in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, perhaps using poems with varying degrees of idealism or enthusiasm, or other tones such as despair or anger.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general varieties of tone in the poems in the selection. Candidates may acknowledge different evaluations of the variety of Browning tone and emphasis, 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.

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- 5 (a) 'Although Eliot is often described as a poet of the city, he is equally a poet of the natural world.'

**With close reference to at least two poems or sections of longer poems, consider how far you agree with 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 how far they agree with the proposition. 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 two poems or sections of longer poems, but they may wish to range more widely, using examples of natural and urban settings and images. No one particular focus is required.

AO2 – comment upon the form and structure of the *Selected 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 illuminate their points, concentrating particularly on aspects which illustrate emphasis on the natural world – imagery of landscapes, water, the moon, animals, and so on, perhaps with reference to their symbolic function in the poems chosen. Candidates may refer to urban images to provide a counterpoint to their discussions.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the *Selected Poems*. Candidates may acknowledge a wide range of approaches to discussion of this topic and they may make relevant reference to other poems by Eliot (*Four Quartets*, for example). 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 Eliot's use of imagery and symbolism of the natural world to the general sense of despair and hopelessness following the First World War and to the intellectual and social milieu in which Eliot found himself.

- (b) 'I will show you fear in a handful of dust.'

**Discuss the importance of fear as both theme and image in the *Selected Poems*. You should refer in your answer 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 fear as both an idea or theme and a source of imagery in Eliot's *Selected Poems*. 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, often using poems with direct reference to fear. Candidates may legitimately discuss the personae of the poems as fearful characters (as in *Prufrock* or *Portrait of a Lady*, for example).

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AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Fear as theme and image is pervasive in the *Selected Poems*, so 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 of fear to the general sense of despair and hopelessness following the First World War and to the intellectual and social milieu in which Eliot found himself.

**6 (a) 'Bishop's poetic encounters with the natural world are passionate and urgent as well as observant.'**

**Discuss the methods and effects of *three* of Bishop's poems in the light of this statement.**

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. Candidates may choose to agree with the prompt assertion or they may wish to argue with some aspects of it, but the issues of passion, urgency and observation should be dealt with. The 'natural world' is a broad category and candidates may wish to define their focus carefully. 'Methods and effects' invites consideration of theme and form and candidates' work will differ according to the poems they choose. 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 natural focus: animals, natural scenes, and so on. There may be a particular emphasis on the tone of these 'poetic encounters'.

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

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- (b) In what ways and with what effects does Bishop use anecdotes and narratives to structure her work? You should make reference to at least *three* poems in your answer.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Bishop's use of anecdotes and narratives to structure her work. 'In what ways' suggests a range of possible uses, which have different 'effects' on the reader. Much will depend upon the poems chosen for close focus here, but, no one particular focus is required.

AO2 – comment upon the form and structure of the chosen poems and, perhaps to a lesser extent, their language, imagery and tone in relation to the topic. Close analysis of form and structure is central here, with consideration of the use of anecdote or story as a structural device in the effects of the poems chosen.

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 the effects of anecdote and narrative. 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 through consideration of the different anecdotes employed, paying attention to American women's poetry of the 20<sup>th</sup> Century and perhaps to Bishop's own life with its varied narratives.

- 7 (a) 'If I stand very still, they will think I am cow parsley' (*The Bee Meeting*).

With reference to *two* or *three* poems, discuss the uses of black humour in this collection.

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 uses of black humour in this collection. Together with the dark tones in this work, some grotesque or wry moments are discernible throughout, though some may argue that it is more black than humorous. No one particular focus is required and candidates' choice of poems will be significant in the development of their argument.

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 could be described as blackly humorous. (Her treatment of both her father and mother, for example, could strike a chord with candidates).

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. May also relate the discussion briefly to other poems by Plath, acknowledging differences of opinion on the extent to which *Ariel* uses black humour for poetic and dramatic effect. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

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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.

- (b) **'Love is a shadow.  
How you lie and cry after it  
Listen: these are its hooves: it has gone off, like a horse.'**  
*(Elm)*

**In the light of this quotation, consider in what ways and with what effects love is explored in *Ariel*. You should refer to *two* or *three* poems in your answer.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways in which love is explored in the collection and what effects these have in the work as a whole. Although the prompt quotation may seem at first to apply to romantic love, love could refer to a range of feelings for others, including husband, mother, father and children, though the poems chosen for close discussion will inevitably affect the conduct of the argument here. 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 love as something longed for but insubstantial and transitory.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. May also relate the discussion briefly to other poems by Plath, acknowledging differences of opinion on the ways in which love 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 love, constrained by gender and social constructs. Appropriate reference to the poet's biography may be made.

- 8 (a) **'Your house has voices, your burnt house,  
shrills with unguessed, lovely inheritors,  
your genealogical roof tree, fallen, survives,  
like seasoned timber through green, little lives.'**  
*(Veranda)*

**Consider the importance of the past and its effects in Walcott's poetry. You should refer to *two* or *three* poems from your selection in your answer.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing how important the past is as a central concern in Walcott's poetry, and what effects it has overall. No one particular focus is required.

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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 importance of the past in the poems chosen. Some may focus on the theme of time passing, but this is not quite the same as *the past* and the imagery of the house and the 'seasoned timber' of the prompt quotation suggest different possible trajectories here.

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 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 the personal history suggested in the prompt quotation.

- (b) In what ways and with what effects is the West Indian landscape employed in Walcott's poetry, in your view? You should discuss *two* or *three* poems in your answer.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing this topic. The 'West Indian landscape' is a broad category and candidates' work will differ according to the poems they choose. '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 landscape, but using details of language and imagery 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. 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 landscape and its effects. The argument may be counterpointed by contrasting reference to West Indian post-colonial issues, as well as the history and culture of the Caribbean.

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## PROSE

- 9 (a) **How far do you think Defoe succeeded in making the reader of the novel 'much more interested in the moral than the story'?**

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 how far they agree with the proposition. The question 'how far' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. These will probably include discussion of the 'moral' or 'morals' of the novel and the handling of its narrative, as well as Defoe's relative success in engaging the interest of the reader. 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 structure of the narrative and the moralising tone employed at different times during its course. The effect of the first person narrative may be considered 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. Differences of opinion may be acknowledged here, since there may be some disagreement 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, especially in relation to the structure of the eighteenth century novel and the use of a first person narrator in the telling of a tale with a 'moral'.

- (b) **'I had a most unbounded stock of vanity and pride, and but a very little stock of virtue.'**

**In the light of this comment, consider Moll's portrayal of herself in *Moll Flanders*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the characterisation of Moll. These will probably include comment on the fact that Defoe has created Moll to portray herself, with the ironies that attend such a method. This is a first person narrative and the narrator is self-critical at times, and at others self-indulgent, and a wide range of responses are possible. 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 self-characterisation in the novel, particularly episodes in which she reflects on her actions. Vanity, pride and virtue may be illustrated in detail from the text in support of arguments. There may be some close analysis of the use of the first person narrative and its ironic effects.

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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 Moll to other first person narratives where similar effects are used to highlight attitudes to the narrator. Candidates may be aware of different possible attitudes to Moll's characterisation in the novel; no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

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

- 10 (a) **'She could do little more than listen patiently, soften every grievance, and excuse each to the other; give them all hints of the forbearance necessary between such near neighbours...'**

**Consider Austen's treatment of patience and self-restraint 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 treatment of patience and self-restraint in the novel. These will probably include a focus upon particular characters, with, perhaps, a consideration of those who lack these qualities and are used to point a contrast. Patience and self-restraint as virtuous qualities may also be considered within the framework of the novel. 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 patience and self-restraint. Close analysis of irony – of situation and of individual characterisation – may be employed in answers here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Persuasion* to other Austen novels where patience and self-restraint are themes. Candidates may acknowledge that different approaches to this topic are likely: 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 the topic to the situation of the young unmarried woman of rank and wealthy background who is at the mercy of social forces that dictate the rules of respectable life.



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**(b) 'The atmosphere of the novel is autumnal and gently resigned...'**

**Referring to *two* or *three* episodes, discuss Austen's creation of atmosphere 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 creation of atmosphere in relation to the assertion of the prompt quotation. Candidates are free to choose the two or three episodes which form the basis of their discussion, so answers may vary considerably. No one particular focus is required and some may wish to contradict the prompt statement in the question.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the passages chosen. 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 creation of similar or different atmospheres, supporting the arguments they are pursuing here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Persuasion* to other Austen novels in which the creation of atmosphere is a significant feature. The potential for differences of opinion on the validity of the prompt quotation 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 situation of the young unmarried woman who is at the mercy of social forces that dictate the rules of respectable life and has appeared to let happiness pass her by until the novel's happier resolution.

**11 (a) '... above all, the great Floss along which they wandered with a sense of travel ...'**

**In what ways, and with what effects, is the river Floss used in the novel?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways in which the river Floss is used in the novel, and what effects this has. Responses may include discussion of the river as a geographical setting, as well as a structurally significant element of the novel or as a symbolic force. No one particular focus is required, and there are many different possible emphases here.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. 'In what ways' directly invites analysis of the writer's methods. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the different uses of the Floss in the novel and the narrative, perhaps symbolic, effects of these.

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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 to other novels by Eliot where a setting is used with particular effects. May recognise different emphases by different readers of the novel. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, geographical, social and cultural contexts of the novel. The emphasis here will vary according to the argument put forward: for example if the Floss is discussed as a symbol, it may be relevant to consider in detail the position of women in conventional society of the time.

**(b) How far do you see Philip Wakem as a tragic character 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 how far they agree with the proposition that Philip is a tragic character. The question 'how far' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. It is likely that candidates will attempt to define 'tragic' in order to discuss the proposition, and these definitions should be viewed sympathetically. 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 characterisation of Philip and those elements which could be termed tragic, for example the loneliness of the 'deformed' intellectual, the bond between him and Maggie which is to end in frustration, the final poignant letter of support. There may be useful analysis of the early school experiences where he is contrasted with Tom.

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 against the proposition or acknowledging such differences of opinion. 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 class and disability in a conventional society. Some understanding of 'tragedy' as a literary concept would be helpful, in particular the notion of waste.

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- 12 (a) ‘... after looking at him one would have hazarded the guess that good nature, and an acuteness as extreme as it could be without verging on craft, formed the framework of his character.’

**In the light of this comment, write an essay on Diggory Venn’s role and significance 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 role and significance of Diggory Venn, the Reddleman. These will probably include comment on the society of which Venn is a part and the novel’s depiction of the relationship between the individual, and the natural scene, as well as the magical realist elements of this character. Candidates may offer comparisons between Venn and other characters to illuminate his structural importance in the novel as a whole, 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. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate Venn’s role and significance in the novel, for example episodes in which his actions – sometimes those of a *deus ex machina* – dominate the development of the novel. The descriptive passages of his red appearance, and imagery of Mephistopheles may be analysed. There may be some analysis of the tone and emphasis of the prompt quotation from the omniscient narrator, and some reference to the original tragic conception of the novel which was changed by the addition of the final section.

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 Venn to that of other characters here and elsewhere in Hardy. Candidates may be aware of different possible attitudes to Venn and his role and characterisation in the novel; no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel with its insights into the nature of rural society and its conventions. Some appreciation of magic realism and its effects may be acknowledged.

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**(b) 'Sexual politics and thwarted desire dominate the novel.'**

**How far do you agree?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing how far they agree with the proposition. The question 'how far' invites a full range of possible responses, allowing complete agreement as well as partial, qualified agreement or disagreement, recognising perhaps the importance of other elements in the novel which could be said to dominate. Responses may include some discussion of the 'sexual politics' aspect of the prompt, with coverage of the male/female tensions, including those relevant female/female tensions which are so important in Clym's life. The development of Clym Yeobright's life and aspirations, as well as those of a range of other characters whose desires are 'thwarted', Eustacia included, 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 sexual politics portrayed and the thwarted desires of those who live in a rural environment with long-held customs and conventions. They may compare and contrast characters and their role in the structure 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; may also relate *The Return of the Native* to other Hardy novels in which these themes are dominant. Consider the importance of these themes in relation to other significant themes in the novel and assess their relative importance, recognising that different opinions are possible. 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 Victorian age but with classical themes and characters whose tensions and frustrations are exacerbated by the rural society in which they live.

**13 (a) How far do you agree that the novel's main concern is to 'explore the conflict between public and private life'?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing how far they agree with the proposition. The question 'how far' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Responses may include discussion of the different private lives explored in the novel and the demands of public life which conflict with them, referring perhaps to the rules and conventions of behaviour expected in polite society. However there are other possible main concerns in the novel and these may be referred to. No one particular focus is required.

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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 public life, and ways in which it affects personal, private thoughts, feelings and behaviour. There may be close analysis of the language relating to the three major characters and their relationships, as well as to the society depicted in the novel.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Wharton novels where similar themes are explored. Different emphases may be acknowledged, with further major concerns suggested, though this one must be given due discussion. 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 fastidious society rules of the upper class New York society of the time and of attitudes to women and what is acceptable or not in their behaviour may be relevant.

- (b) **'The young man felt that his fate was sealed: for the rest of his life he would go up every evening between the cast iron railings of that greenish-yellow doorstep ...'**

**How important is a sense of inevitability in the presentation of Newland Archer's development through 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 importance of inevitability in the presentation of Newland Archer's development. The question 'how important' invites a full range of possible responses, allowing complete acknowledgement of its importance as well as partial, qualified agreement or disagreement, recognising perhaps the importance of other elements, such as for example the influence of the two women in his life and the social pressure of the time. Responses may include some discussion of the characterisation of Newland Archer and how it develops in the novel; candidates may consider how far they consider what happens to him to be 'inevitable' and why, or why not; and whether perhaps it constitutes a tragic inevitability. 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 close characterisation of Newland, as well as that of the two main female protagonists and their effect on his thoughts and feelings. They may also point to authorial comment, structural contrasts within chapters and sections of the novel that illuminate a sense of inevitability or otherwise.

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

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AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in the 1870s but written in the 1920s after the shock of the First World War. Some appreciation of the fastidious society rules of the upper class New York society of the time and of attitudes to men and women and what is acceptable or not in their attitudes and behaviour may be relevant. Some candidates may employ their understanding of tragic inevitability as a literary concept here.

**14 (a) 'The struggle to assert one's own individuality is the central concern of the novel.'**

**How far is this your view of the novel's central concern?**

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 how far they agree with the proposition. The question 'how far' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Responses will probably include consideration of what the central concerns of the novel might be as well as consideration of the struggle to assert individuality seen in the characters across the generations. 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 depiction of the individual characters who struggle to find themselves and assert their selfhood in various ways. The repetitive structure of the novel may be discussed. There is a great wealth of appropriate material and candidates will have to be selective in their treatment.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general repetitive patterns in the novel; may also relate this novel to other Lawrence novels where similar themes are explored, in particular *Women in Love*, whose characters and action are linked to this novel. May acknowledge different views of what constitutes the 'central concern' of this novel, which may be felt to be other than the prompt quotation suggests, as well as varying degrees of 'struggle' in the characters. 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 restrictive society of the time and its effect on male/female relationships, especially if the earlier relationships are chosen for close focus.

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**(b) 'A vivid slow-motion picture of Brangwens in love ...'**

**What is your response to this description of 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 their response to this description. These will probably include close analysis of some of the major relationships depicted in the novel and the nature of their presentation: the implications of 'vivid slow-motion picture' may be considered. No one particular focus is required and candidates may choose not to agree with the proposition or to offer only qualified agreement. Inevitably essays will need to be selective. 'Your response' does draw attention to the need for some personal response here.

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 Brangwens' love relationships, and the richly pictorial quality of the writing. The unhurried unfolding and repetitive structure of the novel may be used to reinforce points made on individual relationships.

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 responses will necessarily be selective. Candidates 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 love and the manner in which it is depicted as a cultural construct.

**15 (a) Discuss the role of the animal clinic and its importance to 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 significance of the animal clinic in the novel as a whole. Points may include discussion of the physical setting of the clinic, how far it is symbolic, and of what, and what light it sheds on the characterisation of Lurie in particular. The clinic may be related thematically and tonally to the effects of the novel as a whole, in particular to its climax. No one particular focus is required.

AO2 – comment upon the form and structure of the episodes relating to the clinic and the novel as a whole, and their language, imagery and tone. They may employ close analysis of form, structure and language, particularly of the specified location and the novel as a whole in order to illuminate their points, concentrating particularly on those aspects which help them to illustrate their argument. The use of the present tense in a third person narrative focused on Lurie may support the argument; discussion of the animals, and the broad range of characters in action and reaction to their situations as symbolic of the country as a whole, and within a vividly imaged setting, may be employed.

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AO3a – relate part to whole in relating examples to one another and in relating the specific setting to general patterns in the novel; they may also relate this novel to other Coetzee novels or to other post-apartheid works where comparable effects are created. May acknowledge different points of view here on the significance of the animal clinic and its importance in the novel as a whole. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in post-apartheid South Africa, and imagining its tensions and challenges through characters, relationships and different settings.

**(b) 'It is difficult to feel any sympathy for Lurie, particularly in the light of his treatment of women, his daughter included.'**

**How far do you agree?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing how far they agree with the proposition that Lurie is an unsympathetic character, particularly as far as his treatment of women is concerned. The question 'how far' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. They may consider the main relationships Lurie has with women, including his daughter, but may also consider other unsympathetic aspects of his character. Some may find redeeming features, or development worthy of discussion. 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 characterisation of Lurie and those elements which could be termed unsympathetic, for example his self-centred lack of empathy for others, his casual misogyny and racism. The use of the present tense in a third person narrative focused on Lurie may support the argument, whether or not it entirely agrees with the prompt quotation.

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 partially against the proposition or acknowledging such differences of opinion. 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. May show awareness of contemporary feminist themes and the relationship between patriarchal systems, racism and misogyny.



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**16 (a) 'Connections between Septimus and Clarissa proliferate as the novel unfolds.'**

**Discuss the novelist's handling of the two characters 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 Woolf's handling of the two main characters. These will probably include some consideration of the effects of stream of consciousness writing on the presentation of inward, private experience, juxtaposition of events and points of view, and the ironies that attend the connections between the two characters. 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 connections between Septimus and Clarissa. The vivid effects of Woolf's stream of consciousness presentation of the two 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, of 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. Show understanding of 'stream of consciousness' as a literary concept, as appropriate.

**(b) 'A novel which portrays time as inescapable and oppressive ...'**

**How far do you agree with this view of 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 to what extent they agree with this proposition. The question 'how far' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Points made will probably include a strong focus upon the inevitable passage of time and whether or not it is only portrayed as 'oppressive.' Some may point to more optimistic notes. 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 passage of time in the novel: a stream of consciousness portrayal of a day, but with frequent references to the past within that day. Comparisons and contrasts may be drawn between Clarissa and Septimus and the ways in which time affects them. Much will depend upon responses to the tone of different sections of the narrative, and these may be analysed closely.

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AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is room for a range of approaches to the view expressed in the title; candidates may wish to consider different attitudes to what constitutes the 'oppressive' nature of time. They may also relate this novel to other Woolf novels or to other stream of consciousness works where comparable effects are created. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating to the significance of the First World War and its far-reaching effects on individuals and the institutions of society as a whole. The contrast between social classes and their preoccupations may also be referred to.