

**MARK SCHEME for the May/June 2011 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.

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

Cambridge is publishing the mark schemes for the May/June 2011 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 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;

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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 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.

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Assessment Objectives

AO1	Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts
AO2	Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts
AO3a	Make connections between part and whole 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

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.

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SECTION A: POETRY

Answer one question from this section.

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

- 1 Either (a) In what ways, and with what effects, is 'gentillesse' explored in the *Prologue and Tale*?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in exploring the theme of 'gentillesse' and its effects in the Prologue and Tale. They may focus more on the Prologue than the Tale if they wish to do so, or vice versa. Some attempt to define 'gentillesse' may prove useful. 'In what ways and with what effects' invites consideration of Chaucer's methods, particularly in the ways that they differ between Prologue and Tale, together with the varied effects they produce. No one particular focus is required.

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

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

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 importance of the concept of gentillesse in medieval thinking, and its centrality as a theme in the Canterbury Tales.

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Or (b) 'A comic account of the battle of the sexes...'

'...a serious exploration of the theme of marriage.'

Discuss Chaucer's methods and effects in the light of these different views.

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 themes suggested by these two quotations and their treatment in the Prologue and Tale. Both comments on the relationship between the sexes should be addressed (though not necessarily in the same detail) and it is possible that candidates will argue that they are two sides of the same coin, rather than opposing points, though 'comic' and 'serious' should be addressed. They may of course choose to endorse one quotation or the other – all approaches are valid if supported and argued from the text. The question invites consideration of Chaucer's methods, together with the varied effects they produce and may be a reminder that the main character is a construct, not a real person. No one particular focus is required.

AO2 – comment upon the language, imagery and tone of the Prologue and Tale and their distinctive form and structure in relation to this topic. The use of anecdote and confessional discourse on the topic of marriage and the wife's vividly expressed experience of marriage and attitude to her husbands, as well as the employment of a wealth of learned references and the use of a traditional tale may be considered in relation to this topic.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in both Prologue and Tale. Candidates may acknowledge different reader or critical responses to the topics of marriage and the 'battle of the sexes'. May also refer briefly to other Canterbury Tales in which the marriage debate 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 Canterbury Tales and this one in particular. May focus upon the importance of the marriage debate and its centrality as a theme in the Canterbury Tales.

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ANDREW MARVELL: *Selected Poems*

- 2 Either (a) 'Against the innocent harmony of the Pastoral world is set the chaos of human imperfection.'**

Referring in your answer to two or three of Marvell's poems, discuss 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 the implied contrast between the 'innocent harmony of the Pastoral world' and human imperfection in all its chaotic disorder. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. The poems chosen for support should be 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 Pastoral poems and those with direct reference to human behaviour.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Pastoral poems and pastoral settings are common in the poetry 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. Candidates may recognise that different viewpoints are possible in discussion of, for example, the Mower poems.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular appreciation of the significance of the Pastoral in Metaphysical poetry, as well as the use of the conceit in exploring the ambiguities of human behaviour in a fallen world.

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Or (b) To what extent can Marvell be described as a religious poet, in your view? You may focus on two or three poems 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 extent to which Marvell can be described as a 'religious' poet. The word 'religious' may be broadly defined as 'spiritual', not necessarily 'devout'. The question 'to what extent?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. The poems chosen for support should be 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 a directly religious theme. If dialogue poems are used, there may be discussion of Marvell's use of dialectic, as well as the metaphysical conceit.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular appreciation of what significance religious writing of all kinds has in Metaphysical poetry. Understanding of the Metaphysical interest in the relationship of the soul and the body, or spirit and matter, may well prove central here, as well as the characteristic use of the conceit.

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ALEXANDER POPE: *The Rape of the Lock*

- 3 Either (a) 'Conflict between order and fixity on the one hand, and chaos and instability on the other.'**

How far do you see this conflict 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 the poem's presentation of what is described as 'conflict' between order and disorder. 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, but the idea of the dichotomy should be explored.

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

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

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

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Or (b) **'For the satire to have much force, we must feel that Belinda deserves serious attention to some extent.'**

In what ways, and with what effects, can the characterisation of Belinda be taken seriously, in your view?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the poem's presentation of Belinda and her behaviour. 'In what ways and with what effects' invites consideration of Pope's methods, including satire, and the effects they produce. The idea of being 'taken seriously' is worthy of discussion and some candidates may take up this. No one particular focus is required.

AO2 – comment upon the form and structure of the chosen illustrations whether passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on the characterisation of Belinda. This may involve detailed consideration of ironic and satiric treatment of ideas about the female gender in the poem. Discussion of tone may be an important discriminator here.

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 Belinda's characterisation 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, as well as characterisation in verse forms

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ELIZABETH BARRETT BROWNING: *Selected Poems*

- 4 Either (a) In what ways, and with what effects, are images of the natural world used in Browning's poetry in your selection?**

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 Browning's use and treatment of the natural world in her poetry. Two or three poems are required for discussion to allow candidates to range appropriately for discussion of images of the natural world, as required by the question. 'In what ways and with what effects' invites consideration of Browning's methods and the effects they produce. 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 themes but similar features of style in relation to the natural world.

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.

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Or (b) Discuss how far you agree that Browning's greatest strength is the expression of powerful emotions.

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 a strong degree of emotional intensity, such as love, despair, anger and so on. Conversely, if the argument tends towards disagreement with the prompt quotation, less emotionally intense, more reflective poems may be offered for analysis. Different verse forms may be discussed as appropriate to emotional or calmer states of mind.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to the emotional tone in the poems in the selection. Candidates may acknowledge different evaluations of the intensity of Browning's 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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T. S. ELIOT: *Selected Poems*

5 Either (a) 'I grow old ... I grow old...'

In what ways, and with what effects, are voices and images of old age explored in the *Selected Poems*? You should refer to two or three poems or sections of longer 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 old age as both voice and source of imagery in Eliot's *Selected Poems*. The poems chosen for support should be appropriate for the argument presented. 'In what ways and with what effects' invites consideration of Eliot's methods and the effects they produce. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

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 old age and the ageing process. Candidates may legitimately discuss the personae of the poems as characters who are old (as in *Prufrock* or *Gerontion*, for example) or discuss the image of age as a wider symbol of weakness or exhaustion.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. The voices and images of old age are 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 old age to the general sense of despair, exhaustion and hopelessness following the First World War and to the intellectual and social milieu in which Eliot found himself. An understanding of the use of personae in Eliot's poetry may be important.

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Or (b) 'Missed opportunities, repressed passions, forsaken loves...'

Discuss some of the ways in which these themes are explored in Eliot's poetry in this selection.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways these themes are explored in Eliot's *Selected Poems*. Candidates are not expected to deal equally with each of the three phrases here, though all should be alluded to. The poems or sections of longer 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 missed opportunities, repressed passions and forsaken loves. A discussion of tone may be important.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, perhaps relating these themes of loss and suppression 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.

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ELIZABETH BISHOP: *Selected Poetry*

- 6 Either (a) Bishop wrote: 'Since we do float on an unknown sea I think we should examine the other floating things that come our way carefully...'**

Discuss Bishop's poetic powers of observation and analysis in the light of this comment. 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 this topic. Candidates may choose to analyse the prompt statement or they may wish to move straight into the discussion of her powers of observation and analysis. The 'other floating things' form a broad category and candidates may wish to define their focus carefully. Candidates' work will differ according to the poems they choose and 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 Bishop's powers of analysis and observation. The rather mysterious phrase 'float on an unknown sea' may inspire some interest in the tones of different poems.

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

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

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Or (b) 'More delicate than the historians' are the map-makers' colors.' (*The Map*)

How far do you agree that in Bishop's poetry physical environment is more significant than a sense of the past?

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 question's assertion or they may wish to argue with some aspects of it, but the issues of physical environment and historical sense should be dealt with. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. The 'physical environment' is a broad category and candidates may wish to define their focus carefully, their work differing according to the poems they choose for discussion. No one particular focus is required.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems with an emphasis on the environment as well as those which imply historical sense. The word 'delicate' may be analysed and discussed.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry and the way these affect approaches to both the environment and a sense of history 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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SYLVIA PLATH: *Ariel*

- 7 Either (a) 'I have my honey,
Six jars of it,' (*Wintering*)**

**What is the significance of the bee poems in this collection, in your view?
You should refer to two or three of them 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 bee poems in this collection. No one particular focus is required and candidates' choice of poems will be very important 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 the imagery, form and tone of the chosen poems and the ways in which they illuminate theme. What the metaphor of the bees signifies in the chosen poems may be discussed.

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 kind of significance manifested in the bee 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 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.

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Or (b) Referring closely to two or three poems in this collection, discuss ways in which Plath explores interactions between herself (or her poetic voices) and other people.

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 interactions between herself and others are explored in the collection. The collection explores a range of interactions with others, including husband, mother, father and children, as well as more general social communications, 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 the variety of interactions and voices here.

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 human interaction is explored and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the nature of women's identities, constrained by gender and social constructs. Appropriate reference to the poet's biography may be made.

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DEREK WALCOTT: *Selected Poetry*

- 8 Either (a) Discuss Walcott exploration of loneliness in his poetry. 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 importance of loneliness as a central concern in Walcott's poetry, and how he explores it. No one particular focus is required.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. 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 loneliness as an idea or image in 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 importance of the topic highlighted and its effects in the poetry. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

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

- Or (b) 'My first friend was the sea. Now is my last.'**

In what ways and with what effects does Walcott use the sea in his poetry in your selection? You should refer in detail to two or three poems.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing this topic. The sea is a subject to which Walcott returns for theme and image 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 the sea, but using details of language, imagery and verse form to develop a more wide-ranging answer on effects created.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry, whatever the focus for discussion of the sea 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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SECTION B: PROSE

Answer one question from this section.

DANIEL DEFOE: *Moll Flanders*

- 9 Either (a) Discuss the role and significance of the Newgate prison episode in the novel as a whole.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the role and significance of the Newgate prison episode. Detailed knowledge of the episode may be used to develop a discussion about the thematic significance of the episode as well as its imaginative, descriptive role. No one particular focus is required.

AO2 – comment upon the form and structure of the episode 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 episode, its tone and imagery. The effect of the first person narrative may also 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. May acknowledge differences of emphasis on this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, especially in relation to the prisons of the time. Show an understanding of first person narrative in this form.

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Or (b) *Moll Flanders* is written in the form of an autobiographical memoir. How, and how effectively, does this narrative method contribute to the presentation of Moll's 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 the narrative methods of the novel, and their effects on the presentation of Moll's story. 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 within the structure of an autobiographical memoir, particularly episodes in which she reflects on her actions. There may be some close analysis of the use of the first person narrative and its ironic effects. Answers will inevitably be selective in their choice of illustration.

AO3a – relate part to whole in relating examples to one another and in relating specific examples 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 telling of her own story and the subsequent effect on her 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 and the features of the autobiographical memoir.

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JANE AUSTEN: *Persuasion*

10 Either (a) 'Anne's mental life is tremulous with passion.'

Discuss Austen's characterisation of Anne 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 Austen's characterisation of Anne in the novel. The prompt quotation, with its emphasis on emotional intensity, is useful and should be acknowledged. However, no one particular focus is required and candidates should choose evidence to support their arguments as appropriate.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the emotional quality of Anne's mental life at different stages in the narrative.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Persuasion* to other Austen novels where the inner lives of heroines are illuminated. 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, written at the time that it was, relating the topic to the situation of the young unmarried woman of rank and wealthy background who is at the mercy of social forces that dictate the rules of respectable life.

Or (b) In what ways does the episode in Lyme Regis contribute to the structure and development 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 the episode in Lyme Regis and its place as a turning point within the narrative structure of the novel, together with further exploration of characterisation. 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 Lyme Regis episode. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the novelist's development of plot and characterisation, creation of atmosphere, and use of parallels and contrasts, supporting the arguments they are pursuing here.

AO3a – relate part to whole in relating examples to one another and in relating this specific episode to general patterns in the novel; may also relate *Persuasion* to other Austen novels which use journeys or trips to enhance the development of the novel in a variety of ways (such as the Box Hill episode in *Emma* for example.) The potential for differences of opinion may be recognised. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, perhaps relating the topic to the situation of the young unmarried woman who is at the mercy of social forces that dictate the rules of respectable life and within distinct social patterns.

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GEORGE ELIOT: *The Mill on the Floss*

11 Either (a) How far do you agree that the novel 'values sexual instinct and sensuality over moral judgement'?

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 in the essay title. 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 focus on specific instances of sexual instinct and sensuality as well as moral judgement. However, sensuality may be defined more broadly than concerning sexual matters, particularly concerning Maggie, and this 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 dichotomy suggested in the essay title. There may be useful analysis of the relationships between Maggie and Philip and Maggie and Stephen and the moral and moralistic judgements of others.

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 issues of gender and sexuality in a conventional society.

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Or (b) Write an essay on the role and significance of family duty and loyalty 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 the role and significance of family duty and loyalty in the novel. The theme of family is a wide-ranging one in the novel, beginning at the very outset, and essays are likely to be selective in their treatment. Tom Tulliver is likely to be a focus for discussion, but no one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate family duty and loyalty and their effects on the narrative development, characterisation and atmosphere of the novel. There is a wide range of examples to choose from to illuminate the discussion.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. Different opinions are likely here, with some possibly arguing that the family is a restrictive burden and others acknowledging its force for stability. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

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

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THOMAS HARDY: *The Return of the Native*

12 Either (a) Discuss the significance of ritual and superstition in the meaning and effects 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 significance of ritual and superstition. These will probably include comment on individual examples of ritual and superstition in the Egdon Heath society as well as differing social attitudes to it. No one particular focus is required, but the effect on individual characters touched by it will probably be acknowledged.

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 descriptions of rituals and comment on superstition from the omniscient narrator.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate the presentation of ritual and superstition to that in other novels by Hardy. Candidates may be aware of different possible attitudes to the topic; no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel with its insights into the nature of rural society of the time and its conventions. The contribution of ritual and superstition to the novel's denouement and tragic elements may be acknowledged within this wider context.

Or (b) '*The Return of the Native* has been seen as a study of the way communities control their misfits.' In the light of this view, consider the ways in which the novel presents the community's influence on individual characters.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways in which the novel presents the community's influence on the individual. Responses may include some discussion of the 'misfits' suggested in the question, particularly Clym and Eustacia.

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 conventions of the community and their attitudes to those who are 'different' in some way. 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 this theme in relation to other significant themes in the novel and assess its 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 'differences' are exacerbated by the conventional rural society in which they live.

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EDITH WHARTON: *The Age of Innocence*

- 13 Either (a) ‘...she has described these rites and surfaces as familiarly as if she loved them and as lucidly as if she hated them.’**

Consider Wharton’s methods and effects in the light of this comment on 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 Wharton’s methods and effects. Responses may include discussion of the prompt quotation with its implication of the ambivalence of the novelist’s treatment: affection on the one hand and dispassionate clarity on the other. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the nature of the ‘rites and surfaces’ of the society alluded to. The novelist’s tone, her use of irony and satire as well as lovingly detailed description may be focused upon.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in the 1870s but written in the 1920s after the shock of the First World War, and with the benefit of hindsight. Some appreciation of the fastidious society rules of the upper class New York society of the time and of its glittering surfaces and social rituals may be relevant.

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Or (b) Discuss the importance of rumour and gossip in *The Age of Innocence*.

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 rumour and gossip in the novel. Responses may include discussion of the way in which polite society talks constantly and communicates its observations ceaselessly, whether they are well founded or not. The contrast between private lives and the public lives expected of characters is central to what others say about them. Answers may refer perhaps to the rules and conventions of behaviour expected in polite society, which will be the source of gossip if flouted. 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 rumour and gossip and how they affect or influence private thoughts, feelings and behaviour.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in the 1870s but written in the 1920s after the shock of the First World War, and with the benefit of hindsight. Some appreciation of the fastidious society rules of the upper class New York society of the time may be relevant in discussing people's judgements of others' behaviour, often expressed in the form of rumour and gossip.

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D. H. LAWRENCE: *The Rainbow*

- 14 Either (a) 'Constantly haunting her, like a darkness hovering over her heart and threatening to swoop down over it at every moment, was the sense that somehow, somehow she was brought down.'**

What do you think are the role and significance of the Brinsley Street school episode 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 the school episode in the novel as a whole. Responses will probably include consideration of Ursula's struggle to assert her individuality in the context of the school environment and how it relates to Ursula's development in the novel as a whole as well as other characters'. No one particular focus is required.

AO2 – comment upon the form and structure of the episode and its language, imagery and tone in relation to the topic, and to the novel as a whole. 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 Ursula and her struggle to find herself and assert her will. Lawrence's vivid description of her working environment and the school and its staff and pupils may well be analysed. The cyclical structure of the novel may be discussed in relation to this episode.

AO3a – relate part to whole in relating examples to one another and in relating this specific episode 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 the role and significance of this episode within the novel. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social, cultural and educational contexts of the novel, in particular the restrictive society of the time and its effect on women in work and their relationships with colleagues.

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Or (b) In what ways, and with what effects, are religious buildings, festivals and rituals 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 use of religious buildings, festivals and rituals in the novel. There are different examples to choose from and answers will inevitably be selective. The effect of setting on the development of characterisation may be discussed.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the depiction of religious buildings, rituals and festivals, including the richly pictorial quality of the imagery and the elevated tone used in some cases. The repetitive structure of the novel may be used to reinforce points made.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, with particular emphasis on the significance of religious settings and rituals.

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J. M. COETZEE: *Disgrace*

15 Either (a) Discuss Coetzee's presentation of the tensions between youth and middle age in the novel.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Coetzee's presentation of the tensions between youth and middle age in the novel. They may concentrate on Lurie as representing middle age, but the essay should not simply be Lurie versus the young women. They may consider the main relationships Lurie has with women, including his daughter, but may also consider other middle aged characters and other young characters, within the context of a young country, struggling to throw off the yoke of old attitudes and an old political system. 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 middle aged characters and the tensions depicted between them and the younger characters. The use of the present tense in a third person narrative focused on Lurie may support the candidate's argument.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in post-apartheid South Africa. May show awareness of contemporary feminist themes and the relationship between patriarchal systems, racism and misogyny, as well as the obvious tension between youth and middle age.

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Or (b) In what ways, and with what effects, does the novel explore retribution 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 the exploration of retribution and forgiveness. 'In what ways and with what effects' invites consideration of Coetzee's methods and the effects they produce. This is a broad topic and candidates should not be expected to write exhaustively. They will need to select relevant material carefully, perhaps focusing on political as well as personal issues, 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 the themes suggested. The third person narrative focused through Lurie's consciousness may be considered to affect the presentation of these themes.

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

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

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VIRGINIA WOOLF: *Mrs Dalloway*

16 Either (a) ‘...impeccable, substantial, as if he beheld the world from a certain eminence...’

‘...stealthily fingering his pocket knife he started after her...’

‘...women... liked the sense that he was not altogether manly.’

Consider Woolf’s presentation of masculinity in the novel, in the light of these observations about male characters.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Woolf’s presentation of masculinity. These will probably include some consideration of the different prompt quotations which suggest a range of approaches: patronizing over-confidence, suppressed violence and a different sort of manliness. These are not the only aspects of male characterisation and candidates may well choose others to support their arguments, Septimus for example. 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 difference aspects of masculinity portrayed in the novel, perhaps in relation to Mrs Dalloway herself. The vivid effects of Woolf’s stream of consciousness presentation of the characters may be discussed, as well as the structural development of the novel with its proliferating connections. Close detail will be an advantage here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and where relevant, 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 male individuals and society as a whole. Show understanding of ‘stream of consciousness’ as a literary concept, as appropriate.

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Or (b) Woolf wrote in her diary that she wanted in *Mrs Dalloway* to 'criticise the social system and to show it at work at its most intense.'

How far was she successful in this aim, in your view?

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 presentation of the social system and its 'intensity'. 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 the social system: a stream of consciousness portrayal of a day in London with frequent references to culture and politics. Comparisons and contrasts may be drawn between Clarissa and Septimus and the ways in which the social system affects them. Much will depend upon responses to the tone of different sections of the narrative, and these may be analysed closely.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is room for a range of approaches to the view expressed in the title; candidates may wish to consider different attitudes to the social system and how far Woolf is successful in criticising it. 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.