

**MARK SCHEME for the May/June 2015 series**

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2015 series for most Cambridge IGCSE<sup>®</sup>, Cambridge International A and AS Level components and some Cambridge O Level components.

<b>Page 2</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge Pre-U – May/June 2015</b>	<b>9765</b>	<b>01</b>

**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;

<b>Page 3</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge Pre-U – May/June 2015</b>	<b>9765</b>	<b>01</b>

#### **Level 4 11–15 marks**

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

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

#### **Level 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;

<b>Page 4</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge Pre-U – May/June 2015</b>	<b>9765</b>	<b>01</b>

## 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.

### 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.

Page 5	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

## SECTION A: POETRY

### GEOFFREY CHAUCER: *The Pardoner's Prologue and Tale*

- 1 (a) 'It is the Tale the Pardoner tells, not his character, that is most fascinating to the reader.'

**Discuss the effects of the Tale and the Prologue 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 effects of the P and T. Candidates may wish to agree or disagree with the prompt assertion and may engage with the word 'fascinating'. The Pardoner's character is of course fascinating, but the Tale he tells is deeply engaging on a number of levels and some candidates may choose to focus on a critical analysis of this remarkable Tale. No one particular focus is required.

AO2 – comment upon the form and structure of the Pardoner's Prologue and Tale and their language, imagery and tone in relation to this topic. Different kinds of imagery and irony, the use of rhetoric and confessional discourse, the use of an old tale and other narrative and descriptive devices may be considered in relation to this topic. The structure, narrative and descriptive qualities, symbolism, tone and atmosphere of the Tale may be discussed.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the Canterbury Tales and this one in particular. May focus upon the Pardoner as representative of the church's hypocrisy and greed; may discuss the handling of the Tale and its religious symbolism.

Page 6	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**(b) How far do you see greed as the main concern of the *Prologue* and *Tale*?**

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in identifying and exploring the topic of greed. Many may quote ‘radix malorum est cupiditas’ and relate the topic to both the Pardoner’s character and the theme of the Tale. Candidates’ work will be selective and an exhaustive review is not expected. Some may focus particularly on the characterisation of the Pardoner, but the Tale’s moral should also be considered. No one particular focus is required.

AO2 – comment upon the language, imagery and tone of the Prologue and Tale with particular reference to the topic of greed and its different manifestations. It is likely that irony will feature.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in both Prologue and Tale. Candidates may acknowledge different reader or critical responses to the theme of greed. May also refer briefly to other Canterbury Tales in which confessional revelations are presented with ironic effect. 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. Some appreciation of the church’s role in medieval life may be helpful.

Page 7	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**JOHN DONNE: *Selected Poems***

- 2 (a) ‘Donne’s poems explore the relationship between earth and heaven, between the real and the ideal’.

**Discuss this view by referring to two or three poems in your answer, or ranging more widely.**

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 chosen poems suitable for discussing the relationship between earth and heaven, the real and the ideal. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration. ‘Earth and heaven’ may be suitably illustrated by love poems; the question does not necessarily point towards the religious poems, but a sense of range may be helpful for exploration of this topic.

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, analysing particularly the characteristic blend of intellect and passion in both love poetry and religious poetry, as well, perhaps, as his distinctive use of the conceit and the sonnet. The dramatic qualities of his poetry may be analysed 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 poems. Multiple possibilities for discussion arise, with much depending on the poems chosen for close consideration. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for. Candidates may recognise that different viewpoints are possible in discussion.

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

<b>Page 8</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge Pre-U – May/June 2015</b>	<b>9765</b>	<b>01</b>

- (b) In what ways does Donne’s poetry use bed and/or deathbed settings to illuminate the human condition? You may refer to two or three poems in your answer, or range more widely.**

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 bed and/or deathbed settings in Donne’s poetry. ‘What ways’ invites close consideration of Donne’s methods, together with the varied effects they produce. There is a wealth of choice possible here. 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. The use of settings is the focus here, so suitable detailed examples should be analysed, with close reference to imagery and the conceit. They may employ close analysis of form, structure and language in order to present their arguments.

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

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



Page 9	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

### JOHN MILTON: *Shorter Poems*

- 3 (a) In what ways, and with what effects, are rural settings presented in the *Shorter Poems*? You may refer to two or three poems, or sections from longer poems, in your answer, or range more widely.

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 poems' exploration of rural settings. No one particular focus is required, and candidates may wish to explore the presentation of rural settings in different ways, for example as physical background or as pastoral concept. 'In what ways and with what effects' invites consideration of Milton's methods, together with the varied effects they produce.

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.

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 Milton, such as *Paradise Lost*. May argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, religious, social and cultural contexts of Milton's poetry, with particular emphasis on attitudes to the countryside and pastoral imagery of different kinds.

- (b) How, and with what effects, does Milton contrast Christianity and Greek mythology in the *Shorter Poems*? You may refer to two or three poems, or sections from longer poems, in your answer, or range more widely.

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 contrasts of Christianity and Greek mythology in this selection. The question invites consideration of Milton's methods and the effects they produce. Candidates may identify their areas for discussion, as this is an enormous and very central topic with much potential for illustration and discussion. No one particular focus is required, and each must be taken on its merits.

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 Christianity and Greek mythology.

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 Milton. 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, religious, social and cultural contexts of the poems, with particular reference to the centrality of this subject in Milton's work as a whole. Appropriate knowledge of classical and Christian mythology is a pre-requisite here.

Page 10	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

### JOHN KEATS: *Selected Poems*

#### 4 (a) ‘Joy, whose hand is ever at his lips/ Bidding adieu...’

**Discuss some of the ways that happiness is explored in Keats’s poetry. You may refer to two or three poems in your answer, or range more widely.**

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 Keats’s exploration of happiness. The question invites consideration of Keats’s methods and concerns. There are a wide range of poems suitable for discussion here and much will depend upon the specific choice. No one particular focus is required, and each must be taken on its merits.

AO2 – comment upon the form and structure of the chosen illustrations for this discussion, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on ‘joy’. Close analysis of sensory description may be relevant.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems chosen, appropriate to the approach taken in the essay.

#### (b) **In what ways are female figures used in the *Selected Poems*? You may refer to two or three poems in your answer, or range more widely.**

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 female figures. These may be more realistic or more fantastical, with varied effects. The poems chosen for support should be suitable for the argument presented. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the chosen illustrations for this discussion, 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 Keats’s presentation of female figures.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems chosen, appropriate to the approach taken in the essay.

Page 11	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**W.H.AUDEN: *Selected Poems***

- 5 (a) In what ways, and with what effects, do the *Selected Poems* explore the tension between the individual and society? You may refer to two or three poems in your answer, or range more widely.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the tension between the individual and society in the *Selected Poems*. The illustrations chosen for support should be appropriate for the argument presented, which will necessarily be a selective not an exhaustive treatment. ‘In what ways and with what effects’ invites consideration of Auden’s methods, together with the varied effects they produce.

No one particular focus is required, so arguments will depend to a large extent on the ideas and images chosen for illustration.

AO2 – comment upon the form and structure of the poems chosen and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and particularly imagery in order to present their arguments, which may concentrate on the contrast between images of the individual and an evocation of society and its demands or pressures.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poem. Multiple possibilities for discussion arise, and it is likely that widely 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.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, which cover a number of years, perhaps relating the topic to the Second World War and to the different social backgrounds which Auden was familiar with.

Page 12	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

- (b) ‘Auden’s love poems are haunted by a fear of loss and change.’. By referring to two or three poems, or ranging more widely, consider how far you agree with this view.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing whether the love poems are ‘haunted by fear of loss and change’. The question invites discussion of a range of poems and those chosen for support should be appropriate for the argument presented. Candidates are of course at liberty to choose what they wish to analyse in detail. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. A particular focus on fear of loss and change is demanded by the question, and this may mean an emphasis on mood and tone, but discussions are not expected to be exhaustive.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, which cover a number of years, perhaps relating the topic to the Second World War and to the different social backgrounds which Auden was familiar with.

Page 13	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**ELIZABETH JENNINGS: *Selected Poetry***

- 6 (a) 'The poems observe closely, not with a coldly analytical eye, but with concern and love'.

**How far do you agree? You may refer to two or three poems in your answer, or range more widely.**

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. Jennings's poetry is often based upon observation and candidates may wish to define their focus carefully, their work differing according to the poems they choose for discussion. No one particular focus is required, and 'coldly analytical' and 'concern and love' may be discussed.

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 observation. The tone of the poems may be discussed in detail in order to focus on the prompt quotation. Jennings's use of a wide range of different verse forms and their effects may be discussed 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 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. Candidates may pay some attention to Jennings's own beliefs and attitudes as expressed in the poems.

Page 14	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

- (b) ‘Jennings’s work develops from particular occasions or subjects to general truths about the human condition.’ Discuss the structure of Jennings’s poems in the light of this comment. You may refer to two or three poems in your answer, or range more widely.

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 structure of Jennings’s poems, using anecdote or specific occasion to broaden out to more philosophical development of ideas. There are many appropriate poems from which to select.

Candidates’ work will differ according to the poems they choose and no one particular focus is required, but structure should be addressed.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, language and particularly structure in order to present their arguments, using poems which best illustrate the way in which individual poems are crafted to move from the particular to the general.

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, religious, social and cultural contexts of the poetry and the way these affect Jennings’s approach to presenting her material.

Page 15	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**LES MURRAY: *Selected Poetry***

- 7 (a) Discuss the use of humour in the *Selected Poetry*. You may refer to two or three poems in your answer, or range more widely.**

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 Murray’s methods and effects in relation to the use of humour. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration. Individual images or observations may be discussed as humorous, or whole poems whose tone suits this question.

AO2 – comment upon the form and structure of the poetry and its language, imagery and particularly 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 a humorous tone.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. May also acknowledge differences of opinion on the ways in which Murray’s tone may be interpreted and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the Australian outback and its conventions and behaviour. Appropriate reference to the poet’s biography may be made, but should not dominate literary analysis.

Page 16	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**(b) In what ways, and with what effects, does the poetry draw on settings and experiences of the Australian outback?**

**You may refer to two or three poems in your answer, or range more widely.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples of images from the Australian outback in the poems, using direct and indirect quotation, to support points in discussing the ways in which the topic is presented. ‘In what ways and with what effects’ invites consideration of Murray’s methods, together with the varied effects they produce.

No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration. Some of the poems chosen may relate to memories of childhood in the outback.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language and in particular imagery in order to illuminate their points.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the Australian outback and its conventions and behaviour. Appropriate reference to the poet’s biography may be made, but should not dominate literary analysis.



Page 17	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**PHILIP LARKIN: *Selected Poetry***

**8 (a) ‘Unresting death, a whole day nearer now...’**

**In what ways, and with what effects, is death explored in the *Selected Poetry*? You may refer to two or three poems in your answer or range more widely.**

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. Death provides a subject or structural framework for a number of Larkin’s poems and candidates’ work will differ according to what 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 which best illustrate Larkin’s exploration of ideas and images of death.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry and Larkin’s response to living in mid-twentieth century Britain. Appropriate reference to the poet’s biography may be made, but should not dominate literary analysis.

Page 18	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

- (b) 'Poems of an isolated observer, reflecting on the lives of others.' How far do you agree with this view of the *Selected Poetry*?

You may refer to two or three poems in your answer or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing this topic. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates' work will differ according to the poems they choose and no one particular focus is required, but examples of an observer, whether isolated or not, reflecting on the lives of others should be addressed.

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, using examples of language which best illustrate Larkin as observer.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry and Larkin's response to living in mid-twentieth century Britain. Appropriate reference to the poet's biography may be made, but should not dominate literary analysis.

Page 19	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

SECTION B

PROSE

JONATHAN SWIFT: *Gulliver's Travels*

- 9 (a) “With each new experience, Gulliver’s character and attitudes change.”

**Discuss Swift’s presentation of Gulliver’s persona in the light of this comment, using discussion of at least two of the voyages 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 *Gulliver's Travels* and the presentation of Gulliver. 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 are likely to concentrate on specific voyages and not the whole text and this is acceptable. However, which voyages are chosen will affect the argument. No one particular focus is required.

AO2 – comment upon the form and structure of the work 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 characterisation, the effect of the first person narrative in relation to the topic and the use of satire.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the work, and especially the use of satire and first person narrative in this form.

Page 20	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

- (b) 'Even in its darkest moments, there is always something constructive in Swift's satire.'  
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 the claim in the prompt quotation; Swift's use of satire and whether it is constructive or not must be considered. Candidates are likely to concentrate on specific voyages and not the whole text and this is acceptable. No one particular focus is required.

AO2 – comment upon the form and structure of the work 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 nature of Swift's satire and its effects.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the work, and especially types of satire and their effects.

Page 21	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**JANE AUSTEN: *Emma***

**10 (a) 'A merciless exploration of egotism'.**

**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 the novel's exploration of hope and renewal. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates will use examples of different characters to advance their arguments about the novel as a whole and the number of characters they use is not specified. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the tone of Austen's exploration of her characters' egotism.

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 *Emma* to other Austen novels in which egotism is a significant feature. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, perhaps relating the topic to the situation of women, class differences and snobbery.

Page 22	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**(b) In what ways, and with what effects, does the unfolding relationship between Frank Churchill and Jane Fairfax contribute to the concerns of 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 Austen’s presentation of the relationship between Frank and Jane, and its importance in the structure of the novel, perhaps particularly relating to Emma herself and her moral education. Close detailed knowledge of the text will be very helpful here.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the passages chosen. There may be consideration of free indirect methods. 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 use of this relationship as a structural device or means for character development, 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 Emma to other Austen novels in which leisure pursuits a significant feature. 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 young unmarried women and the difficulties experienced by those who are not wealthy.

Page 23	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**ELIZABETH GASKELL: *North and South***

**11 (a) ‘Not a simple happy ending.’**

**How far do you agree with this view of the ending 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 the ending of the novel. The quotation is worthy of discussion, and perhaps disagreement. 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 those areas of discussion within the earlier parts of the text which are given some sort of closure at the end, in particular personal relationships. No one particular focus is required.

AO2 – comment upon the form and especially structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of characterisation and narrative style in particular in order to illuminate their points, concentrating particularly on aspects which inform the movement to a conclusion. An avoidance of mere narrative or character sketch is important.

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 Gaskell novels. Different opinions are likely here, and no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Gaskell’s narrative style in particular as a medium for the expression of social background and the drama of the individual and class struggle within the society of the time.

<b>Page 24</b>	<b>Mark Scheme</b>	<b>Syllabus</b>	<b>Paper</b>
	<b>Cambridge Pre-U – May/June 2015</b>	<b>9765</b>	<b>01</b>

**(b) In what ways, and with what effects, is this a novel about prejudice?**

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 theme of prejudice in the novel. The question invites analysis of Gaskell’s methods and the effects they produce and it would be helpful to consider which characters are affected by prejudice and what the nature of that prejudice is. No one particular focus is required and answers will necessarily be selective.

AO2 – comment upon the form and structure of the novel and its language, imagery, and characterisation in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the nature of personal as well as class prejudices.

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 Gaskell novels. Different focuses are likely here, depending on the examples that are used and analysed. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Gaskell’s narrative and descriptive style in particular as a medium for the expression of social background and the drama of the individual and class struggle within the society of the time.



Page 25	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

### CHARLES DICKENS: *Bleak House*

#### 12 (a) Discuss some of the ways in which the novel explores punishment and forgiveness.

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 Dickens’s exploration of punishment and forgiveness. Different examples may be employed, so answers may vary considerably. No one particular focus is required. ‘Discuss some of the ways’ invites consideration of Dickens’s methods and the effects they produce.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone. 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 approach to punishment and forgiveness, supporting the argument they are pursuing here. The double narrative method used may be usefully discussed 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 *Bleak House* to other Dickens novels in which punishment and forgiveness are significant features. 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 novelist’s social criticisms.

#### (b) In what ways, and with what effects, is family life depicted 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 family life in the novel. ‘In what ways and with what effects’ invites consideration of Dickens’s methods and the effects they produce. As there are many families in the novel, candidates’ answers will be selective, and their arguments will depend upon this. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of narrative style in particular in order to illuminate their points, concentrating particularly on aspects which illustrate family life in all its various forms. There may be some discussion of social satire. An avoidance of mere narrative is essential.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, as well as the two different narrative styles in particular as media for the expression of social criticism and individual development in the society of the time.

Page 26	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**VIRGINIA WOOLF: *To The Lighthouse***

**13 (a) Discuss the significance of Lily Briscoe and her painting to the concerns and atmosphere of the novel as a whole.**

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 Lily Briscoe and her painting, which are features throughout the novel. The questions asks for consideration of both ‘concerns’ (themes) and ‘atmosphere’ and both should be considered, though 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 characterisation, form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate Lily and her painting and its contribution to the novel’s atmosphere at different moments 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 Woolf novels where similar themes are explored. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular the Modernist approaches to narrative and stream of consciousness effects.

**(b) ‘Time Passes’. How, and with what effects, is the passage of time explored 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 novel’s exploration of the passage of time in the novel. ‘How and with what effects’ invites consideration of Woolf’s methods and the effects they produce. Answers will inevitably be selective. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery, symbolism and tone in relation to the topic. They may employ close analysis of form, structure and language perhaps especially narrative methods, in order to illuminate their points, concentrating particularly on different effects achieved.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular the Modernist approaches to narrative and stream of consciousness effects.

Page 27	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

### EVELYN WAUGH: A Handful of Dust

**14 (a) In what ways, and with what effects, are animals and animal imagery 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 Waugh’s methods and effects in relation to the topic here. Responses may include some consideration of Waugh’s satirical methods and examples of animals and animal references will necessarily be selective. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, characterisation, 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 ways in which animals and animal references are used, in particular the novelist’s tone, his use of irony and satire as well as detailed description and analysis may be focused upon.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Waugh novels where similar methods and concerns can be seen. 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. Appropriate reference to the poet’s religious and political leanings may be made, but should not dominate literary analysis.

**(b) Discuss the presentation in the novel of reputation and attitudes to it.**

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 Waugh’s presentation of reputation and attitudes to it. Candidates may choose to focus on the significance of characters’ attitudes to each other in general as well as specific examples of gossip and what it reveals about class and character. No one particular focus is required.

AO2 – comment 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 aspects which illustrate reputation and attitudes to it. The novelist’s tone, his use of humour, irony and satire as well as detailed description and analysis may be focused upon.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel. Appropriate reference to the poet’s religious and political leanings may be made, but should not dominate literary analysis.

Page 28	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**KATHERINE MANSFIELD: *Short Stories***

- 15 (a) ‘The stories depict family life as a source of tension rather than support.’ How far do you agree? Consider two or three stories in the light of this comment.**

Candidates should:

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 family life and the effect it has on the different characters chosen. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. There are many suitable stories to choose from. No one particular focus is required, but there should be some address to the prompt quotation.

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.

AO3a – relate part to whole in relating examples to one another and in relating to general patterns in the short stories; they may also relate their chosen stories to others in the selection. May acknowledge different points of view here on the importance of family life and its tensions 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.

AO4 – show informed appreciation of the different literary, historical, social and cultural contexts of the stories, in particular their observation of domestic life and its tensions.

Page 29	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

(b) 'Her imagination crackles with cruelty and aggression.'

**Discuss Mansfield's methods of characterisation in the light of this comment. You should refer to two or three stories in detail.**

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 Mansfield's methods and effects of characterisation. There is a wealth of material to choose from. No one particular focus is required and essays may vary considerably in the line of argument they present depending on the stories and characters chosen.

AO2 – comment upon the form and structure of the chosen stories, and their language, imagery and tone. They may employ close analysis of form, structure and language, in order to illuminate their points, concentrating particularly on those aspects which help them to illustrate their argument – exemplification is very important here. The use of vividly imagined characterisation and imagery within stories may be discussed here.

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.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the stories, in particular their observation of domestic life and its tensions.

Page 30	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

**KAZUO ISHIGURO: *The Remains of the Day***

**16 (a) In what ways, and with what effects, is humour 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 Ishiguro’s methods and effects in relation to the topic of humour here. Its place in the general tone of the novel may well be considered. Candidates’ essays will be selective and an exhaustive treatment is not expected. No one particular focus is required.

AO2 – comment upon the 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 the ironic tone created by the first person narrator and his unreliable or imperfect narration, with the humorous effects which result.

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 the tone of this novel to other Ishiguro novels. 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 class differences in particular, as well as the build up to the Second World War and its far-reaching effects on individuals and the institutions of society as a whole. Some appreciation of the historical events of the time would be very helpful, as would the relations between upper class employers and their servants.

Page 31	Mark Scheme	Syllabus	Paper
	Cambridge Pre-U – May/June 2015	9765	01

- (b) The butlers' handbook, quoted early in the novel, says 'The most crucial criterion is that the applicant be possessed of a dignity in keeping with his position'. Discuss the significance of 'dignity' in the novel's concerns and characterisation.**

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 implications of the prompt quotation and the topic of 'dignity' in the novel. Consideration of Stevens's relationship with his father is likely. No one 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 through limited first person point of view of the narrator and his own view of what constitutes 'dignity'. The novel's structure, tone and especially characterisation may be focused upon in detail.

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 Ishiguro novels where a limited first person narrative stance is employed. 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 class differences in particular, as well as the build up to the Second World War and its far-reaching effects on individuals and the institutions of society as a whole. Some appreciation of the historical events of the time would be very helpful, as would the relations between upper class employers and their servants.