



LITERATURE IN ENGLISH

9765/01

Paper 1 Poetry and Prose

May/June 2018

MARK SCHEME

Maximum Mark: 50

Published

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

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

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Generic Marking Principles

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

GENERIC MARKING PRINCIPLE 1:

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

GENERIC MARKING PRINCIPLE 2:

Marks awarded are always **whole marks** (not half marks, or other fractions).

GENERIC MARKING PRINCIPLE 3:

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

GENERIC MARKING PRINCIPLE 4:

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

GENERIC MARKING PRINCIPLE 5:

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

GENERIC MARKING PRINCIPLE 6:

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

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

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

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

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

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

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

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

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

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

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

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

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

Assessment Objectives

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

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

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

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.

Do not be hasty

Candidates will often make a point and then work around to illustrating it a few sentences later – they are often thinking as they write. Don't write 'assertion' in the margin before you've had a chance to see how the argument is developed and illustrated. Allow the thought process to take expression.

INDICATIVE CONTENT

SECTION A: POETRY

Question	Answer	Marks
GEOFFREY CHAUCER: <i>The Merchant's Prologue and Tale</i>		
1(a)	<p>Either</p> <p>'Chaucer presents the characters in <i>The Merchant's Tale</i> as representatives rather than as individuals.'</p> <p>How far do you agree with this comment on the characterisation of <i>The Merchant's Tale</i>?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Chaucer's presentation of the characters. 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 differ in their views here, considering old age/youth/folly and so on, or they may find elements of individualised characterisation to comment on, including amongst the gods. Answers are not expected to be exhaustive.</p> <p>AO2 – comment upon the form and structure of the Merchant's Prologue and Tale and their language, imagery and tone in relation to characterisation. Descriptive elements may feature highly here.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the Tale. Candidates may acknowledge different reader responses to the topic. May also refer briefly to other Canterbury Tales where character types or specific individuals are presented. May argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the Canterbury Tales and this one in particular. May focus upon the representation of character, acknowledging that this is not a novel, and characters may be typically symbolic or representative.</p>	25

Question	Answer	Marks
1(b)	<p>Or</p> <p>Discuss some of the ways in which Chaucer controls the pace of the <i>Tale</i> for comic effect.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in identifying and exploring Chaucer’s handling of the pace of the <i>Tale</i>. Chaucer’s narrative and comic skill is evident at the end of the <i>Tale</i> for example, with the timing of events perfectly managed for a comic denouement. Candidates may discuss this humour in detail. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the <i>Tale</i> with particular reference to the comic handling of the narrative, characterisation and dialogue.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the <i>Tale</i>. Candidates may acknowledge different reader or critical responses to the comic tone and characterisation of the <i>Tale</i>. May also refer briefly to other <i>Canterbury Tales</i> in which narrative elements are presented with humorous effect, for example the ending of <i>The Miller’s Tale</i>. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the <i>Canterbury Tales</i> and this one in particular.</p>	25

Question	Answer	Marks
GEORGE HERBERT: <i>Selected Poems</i>		
2(a)	<p>Either</p> <p>‘Every poem is a drama of redemption’.</p> <p>How far do you agree? You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the chosen poems, using specific examples, using direct and indirect quotation, to support points in identifying poems which are suitable for discussion of the prompt quotation. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement, exploring Herbert’s poems as ‘drama of redemption’. Candidates’ work will be selective and an exhaustive review is not expected. No one particular focus is required; the prompt quotation is intended to give a lead in exploration of the religious basis of Herbert’s work.</p> <p>AO2 – comment upon the language, imagery and tone of the chosen poems, using analysis to focus upon the question. Much will depend upon the poems chosen for close attention, but Herbert’s use of conceits as well as the tone in which he addresses God (and its often dramatic quality) will doubtless be considered.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Herbert’s work. Candidates may acknowledge different reader or critical responses to this. May also refer briefly to other Metaphysical poets. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Herbert’s poetry, and particularly its religious background.</p>	25

Question	Answer	Marks
2(b)	<p>Or</p> <p><i>‘Love bade me welcome; yet my soul drew back Guilty of dust and sin.’</i></p> <p>In what ways and with what effects is love explored in Herbert’s poetry? You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the chosen poems, using specific examples, using direct and indirect quotation, to support points in identifying and exploring love, a topic which Herbert returns to constantly. Candidates’ work will be selective and an exhaustive review is not expected. No one particular focus is required; the prompt quotation is intended to help give a lead in exploration of the way in which Herbert deals with love, which is of God, but often intimately expressed.</p> <p>AO2 – comment upon the language, imagery and tone of the chosen poems, using analysis to focus upon the subject of love. Much will depend upon the poems chosen for close attention, but Herbert’s use of conceits will probably feature, as will analysis of form and tone.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in Herbert’s work. Candidates may acknowledge different reader or critical responses to this. May also refer briefly to other Metaphysical poets. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Herbert’s poetry, and its religious background.</p>	25

Question	Answer	Marks
ALEXANDER POPE: <i>Selected Poems</i>		
3(a)	<p>Either</p> <p>Pope has been described as a poet of thought rather than of feeling. To what extent do you agree with this view?</p> <p>You may refer to <u>two</u> or <u>three</u> poems or extracts from longer poems in your answer, or range more widely.</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Pope as a poet of thought and/or feeling. The question ‘to what extent?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Much will depend upon the poems chosen for discussion. It is likely that answers will differ considerably in their approach and they must be credited for suitable poem choice and close analysis to support the argument.</p> <p>AO2 – comment upon the form and structure of the chosen examples (whether whole poems or sections) and their language, imagery and tone in relation to the topic. Candidates may employ close analysis of form, structure and language in order to present their arguments.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems; may also relate briefly to other poems by Pope, such as <i>The Rape of the Lock</i>, with its very different tones and moods. May argue that other readers may judge the topic with different emphases. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of Pope’s poetry, with particular emphasis on eighteenth century attitudes. (One recalls the Augustan love of order, for example)</p>	25

Question	Answer	Marks
3(b)	<p>Or</p> <p>Consider some of the ways in which Pope presents the natural world in the poems in your selection. You may refer to <u>two</u> or <u>three</u> poems or extracts from longer poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Pope’s presentation of the natural world, a topic which is not perhaps the first that springs to mind when considering Pope, yet he writes so well on it. No one particular focus is required, and each must be taken on its merits, though close reference will enhance any answer.</p> <p>AO2 – comment upon the form and structure of the chosen illustrations for this discussion whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on the natural world.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems; may also relate to other poems by Pope, such as <i>The Rape of the Lock</i>, No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular emphasis on literary tradition and eighteenth century attitudes to nature.</p>	25

Question	Answer	Marks
WILLIAM WORDSWORTH: <i>Selected Poems</i>		
4(a)	<p>Either</p> <p><i>'It is a beauteous evening, calm and free,'</i></p> <p>In what ways, and how effectively, is the idea of beauty explored by Wordsworth? You may refer to <u>two</u> or <u>three</u> poems or extracts from longer poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Wordsworth's poetic exploration of beauty. Candidates may define 'beauty', perhaps by reference to the prompt quotation, and will consider Wordsworth's methods and the effects they produce. Choice of suitable poems will be important, but no one particular focus is required, and each must be taken on its merits.</p> <p>AO2 – comment upon the form and structure of the chosen illustrations for this discussion whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on beauty of different kinds – physical, or the reflections of the mind.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems; may also relate to other poems by Wordsworth or other Romantic poets. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular reference to Romanticism, which should arise from close study of the poems, not be 'bolted on'.</p>	25

Question	Answer	Marks
4(b)	<p>Or</p> <p>Consider the ways in which Wordsworth is ‘a poet of the everyday’ in the poems in your selection. You may refer to <u>two</u> or <u>three</u> poems or sections from longer poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Wordsworth’s focus on the ‘everyday’. It is likely that candidates will attempt a definition of the everyday and this will be helpful. The question invites consideration of Wordsworth’s subject matter and methods and the effects they produce. No one particular focus is required, and each must be taken on its merits. Candidates should focus their attention on answering with precise relevance, choosing apt poems to illustrate their arguments.</p> <p>AO2 – comment upon the form and structure of the chosen illustrations for this discussion whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on the everyday, the ‘man speaking to men’ and to women too, no doubt.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems; may also relate to other poems by Wordsworth or other Romantic poets. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular reference to Romanticism, which should arise from close study of the poems, not be ‘bolted on’.</p>	25

Question	Answer	Marks
<i>W.H. AUDEN: Selected Poems</i>		
5(a)	<p>Either</p> <p>Discuss some of the ways in which Auden uses a range of forms to explore different themes. You may refer to <u>two</u> or <u>three</u> poems or sections from longer poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Auden’s use of a range of forms to explore different themes. This is a large topic which demands precise choice of appropriately varied poems. The illustrations chosen for support should support the argument presented, which will necessarily be a selective not an exhaustive treatment. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the poems chosen and their language, imagery and tone in relation to the topic. They may employ close analysis of form in particular in order to present their arguments, which may concentrate on particular verse forms, which contrast with each other or provide the ‘range’ required by the question.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poems. Many possibilities for discussion arise, and it is likely that diverging views will be seen or acknowledged in candidates’ work. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, which may cover a number of years’ output. An understanding of different traditional verse forms such as the ballad will be helpful here.</p>	25

Question	Answer	Marks
5(b)	<p>Or</p> <p>‘Auden’s poetry is more concerned with personal relationships than with national affairs.’</p> <p>How far do you agree? You may refer to <u>two</u> or <u>three</u> poems or sections from longer poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the implications of 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 question invites discussion of a range of poems and those chosen for support should be appropriate for the argument presented. Candidates are of course at liberty to choose what they wish to analyse in detail. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.</p> <p>AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. A particular focus on personal relationships and national affairs is demanded by the question, and this may mean an emphasis on ‘concern’ being expressed in particular effects of language, but discussions are not expected to be exhaustive.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to the topics of the poems. Multiple possibilities for discussion arise, with much depending on the poems chosen for close consideration. There is scope here for differing opinions, depending upon the poems chosen for the answer, and candidates may acknowledge these. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different personal, literary, social and cultural contexts of the poems, which cover a number of years and stylistic variations.</p>	25

Question	Answer	Marks
<i>ANNE STEVENSON: Selected Poetry</i>		
6(a)	<p>Either</p> <p>‘Stevenson’s poetry deals with the natural world in a cold and detached way.’</p> <p>Discuss Stevenson’s nature poetry in the light of this comment. You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Stevenson’s poetry of the natural world and its tone. Some candidates may disagree strongly with the prompt quotations, others may concur. Their work will differ according to the poems they choose for discussion. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the chosen poems and their language, imagery and particularly tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems with an emphasis on presentation of the natural world. Stevenson’s use of a range of different techniques and verse forms and their effects may be discussed in relation to the topic.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry. May acknowledge differences of opinion on this topic; no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, natural, social and cultural contexts of the poetry.</p>	25

Question	Answer	Marks
6(b)	<p>Or</p> <p>Stevenson has been described as a poet who delights in the play of ideas.</p> <p>How far do you see this in her work? You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Stevenson’s enjoyment of ‘the play of ideas’. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. There are many appropriate poems from which to select and different ideas and their exploration may be considered.</p> <p>Candidates’ work will differ according to the poems they choose and no one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, language and tone in order to present their arguments, using poems which best illustrate the way in which ideas are explored through language and the tone in which this is expressed.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry. May acknowledge differences of opinion on this topic; no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry and the way these affect Stevenson’s approach to selecting her material.</p>	25

Question	Answer	Marks
<i>LES MURRAY: Selected Poetry</i>		
7(a)	<p>Either</p> <p>In what ways does Murray use the idea of home in his poetry?</p> <p>You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Murray’s use of the idea of ‘home’ which may be variously defined. ‘In what ways’ invites a discussion of Murray’s methods and effects. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration; there is a good range to choose from and essays may vary widely.</p> <p>AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic of home. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate relevantly.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. May also acknowledge differences of opinion on the ways in which Murray’s approach to the topic may be interpreted and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the Australian environment and the places that people live in. Appropriate reference to the poet’s biography may be made, but should not dominate literary analysis.</p>	25

Question	Answer	Marks
7(b)	<p>Or</p> <p>Consider some of the ways in which Murray uses language and imagery to illuminate his poetic concerns. You may refer to <u>two</u> or <u>three</u> poems in your answer, or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Murray’s use of language and imagery. This is a very open question, with a huge range of poems to choose from. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.</p> <p>AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language and in particular imagery in order to illuminate their points.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. They may acknowledge differences of opinion on the ways in which this topic is explored and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection.</p>	25

Question	Answer	Marks
SEAMUS HEANEY: <i>Selected Poetry</i>		
8(a)	<p>Either</p> <p>Discuss some of the ways in which Heaney uses very close observation to produce his poetic effects.</p> <p>You may refer to <u>two</u> or <u>three</u> poems in your answer or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the topic of Heaney’s ‘close observation’. Consideration of Heaney’s methods, together with the varied effects they produce, is likely. Arguments will depend to a large extent on the poems chosen for illustration, but this is an open question offering a great deal of opportunity for close analysis.</p> <p>AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure, language and imagery in order to illuminate their analysis of the poetic ‘effects’ produced by the poet’s close observation.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; Ireland, its people, history and natural environment may well be relevant and appropriate reference to the poet’s biography may be made, but these should not dominate literary analysis.</p>	25

Question	Answer	Marks
8(b)	<p>Or</p> <p>How far do you agree that Heaney’s poetry is ‘both sympathetic to, and alienated from, traditional culture’?</p> <p>You may refer to <u>two</u> or <u>three</u> poems in your answer or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the ways in which ‘traditional culture’ is explored variously in Heaney’s poetry. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Definitions of ‘traditional culture’ are likely and examiners will accept any sensible definition. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.</p> <p>AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points. Analysis of tone may be a discriminating factor.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. They may acknowledge differences of opinion on the ways in which this contrast between sympathy and alienation is explored and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; Ireland and its history and its rural culture may well be relevant and appropriate reference to the poet’s biography may be made, but these should not dominate literary analysis.</p>	25

SECTION B: PROSE

Question	Answer	Marks
HENRY FIELDING: <i>Joseph Andrews</i>		
9(a)	<p>Either</p> <p>‘Irony underlies the whole novel.’</p> <p>How far do you agree with this comment on Fielding’s methods in the novel <i>Joseph Andrews</i>?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the novelist’s use of irony and other narrative methods. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates will use a range of examples to advance their arguments about the novel’s tone, form and characterisation. No one particular focus is required, and candidates will inevitably select the areas which they wish to concentrate on.</p> <p>AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the tone of Fielding’s writing.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate <i>Joseph Andrews</i> to other Fielding novels in which similar approaches are a significant feature. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth century novel and attitudes to explorations of human nature and society at the time.</p>	25

Question	Answer	Marks
9(b)	<p>Or</p> <p>‘Parson Adams is the creation by whom we measure the nature of every other character in the novel’.</p> <p>Consider Fielding’s techniques of characterisation in the light of this comment.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Fielding’s characterisation of Parson Adams in the novel and his techniques of characterisation generally. This is not a simple ‘character sketch’ question, since it demands a sense of the overall vision of the novel. No one particular focus is required, however.</p> <p>AO2 – comment upon the form and structure of the novel and in particular the language, structure and tone of the examples chosen. They may employ close analysis of form, structure and language as well as characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate relevant comment in relation to the essay title.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate <i>Joseph Andrews</i> briefly to other Fielding novels in which specific representative characterisation is a significant feature. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the eighteenth century novel.</p>	25

Question	Answer	Marks
JANE AUSTEN: <i>Emma</i>		
10(a)	<p>Either</p> <p>Discuss the significance of gossip and small talk in the world of the novel <i>Emma</i>.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing gossip and small talk in the world created in the novel. Candidates may choose varied examples of these to show their importance in theme, structure and characterisation, in order to advance their arguments about the novel as a whole. No one particular focus is required.</p> <p>AO2 – comment in particular upon the narrative development of the novel through talk. The form and structure of the novel as well as the language, imagery and tone of the examples chosen may be discussed. Characterisation may be illuminated by discussion of examples of gossip and small talk.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate <i>Emma</i> to other Austen novels. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel.</p>	25

Question	Answer	Marks
10(b)	<p>Or</p> <p>How far does Austen present Emma’s most significant failing as ‘a desire to rule and dominate’?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Austen’s presentation of Emma’s character and development. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates will use a range of examples to advance their arguments about Emma and may differ widely in their approach to this question, perhaps suggesting other significant failings. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and in particular the characterisation of Emma. There may be consideration of free indirect methods. Candidates may employ close analysis of form, structure and language as well as characterisation in order to illuminate their points.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate <i>Emma</i> to other Austen novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel. Awareness of class distinctions and the position of women may inform answers usefully.</p>	25

Question	Answer	Marks
WILKIE COLLINS: <i>The Woman in White</i>		
11(a)	<p>Either</p> <p>Discuss Collins’s presentation of crime and detection in the novel.</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the presentation of crime and detection in the novel. The novel is considered one of the first mystery novels, with the protagonist Walter Hartright using sleuthing methods to uncover events. However, the essay demands a consideration of ‘crime’ as well as detection and candidates may concentrate on particular crimes such as the incarceration of women. No one particular focus is required.</p> <p>AO2 – comment upon the form and especially the narrative structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of characterisation in order to illuminate their points, concentrating particularly on aspects which inform the argument. An avoidance of mere narrative or character sketch is important.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and to other Collins novels. Different emphases are likely here, and no particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Collins’s characterisation and narrative style in particular as a medium for the expression of social attitudes towards women and their place in society.</p>	25

Question	Answer	Marks
11(b)	<p>Or</p> <p>How far, and in what ways, is the title ‘<i>The Woman in White</i>’ an appropriate one for the novel?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the title <i>The Woman in White</i> with its suggestions of purity, naivety and victimhood. Character parallels and contrast may be considered as well as the Gothic atmosphere of the piece. No one particular focus is required and answers will necessarily be selective, some focusing on character, some on symbolism and others on the mysterious atmosphere.</p> <p>AO2 – comment upon the form, structure and tone of the novel and its language, imagery, and characterisation in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the effects suggested by the mysterious female figure in white. Contrasts of colour imagery may be considered.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and to other Collins novels, <i>The Moonstone</i> for example. Different emphases are likely here, depending on the examples that are used and analysed. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and Collins’s style in particular as a medium for the expression of his themes.</p>	25

Question	Answer	Marks
CHARLOTTE BRONTË: <i>Jane Eyre</i>		
12(a)	<p>Either</p> <p>Discuss the effects in the novel of fire and ice.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing fire and ice in the novel, both literally and figuratively, for example to present locations such as Lowood or characterisation such as the contrast of Rochester and St John. Candidates will use a range of examples to advance their arguments about the novel as a whole. No one particular focus is required.</p> <p>AO2 – comment upon the language, imagery and tone of the examples chosen, as well as the contrasts of characterisation which are illuminated by the imagery and the physical settings in which fire and ice are key components.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate <i>Jane Eyre</i> to other Brontë novels in which such imagery is used. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the nineteenth century novel.</p>	25

Question	Answer	Marks
12(b)	<p>Or</p> <p>In what ways, and with what effects, does Brontë explore the theme of imprisonment in the novel?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the theme of imprisonment in the novel. Candidates may use a range of physical examples to advance their arguments, from the Red Room to Bertha Mason, but they may consider the concept of imprisonment, for example within society, or the restriction of conventional attitudes, for example. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as settings and characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the argument.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate <i>Jane Eyre</i> to other Brontë novels in which imprisonment is a significant feature. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the nineteenth century novel, especially the situation of children and women without wealth and status.</p>	25

Question	Answer	Marks
<i>VIRGINIA WOOLF: To the Lighthouse</i>		
13(a)	<p>Either</p> <p>‘An ironic portrayal of family life.’</p> <p>How far do you agree with this view of the novel?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the portrayal of family life in the novel and the extent to which this is ironic. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and its language, imagery and especially tone in relation to the topic. They may employ close analysis of dialogue and of characterisation, form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the portrayal of the family and whether or not it is an ironic portrayal, or where partially so.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Woolf novels where family is explored. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular Modernist approaches to narrative and stream of consciousness effects which allow ambiguity and ambivalence of effect.</p>	25

Question	Answer	Marks
13(b)	<p>Or</p> <p>‘The characters in <i>To the Lighthouse</i> are searching for permanence in a world of transience.’</p> <p>Explore the methods and effects of the novel in the light of this quotation.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Woolf’s presentation of a ‘world of transience’ and ways in which characters search for lasting value. Candidates will use a range of examples to advance their arguments about the novel and may differ widely in their approach to this question. It is likely that the permanence of art will be considered, but this should not become a character sketch of Lily. No one particular focus is required. There are many possibilities here.</p> <p>AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of characterisation, form, structure and language in order to illuminate their points, concentrating particularly on aspects which show the search for meaning in a transient world.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Woolf novels where similar themes are explored. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular Modernist approaches to narrative and stream of consciousness effects, through which the characters and their search are explored.</p>	25

Question	Answer	Marks
MARGARET ATWOOD: <i>Cat's Eye</i>		
14(a)	<p>Either</p> <p>Discuss Atwood's exploration of the characters of Elaine and Cordelia in relation to each other.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Atwood's exploration of the two characters in relation to each other: a symbiosis which persists through the novel, with different effects. No one particular focus is required and it is likely that candidates will define the areas which they intend to focus on. There are many possibilities here, though childhood is only one of the areas for discussion.</p> <p>AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of characterisation, form, structure and language in order to illuminate their points, perhaps using the paintings and their significance.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Atwood novels where similar patterns are used. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel.</p>	25

Question	Answer	Marks
14(b)	<p>Or</p> <p>‘The narrative organises past and present events like pieces in a jigsaw puzzle’.</p> <p>How far do you agree with this comment on the structure of Atwood’s novel?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the topic. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. No one particular focus is required and it is likely that candidates will consider the idea of the jigsaw puzzle as an image for the narrative structure of the novel, using apt examples to develop their arguments.</p> <p>AO2 – comment upon the form and structure of the novel in particular, together with its language, imagery and tone in relation to the topic. They may employ close analysis of characterisation, form, structure and language in order to illuminate their points, concentrating particularly on narrative structure and revelation.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Atwood novels where similar themes are explored. May acknowledge differences of approach to this topic. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, in particular its use of a complex narrative structure.</p>	25

Question	Answer	Marks
<i>JAMES JOYCE: Dubliners</i>		
15(a)	<p>Either</p> <p>In what ways, and with what effects, is human suffering explored in <i>Dubliners</i>? You may use <u>two</u> or <u>three</u> stories or range more widely.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using examples from their chosen stories, using direct and indirect quotation, to support points in discussing the exploration of human suffering in the stories. There are many suitable examples and stories to choose from. No one particular focus is required.</p> <p>AO2 – comment upon the structure and characterisation of the chosen stories and their language, imagery and tone. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on those aspects which help them to illustrate their argument.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating to general patterns in the short stories; they may also relate their chosen stories to others in the selection. May acknowledge different points of view here on the importance of human suffering in the selection as a whole. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, historical, social and cultural contexts of the stories, in particular their observation of relationships of various kinds in particular social classes and their tensions within the Dublin context.</p>	25

Question	Answer	Marks
15(b)	<p>Or</p> <p>‘Dublin is as much a character as any individual in the stories.’</p> <p>Discuss Joyce’s presentation of Dublin in the light of this comment. You should make reference to <u>two</u> or <u>three</u> stories, or range more widely if you wish.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Joyce’s presentation of Dublin. No one particular focus is required and essays may vary considerably in the line of argument they present depending on the stories chosen. However, close textual knowledge is required here.</p> <p>AO2 – comment upon the form and structure of the chosen stories, and their language, imagery and tone in relation to the presentation of Dublin. They may employ close analysis of form, structure and language, in order to illuminate their points, concentrating particularly on those examples of Dublin evocation which help them to illustrate their argument – exemplification is very important here.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating a specific story to general patterns in the selection; may acknowledge different points of view here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, historical, social and cultural contexts of the stories, and the varied cultural facets of the city of Dublin.</p>	25

Question	Answer	Marks
HILARY MANTEL: <i>Beyond Black</i>		
16(a)	<p>Either</p> <p>How far, and in what ways, does Mantel use humour in <i>Beyond Black</i>?</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the use of humour in the novel. 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 ‘ways’ identified by candidates may differ widely, since some may focus upon the satirical portrait of society and others upon the characters. Some may find little humour in this often grim tale. No one particular focus is required.</p> <p>AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on satire, characterisation and any humorous effects created by the narrative focus.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. Candidates may also relate this novel to other Mantel novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and specific historical events such as the death of Princess Diana.</p>	25

Question	Answer	Marks
16(b)	<p>Or</p> <p>Explore some of the ways in which Mantel creates characters who exercise power over each other in the novel.</p> <p>Candidates should:</p> <p>AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the characterization of those who exert power of different kinds in the novel. Some uses of power may be more benign, others terrifying. There is a great range to select from and answers will not be exhaustive. Candidates will use a range of examples to advance their arguments about the novel and may differ widely in their approach to this question. No one particular focus is required.</p> <p>AO2 – comment upon the characterisation, form and structure of the novel and its language, imagery and especially tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the exercise of power in relationships.</p> <p>AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. They may also relate this novel to other Mantel novels or other Gothic novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.</p> <p>AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, and specific historical events such as the death of Princess Diana.</p>	25