

Cambridge Pre-U Specimen Papers  
and Mark Schemes

Cambridge  
**Pre-U**

Cambridge International Level 3  
Pre-U Certificate in  
**LITERATURE IN ENGLISH**

For use from 2008 onwards



UNIVERSITY *of* CAMBRIDGE  
International Examinations



# Specimen Materials

## Literature in English (9765)

Cambridge International Level 3  
Pre-U Certificate in Literature in English (Principal)

For use from 2008 onwards

**QAN 500/3685/3**

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### Syllabus Updates

This booklet of specimen materials is for use from 2008. It is intended for use with the version of the syllabus that will be examined in 2010, 2011 and 2012. The purpose of these materials is to provide Centres with a reasonable idea of the general shape and character of the planned question papers in advance of the first operational examination.

If there are any changes to the syllabus CIE will write to centres to inform them. The syllabus and these specimen materials will also be published annually on the CIE website ([www.cie.org.uk/cambridgepreu](http://www.cie.org.uk/cambridgepreu)). The version of the syllabus on the website should always be considered as the definitive version.

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**LITERATURE IN ENGLISH**

**9765/01**

Paper 1 Poetry and Prose

**For Examination from 2010**

SPECIMEN PAPER

**2 hours**

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**READ THESE INSTRUCTIONS FIRST**

Answer **two** questions, one from Section A and one from Section B.

One of your texts must be pre-1900, and the other must be post-1900.

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This document consists of **6** printed pages.



Answer **two** questions, each on a different text: **one** poetry and **one** prose.  
(One of your texts must be pre-1900, and the other must be post-1900.)

**All questions carry equal marks.**

You are reminded to make reference as appropriate to the literary and historical context of the text in your answers.

## POETRY

Section A: Answer **one** question from this section.

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

- 1 **Either:** (a) 'The *Tale* presents the Wife of Bath as an honest woman in conflict with her society.'
- How far do you find this a helpful view in your reading of *The Wife of Bath's Prologue and Tale*?
- Or:** (b) Discuss the ways in which the Wife of Bath's *Tale* may be seen as her last, and best, example of a good marriage.

ANDREW MARVELL: *Selected Poems*

- 2 **Either:** (a) 'The main element in Marvell's poetry is its balance, its pervading sense of intelligent proportion. He is a poet of *judgement*.'
- How far do you agree with this view? In your answer you should refer closely to at least **three** poems from your selection.
- Or:** (b) Discuss Marvell's use of pastoral themes and motifs in the poems in your selection. You should refer closely to at least **three** poems.

ALEXANDER POPE: *The Rape of the Lock*

- 3 **Either:** (a) 'Fine raillery which tickles while it hurts.'
- How far would you agree with this view of the satire of *The Rape of the Lock*?
- Or:** (b) 'In *The Rape of the Lock* everything is kept in proportion and presented with decorum.' How far would you agree?

ELIZABETH BARRETT BROWNING: *Selected Poems*

- 4 **Either:** (a) 'The Sonnets celebrate the love of the weaker woman for a being superior to herself.'

'In the Sonnets the relationship of the lovers is fluid and shifting, not fixed in stereotypical gender roles.'

With which of these views of Sonnets from the Portuguese do you have more sympathy? In your answer you should refer to at least **three** of the sonnets in detail.

- Or:** (b) Consider Browning's presentation of *herself* – as woman, writer or voice – in her poems. You should refer closely to at least **three** poems from your selection.

T. S. ELIOT: *Selected Poems*

- 5 **Either:** (a) 'Eliot's poetry moves from a world of despair to a world of spiritual humility.'

How far do you find this a helpful view in your reading of the *Selected Poems*? You should refer closely to at least **three** poems or passages from longer poems.

- Or:** (b) Discuss the imagery of contemporary life in the *Selected Poems*. You should refer closely to at least **three** poems or passages from longer poems.

ELIZABETH BISHOP: *Selected Poetry*

- 6 **Either:** (a) With close reference to at least **three** poems, consider Bishop's uses of imagery in her poetry and its effects.

- Or:** (b) How far and in what ways does Bishop's animal poetry reflect and comment upon human society? You should refer closely to at least **three** poems in your answer.

SYLVIA PLATH: *Ariel*

- 7 **Either:** (a) 'Though she has been identified as a feminist poet, Plath presents a traditional image of women in *Ariel*.'

How far do you agree with this view? You should refer closely to at least **three** poems from *Ariel*.

- Or:** (b) Discuss ways in which Plath achieves an impression of spontaneity and urgency in her poems and the resulting effects on the reader. You should refer closely to at least **three** poems from *Ariel*.

DEREK WALCOTT: *Selected Poetry*

- 8 **Either:** (a) 'either I'm nobody, or I'm a nation.'  
*The Schooner Flight*

Discuss Walcott's exploration of identity in his poetry. You should refer closely to **two or three** poems in your answer.

- Or:** (b) 'One purpose of Walcott's poetry is to give the spoken language of the Caribbean a literary power.'

Discuss this view with close reference to **two or three** poems from the selection.



## PROSE

Section B: Answer **one** question from this section.

DANIEL DEFOE: *Moll Flanders*

- 9 **Either:** (a) 'The essence of Moll is moral pragmatism and expediency in a harsh world.'  
How far do you agree? Refer closely to the novel in your answer.

**Or:** (b) Discuss Defoe's treatment of sex and sexuality in *Moll Flanders*.

JANE AUSTEN: *Persuasion*

- 10 **Either:** (a) Discuss Austen's uses of different settings and their significance in *Persuasion*.

**Or:** (b) In what ways is the power of 'persuasion' important in the novel?

GEORGE ELIOT: *The Mill on the Floss*

- 11 **Either:** (a) 'Maggie Tulliver is by nature a free spirit trapped by the nature of her society.'  
Discuss Eliot's presentation of Maggie in the light of this comment.

**Or:** (b) Discuss Eliot's use of symbolism in creating the world of *The Mill on the Floss*.

THOMAS HARDY: *The Return of the Native*

- 12 **Either:** (a) 'The forces driving Eustacia to her death derive as much from her character as from external circumstances.'

How far do you agree with this assessment of Hardy's characterisation of Eustacia Vye?

**Or:** (b) 'The "happy ending" of the novel is unconvincing in the light of what has gone before.'

Discuss this view of *The Return of the Native*.

EDITH WHARTON: *The Age of Innocence*

**13 Either:** (a) Consider the importance of lies and deceit in *The Age of Innocence*.

**Or:** (b) 'Though the story is a tragic one, Wharton's telling of it is primarily humorous and satirical.'

How far do you agree with this view of *The Age of Innocence*?

D. H. LAWRENCE: *The Rainbow*

**14 Either:** (a) '*The Rainbow* has a repetitive structure built on three generations of the Brangwen family.'

With this view in mind, how effective do you find the novel's structure?

**Or:** (b) Discuss Lawrence's presentation of sexuality in *The Rainbow*.

J. M. COETZEE: *Disgrace*

**15 Either:** (a) 'In the novel the normal ties of family affection are fraying or already severed.'

How important do you find the presentation of family relationships in your reading of *Disgrace*?

**Or:** (b) 'It is the form of *Disgrace*, not its content, that makes the reader uneasy. For the novel's shape does seem to insist on the necessity of Lucy's punishment.'

Discuss this view of *Disgrace*.

VIRGINIA WOOLF: *Mrs Dalloway*

**16 Either:** (a) 'The main character in *Mrs Dalloway* is not Clarissa or even Septimus, it is London itself.'

Discuss Woolf's presentation of London in *Mrs Dalloway*.

**Or:** (b) 'Though the novel bustles with life it is haunted by death.'

How far do you agree with this view of *Mrs Dalloway*?

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
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Principal Subject

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**LITERATURE IN ENGLISH**

**9765/01**

Paper 1 Poetry and Prose

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours**

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**MAXIMUM MARK: 50**

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This document consists of **27** printed pages and **1** blank page.



**Levels Descriptors for 9765/01: Poetry and Prose**  
**25 marks per Question, Total Mark – 50**

**Assessment objectives 1, 2, 3a and 4 are addressed in this paper.**

**Level 1 0–1 marks**

**Some response to the question**

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

**Level 2 2–5 marks**

**A basic, mostly relevant response to the question**

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

**Level 3 6–10 marks**

**A competent, relevant response to the question**

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

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

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

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

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

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

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

### Assessment Objectives

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

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

Give the essay a mark out of 25.

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

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

#### Rubric infringement

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

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

## Poetry

- 1 (a) 'The *Tale* presents the *Wife of Bath* as an honest woman in conflict with her society.'

**How far do you find this a helpful view in your reading of the *Wife of Bath's 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 discussing how far they agree with the proposition. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates may consider various ways in which the wife's character is constructed, looking at presentation of the Wife and whether or not she is 'honest', how far she is in conflict with society and in what ways, by reference to her lengthy confessional Prologue and the Tale she finally tells. They may respond to the different effects of irony in the Prologue and Tale in order to present an argument here. No one particular focus is required.

AO2 – comment upon the form and structure of the Prologue and Tale and their tonal and structural relationship to each other. Candidates may comment upon language which presents the themes of the two parts and consider contrasts in character, setting and tone. They may analyse closely the Wife's garrulous confessional Prologue, apparently unmediated by reserve or guile, relating it to the Tale she then tells.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the Prologue and Tale; may also relate to other Canterbury Tales which present tellers in similar or different relationships with the Tales they tell. May acknowledge different reader responses to the Wife of Bath in relation to this topic, resulting in opposing arguments. 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 position of women, the 'battle of the sexes' and the themes of 'maistrie', 'auctoritee' and 'pref'.

- (b) **Discuss the ways in which the *Wife of Bath's Tale* may be seen as her last, and best, example of a good marriage.**

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 Tale told by the Wife may be seen as her last and best example of a good marriage. Candidates may consider all the marriages described in both Prologue and Tale and the Wife's attitudes to them all; they may then focus upon the kind of marriage depicted in the Tale in order to consider its virtues. No one particular focus is required.

AO2 – comment upon the way the form and structure of the autobiographical Prologue and the traditionally based folk tale shape meaning here; analyse the language in detail to support the argument presented. Candidates may compare and contrast the language and tone of the Wife's commentaries upon her various liaisons and the final Tale she tells.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the Prologue and Tale; may also relate to other Canterbury Tales which present their Tales as a culmination of the issues they have discussed in their Prologues. May acknowledge different reader responses to the Wife of Bath in relation to this topic, resulting in opposing arguments and, whilst attending to the demand of the question may also acknowledge that there are ways in which the last example of a marriage is not the best. 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, perhaps relating to contemporary ideas about marriage, relationships and the position of women in society. May relate to folk tales of the time which have similar themes.

**2 (a) ‘The main element in Marvell’s poetry is its balance, its pervading sense of intelligent proportion. He is a poet of *judgement*.’**

**How far do you agree with this view? In your answer you should refer closely to at least three poems in your 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 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. They may discuss the qualities of balance, proportion and judgement and what they imply; they may also consider whether other qualities such as passion, sensitivity and spirituality are elements in his poetry. No one particular focus is required and any of Marvell’s poems in the selection could be considered in relation to this task.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to present their arguments, perhaps using poems with a logical, syllogistic structure or balanced arguments such as the dialogue poems. Depending upon the line of their argument they may try to find other poems which privilege passionate poems over balanced ones.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the *Selected Poems*. Candidates may acknowledge that strong agreement or disagreement for the arguable proposition in the question is 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 poems, perhaps relating to the characteristic concerns and methods of the poets commonly categorised as Metaphysical. Appreciation of the historical background to some of the poems may be relevant to some candidates’ answers.



- (b) Discuss Marvell's use of pastoral themes and motifs in the poems in your selection. You should refer closely to at least three poems.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Marvell's use of pastoral themes and motifs. They may focus on the Mower poems, or use other poems in which the pastoral tradition is important, possibly seeing his vision of nature as far from an idealised rural idyll. No one particular focus is required and many of Marvell's poems in the selection could be considered in relation to this task.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to present their arguments, using poems where pastoral themes and motifs are evident, perhaps noting the complexity of mood and tone, and acknowledging the ambiguity of symbolism in for example the Mower poems.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the *Selected Poems*. Some may possibly relate to pastoral elements in Shakespeare plays such as *As You Like It*. Candidates' discussions may differ in their appreciation of the effects of pastoral in Marvell's poetry and they may acknowledge these possible differences. 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 to the characteristic concerns and methods of the poets commonly categorised as Metaphysical. An understanding of the pastoral tradition and a familiarity with other works employing its themes and motifs may be useful.

**3 (a) 'Fine raillery which tickles while it hurts.'**

**How far would you agree with this view of the satire of '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 how far they agree with the proposition. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates may comment upon Pope's satirical methods and effects, considering how stinging or gentle the humorous effects are. No one particular focus is required.

AO2 – comment upon the form and structure of the poem and its 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, showing perhaps a close understanding of the workings of the heroic and mock heroic in Pope's methodology, as well as the skilful use of the heroic couplet which blends the epic style with the trivial actions of high-society life.

AO3a – relate part to whole in relating specific examples to general patterns in the poem; may also relate to other poems by Pope. May perhaps argue that the prompt quotation is somewhat limited in its view of the poem and that other readers may have different opinions of it. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poem, perhaps relating to the Augustan age and its preoccupations; consider in detail features of epic, heroic poetry which are employed satirically by Pope in ‘The Rape of the Lock’.

**(b) ‘In ‘*The Rape of the Lock*’ everything is kept in proportion and presented with decorum.’ How far would you agree?’**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing how far they agree with the proposition. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates may focus upon what ‘everything’ means, and the idea of ‘proportion’ in relation to the themes, satirical and mock-heroic methods and effects of the poem. No one particular focus is required, though candidates may choose this for themselves.

AO2 – comment upon the form and structure of the poem and its language, imagery and tone in relation to the idea of proportion, balance and decorum. Candidates may employ close analysis of form, structure and language in order to present their arguments, showing perhaps a close understanding of the workings of the heroic and mock heroic in Pope’s methodology. They may perhaps refer to the effects of the heroic couplet, the use of antitheses and epigrammatic lines in the poem.

AO3a – relate part to whole in relating specific examples to general patterns in the poem; may also relate *The Rape of the Lock* to other poems by Pope. May perhaps argue that the prompt assertion is an arguable view of the poem and that other readers may have different opinions of it. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poem, perhaps relating to the Augustan age and its preoccupation with proportion and decorum; control and technical mastery of form.

4 (a) **'The Sonnets celebrate the love of the weaker woman for a being superior to herself.'**

**'In the Sonnets the relationship of the lovers is fluid and shifting, not fixed in stereotypical gender roles.'**

**With which of these views of Sonnets from the Portuguese do you have more sympathy? In your answer you should refer to at least three of the sonnets in detail.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the views expressed in the prompt quotations so that they can argue a reasoned response. Candidates should include detailed commentary on the content, language and tone of the chosen poems. No one particular approach is required, and candidates are free to make a choice of poems that suit their argument, but there should be an acknowledgement of both quotations.

AO2 – comment upon the form and structure of the chosen poems – all sonnets – 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. They may refer particularly to Browning's presentation of the male and female and their relationship; the use of natural as well as religious imagery; tone which ranges widely, sometimes ardent, sometimes despairing. The poems chosen may all reinforce one side of the argument or acknowledge some contrasting points, based on close analysis of the form, structure and language employed.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the Sonnets; may also relate more widely to other Browning poems. Candidates may acknowledge that agreement or disagreement with one or other of the propositions in the question is possible and will depend to an extent upon the poems chosen. Some will argue that the poet does adopt a self-abasing role in the poems; some will discuss conflicting or more complex moods and tones. Some may refer to the ambiguities and tensions inherent in all 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 Romantic/early Victorian literary, social and cultural contexts of the poems, perhaps relating to the poet's own domestic and social circumstances and the history of the creation and publication of these sonnets. The challenges facing her and any female poet of the time may be acknowledged.

**(b) Consider Browning's presentation of *herself* – as woman, writer or voice – in her poems. You should refer closely to at least three poems from your selection.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing Browning's presentation of herself in her poems. Candidates may comment on the way in which her life intruded into her poetry, so that her personal qualities – her impetuosity, idealism, ingenuity, enthusiasm and independence – typically characterise all of her writing. They may use perhaps most obviously the 'Sonnets from the Portuguese'. No one particular focus is required and any of Browning's poems in the selection could be considered in relation to this task.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to present their arguments, including consideration of the effect of the first person, religious motifs and images, and heightened emotional effects throughout the poetry.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the *Selected Poems*; may also relate to other Browning poems. Candidates may acknowledge different judgments of Browning's presentation of herself. Some may find her somewhat self-pitying and self-abasing; others may admire the confessional ardour and the distinctive imagery. 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 domestic and social circumstances and the challenges facing her and any female poet of the time.

**5 (a) 'Eliot's poetry moves from a world of despair to a world of spiritual humility.'**

**How far do you find this a helpful view in your reading of the *Selected Poems*? You should refer closely to at least three poems or passages from longer poems.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the view expressed in the prompt quotation. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. The approach taken will probably include some attempt to place the chosen poems in chronological relation to each other in order to present an argument about movement from despair to a spiritual state. Candidates may refer to themes of emptiness and death, a mood of despondency and hopelessness, both personal and more broadly in the world at large, succeeded by more spiritual concerns and tones. No one particular approach is required, and candidates are free to make a choice of poems or passages that suits their argument.

AO2 – comment upon the form and structure of the chosen poems or passages from longer poems and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to present their arguments, focusing perhaps on melancholy, nihilistic or alienated images, a tone of hopeless despair and emptiness in the first instance, succeeded to a greater or lesser extent by more positive, reconciliatory spiritual tones, perhaps with an emphasis on humility contrasting with earlier self-absorbed states, or perhaps arguing that there is less movement than implied in the prompt quotation.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the *Selected Poems*. Candidates may acknowledge that agreement or disagreement with the proposition in the question is possible and will depend to an extent upon the poems chosen. Some will argue that 'world of despair' and 'world of spiritual humility' are unacceptably generalising. 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 to the general sense of despair following the First World War and to the intellectual and social milieu in which Eliot found himself, including his relationships with other poets. May refer to the chronology of Eliot's conversion to, and reconciliation with, religious faith.

**(b) Discuss the imagery of contemporary life in the *Selected Poems*. You should refer closely to at least three poems or passages from longer poems.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Eliot's uses of imagery of contemporary life. These will probably include comment upon sense images of city life, often for those of lower incomes, social occasions and little rituals of everyday life – reading the newspaper, drinking tea, chatting in the pub. However, there are also images of weather and barren landscapes such as deserts, which may be seen as more symbolic of contemporary life. No one particular focus is required and any of Eliot's poems in the selection could be considered in relation to this task.

AO2 – comment upon the form and structure of the chosen poems and in particular their imagery and the uses to which Eliot puts it. Candidates' choices of poems for detailed discussion will allow a very wide range of comment, but many may comment upon the evocation of city life, social relationships and domestic details put to effective use. The richness and allusiveness of Eliot's imagery may be referred to, as well as providing the source of illustrative comment here. Candidates may perhaps go on to discuss the effects created by the imagery and relate it to the distinctive tones created by Eliot in each poem, as well as to his recurrent themes.

AO3a – relate part to whole in relating specific examples to general patterns in the imagery; may refer to other works by Eliot such as his verse dramas and 'Four Quartets'; may acknowledge differences of opinion on the uses of imagery and argue for very different effects. 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 to the atmosphere following the First World War and to the intellectual and social milieu in which Eliot found himself; but also the complex strata and divisions in society as a whole, and the behaviour and preoccupations of different classes.

**6 (a) With close reference to at least three poems, consider Bishop's uses of imagery in her poetry and its effects.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Bishop's uses of imagery. These will probably include comment upon the precise detail of imagery of the senses – colour, sound and so on – the minutiae of nature but also domestic detail, landscapes both exterior and interior, a wealth of botanical and zoological observation to create the effects achieved. No one particular focus is required and any of Bishop's poems in the selection could be considered in relation to this task.

AO2 – comment upon the form and structure of the chosen poems and in particular their imagery and the uses to which Bishop puts it. Candidates' choices of poems for detailed discussion will allow a very wide range of comment, but many will comment upon the lushness and clarity of her perceptions of everyday life as well as her wider sense of loss and exile. They may discuss the prosody employed by Bishop as a particularly suitable vehicle for the elaboration of vivid imagery.

AO3a – relate part to whole in relating specific examples to general patterns in the poem; may also relate to other poems using natural and domestic imagery. May acknowledge differences of opinion on the uses of imagery and argue for very different effects. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry through consideration of the effects of the imagery, paying attention to American women's poetry of the 20th century and perhaps to the life of Bishop with its domestic dramas and varying locations as stimulus for the imagination.

**(b) How far and in what ways does Bishop's animal poetry reflect and comment upon human society? You should refer closely to at least three poems in your answer.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing how far and in what ways Bishop's animal poetry reflects and comments upon human society. The question 'how far and in what ways?' invites a full range of possible responses, allowing candidates opportunities to explore the topic. Responses will probably include the importance of animal poems as a sub-set of all her poems about the natural world, which anthropomorphically link natural and human behaviour. Her perception of and sympathy for birds and animals, including some written in the first person from the animal's point of view allows reflection and comment on human society both broadly and in detail. No one particular focus is required.

AO2 – comment upon the form, structure and language of the chosen poems and the ways in which these reflect and comment upon human nature and society. Candidates may comment on the way in which perceptive reflections and deep feelings in her poems rise up from direct and particular imagery and description; emphasising the analogous relationship between animal appearance and behaviour and human beings in society; they may contrast those animal poems written in the third person with those where the animal persona is adopted empathically by Bishop and discuss the different effects created, for example tones of comedy and/or pathos.

AO3a – relate part to whole in relating specific examples to general patterns in the poetry; may also relate to other poems using natural imagery in Bishop’s work. May acknowledge differences of opinion on how far and in what ways the animal poetry reflects and comments upon human society and argue for very different effects. 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, paying attention to Bishop’s portrayal of the society of her time and to her own life, especially her poetic use of travel to exotic locations with their range of fauna.

**7 (a) ‘Though she has been identified as a feminist poet, Plath presents a traditional image of women in *Ariel*.’**

**How far do you agree with this view? You should refer closely to at least three poems from *Ariel*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing how far Plath presents a traditional image of women in this collection. They may consider what ‘feminist’ and ‘traditional’ images of women are, and use appropriate poems to support their discussion, which should engage clearly with the possibility of a range of differing views but articulate a personal viewpoint clearly. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Poems about daughterhood, marriage, motherhood and independence may all be relevant. No one particular focus is required.

AO2 – use the evidence of form, structure and language to discuss the meaning of the poems chosen and their significance to the discussion. Employ detailed analysis of form, structure and language in the chosen poems to support the argument. Consider the effect of language and imagery relating to the female, whether ‘feminist’, ‘traditional’ or something else.

AO3a – relate the chosen poems to each other and to the methods and effects of the collection as a whole. May also relate the discussion briefly to other poems by Plath. May argue that Plath’s approach to feminine issues is essentially feminist; on the other hand may argue that the poems about marriage, pregnancy, motherhood and daughterhood are based on traditional relationships, but much will depend upon the poems chosen for close discussion. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the literary, social and cultural contexts of the poems in this collection; the tensions between women’s traditional role in the home and with children, and their autonomy as active, independent and creative individuals. Reference may be made to Plath’s death by suicide, the place of this collection, with its particular emphases, in her body of work; and to other female poets of the time.

- (b) Discuss ways in which Plath achieves the impression of spontaneity and urgency in her poems and the resulting effects on the reader. You should refer closely to at least three poems from *Ariel*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing ways in which Plath achieves spontaneity and urgency in her poetry. Candidates may discuss what they think ‘spontaneity’ and ‘urgency’ mean in the work of a poet who creates such carefully wrought poems. They may refer to the use of imagery, colloquialisms and exclamations and the use of particular prosodic effects, as well as tone. No one particular focus is required and any of Plath’s poems in the selection could be considered in relation to this task.

AO2 – discuss the ways in which Plath achieves spontaneity and urgency in her poems by close detailed analysis of form, structure and language in the chosen poems. Candidates may consider her use of colloquial language, exclamations and direct apostrophe, varied line lengths and verse forms, surprising or unusual everyday subject matter as well as tonal effects which seem conversational and even chatty at times. Whilst maintaining a discussion relevant to the question, they may elect to use some material which contrasts in its effects.

AO3a – relate the chosen poems to each other and to the methods and effects of the collection as a whole. Some may argue that there are poems in *Ariel* which do not achieve any effect of spontaneity or urgency, but rather evince an atmosphere of stasis and apparent calm; but much will depend upon the poems chosen for close discussion. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the literary, social and cultural contexts of the poems in this collection. Reference may be made to Plath’s death by suicide and the place of this collection, with its particular emphases, in her body of work.

- 8 (a) ‘either I’m nobody or I’m a nation.’  
*The Schooner Flight***

**Discuss Walcott’s exploration of identity in his poetry. You should refer closely to two or three poems from the selection.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing Walcott’s exploration of identity. These will probably include reference to recurrent themes such as West Indian history, politics and culture, and Walcott’s awareness of himself as an archetype as well as an individual – a man aware that he belongs to a certain race and region and era, as well as a particular being with love relationships and his own inner landscape. No one particular focus is required and any of Walcott’s poems in the selection could be considered in relation to this task.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points. They may discuss and illustrate Walcott’s search for a poetic voice and identity in the linguistically heterogeneous region of the Caribbean, and the distinctive qualities of style they find in the poems they have chosen.



AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the *Selected Poems*. Some may concentrate on personal identity – a man and his imagination, his personal relationships, his obsession with the passage of time; others may offer a different emphasis and explore the importance of race and history in the poet's background. 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, perhaps referring to West Indian post-colonial issues that affect Walcott's language and themes.

- (b) 'One purpose of Walcott's poetry is to give the spoken language of the Caribbean a literary power.'**

**Discuss this view with close reference to two or three poems from the selection.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing Walcott's use of Caribbean vernacular and its transformation into something with literary power. Candidates may define what they believe constitutes 'literary power' and discuss and illustrate the 'spoken language of the Caribbean' and to what extent this gains 'literary power' by the distinctive interventions and transmutations of the poet. Others may consider the word 'purpose' and to what extent 'purpose' is relevant in the discussion of a poet's achievement. No one particular focus is required and many of Walcott's poems in the selection could be considered in relation to this task.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on those poems which obviously use the spoken-language idioms of Caribbean English within them.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the *Selected Poems* and possibly to other works by Walcott. Some may argue that Walcott's poetry has other purposes; but there should be a clear emphasis on this topic; there may be differences of opinion on what constitutes 'literary power' and whether and how this is achieved by Walcott. 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, perhaps referring to the history and culture of the English-speaking Caribbean and its language variants from Standard English.

## Prose

## 9 (a) 'The essence of Moll is moral pragmatism and expediency in a harsh world.'

**How far do you agree? Relate closely to the novel in your answer.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the view expressed in the prompt quotation. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. The approach taken will probably include some discussion of what 'moral pragmatism and expediency' mean in the context of the novel and its concerns and characterisation; consideration of what Moll's 'essence' might be; and examples of specific incidents and moral dilemmas in the novel to support the line of argument being taken. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate Moll's behaviour and self-reflection, and using episodes which illuminate her choices of action, possibly in relation to her children and to her various partners. The use of first-person narrative with its attendant ironies may be discussed, as may the novel's lack of formal divisions and apparently rambling structure; and the matter-of-fact documentary style.

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 of imperfection or unreliability are used to ironic effect. Candidates may take issue with the proposition and offer another 'essence' of Moll; they may take issue with the notion of an essence for this character altogether; they may argue for a more sympathetic and optimistic reading, seeing her as a victim of circumstance. 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 harsh world of criminal behaviour and the nature of society's underclass in the eighteenth century. They may refer to the rise of the novel and those of Defoe in particular, with comment upon Defoe's own life experiences.

(b) Discuss Defoe's treatment of sex and sexuality in *Moll Flanders*.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing Defoe's treatment of sex and sexuality in the novel. These will probably include discussion of sexual attraction as a strong driving force in human nature and its perversion into other drives by opportunists; sex as a commodity, a means of transaction for money and goods, direct and indirect prostitution; and the relationship between sex and love, with examples of sexual behaviour, incidents and reflections in the novel to support the line of argument being taken. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate sexual behaviour and the uses to which it is put, and using episodes which illuminate this. The use of first-person narrative as a vehicle for discussion of this topic may be discussed, as may the novel's lack of formal divisions and apparently rambling structure; and the matter-of-fact documentary style which can direct in 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 also relate *Moll Flanders* to *Roxana* where comparable effects are created to illuminate this argument. Consider how far sex and sexuality do create the main pattern/framework of meaning of the novel; consider how far and with what effects sex and sexuality are integral to episodes in the novel. Different viewpoints and approaches 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, with its insights into relationships between the sexes, the position of women as an underclass in a male-dominated society, and criminal behaviour in the eighteenth century. They may refer to the rise of the novel and those of Defoe in particular, with comment upon Defoe's own life experiences.

**10 (a) Discuss Austen's uses of different settings and their significance in *Persuasion*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing settings and their significance, giving examples of specific settings. These will probably include at least the main contrasts between country scenes and the scenes set in Lyme and Bath, but may also include those between different houses, possibly between indoors and outdoors, between informal and formal social gatherings. No one particular focus is required.

AO2 – discuss the role of settings in the novel as a whole – the ways in which they are used to create patterns of theme, language and mood, the ways in which language is used to evoke their significance, the ways in which theme is presented and strengthened through setting, ways in which characters are defined by setting or react to it, consideration of whether setting might be seen to affect characters and their actions.

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 a similar effect is created to illuminate this argument. Consider how far settings do create the main pattern/framework of meaning of the novel, and how far they are incidental or decorative; consider how far settings are integral to episodes in the novel. May argue that they are central to the novels' schema, may argue that they are peripheral to the presentation of theme or character, may argue that they have been too little considered in readings of Austen's works and that her presentation of landscape and cityscape repays further inspection. 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 different settings – the connotations of a trip to Bath as against the social significance of a country seat – the contemporary cultural significance of the characters' relationship to nature and the countryside; may touch on the contemporary literary topic of romantic writing raised by Anne and Benwick; the ways in which a frame of mind conducive to Romanticism is related to the seaside setting of Lyme.

**(b) In what ways is the power of 'persuasion' important in the novel?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing persuasion and its importance in the novel, giving examples of specific acts of persuasion, whose meanings are nuanced, depending upon who is being persuaded, and of what. These will probably include the key persuasion before the action of the novel takes place, of Anne by Lady Russell, against an engagement with Captain Wentworth (which he describes as 'over-persuasion'); other persuasions of differing significance; and characters' own persuasions of themselves. Some may consider the contrast between the 'persuadable' and more 'resolute' type of character (as exemplified by Anne and Wentworth) and reflections on this in the novel. No one particular focus is required.

AO2 – discuss the role of persuasion in the novel as a whole – the ways in which it is used to create patterns of theme, language and mood, the ways in which language is used to evoke its significance, the ways in which theme is presented and strengthened through persuasion, ways in which characters are defined by persuasion or react to it, consideration of whether persuasion, of self or others, might be seen to affect characters and their actions.

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 a similar effect is created to illuminate this argument. Consider how far persuasion does create the main pattern/framework of meaning of the novel, as its title suggests, and how far it is integral to episodes and explorations of character in the novel. May argue that it is central to the novel's concerns, may argue that it is peripheral to the presentation of theme or character. 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 lacks fortune and is dependant upon the advice of others. May discuss the presentation of male and female characters and their qualities against the literary, social and cultural background of the novel.

**11 (a) 'Maggie Tulliver is by nature a free spirit trapped by the nature of her society.'**

**Discuss Eliot's presentation of Maggie in the light of this comment.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the view expressed in the prompt quotation. These points will probably include a discussion of the complex character of Maggie and its development through the novel, against a background of different strata in a closely delineated society which is essentially conservative, conventional and materialistic. They may refer to the tensions between circumstances and the individual's struggle against those circumstances which partly, though not entirely, arise from social restrictions. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the individualistic nature of Maggie, from childhood to adulthood and the restrictions of the social milieu in which she is born and raised. They may draw attention to contrasts between characters, as well as the two families (Tulliver and Dodson) and their differences. They may analyse images and symbolism which illuminate the character of Maggie and the society which surrounds her.

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 Mill on the Floss* to other Eliot novels where a similar effect is created to articulate the tensions between the spiritual energies of the individual and the social framework which constrains them. However, some may argue that there are warring impulses within Maggie herself which make the prompt quotation too simplistic in its assertion. 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 1920s after the Napoleonic Wars but prior to the first Reform Bill of 1832. May consider the nature of provincial society of the time with all its strata, and in particular the position of women and what constitutes their 'respectability'.

**(b) Discuss Eliot's use of symbolism in creating the world of *The Mill on the Floss*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing symbolism and its significance in Eliot's creation of a distinctive world; giving specific examples of symbolism in the novel, together with its effects. These will probably include the Floss river itself, whose force is unpredictable and whose path is non-existent on maps, allowing for the exploration of unexpected moral and social consequences when it floods; they may also include the mythical figure of St Ogg, music and books, as distinctive images of culture for example. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone, particularly in relation to symbolism. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on recurrent symbols and the effects achieved by their use. They may concentrate particularly on the ways in which social context, theme and character are presented and strengthened through symbolism; perhaps focusing particularly on the river Floss itself and its unpredictability and untraceability, reflecting the major character's personality and the pressures of society upon her; or as an image of the impossibility of determining the course of events in life through free will. Candidates' choice of symbols will guide their discussion.

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 Mill on the Floss* to other Eliot novels where similar effects are created through symbolism. Candidates may consider how far symbols do create the world of the novel: its main pattern/framework of meaning of the novel, and how far symbols are incidental or decorative; also how far symbolism is integral to episodes in the novel which build up a detailed picture of the social context within which the characters are set. May argue that they are central to the novels' schema, may argue that they are peripheral to the presentation of theme or character. 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 1920s after the Napoleonic Wars but prior to the first Reform Bill of 1832. Will show understanding of symbolism and symbolic patterns and their possible range of effects. May consider the importance of some of the books referred to and read in the novel, and their ideas; may discuss determinism and free will and the symbolic presentation of the constraints, particularly for women, in a provincial society; may have different focuses, but will show informed appreciation of their contextual significance in the novel.

**12 (a) 'The forces driving Eustacia to her death derive as much from her character as from external circumstances.'**

**How far do you agree with this assessment of Hardy's characterisation of Eustacia Vye?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the view expressed in the prompt quotation. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. The approach taken will probably include some analysis of Eustacia Vye, 'the raw material of a divinity', as Hardy calls her, and a consideration of those external circumstances which have affected her life and death. Points made may include some discussion of her unconventionality, her ardent nature and her thwarted desires; as well as the way the community responds to her, some calling her a witch and even destroying her effigy. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the proud individualistic nature of Eustacia, and the restrictions of life on Egdon Heath and those who live there. They may comment in particular detail on Hardy’s long descriptions of Eustacia, her appearance, character and actions; they may analyse images and symbolism which illuminate her character and the enclosed society of the Heath folk which surrounds her, including her husband and his disapproving mother.

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 where a similar effect is created to articulate the tensions between the individual and the social framework which constrains them. Some may focus upon the pride, thwarted desires and manipulations of Eustacia leading to her downfall; others may argue for the difficulties for any individual, and especially a woman, in an enclosed, superstitious and restrictive society such as that of the Heath folk. 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 themes and characters considered ‘advanced’ at the time. May consider the nature of rural society of the time, a setting steeped in pre-Christian history and in particular the position of women and what constituted acceptable behaviour and attitudes at that time.

**12 (b) ‘The “happy ending” of the novel is unconvincing in the light of what has gone before.’**

**Discuss this view of *The Return of the Native*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the view expressed in the prompt quotation. These points will probably include a brief critical resume of what has preceded the happy ending and a discussion of Hardy’s original, more tragically structured, novel with a less than ‘happy’ outcome. No one particular focus is required.

AO2 – comment upon the form and structure of the novel in particular, together with its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects connected with the classically based tragic structure originally envisaged by Hardy (but subverted by his readership clamouring for a happier outcome). They may allude to Hardy’s use of pre-Christian history, a chorus and even a reference to the Greek tragedy *Oedipus Rex*, as well as his use of the unities and his suggestion that those who try to escape their fates will only hasten their destruction.

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 where a tragic conclusion to events is presented. Some may argue for the unfortunate alteration of the original tragic framework and find the happy ending unconvincing; others may trace convincing lines of plot and character to make a different case for the success of the novel as it presently stands. 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. May consider the nature of Greek tragedy and its preoccupations with hubris and destiny; may focus on society’s conventionality and the possibility of gleaning some happiness in spite of one’s misfortunes.

**13 (a) Consider the importance of lies and deceit in *The Age of Innocence*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the importance of lies and deceit in the novel, giving specific examples of lies and deceit. These will probably include accepted social deceptions, based on keeping up appearances, such as hiding the shortcomings of marriage behind a façade of perfect happiness; and more personal manipulations such as those of May at a key moment in the novel to drive Ellen away from her husband with the news of her pregnancy. No one particular focus is required.

AO2 – discuss the role of lies and deceit in the novel as a whole – the ways in which they are used to create structural or symbolic patterns of theme, language and mood, the ways in which language is used to evoke their significance, the ways in which theme is presented and strengthened through deceptions, the ways in which characters are defined by lies and deceits or react to them, consideration of how far lies and deceit might be seen to affect characters and their actions.

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 Age of Innocence* to other Wharton novels where a similar effect is created to illuminate this topic; or to other American novelists such as James who use Europe and Europeans as a moral counterpoint to Americans. Consider how far lies and deceit do create the main pattern/framework of meaning of the novel, and how far they are incidental; consider how far lies and deceit are integral to episodes 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, set in the 1870s but written in the 1920s after the shock of the first World War, among New York City’s upper class with their fastidious society rules; in particular the position of women and what is acceptable or unacceptable in their attitudes and behaviour; the contrasts between Europe as exotic and decadent and the strict appearances and reputation of the small, well-bred cluster of families who rule the social life of the city.



- (b) 'Though the story is a tragic one, Wharton's telling of it is primarily humorous and satirical.'

**How far do you agree with this view of *The Age of Innocence*?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the view expressed in the prompt quotation. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. The terms 'tragic' and 'satirical' may be discussed. The approach taken will probably include consideration of ways in which Wharton tells her tale, considering how far it is humorous and satirical and to what and whom a satirical eye is directed. Candidates may consider whether the story is tragic or otherwise. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and particularly tone, in relation to humorous and satirical treatment of a sad story. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on humorously or satirically presented characters and social situations and the effects achieved by their use. They may consider what elements of the story may lead to its being described as tragic. Candidates' choice of examples will guide their discussion.

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 Age of Innocence* to other Wharton novels where a similar effect is created to illuminate this topic. May argue that the novel is not essentially tragic; may acknowledge that others see it as such; may argue that the novel is humorous rather than satirical or vice versa. A range of responses is possible to the prompt quotation. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in the 1870s, among New York City's upper class with their fastidious society rules which are easily satirised yet may have disastrous consequences for the lives of individuals; in particular the position of women and what is acceptable or unacceptable in their attitudes and behaviour; the strict appearances and reputation of the small, well-bred cluster of families who rule the social life of the city.

- 14 (a) '*The Rainbow* has a repetitive structure built on three generations of the Brangwen family.'

**With this view in mind, how effective do you find the novel's structure?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the structure of the novel and its effects. These points will probably acknowledge that the structure of the novel follows chronologically the fortunes of three generations of an English family – the Brangwens – and is focused upon their familial relationships. The question wording invites a full range of possible responses, allowing acknowledgement of the effectiveness of the novel's structure entirely, partially, or with qualifications. No one particular focus is required.

AO2 – discuss the structure of the novel as a whole and the ways in which it supports patterns of theme, language and mood, the ways in which language is used to evoke their significance, the ways in which theme is presented and strengthened through repetitive structure, ways in which characters and relationships are placed within the structure; possible consideration of how far a repetitive structure reinforces the themes of marriage, power in relationships and sexual passion, and the interplay between them from one generation to the next.

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 Rainbow* to other Lawrence novels where similar themes are illuminated by different methods, in particular *Women in Love*, whose characters and action are linked to this novel. Candidates may argue that the structure is only repetitive as a framework and that the details of the characters and their relationships are sufficiently distinct to counter the apparent criticism in the essay title; others may argue that the repetitive structure enhances the eternal themes of human nature: their sexuality, their marriages, their quest for dominance, their religious faith. 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 patriarchal society of the time and its effect on man/woman relationships; Lawrence's nonconformist views of tradition and religion are also relevant.

**(b) Discuss Lawrence's presentation of sexuality in *The Rainbow*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the presentation of sexuality in the novel and its significance, giving specific examples of Lawrence's treatment of the topic. These will probably include consideration of the main sexual relationships in the novel and the ways in which passion (and indeed love) relate to power and the quest for dominance in relationships – 'relationship politics' from wooing, to marriage, to sexual relations, to pregnancy and childbirth, to settled mature relationships. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate sexual behaviour and the uses to which it is put, and using episodes which illuminate this. They may discuss the language used by Lawrence – censored in its day for its graphic frankness on sexual matters – for the way in which it creates patterns of theme and atmosphere, the ways in which characters are defined by sexuality or react to it, the ways in which sexuality affects characters and their actions.

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 Rainbow* to other Lawrence novels where similar themes are explored, in particular *Women in Love*, whose characters and action are linked to this novel. May argue that the novel presents sexuality as the driving force in relationships; may perhaps argue that it is, rather, a tool for the more important driving force which is the exertion of dominance. 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 patriarchal society of the time and its effect on man/woman relationships; Lawrence’s nonconformist questioning of tradition and religion are particularly evident in Will and Anna’s generation’s marital relationships.

**15 (a) ‘In the novel the normal ties of family affection are fraying or already severed.’**

**How important do you find the presentation of family relationships in your reading of *Disgrace*?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing family ties and their significance in the novel, giving specific examples of family life and considering the way Coetzee depicts them. These will probably include some discussion of what ‘normal ties of family affection’ consist of and relating this particularly to the complex relationship between Lurie and Lucy; a less dominant relationship in the novel is that between the student Melanie and her father. Candidates should consider ‘how important’ the question of family ties is in the novel and may briefly offer other important themes that have struck them in their reading of the novel. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone, particularly in relation to depiction of family ties. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating on the effects achieved – the ways in which the family is used to create patterns of theme, language and mood, perhaps symbolising a general lack of communication or the larger family of the nation post-apartheid and its fractured qualities; the ways themes such as disgrace and redemption are presented and strengthened through discussion of the family, consideration of the ways in which family ties affect characters and their actions. They may comment upon the present-tense third-person narrative focused on the consciousness of Lurie, and the spare, tense prose used, to support their points.

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 Coetzee novels or to other post-apartheid works where comparable effects are created. Candidates may consider how far frayed family ties do create the main pattern/framework of meaning of the novel for them, and how far they are integral to episodes in the novel. May argue that they are centrally important; may argue that there are other central themes and effects of the novel that affect their reading of it. 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, a country caught in the chaotic aftermath of centuries of racial oppression. May show awareness of contemporary feminist themes and the relationship between patriarchal systems, racism and misogyny.

- (b) **'It is the form of *Disgrace*, not its content, that makes the reader uneasy. For the novel's shape does seem to insist on the necessity of Lucy's punishment.'**

**Discuss this view of *Disgrace*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the different aspects of this prompt assertion about the novel. These will probably include some comment on the novel's structure, as well as its content, and also discussion of what happens to Lucy. No one particular focus is required, but candidates should discuss whether or not they as readers are made uneasy by the novel's form.

AO2 – comment particularly upon the form and structure of the novel as well as its language, imagery and tone, particularly in relation to Lucy's part in the narrative. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating on the effects achieved. They may discuss form and content as aspects 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 this novel to other Coetzee novels or to other post-apartheid works where suffering and violence are depicted. Candidates may consider their response to the idea that the novel's form is more disturbing than its content and there may be widely differing views expressed. They may discuss differing views of the shape of the novel and whether or not they or some other readers agree that it 'insist(s) on the necessity of Lucy's punishment'. They may discuss differing views of the moral or other standpoint of the novelist and whether the word 'punishment' is an appropriate one for his relationship with his created characters. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in post-apartheid South Africa, a country caught in the chaotic aftermath of centuries of racial oppression. Perhaps discuss the concepts of form and content in the novel; and reader-response theory.

- 16 (a) **'The main character in *Mrs Dalloway* is not Clarissa or even Septimus, it is London itself.'**

**Discuss Woolf's presentation of London in *Mrs Dalloway*.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing Woolf's presentation of London. These will probably include exploration of physically detailed imagery, symbolic localities of contrasting social worlds and a sense of change and development. Some may emphasise the underlying communality of the city in spite of the wide range of social milieux alluded to. No one particular focus is required.

AO2 – discuss the role of London in the novel as a whole, the way in which it is used to create patterns of theme, language and mood, the ways in which language is used to evoke its significance, the ways in which themes are presented and strengthened by reference to London, ways in which characters are defined by London or react to it; perhaps consideration of whether London might be seen to affect characters and their actions.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the novel and other works by Woolf; perhaps referring also to Joyce and Dublin in *Ulysses*. Some may consider how far it is true to argue that London is the main character – arguing that this is a perverse assertion perhaps – preferring to cite Clarissa or Septimus; others may see it as the dominant subject and focus for the writer’s attention. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating to the significance of the First World War and its far-reaching effects on individuals and society as a whole; perhaps discussing the social, political and medical hierarchies of the time as well as the influence of Britain as a colonial power.

**(b) ‘Though the novel bustles with life it is haunted by death.’**

**How far do you agree with this view of *Mrs Dalloway*?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct and indirect quotation, to support points in discussing the view expressed in the prompt quotation. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. The approach taken will probably include consideration of ways in which the novel ‘bustles with life’, including action and characterisation, as well as the deaths, past and present, real and metaphorical, in the novel, which are an important element in it. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate busy, lively aspects of the novel and ways in which death may be seen perhaps to underpin these. Detailed consideration of the ‘stream of consciousness’ techniques used by Woolf may be employed to further strengthen points made.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the novel; perhaps referring also to other stream of consciousness writers, or other writers dealing with the after-effects of the First World War. Some may argue with the assertion in the prompt quotation that the novel ‘is haunted’ by death, preferring to make a claim for a more positive effect; others will differ in their emphasis and agree with the quotation. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

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





UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**LITERATURE IN ENGLISH**

**9765/02**

Paper 2 Drama

**For Examination from 2010**

SPECIMEN PAPER

**2 hours**

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**READ THESE INSTRUCTIONS FIRST**

Answer **two** questions, one question from Section A and one question from Section B.

You must answer at least one passage-based question.

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This document consists of **17** printed pages and **1** blank page.



## Section A

Answer **one** question from this section.

**All questions carry equal marks.**

You are reminded to make reference as appropriate to the literary and historical context of the text in your answers.

WILLIAM SHAKESPEARE: *Coriolanus*

**1 Either: (a)** How far would you agree that Coriolanus's virtues cause his tragic downfall?

**Or: (b)** Comment in detail on the following passage from *Coriolanus*, and suggest its contribution to the play.

	<i>Re-enter the third Servingman.</i>	
<i>3rd Servingman:</i>	O slaves, I can tell you news – news, you rascals!	
<i>Both:</i>	What, what, what? Let's partake.	
<i>3rd Servingman:</i>	I would not be a Roman, of all nations; I had as lief be a condemn'd man.	5
<i>Both:</i>	Wherefore? Wherefore?	
<i>3rd Servingman:</i>	Why, here's he that was wont to thwack our general – Caius Marcius.	
<i>1st Servingman:</i>	Why do you say 'thwack our general'?	
<i>3rd Servingman:</i>	I do not say 'thwack our general', but he was always good enough for him.	10
<i>2nd Servingman:</i>	Come, we are fellows and friends. He was ever too hard for him, I have heard him say so himself.	
<i>1st Servingman:</i>	He was too hard for him directly, to say the troth on't; before Corioli he scotch'd him and notch'd him like a carbonado.	15
<i>2nd Servingman:</i>	An he had been cannibally given, he might have broil'd and eaten him too.	
<i>1st Servingman:</i>	But more of thy news!	
<i>3rd Servingman:</i>	Why he is so made on here within as if he were son and heir to Mars; set at upper end o' th' table; no question asked him by any of the senators but they stand bald before him. Our general himself makes a mistress of him, sanctifies himself with's hand, and turns up the white o' th' eye to his discourse. But the bottom of the news is, our general is cut i' th' middle and but one half of what he was yesterday, for the other has half by the entreaty and grant of the whole table. He'll go, he says, and sowl the porter of Rome gates by th' ears; he will mow all down before him, and leave his passage poll'd.	20
<i>2nd Servingman:</i>	And he's as like to do't as any man I can imagine.	
<i>3rd Servingman:</i>	Do't! He will do't; for look you, sir, he has as many friends as enemies; which friends, sir, as it were, durst not – look you, sir – show themselves, as we term it, his friends, whilst he's in directitude.	30
<i>1st Servingman:</i>	Directitude? What's that?	
<i>3rd Servingman:</i>	But when they shall see, sir, his crest up again and the man in blood, they will out of their burrows, like conies after rain, and revel all with him.	35
<i>1st Servingman:</i>	But when goes this forward?	
<i>3rd Servingman:</i>	To-morrow, to-day, presently. You shall have the drum struck up	



- this afternoon; 'tis as it were a parcel of their feast, and to be executed ere they wipe their lips. 40
- 2nd Servingman:* Why, then we shall have a stirring world again. This peace is nothing but to rust iron, increase tailors, and breed ballad-makers.
- 1st Servingman:* Let me have war, say I; it exceeds peace as far as day does night; it's spritely, waking, audible, and full of vent. Peace is a very apoplexy, lethargy; mull'd, deaf, sleepy, insensible; a getter of more bastard children than war's a destroyer of men. 45
- 2nd Servingman:* 'Tis so; and as war in some sort may be said to be a ravisher, so it cannot be denied but peace is a great maker of cuckolds.
- 1st Servingman:* Ay, and it makes men hate one another. 50
- 3rd Servingman:* Reason: because they then less need one another. The wars for my money. I hope to see Romans as cheap as Volscians. They are rising, they are rising.
- Both:* In, in, in, in!

[*Exeunt.* 55

Act 4, Scene 6

WILLIAM SHAKESPEARE: *As You Like It*

2 **Either:** (a) Discuss in detail the role and significance of the Clown, Touchstone, in *As You Like It*.

**Or:** (b) Comment closely on the detail of the following extract, showing how it contributes to the presentation of Rosalind and Celia's friendship in the play.

<i>Duke Frederick:</i>	Thou art thy father's daughter; there's enough.	
<i>Rosalind:</i>	So was I when your Highness took his dukedom; So was I when your Highness banish'd him. Treason is not inherited, my lord; Or, if we did derive it from our friends,	5
	What's that to me? My father was no traitor. Then, good my liege, mistake me not so much To think my poverty is treacherous.	
<i>Celia:</i>	Dear sovereign, hear me speak.	
<i>Duke Frederick:</i>	Ay, Celia; we stay'd her for your sake, Else had she with her father rang'd along.	10
<i>Celia:</i>	I did not then entreat to have her stay; It was your pleasure, and your own remorse; I was too young that time to value her, But now I know her. If she be a traitor,	15
	Why so am I: we still have slept together, Rose at an instant, learn'd, play'd, eat together; And wheresoe'er we went, like Juno's swans, Still we went coupled and inseparable.	
<i>Duke Frederick:</i>	She is too subtle for thee; and her smoothness, Her very silence and her patience, Speak to the people, and they pity her. Thou art a fool. She robs thee of thy name; And thou wilt show more bright and seem more virtuous When she is gone. Then open not thy lips.	20
	Firm and irrevocable is my doom Which I have pass'd upon her; she is banish'd.	25
<i>Celia:</i>	Pronounce that sentence, then, on me, my liege; I cannot live out of her company.	
<i>Duke Frederick:</i>	You are a fool. You, niece, provide yourself. If you outstay the time, upon mine honour, And in the greatness of my word, you die.	30
	[ <i>Exeunt Duke and Lords.</i> ]	
<i>Celia:</i>	O my poor Rosalind! Whither wilt thou go? Wilt thou change fathers? I will give thee mine. I charge thee be not thou more griev'd than I am.	35
<i>Rosalind:</i>	I have more cause.	
<i>Celia:</i>	Thou has not, cousin. Prithee be cheerful. Know'st thou not the Duke Hath banish'd me, his daughter?	40
<i>Rosalind:</i>	That he hath not.	
<i>Celia:</i>	No, hath not? Rosalind lacks, then, the love Which teacheth thee that thou and I am one. Shall we be sund'red? Shall we part, sweet girl? No; let my father seek another heir.	45
	Therefore devise with me how we may fly,	

Whither to go, and what to bear with us;  
And do not seek to take your charge upon you,  
To bear your griefs yourself, and leave me out;  
For, by this heaven, now at our sorrows pale,  
Say what thou canst, I'll go along with thee.

50

Act 1, Scene 3

WILLIAM SHAKESPEARE: *King Lear*

- 3 **Either:** (a) It has been argued that *King Lear* is above all a play about power, property and inheritance.

How far do you agree with this view?

- Or:** (b) How does Shakespeare present the tensions between father and daughter in this extract? Consider the importance of this scene in the play as a whole.

<i>Lear:</i>	Say, how is that?	
<i>Regan:</i>	I cannot think my sister in the least Would fail her obligation. If sir, perchance She have restrain'd the riots of your followers, 'Tis on such ground, and to such wholesome end, As clears her from all blame.	5
<i>Lear:</i>	My curses on her!	
<i>Regan:</i>	O, sir you are old; Nature in you stands on the very verge Of her confine. You should be rul'd and led By some discretion that discerns your state Better than you yourself. Therefore I pray you That to our sister you do make return; Say you have wrong'd her, sir.	10
<i>Lear:</i>	Ask her forgiveness? Do you but mark how this becomes the house: 'Dear daughter, I confess that I am old;	15
	<i>[Kneeling.</i>	
<i>Regan:</i>	Age is unnecessary; on my knees I beg That you'll vouchsafe me raiment, bed, and food'. Good sir, no more; these are un-sightly tricks. Return you to my sister.	20
<i>Lear:</i>	<i>[Rising]</i> Never, Regan. She hath abated me of half my train; Look'd black upon me; struck me with her tongue, Most serpent-like, upon the very heart. All the stor'd vengeance of heaven fall On her ingrateful top! Strike her young bones, You taking airs, with lameness.	25
<i>Cornwall:</i>	Fie, sir, fie!	30
<i>Lear:</i>	You nimble lightnings, dart your blinding flames Into her scornful eyes. Infect her beauty, You fen-suck'd fogs, drawn by the pow'rful sun To fall and blast her pride.	
<i>Regan:</i>	O the blest gods! So will you wish on me when the rash mood is on.	35

Act 2, Scene 4

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WILLIAM SHAKESPEARE: *The Tempest*

- 4 **Either:** (a) 'Be not afeared. This isle is full of noises, sounds and sweet airs that give delight and hurt not.'

Explore the different ways in which Shakespeare uses music and song in the play.

- Or:** (b) Examine Shakespeare's presentation of the master–slave relationship between Prospero and Caliban in the following passage. What does this relationship contribute to the play?

<i>Prospero:</i>	Thou poisonous slave, got by the devil himself Upon thy wicked dam, come forth!	
	Enter CALIBAN.	
<i>Caliban:</i>	As wicked dew as e'er my mother brush'd With raven's feather from unwholesome fen Drop on you both! A south-west blow on ye And blister you all o'er!	5
<i>Prospero:</i>	For this, be sure, to-night thou shalt have cramps, Side-stitches that shall pen thy breath up; urchins Shall, for that vast of night that they may work, All exercise on thee; thou shalt be pinch'd As thick as honeycomb, each pinch more stinging Than bees that made 'em.	10
<i>Caliban:</i>	I must eat my dinner. This island's mine, by Sycorax my mother, Which thou tak'st from me. When thou cam'st first, Thou strok'st me and made much of me, wouldst give me Water with berries in't, and teach me how To name the bigger light, and how the less, That burn by day and night; and then I lov'd thee, And show'd thee all the qualities o' th' isle, The fresh springs, brine-pits, barren place and fertile. Curs'd be I that did so! All the charms Of Sycorax, toads, beetles, bats, light on you! For I am all the subjects that you have, Which first was mine own king; and here you sty me In this hard rock, whiles you do keep from me The rest o' th' island.	15 20 25
<i>Prospero:</i>	Thou most lying slave, Whom stripes may move, not kindness! I have us'd thee, Filth as thou art, with human care, and lodg'd thee In mine own cell, till thou didst seek to violate The honour of my child.	30
<i>Caliban:</i>	O ho, O ho! Would't had been done. Thou didst prevent me; I had peopl'd else This isle with Calibans.	35
<i>Miranda:</i>	Abhorred slave, Which any print of goodness wilt not take, Being capable of all ill! I pitied thee, Took pains to make thee speak, taught thee each hour One thing or other. When thou didst not, savage,	40

- Know thine own meaning, but wouldst gabble like  
 A thing most brutish, I endow'd thy purposes  
 With words that made them known. But thy vile race,  
 Though thou didst learn, had that in't which good natures 45  
 Could not abide to be with; therefore wast thou  
 Deservedly confin'd into this rock, who hadst  
 Deserv'd more than a prison.
- Caliban:* You taught me language, and my profit on't  
 Is, I know how to curse. The red plague rid you 50  
 For learning me your language!
- Prospero:* Hag-seed, hence!  
 Fetch us in fuel. And be quick, thou 'rt best,  
 To answer other business. Shrug'st thou, malice?  
 If thou neglect'st, or dost unwillingly 55  
 What I command, I'll rack thee with old cramps,  
 Fill all thy bones with aches, make thee roar,  
 That beasts shall tremble at thy din.
- Caliban:* No, pray thee.  
 [Aside] I must obey. His art is of such pow'r, 60  
 It would control my dam's god, Setebos,  
 And make a vassal of him.
- Prospero:* So slave; hence!

Act 1, Scene 2

## Section B

Answer **one** question from this section.

JOHN WEBSTER: *The White Devil*

5 **Either:** (a) Assess Webster's characterisation of Flamineo's moral corruption in *The White Devil*, and its contribution to the drama.

**Or:** (b) Consider in detail how you think an audience might respond as the following sequence from *The White Devil* unfolds, commenting on its significance in the play as a whole.

<i>Bracciano:</i>	Let me into your bosom happy lady, Pour out instead of eloquence my vows, – Loose me not madam, for if you forego me, I am lost eternally.	
<i>Vittoria:</i>	Sir in the way of pity I wish you heart-whole.	5
<i>Bracciano:</i>	You are a sweet physician.	
<i>Vittoria:</i>	Sure sir a loathed cruelty in ladies Is as to doctors many funerals: It takes away their credit.	10
<i>Bracciano:</i>	Excellent creature. We call the cruel fair, what name for you That are so merciful?	
<i>Zanche:</i>	See now they close.	
<i>Flamineo:</i>	Most happy union.	15
<i>Cornelia:</i>	[ <i>aside</i> ] My fears are fall'n upon me, O my heart! My son the pandar: now I find our house Sinking to ruin. Earthquakes leave behind, Where they have tyrannized, iron, or lead, or stone, But – woe to ruin – violent lust leaves none.	20
<i>Bracciano:</i>	What value is this jewel?	
<i>Vittoria:</i>	'Tis the ornament Of a weak fortune.	
<i>Bracciano:</i>	In sooth I'll have it; nay I will but change My jewel for your jewel.	25
<i>Flamineo:</i>	Excellent, His jewel for her jewel, – well put in duke.	
<i>Bracciano:</i>	Nay let me see you wear it.	
<i>Vittoria:</i>	Here sir.	
<i>Bracciano:</i>	Nay lower, you shall wear my jewel lower.	30
<i>Flamineo:</i>	That's better – she must wear his jewel lower.	
<i>Vittoria:</i>	To pass away the time I'll tell your grace, A dream I had last night.	
<i>Bracciano:</i>	Most wishedly.	
<i>Vittoria:</i>	A foolish idle dream, – Methought I walk'd about the mid of night, Into a church-yard, where a goodly yew-tree Spread her large root in ground, – under that yew, As I sat sadly leaning on a grave, Chequered with cross-sticks, there came stealing in	35
		40



Your duchess and my husband, one of them  
 A pick-axe bore, th'other a rusty spade,  
 And in rough terms they gan to challenge me,  
 About this yew.

- Bracciano:* That tree. 45
- Vittoria:* This harmless yew.  
 They told me my intent was to root up  
 That well-grown yew, and plant i'th'stead of it  
 A withered blackthorn, and for that they vow'd  
 To bury me alive: my husband straight 50  
 With pick-axe gan to dig, and your fell duchess  
 With shovel, like a Fury, voided out  
 The earth and scattered bones, – Lord how methought  
 I trembled, and yet for all this terror  
 I could not pray. 55
- Flamineo:* No the devil was in your dream.
- Vittoria:* When to my rescue there arose methought  
 A whirlwind, which let fall a massy arm  
 From that strong plant,  
 And both were struck dead by that sacred yew 60  
 In that base shallow grave that was their due.
- Flamineo:* Excellent devil.

Act 1, Scene 2

WILLIAM WYCHERLEY: *The Country Wife*

6 **Either:** (a) Discuss the ways in which Wycherley makes his satiric points in *The Country Wife*.

**Or:** (b) With close attention to the language and action in the following extract, discuss the presentation of sexual politics here and elsewhere in the play.

*Mr Pinchwife:* But I must be one – against my will to a country wife, with a country murrain to me.

*Mrs Pinchwife:* [Aside] And I must be a country wife still too I find, for I can't, like a city one, be rid of my musty husband and do what I list. 5

*Horner:* Now, Sir, I must pronounce your wife innocent, though I blush whilst I do it, and I am the only man by her now expos'd to shame, which I will straight drown in wine, as you shall your suspicion, and the ladies' troubles we'll divert with a ballet. Doctor, where are your maskers? 10

*Lucy:* Indeed, she's innocent sir, I am her witness. And her end of coming out was but to see her sister's wedding, and what she has said to your face of her love to Mr Horner was but the usual innocent revenge on a husband's jealousy, was it not madam? Speak. 15

*Mrs Pinchwife:* [Aside to Lucy and Horner] Since you'll have me tell more lies – Yes, indeed, bud.

*Mr Pinchwife:* For my own sake fain I wou'd all believe. Cuckolds, like Lovers, shou'd themselves deceive. But... – sighs 20

His honour is least safe, (too late I find)  
Who trusts it with a foolish wife or friend.  
*A Dance of Cuckolds.*

*Horner:* Vain fops, but court, and dress, and keep a pother,  
To pass for women's men, with one another. 25  
But he who aims by women to be prized,  
First by the men, you see, must be despised!

Act 5, Scene 4

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**PLEASE TURN OVER FOR QUESTION 7**

HAROLD PINTER: *The Room* and *The Dumb Waiter*

7 **Either:** (a) Pinter's drama has been called 'the comedy of menace'. With detailed reference to *The Room* and *The Dumb Waiter*, say how far you would agree with this view.

**Or:** (b) By means of a detailed analysis, suggest how far you find the following passage from *The Dumb Waiter* characteristic of Pinter's dramatic writing in these plays.

Gus: Have you noticed the time that tank takes to fill?  
 Ben: What tank?  
 Gus: In the lavatory.  
 Ben: No. Does it?  
 Gus: Terrible. 5  
 Ben: Well, what about it?  
 Gus: What do you think's the matter with it?  
 Ben: Nothing.  
 Gus: Nothing?  
 Ben: It's got a deficient ballcock, that's all. 10  
 Gus: A deficient what?  
 Ben: Ballcock.  
 Gus: No? Really?  
 Ben: That's what I should say.  
 Gus: Go on! That didn't occur to me. 15

*Gus wanders to his bed and presses the mattress.*

I didn't have a very restful sleep today, did you? It's not much of a bed. I could have done with another blanket too.  
 (He catches sight of a picture on the wall.) Hello, what's this?  
 (Peering at it.) 'The First Eleven.' Cricketers. You seen this, Ben? 20  
 Ben: (Reading.) What?  
 Gus: The first eleven.  
 Ben: What?  
 Gus: There's a photo here of the first eleven.  
 Ben: What first eleven? 25  
 Gus: (Studying the photo.) It doesn't say.  
 Ben: What about that tea?  
 Gus: They all look a bit old to me.

*Gus wanders downstage, looks out front, then all about the room.*

I wouldn't like to live in this dump. I wouldn't mind if you had a 30  
 window, you could see what it looked like outside.  
 Ben: What do you want a window for?  
 Gus: Well, I like to have a bit of a view, Ben. It whiles away the time.

*He walks about the room.*

I mean, you come into a place when it's still dark, you come into a 35  
 room you've never seen before, you sleep all day, you do your job,  
 and then you go away in the night again.

*Pause.*

- I like to get a look at the scenery. You never get the chance in this job. 40
- Ben:* You get your holidays, don't you?
- Gus:* Only a fortnight.
- Ben:* (*Lowering the paper.*) You kill me. Anyone would think you're working every day. How often do we do a job? Once a week? What are you complaining about? 45
- Gus:* Yes, but we've got to be on tap though, haven't we? You can't move out of the house in case a call comes.
- Ben:* You know what your trouble is?
- Gus:* What?
- Ben:* You haven't got any interests. 50
- Gus:* I've got interests.
- Ben:* What? Tell me one of your interests.

*Pause.*

- Gus:* I've got interests.

BRIAN FRIEL: *Dancing at Lughnasa*

- 8 **Either:** (a) 'At the heart of *Dancing at Lughnasa* there is a tension between Catholic ideology and Ireland's pagan origins.'

How far and in what ways do you agree with this view of the play?

- Or:** (b) The following is the opening of the play. Discuss how far you think the methods and concerns evident here are characteristic of the play as a whole.

*When the play opens, MICHAEL is standing downstage left in a pool of light. The rest of the stage is in darkness. Immediately MICHAEL begins speaking, slowly bring up the lights on the rest of the stage.*

*Around the stage and at a distance from MICHAEL the other characters stand motionless in formal tableau. MAGGIE is at the kitchen window. CHRIS is at the front door. KATE at extreme stage right. ROSE and GERRY sit on the garden seat. JACK stands beside ROSE. AGNES is upstage left. They hold these positions while MICHAEL talks to the audience.* 5

**MICHAEL:** When I cast my mind back to that summer of 1936, different kinds of memories offer themselves to me. We got our first wireless set that summer – well, a sort of a set; and it obsessed us. And because it arrived as August was about to begin, my Aunt Maggie – she was the joker of the family – she suggested we give it a name. She wanted to call it Lugh after the old Celtic God of the Harvest. Because in the old days August the First was *Lá Lughnasa*, the feast day of the pagan god, Lugh; and the days and week of harvesting that followed were called the Festival of Lughnasa. But Aunt Kate – she was a national schoolteacher and a very proper woman – she said it would be sinful to christen an inanimate object with any kind of name, not to talk of a pagan god. So we just called it Marconi because that was the name emblazoned on the set. 10  
15  
20

And about three weeks before we got that wireless, my mother's brother, my Uncle Jack, came home from Africa for the first time ever. For twenty-five years he had worked in a leper colony there, in a remote village called Ryanga in Uganda. The only time he ever left that village was for about six months during World War One when he was chaplain to the British Army in East Africa. Then back to that grim hospice where he worked without a break for a further eighteen years. And now in his early fifties and in bad health he had come home to Ballybeg – as it turned out – to die. 25

And when I cast my mind back to that summer of 1936, these two memories – of our first wireless and of Father Jack's return – are always linked. So that when I recall my first shock at Jack's appearance, shrunken and jaundiced with malaria, at the same time I remember my first delight, indeed my awe, at the sheer magic of that radio. 30

And when I remember the kitchen throbbing with the beat of the Irish dance music beamed to us all the way from Athlone, and my mother and her sisters suddenly catching hands and dancing a spontaneous step-dance and laughing – screaming! – like excited schoolgirls, at the same time I see that forlorn figure of Father Jack's shuffling from room to room as if he were searching for something but couldn't remember what. And even though I was 35

only a child of seven at the time I know I had a sense of unease, some 40  
awareness of a widening breach between what seemed to be and what was,  
of things changing too quickly before my eyes, of becoming what they ought  
not to be. That may have been because Uncle Jack hadn't turned out at all  
like the resplendent figure in my head. Or maybe because I had witnessed  
Marconi's voodoo derange those kind, sensible women and transform them 45  
into shrieking strangers. Or maybe it was because during those Lughnasa  
weeks of 1936 we were visited on two occasions by my father, Gerry Evans,  
and for the first time in my life I had a chance to observe him.

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*Copyright Acknowledgements:*

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Question 8                   © Brian Friel; *Dancing at Lughnasa*.

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**LITERATURE IN ENGLISH**

**9765/02**

Paper 2 Drama

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours**

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**MAXIMUM MARK: 50**

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This document consists of **14** printed pages.



**Levels Descriptors for 9765/02: Drama  
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; argument may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times;
- little or no evidence of understanding of the roles of form, structure and language in shaping meaning in works of drama;
- occasional relation of part to whole in passage questions; 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 drama;
- able to relate part of text to whole in passage questions; 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 drama;
- relates part of text to whole in passage questions; appropriate reference made to connections between different interpretations of texts;
- some relevant consideration of literary/social/cultural context.

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

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

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

- thoughtful, personal response to text/s with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised;
- assured critical analysis of the roles of form, structure and language in shaping meaning in works of drama;
- relates part of text to whole in passage questions 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 drama, elucidating debates with tightly analysed evidence;
- relates part to whole in a seamless manner in passage questions, and may make illuminating comparisons between texts; sharply focused analysis and discussion of different interpretations of texts/relevant critical debate where appropriate;
- well-informed discussion of the significance of literary/social/cultural context where appropriate.

### Assessment Objectives

<b>AO1</b>	Demonstrate competence in the discipline of literary studies through clear written expression, using appropriate terminology and concepts to analyse literary texts
<b>AO2</b>	Demonstrate detailed critical understanding of the ways in which form, structure and language shape meanings in literary texts
<b>A03a</b>	Make connections between part and whole text, between different interpretations of texts within a coherent and informed response to literature
<b>AO4</b>	Explore the significance of the contexts in which literary texts are written and received

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

Give the essay a mark out of 25.

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

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

#### Rubric infringement

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

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

## Section A

## 1 (a) How far would you agree that Coriolanus's virtues cause his tragic downfall?

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. Points raised here may include some discussion of what Coriolanus's virtues are – his valour and honesty for example – and to what extent qualities that could be described as virtues can have tragic consequences. No one particular focus is required.

AO2 – comment upon the form and structure of the play and its contribution to this area of discussion, as well as language and imagery which describes Coriolanus and his qualities. May use the relationships he has with his mother, his wife, colleagues, tribunes and the common people – and the different style and tone of each of these – as well as Aufidius, to explore his tragic downfall.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the play; may also relate Coriolanus to other Shakespeare tragedies and Roman plays where similar effects are used to illuminate the characterisation of the protagonist, with perhaps different results. May acknowledge differing responses to the characterisation of Coriolanus and his downfall, which some may see as inevitable rather than tragic. 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 an informed appreciation of the different literary, social and cultural contexts of the presentation of the warrior, his relationships and his qualities, perhaps relating to both classical and Shakespearean presentations of war and tragedy.

**(b) Comment in detail on the following passage from *Coriolanus*, and suggest its contribution to the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, to support points in discussing the contribution of this passage to the play. These will probably include the chorus-like contribution of the common people, with their views of the characters of Coriolanus and his great rival Aufidius, and knowledge of their past relationship. Candidates may also comment upon the views of war and peace expressed by the serving-men and the foreshadowing of the final tragedy.

AO2 – comment upon the lively interplay of colloquial prose dialogue between these minor characters that between them express the general view of the main characters, gossip about their relationship and speculate on what might happen. Candidates may note the perceptiveness of the servants and the imagery they use to describe both generals and their attitudes towards one another; and the vivid evocations of war and peace towards the end of the scene, where their bellicose attitudes may be seen as reflective of their masters'. Perhaps touches of individual characterisation among the servants may also be illustrated through the language, but their choric quality may also be noted.

AO3a – relate this sequence to the whole play in its general patterns of language and action, perhaps referring to the many other sequences in which the common people and their views are significant in the unfolding of the drama. May also relate to Shakespeare’s other tragedies, histories and/or Roman plays where scenes with the common people are used for contrast and focus. 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 an informed appreciation of the literary, social and cultural contexts of the presentation of the chorus of common people, perhaps relating to other choric functions in classical and Shakespearean drama; and other representations of war and peace and their effect on the common people.

**2 (a) Discuss in detail the role and significance of the Clown, Touchstone, in *As You Like 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 the role and significance of Touchstone. The phrase ‘the role and significance’ does not invite a simple character sketch: it demands an assessment of the contribution made by a particular character to the patterns of characterisation, theme, mood, tone and language in a literary work. These may include his relationship with Rosalind and Celia and Jaques; his comic functions and his counterpoint to the love themes of the play. No one particular focus is required.

AO2 – discuss the language used by Touchstone – both prose and verse – and his characteristic wit and cynicism, perhaps as contrasted with other humorous characters in the play; may consider the contribution of the Touchstone scenes in the overall structure of the play with its interplay of comic, parodic and romantic sequences; may consider the tone of his utterances and what it contributes to the play’s exploration of love and other themes.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the play; may compare Touchstone with Jaques, Orlando and characters such as the old Shepherd. May also consider other clowns in Shakespeare’s plays, not only the comedies; may possibly evaluate varying views of the role of Touchstone, acknowledging different views of the character. 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 an informed appreciation of the different literary, social and cultural contexts of the varying presentations of the Clown and the wit in comedy of the time; possibly relating to different comic actors known and used by Shakespeare, as well as significant changes to his source material.

**(b) Comment closely on the detail of the following extract, showing how it contributes to the presentation of Rosalind and Celia’s friendship in the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, to support points in discussing the contribution of this passage to the characterisation of Rosalind and Celia. These will probably include the very close and affectionate nature of their relationship, contrasted with the malicious and tyrannical words of the Duke.

AO2 – comment upon the passionate blank verse of the dialogue, where Celia’s devotion to Rosalind and determination to defy her father may be complemented by awareness of the gradual diminution of Celia’s dominance later in the play. Rosalind is here in a supporting role. They will probably consider Duke Frederick’s harsh approach to the two young women and see his concern with rivalry as inappropriate in the light of their intimacy (and perhaps more of a reflection of his relationship with his brother the banished Duke). The imagery of close affection may be noted, and the dramatic interplay of shorter with longer, more reflective/descriptive lines of verse.

AO3a - relate this sequence to the whole play in its general patterns of language and action, perhaps referring to later scenes where Rosalind is disguised as Ganymede and a far more dominant character. They may also relate to scenes where Celia is more critical of Rosalind and her passion for Orlando; and more widely to other Shakespearean comedies involving love and friendship, banishment and disguise. 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 an informed appreciation of the literary, social and cultural contexts of the presentation of love and friendship between women, perhaps including the subservient position of women and the power of royal fathers in their daughters’ lives.

**3 (a) It has been argued that *King Lear* is above all a play about power, property and inheritance.**

**How far do 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 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. The three terms power, property and inheritance may be treated separately or combined in candidates’ discussion and there will not be a mathematical division of marks into three, one for each term. Points may include a discussion of the division of the kingdom and its effects, different kinds of power and genetic, as well as material, inheritance; reference may be made to both the Lear and the Gloucester narrative strands of the play. There may be brief reference to other major concerns. No one particular focus is required.

AO2 – comment upon the form and structure of the play and its contribution to this area of discussion, perhaps beginning with Act 1 Scene 1, as well as ways in which these concepts are used to create patterns of theme, language and mood. May comment upon the Lear and Gloucester plots as comparable with or contrasting with each other in significant ways. May consider ways in which power, property and inheritance might be seen to affect characters and their actions, with possible examples of Cordelia in the Lear plot and Edmund in the sub-plot; references to language invoking the power of the gods may be used.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the play; may also relate to other Shakespeare plays – tragedy, comedy, history etc. – which deal with these themes. Some may argue that, important though these subjects are, the play is not ‘above all’ about them and may nominate some other themes that they see as more important, for example love, forgiveness, service. 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 an informed appreciation of the different literary, social and cultural contexts of power, property and inheritance, perhaps including a discussion of, for example, kingship, divine right and illegitimacy. The connotations of the division of the kingdom may be considered.

**(b) How does Shakespeare present the tensions between father and daughter in this extract? Consider the importance of this scene in the play as a whole.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, to support points in discussing the tensions between Lear and Regan. These will probably include Regan's lack of respect and sympathy for her father, impatience with his aged state and support for her sister; Lear's hurt and sensitivity becoming uncontrolled rage. No one particular focus is required.

AO2 – The strong contrast in language, imagery and tone between the two characters as the dialogue develops reveals the tension between them. Candidates may note the clipped, managerial diction of Regan and Lear's imaginative ranting – both extreme in their own way. Discuss possibly: the cool, disrespectful tone of Regan, her scorn in the guise of rationality, her failure to empathise in any way with her father, but knowledge and experience of his 'rash moods' nonetheless. Lear's ironic kneeling and confessing of his age develops into a passionate rage in which he uses natural and elemental imagery to curse Goneril.

AO3a – relate this sequence to the whole play in its general patterns of language and action, referring to other scenes with both Goneril and Regan, perhaps Cordelia in Act 4 too. Consider the way in which this scene gives early indications of later scenes, perhaps the storm scenes, Lear's madness and Regan's cruelty. May also relate to other Shakespeare plays, not only the tragedies. Some may feel certain sympathy for Regan in the face of Lear's extreme behaviour and language; others will find Regan entirely unsympathetic to her old royal father. 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 an informed appreciation of the literary, social and cultural contexts of the presentation of father/daughter relationships, and also perhaps the expectations and responsibilities of king and subject towards each other in an absolute monarchy, and confrontations between young and old.

**4 (a) 'Be not afeared. This isle is full of noises, sounds and sweet airs that give delight and hurt not.'**

**Explore the different ways in which Shakespeare uses music and song in the play.**

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 different ways music and song are used in the play. They will probably include contribution to theme and characterisation, but may also incorporate reference to structure, atmosphere and theatrical qualities.



AO2 – discuss the role of music and song in the play, the ways in which they are used to create patterns of theme, characterisation and mood, the contrasting ways in which they contribute to the structure of the play, presenting and strengthening its effects; ways in which characters are defined by reaction to music and song; perhaps its part in the significance of Prospero’s magic. The language of the songs is also a possible area for discussion.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the play; may also relate to other Shakespeare plays which employ music and song; may consider how far music and song create the main pattern/framework of the meaning of the play and how far they are incidental or decorative. 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 an informed appreciation of the different literary, social and cultural contexts of music and song in drama of the time, in particular perhaps the importance of the masque in Jacobean theatre and masque elements in drama.

**(b) Examine Shakespeare’s presentation of the master–slave relationship between Prospero and Caliban in the following passage. What does this relationship contribute to the play?**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, to support points in discussing the contribution of the relationship to the play as a whole. These points will probably include the master–servant relationship and how it has developed from their first meeting to the present hostility of each to the other; the important role played by Miranda in altering the relationship; and possibly the conceptual framework of the play with characterisation playing a more symbolic part. This relationship may perhaps be seen as central to some of the play’s dominant themes, such as colonialism and the nature of power.

AO2 – comment upon the lively dialogue in blank verse: with probable address to the vivid curses expressed by both Prospero and Caliban and their recollections of earlier harmony. There may be comment upon the imagery used in connection with the beauties of the island, the magic powers of both Sycorax and Prospero – often used to cause pain – and the importance of language for self-expression.

AO3a – relate this sequence to the play as a whole, noting Caliban’s ‘conspiracy’ and his attachment to other lesser characters; perhaps considering the thematic significances centred on this relationship. Other plays of Shakespeare’s final period may be referred to. Differing views of the two characters may be evinced, with some sympathy shown for Caliban in his subservient position to the dominant Prospero, but some understanding of Prospero’s rejection of him after his attempt to violate Miranda. 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 an informed appreciation of the literary, social and cultural contexts of the presentation of master–servant relationships, and also perhaps the attitudes of coloniser and colonised, the significance of magic as a manifestation of power, the importance of language.

## Section B

- 5 (a) **Assess Webster's characterisation of Flamineo's moral corruption in *The White Devil*, and its contribution to the drama.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the characterisation of Flamineo and its contribution to the corrupt world portrayed in the play. The wording of the question, like the phrase 'the role and significance' used elsewhere, does not invite a simple character sketch: it demands an assessment of the contribution made by a particular character to the patterns of characterisation, theme, mood, tone and language in a literary work. Points may include Flamineo's importance to the complex plot, his symbolic functions as malcontent, hypocrite and ambitious Machiavellian plotter, cultivating the immoral and cynical, yet possibly also attaining final tragic grandeur. No one particular focus is required.

AO2 – comment upon the form and structure of the play and its contribution to this area of discussion, as well as language which describes Flamineo and his qualities. May use his language and poetic imagery which emphasises deception and false appearance, his obsessions with poverty and death, the structural and theatrical patterns of watching and commenting on the action, the 'double death' and its significance.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the play; may also relate this characterisation to those of Bosola in *The Duchess of Malfi* and Iago in *Othello*. Opinions of the character and his significance may differ widely, with some finding more tragic grandeur and others emphasising his villainy in the chaotic and corrupt world of the court. 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 an informed appreciation of the different literary, social and cultural contexts of the presentation of the Renaissance malcontent, possibly including ideas of moral disorder cloaked in a mask of virtue and a corrupt courtly world without direction or integrity.

- (b) **Consider in detail how you think an audience might respond as the following sequence from *The White Devil* unfolds, commenting on its significance in the play as a whole.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, to support points in discussing how they think an audience might respond to the unfolding sequence. This will probably include strong response to the corruption and hypocrisy within the family, the adulterous characters, the intensity of the language and dramatic quality of the action being overseen and overheard.

AO2 – comment in detail upon the developing dialogue, with its compelling and varied diction, imagery and rhythms. Candidates may well draw attention to the asides from the unseen eavesdroppers and the ironies created by this. They may refer to the dream sequence and its symbolic and foreshadowing effect in the drama. They may show the effect of language, imagery and tone on the characterisation and the development of relationships at this point in the play.

AO3a – relate this sequence to others in the play where intense relationships and vivid dialogue and action are explored. Different audiences may respond differently to the sequence and a variety of reactions are possible to the family and intimate relationships portrayed and to the eavesdropping. Another play by Webster such as *The Duchess of Malfi* with similar themes and characterisation may be used for brief comparison. 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 an informed appreciation of the literary, social and cultural contexts of the sequence here, possibly referring to its presentation of adultery, family honour, and revenge and Machiavellian power politics in a corrupt courtly world without direction or integrity.

**6 (a) Discuss the ways in which Wycherley makes his satiric points in *The Country Wife*.**

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 a discussion of Wycherley’s satiric method. This may include the use of characters as stock comic figures, or devices, such as Horner as satiric exposé of vice; comic plot structures, witty dialogue, irony of language and situation, as well as savage and cynical humour in dealing with the subjects of money and marriage. No one particular focus is required.

AO2 – comment upon the form and structure of the play and its contribution to the satiric method, as well as language which presents the themes of the play satirically. Consideration of contrasts in character, setting and tone may be attempted. Analysis of dialogue may be detailed in order to illustrate satiric method.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the play; may also relate to other Restoration plays which satirise society and contrast town and country mores. Candidates may argue that Horner is a satiric device rather than a character, and is perhaps used as a mouthpiece for Wycherley. 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 an informed appreciation of the different literary, social and cultural contexts of the Restoration play and its attitudes to marriage, sexual politics and money, often expressed through satire.

**(b) With close attention to the language and action in the following extract, discuss the presentation of sexual politics here and elsewhere in the play.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, to support points in discussing the presentation of sexual politics. They may attempt to define ‘sexual politics’. The points will probably include husband/wife relationships, with the play’s perhaps cynical assumption that husbands are there to be cuckolded, wives to be seduced; the satiric exposition of the hypocrisy attaching to ‘honour’ and the central role of Horner.

AO2 – comment upon the direct and indirect language and action in the passage, possibly drawing attention to the hypocrisy and deceptions being perpetrated and false conclusions being drawn, especially by Mr Pinchwife. Other detailed examples from the play may be used to emphasise the points made here at its conclusion. The enforced collusion of the rival women may be noted; and the ‘Dance of Cuckolds’ may be referred to as a symbolic embodiment of the theme of cuckoldry in the play.

AO3a – relate this sequence to the whole play in its general patterns of language and action, perhaps referring to the many other sequences in which deceptions take place and satiric comment on the devious behaviour of the sexes is implied. May also make reference to different sympathies of an audience in the matter of sexual politics and their varying responses to the characterisations of the Pinchwives and Horner in particular. 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 an informed appreciation of the literary, social and cultural contexts of the presentation of sexual politics in this play, perhaps referring to Restoration Comedy as a genre, with its themes of marriage, sexual morality and hypocrisy; and the contrast between town and country mores and behaviour.

**7 (a) Pinter’s drama has been called ‘the comedy of menace’. With detailed reference to *The Room* and *The Dumb Waiter*, say how far you would 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 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. Points may include an attempt to define ‘comedy of menace’ and some discussion of ways in which a combination of menacing and comic situations and dialogue are employed in different proportions, and with different effects, by the playwright. There should be reference to both plays. No one particular focus is required.

AO2 – comment upon the forms and structures of the two plays and their contribution to discussion of Pinter’s methods, as well as language in the plays whose tone is particularly appropriate for discussion of this topic. The use of dialogue and pause, as well as language being used with apparently little coherence or relevance, may be used for comment and analysis of both comic and menacing tones. The development and denouement of each play in terms of dramatic action or inaction may be analysed.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the two plays; may also relate to other Pinter plays where similar effects are created to illuminate the argument. May argue that there is always menace behind every utterance and situation, even the most apparently banal or disconnected, and that this is supported by the plays’ conclusions; may argue more strongly for an essentially comic tone. 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 an informed appreciation of the literary, social and cultural contexts of the presentation of a tone of menace through dialogue and action (or inaction) in these plays, considering types of comedy, perhaps referring to the theme of communication and the inadequacy of language; and possibly drawing attention to the contrast between Pinter’s approach to theatre and the conventional theatrical offerings of the time.

- (b) **By means of a detailed analysis, suggest how far you find the following passage from *The Dumb Waiter* characteristic of Pinter's dramatic writing in these plays.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, to support points in discussing how far the passage is characteristic of Pinter's dramatic writing. These will probably include the laconic and apparently inconsequential dialogue, the repetition, pauses; and contrasts between characters such as Gus's inchoate yearning for significance, action and satisfaction set against Ben's dismissive matter-of-factness. Reference should be made to the play *The Room* as part of the discussion. No one particular focus is required.

AO2 – comment upon the characterisation as expressed through the dialogue, possibly discussing the colloquial and idiomatic speech, the lack of communication in spite of the turn-taking conversation; the structure of the sequence in terms of action and speech. The word 'Pinteresque' may be employed and discussed. Analysis should extend to the dramatic writing of the two plays as a whole, not confined to the printed passage.

AO3a – relate this sequence to the whole play and to the other play in its general patterns of language and action or inaction, referring to other sequences from either play. May also relate to other works by Pinter and to other drama of the time, showing awareness of the possibility of differing interpretations. 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 an informed appreciation of the literary, social and cultural contexts of the presentation of character through dialogue and action (or inaction) in these plays, perhaps referring to class distinctions; the theme of communication and the inadequacy of language; and possibly drawing attention to the contrast between Pinter's approach to theatre and the conventional theatrical offerings of the time.

- 8 (a) **'At the heart of *Dancing at Lughnasa* there is a tension between Catholic ideology and Ireland's pagan origins.'**

**How far and in what ways do you agree with this view of the play?**

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. Points may include an examination of traditional Catholic teaching and behaviour at the time the play is set, contrasted with the pagan and superstitious rituals, as well as music and dance, which fill the play; augmented by the figure of Uncle Jack, the returning priest who brings with him pagan memorabilia from another continent. No one particular focus is required.

AO2 – comment upon the form, structure and language of the play and their contribution to discussion of the topic. May include the apparent lack of plot, the interplay between monologue and dialogue, the use of music and dance as a thematic, structural and tonal device, the contrasts between characters, the village gossip, all set against the traditional teachings of the Catholic church and the more ancient pagan rituals symbolised in the play.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the play; may also relate to other plays with a rural Irish or Catholic background. May consider how far the pagan and the feast of Lugh are more deep-rooted than the Orthodox Church teaching. May, however, argue that the ‘heart’ of the play is other than the tension between Catholic ideology and Ireland’s pagan origins. 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 an informed appreciation of the literary, social and cultural contexts of the presentation of Catholic ideology, perhaps referring to de Valera’s drawing up of his Catholic constitution for a Catholic people; also perhaps referring to pagan rituals of different kinds, both Celtic and African in origin.

**(b) The following is the opening of the play. Discuss how far you think the methods and concerns evident here are characteristic of the play as a whole.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, to support points in discussing how far the passage is characteristic of Friel’s methods and concerns in the play as a whole. These will probably include the effect of the play as a memory play, his use of (the now adult) Michael as narrator, the clear introduction of many of the play’s themes such as the contrast between Catholicism and the pagan music and dance inspired by the radio; and characters including his mother, aunts, father and Uncle Jack. Candidates may note that this is a monologue and therefore is not typical of the dialogue of the play, though there are other monologues. No one particular focus is required.

AO2 – comment upon the characterisation of Michael as narrator as expressed through the monologue, possibly discussing his economical yet vivid summary representation of the other members of the family and the ‘magic of the radio’. May discuss the device of a main narrator in the play as well as the use of monologue. May comment upon the arrangement of the figures on the stage while Michael is speaking, suggesting the claustrophobic atmosphere of family life surrounding all the characters and their intimate relationships. May introduce other methods and concerns by illustration from other parts of the play.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the play; may also relate to other memory plays where similar effects are created to illuminate the themes. May argue that the methods and concerns are not entirely characteristic because this is the opening exposition of the play and thus more packed with information – telling rather than showing, which will happen later as the play progresses. 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 an informed appreciation of the literary, social and cultural contexts of the presentation of methods and concerns here, perhaps referring to the history of the time and the Catholic constitution, the contrasts between old and new ways, the position of women and the strictness of sexual and social mores set against the potential freedom of the individual.



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
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**LITERATURE IN ENGLISH**

**9765/03**

Paper 3 Comment and Analysis

**For Examination from 2010**

SPECIMEN PAPER

**2 hours 15 minutes**

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**READ THESE INSTRUCTIONS FIRST**

Answer Question 1 and **one** other Question.

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This document consists of **4** printed pages and **2** blank pages.



Answer Question 1 and **one** other question.

**All questions carry equal marks.**

In your answers you should comment closely on the effects of language, form and style in the passages and pay attention to features that are characteristic of their period and context.

- 1 Looking closely at the language, compare the tone and mood of the two following passages.

**Passage 1**

The Green lay at the extremity of the village, and from it the road branched off in two directions, one leading farther up the hill by the church, and the other winding gently down towards the valley. On the side of the Green that led towards the church, the broken line of thatched cottages was continued nearly to the church-yard gate; but on the opposite, north-western side, there was nothing to obstruct the view of gently- 5  
swelling meadow, and wooded valley, and dark masses of distant hill. That rich undulating district of Loamshire to which Hayslope belonged, lies close to a grim outskirt of Stonyshire, overlooked by its barren hills as a pretty blooming sister may sometimes be seen linked in the arm of a rugged, tall, swarthy brother; and in two or 10  
three hours' ride the traveller might exchange a bleak treeless region, intersected by lines of cold grey stone, for one where his road wound under the shelter of woods, or up swelling hills, muffled with hedgerows and long meadow-grass and thick corn; and where at every turn he came upon some fine old country seat nestled in the valley or crowning the slope, some homestead with its long length of barn and its cluster of 15  
golden ricks, some grey steeple looking out from a pretty confusion of trees and thatch and dark-red tiles. It was just such a picture as this last that Hayslope Church had made to the traveller as he began to mount the gentle slope leading to its pleasant uplands, and now from his station near the Green he had before him in one view nearly all the other typical features of this pleasant land.

*George Eliot, 1859*

**Passage 2**

There was the dreary Sunday of his childhood, when he sat with his hands before him, scared out of his senses by a horrible tract which commenced business with the poor child by asking him in its title, why he was going to Perdition? – a piece of curiosity that he really in a frock and drawers was not in a condition to satisfy – and which, for the 5  
further attraction of his infant mind, had a parenthesis in every other line with some such hiccupping reference as 2 Ep. Thess. C. iii. V. 6 & 7. There was the sleepy Sunday of his boyhood, when, like a military deserter, he was marched to chapel by a picquet of teachers three times a day, morally handcuffed to another boy; and when he would willingly have bartered two meals of indigestible sermon for another ounce or two 10  
of inferior mutton at his scanty dinner in the flesh. There was the interminable Sunday of his nonage; when his mother, stern of face and unrelenting of heart, would sit all day behind a bible – bound, like her own construction of it, in the hardest, barest, and straitest boards, with one dented ornament on the cover like the drag of a chain, as if it, of all books! were a fortification against sweetness of temper, natural affection, and gentle intercourse. There was the resentful Sunday of a little later, when he sat 15  
glowering and glooming through the tardy length of the day, with a sullen sense of injury in his heart, and no more real knowledge of the beneficent history of the New Testament, than if he had been bred among idolaters. There was a legion of Sundays, all days of unserviceable bitterness and mortification, slowly passing before him.

*Charles Dickens, 1858*



2 Write a critical appreciation of the following poem:

They flee from me, that sometime did me seek With naked foot, stalking in my chamber: I have seen them gentle, tame, and meek, That now are wild, and do not remember That sometime they put themself in danger	5
To take bread at my hand; and now they range Busily seeking with a continual change.	
Thanked be fortune, it hath been otherwise Twenty times better; but once in special, In thin array, after a pleasant guise,	10
When her loose gown from her shoulders did fall, And she me caught in her arms long and small; Therewith all sweetly did me kiss, And softly said, ' <i>Dear heart, how like you this?</i> '	
It was no dream; I lay broad waking.	15
But all is turned thorough my gentleness, Into a strange fashion of forsaking; And I have leave to go of her goodness, And she also to use new-fangleness.	
But since that I so kindly am served,	20
I would fain know what she hath deserved.	

*Sir Thomas Wyatt, 1535*

- 3 In the following extract from a play, a man (M), his wife (W1) and his mistress (W2) are each sitting in a separate urn which just touches the one next to it. They can only speak in turn when the 'Spot' is pointed directly at them.

Consider the dramatic qualities of the extract.

- W1: I said to him, Give her up. I swore by all I held most sacred –  
[Spot from W1 to W2]
- W2: One morning as I was sitting stitching by the open window she burst in and flew at me. Give him up, she screamed, he's mine. Her photographs were kind to her. Seeing her now for the first time full length in the flesh I understood why he preferred me. 5  
[Spot from W2 to M]
- M: We were not long together when she smelled the rat. Give up that whore, she said, or I'll cut my throat – [Hiccup] pardon – so help me God. I knew she could have no proof. So I told her I did not know what she was talking about. 10  
[Spot from M to W2]
- W2: What are you talking about? I said, stitching away. Someone yours? Give up whom? I smell you off him, she screamed, he stinks of bitch.  
[Spot from W2 to W1]
- W1: Though I had him dogged for months by a first-rate man, no shadow of proof was forthcoming. And there was no denying that he continued as... assiduous as ever. This, and his horror of the merely Platonic thing, made me sometimes wonder if I were not accusing him unjustly. Yes. 15  
[Spot from W1 to M]
- M: What have you to complain of? I said. Have I been neglecting you? How could we be together in the way we are if there were someone else? Loving her as I did, with all my heart, I could not but feel sorry for her. 20  
[Spot from M to W2]
- W2: Fearing she was about to offer me violence I rang for Erskine and had her shown out. Her parting words, as he could testify, if he is still living, and has not forgotten, coming and going on the earth, letting people in, showing people out, were to the effect that she would settle my hash. I confess this did alarm me a little at the time. 25  
[Spot from W2 to M]
- M: She was not convinced. I might have known. I smell her off you, she kept saying. There was no answer to this. So I took her in my arms and swore I could not live without her. I meant her, what is more. Yes, I am sure I did. She did not repulse me. 30  
[Spot from M to W1]
- W1: Judge then of my astonishment when one fine morning, as I was sitting stricken in the morning room, he slunk in, fell on his knees before me, buried his face in my lap and... confessed. 35  
[Spot from W1 to M]
- M: She put a bloodhound on me, but I had a little chat with him. He was glad of the extra money. 40  
[Spot from M to W2]
- W2: Why don't you get out, I said, when he started moaning about his home life, there is obviously nothing between you any more. Or is there?  
[Spot from W2 to W1]
- W1: I confess my first feeling was one of wonderment. What a male! 45  
[Spot from W1 to M. He opens his mouth to speak. Spot from M to W2]

Samuel Beckett, 1962



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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Level 3 Pre-U Certificate  
Principal Subject

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**LITERATURE IN ENGLISH**

**9765/03**

Paper 3 Comment and Analysis

**For Examination from 2010**

SPECIMEN MARK SCHEME

**2 hours 15 minutes**

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**MAXIMUM MARK: 50**

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This document consists of **6** printed pages.



**Levels Descriptors for 9765/03: Comment and Analysis (Unseen)**  
**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 unseen passages with some limited textual support; analysis may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times;
- little or no evidence of the roles of form, structure and language in shaping meaning;
- little or no evidence of connections being drawn between part and whole texts and between extracts in Question 1; little or no evidence of connections made between different interpretations of texts;
- little or no evidence of awareness of the significance of literary/social/cultural context where appropriate to the task.

**Level 2 2–5 marks**

**A basic, mostly relevant response to the question**

- advances an appropriate, if occasionally limited, response to unseen passages 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;
- able to give some consideration, which may be narrowly conceived, of the connections between part and whole texts, where relevant, and between extracts in Question 1; occasional evidence of connections made between different interpretations of texts;
- some consideration of literary/social/cultural context where appropriate to the task.

**Level 3 6–10 marks**

**A competent, relevant response to the question**

- advances an appropriate response to unseen passages 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;
- discusses connections between part and whole texts, where relevant, and between extracts in Question 1; appropriate reference made where relevant to different interpretations of texts;
- some relevant consideration of literary/social/cultural context where appropriate to the task.

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

- thoughtful, personal response to unseen passages with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation;
- confident critical discussion of the roles of form, structure and language in shaping meaning;
- discusses connections between part and whole texts confidently, and between extracts in Question 1; comments, where appropriate on possible alternative interpretations;
- some apt consideration of literary/social/cultural context where appropriate to the task.

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

- thoughtful, personal response to unseen passages with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised;
- assured critical analysis of the roles of form, structure and language in shaping meaning;
- makes insightful connections between part and whole texts as appropriate and between extracts in Question 1; discussion, where appropriate, of possible alternative interpretations;
- consideration of literary/social/cultural context integrated into the analysis.

**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; where comparative exercise has been undertaken, employs sophisticated essay structure to elucidate comparisons;
- perceptive and subtle exploration of the roles of form, structure and language in shaping meaning, elucidating debates with tightly analysed evidence;
- makes illuminating connections between part and whole texts where appropriate and between extracts in Question 1; sharply focused analysis and discussion, where appropriate, of possible alternative interpretations;
- well-informed discussion of the significance of literary/social/cultural context where appropriate.

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

### **Rubric infringement**

If a candidate has answered 3 questions, mark all 3 and add the two highest marks together to give the total mark. If the candidate has only answered one essay or not finished an essay, mark what is there, and write 'rubric error' clearly on the front page of the script.



**1 Looking closely at the language, compare the tone and mood of the two following passages. (Eliot/Dickens)**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the texts, using direct quotation, to support points in comparing them. Many different approaches are possible, but candidates should try to offer a coherent reading of the two extracts, relating closely to all those aspects which are relevant to analysis of tone and mood. They may choose to work briefly through the first passage offering a focused running commentary and then comparing it at length with passage 2; or they may organise their essays thematically, dealing comparatively with both passages in each of their paragraphs; any approach is acceptable provided that they write relevantly and do not paraphrase.

AO2 – discuss the form and structure of each paragraph, its theme, its use of diction, imagery, figures of speech which create distinctive moods; candidates may consider in detail the tone of each extract and how it is communicated; they may examine closely sentence structures and rhythms in order to elucidate their effect on mood and tone. They should contrast the gentler, more pleasant effects of passage 1 with its focus on landscape – people only being employed as similes for it or as an unidentified traveller – with the ‘legion of Sundays, all days of unserviceable bitterness and mortification’ of different kinds described in passage 2, with its focus on the central male character and his thoughts and feelings.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns of mood and tone in the passages, comparing them all the while. They may feel that there are few points of similarity, apart from the mention of ‘church’, the rest being contrasting. Answers are not expected to be exhaustive 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 – discuss the different literary, social and cultural contexts of the Victorian novel and its characteristic concerns and methods; considering perhaps to what extent they are exemplified and contrasted here in two passages from longer works written at about the same time.

**2 Write a critical appreciation of the following poem: (‘They flee from me...’)**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct quotation, to support points in analysing it. Many different approaches are possible, but candidates should try to offer a coherent reading of the poem, relating closely to all its aspects, and perhaps making a judgement of its effectiveness. They may choose to work through the poem offering a running commentary or they may organise their essays thematically: any approach is acceptable provided that they do not paraphrase.

AO2 – discuss the form and structure of the poem, its division into three stanzas and the development of its thought; they may discuss the way in which language, figures of speech and imagery are used – for example the image of wild animals; its use of the first person and direct speech; its contrast between its evocation of past success and present regret and bitterness; its metrical and rhyming effects and use of sound effects in detail; its tone and mood and the effect these have on the creation of a sympathetic voice; the relationship between theme and form.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the poem. Other possible interpretations and judgements of the poem's effectiveness may be cited, for example, sympathy for the rejected persona may be felt, but a feminist view of the main voice of the poem, with more critical stance, is a possible reading. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – discuss the different literary, social and cultural contexts of the poem, relating to the forms of Renaissance love poetry and their methods, effects and significance as a genre; perhaps discussing the social and sexual hierarchies of the time, as well as the distinctive effects of an earlier form of the English language used in the poem.

### 3 Consider the dramatic qualities of the extract. (Beckett)

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using direct quotation, to support points in analysing it. Many different approaches are possible, but candidates should try to offer a coherent reading of the play extract, relating closely to all its aspects, and making a judgement of its dramatic effectiveness. They should refer specifically to dramatic qualities – that is, those aspects of the extract which relate to its creation as a work for performance to an audience and interpretation by actors. They may choose to work through the extract offering a running commentary or they may organise their essays thematically: either approach is acceptable provided that they do not paraphrase the content.

AO2 – discuss the form and structure of the play extract, its use of three characters and the development of its theme through words and action; candidates may discuss the way in which language, figures of speech and imagery are used to develop theme, narrative and characterisation; the use of reported direct and indirect speech to the audience; the absence of direct communication between the characters; the significance of Erskine; the use of humour, comic juxtapositions and tension; the use of theatrical devices such as lighting (the 'Spot') and setting (the urns).

AO3a – relate part to whole in relating examples to one another and in relating specific examples to relevant general patterns in the play extract. Different possible interpretations and judgements of the extract's effectiveness may be cited. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – discuss the different literary, social and cultural contexts of the play extract, relating to twentieth-century non-naturalistic drama – absurdist or post-modern, perhaps, and its methods and effects; perhaps commenting on the distinctive speech patterns of the three characters and their possible cultural background.



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**LITERATURE IN ENGLISH**

**9765/04**

Paper 4 Personal Investigation

**For Examination from 2010**

SPECIMEN MARK SCHEME

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**MAXIMUM MARK: 25**

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This document consists of **3** printed pages and **1** blank page.



**Levels Descriptors for 9765/04: Personal Investigation  
Total Mark – 25**

**Assessment objectives 1, 2, 3b and 4 are addressed in the Personal Investigation.**

**Level 1 0–1 marks**

**Some response to the question and the investigation topic**

- some response to texts and topic with some limited textual support; argument may be begun but undeveloped, may not be sustained; expression will convey some basic ideas but may be incoherent at times;
- little or no evidence of understanding of the roles of form, structure and language in shaping meaning;
- little or no evidence of comparisons and connections being drawn between the texts chosen for personal investigation, and only occasional relation of the part to the whole where appropriate; little or no evidence of connections made between different interpretations of texts or use of academic research on the chosen topic;
- 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 and the investigation topic**

- advances an appropriate, if occasionally limited, response to texts and topic making reference to the texts 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;
- able to give some consideration, which may be narrowly conceived, to the presence of connections between the texts chosen for personal investigation; able to relate part of text to whole where appropriate; occasional evidence of connections made between different interpretations of texts or use of academic research on the chosen topic;
- 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 and the investigation topic**

- advances an appropriate response to texts and topic 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;
- discusses connections between the texts chosen for personal investigation; relates part of text to whole where appropriate; appropriate reference made to connections between different interpretations of texts or use of academic research on the chosen topic;
- some relevant consideration of literary/social/cultural context.

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

- thoughtful, personal response to texts and topic with textual response, both general and detailed; clear expression and appropriate use of critical terminology, conveying complex ideas with effective organisation;
- confident critical discussion of the roles of form, structure and language in shaping meaning;
- draws relevant comparisons/connections between the texts chosen for personal investigation; relates part of text to whole in a coherent argument, where appropriate; critical comment, where appropriate, on different interpretations of texts and ways of reading texts or use of academic research on the chosen topic;
- some apt consideration of literary/social/cultural context.

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

- thoughtful, personal response to texts and topic with textual support, both general and detailed and possibly some original ideas; fluent concise expression, competent use of critical terminology, conveying some complex ideas, well organised;
- assured critical analysis of the roles of form, structure and language in shaping meaning;
- makes insightful connections between the texts chosen for personal investigation; relates part of text to whole in fluid manner, where appropriate; discussion, where appropriate, of different interpretations of texts and ways of reading texts or use of academic research on the chosen topic;
- consideration of literary/social/cultural context integrated into the argument.

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

- 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, elucidating debates with tightly analysed evidence;
- makes illuminating comparisons between the texts chosen for personal investigation; relates part to whole in a seamless manner, where appropriate; sharply focused analysis and discussion of different interpretations of texts/academic research/relevant critical debate where appropriate;
- well-informed discussion of the significance of literary/social/cultural context.



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