

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Pre-U Certificate

MARK SCHEME for the May/June 2014 series

9765 LITERATURE IN ENGLISH

9765/01

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

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

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

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2014 series for most IGCSE, Pre-U, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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Levels Descriptors

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

Level 1 0–1 marks

Some response to the question

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

Level 2 2–5 marks

A basic, mostly relevant response to the question

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

Level 3 6–10 marks

A competent, relevant response to the question

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

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

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

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

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

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

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

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Assessment Objectives

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

All Assessment Objectives are equally weighted, and all are considered in assessing each essay. Give the essay a mark out of 25.

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

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

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SECTION A: POETRY

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

- 1 (a) In what ways, and with what effects, does *The Pardoner's Prologue and Tale* present sin?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in exploring the theme of sin and its effects in the Prologue and Tale. They may focus more on the Tale than the Prologue if they wish to do so, or vice versa, though ideally both should be considered. Candidates may define 'sin' in the context of this work and this could prove a helpful opening to an essay. The Pardoner's Tale focuses on sin, but his self-revelations are also relevant to the discussion. Candidates will need to select some of these. 'In what ways and with what effects' invites consideration of Chaucer's methods, together with the varied effects they produce.

No one particular focus is required.

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

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the Canterbury Tales and this one in particular. May focus upon the importance of sin in a religious context such as a Pilgrimage and within a group of Tales told by those connected professionally in some way with the church; its hypocrisy and manipulations may be considered as well as the place of Pardoners in medieval culture.

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(b) ‘An actor and an entertainer...’

Discuss Chaucer’s presentation of the Pardoner in the light of this comment.

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in identifying and exploring the Chaucer’s presentation of the Pardoner as actor and entertainer. ‘Actor and entertainer’ suggest the adoption of a role for the purposes of pleasing a crowd, which invites consideration of Chaucer’s methods, and candidates are free to identify those elements of the Pardoner’s ostentatious showmanship and presentation they would like to discuss. Candidates’ work will be selective and an exhaustive review is not expected. Some may focus particularly on the characterisation of the Pardoner, but it should be with the element of pretence and amusement in mind. Some may argue that his hypocrisies are not really entertaining. No one particular focus is required.

AO2 – comment upon the language, imagery and tone of the Prologue and Tale with particular reference to the presentation of the Pardoner as an actor and entertainer and the ways in which it contributes to the overall effect of the Prologue and Tale.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in both Prologue and Tale. Candidates may acknowledge different reader or critical responses to the flamboyance of the Pardoner and his shameless behaviour. May also refer briefly to other Canterbury Tales in which confessional revelations are presented. 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. The focus here will depend upon the uses of irony identified by the candidate to answer the question.

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JOHN DONNE: *Selected Poems*

2 (a) ‘Poetry of persuasion...’

How far do you agree with this description of the *Selected Poems*? You may refer to two or three poems in your answer, or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing chosen poems as ‘poetry of persuasion’. The persuasions may be to a lover, or in a religious context and the poems chosen for support should be suitable for the argument presented. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, analysing particularly the tone of Donne’s persuasions to God and to his lovers and the characteristic blend of intellect and passion in both love poetry and religious poetry, as well, perhaps, as his distinctive use of the conceit and the sonnet. The dramatic qualities of his poetry may be analysed in relation to the topic.

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

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

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- (b) Consider some of the ways in which unexpected comparisons ('conceits') illuminate the concerns of the *Selected Poems*. You may refer to two or three poems in your answer, or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing conceits in Donne's poetry. 'The ways' invites close consideration of Donne's methods, together with the varied effects they produce. There is a wealth of choice possible here. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone. The conceit is the focus here, so suitable detailed examples should be analysed, with reference to the disparate elements yoked together. They may employ close analysis of form, structure and language in order to present their arguments, analysing particular tonal variations.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, with particular appreciation of the significance of the conceit in Metaphysical poetry, and the basis – scientific, geographical, religious and metaphysical and so on – of some of the comparisons made.

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JOHN MILTON: *Shorter Poems*

3 (a) In what ways, and with what effects, do Milton's *Shorter Poems* explore virtue?

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the poems' exploration of virtue. Some definition of virtue and what it means and different kinds of goodness may be presented. No one particular focus is required, and candidates may wish to explore the presentation of virtue in different ways, for example as embodied in a physical being or as a concept. 'In what ways and with what effects' invites consideration of Milton's methods, together with the varied effects they produce. A number of poems is not suggested: candidates are free to choose what examples they feel are appropriate for discussion here.

AO2 – comment upon the form and structure of the chosen examples (whether whole poems, sections or lines or phrases) and their language, imagery and tone in relation to the topic of virtue. Candidates may employ close analysis of form, structure and language in order to present their arguments.

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

AO4 – show informed appreciation of the different literary, religious, social and cultural contexts of Milton's poetry, with particular emphasis on attitudes to virtue of different kinds and the ways in which it may be threatened.

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(b) Discuss the uses and effects of classical settings and references in two or three of the poems in this selection.

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the uses and effects of classical settings and references in the poems in this selection. The question invites consideration of Milton’s methods and the effects they produce. Candidates may identify their areas for discussion, as this is an enormous and very central topic with much potential for illustration and discussion. No one particular focus is required, and each must be taken on its merits.

AO2 – comment upon the form and structure of the chosen illustrations for this discussion whether whole poems, passages or lines, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on Classical settings and references.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poem; may also relate to other poems by Milton. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, religious, social and cultural contexts of the poems, with particular reference to the centrality of this subject in Milton’s work as a whole. Appropriate knowledge of classical mythology is a pre-requisite here.

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JOHN KEATS: *Selected Poems*

- 4 (a) Consider some of the methods used to tell stories in the *Selected Poems*. You may refer to two or three poems in your answer, or range more widely.**

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Keats’s presentation of stories. The question invites consideration of Keats’s narrative methods. There are a wide range of poems suitable for discussion here and much will depend upon the specific choice. No one particular focus is required, and each must be taken on its merits.

AO2 – comment upon the form and structure of the chosen illustrations for this discussion, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on story-telling. Keats’s descriptive qualities may be argued to be an important component of his narratives, so close analysis of sense imagery may be included.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems chosen, appropriate to the approach taken in the essay. Where classical settings have been used, some knowledge of Greek mythology may be important.

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- (b) In what ways, and with what effects, are the passing of time and seasonal change explored in the Odes in this selection?

You should refer to two or three Odes in your answer.

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 passing of time and seasonal change in Keats's Odes. The question invites a full range of possible responses, allowing discussion of obvious examples such as *To Autumn* (which is accepted as an Ode), but also the references to seasonal beauty and transience in other works. The poems chosen for support should be suitable for the argument presented. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration.

AO2 – comment upon the form and structure of the chosen illustrations for this discussion, and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples which focus particularly on Keats's more philosophical musings about transience as well as the sensuous detail of his evocations of the beauty of the seasons.

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

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

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T.S. ELIOT: *Selected Poems*

- 5 (a) ‘One thinks of all the hands
That are raising dingy shades
In a thousand furnished rooms.’**

In what ways, and with what effects, does the poetry in this selection use settings of rooms and houses?

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 settings of rooms and houses in the *Selected Poems*. The illustrations chosen for support should be appropriate for the argument presented, which will necessarily be a selective not an exhaustive treatment. ‘In what ways and with what effects’ invites consideration of Eliot’s methods, together with the varied effects they produce.

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

AO2 – comment upon the form and structure of the poems chosen and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and particularly imagery in order to present their arguments, which may concentrate on claustrophobic images of entrapment.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poem. Multiple possibilities for discussion arise, and it is likely that widely diverging views will be seen or acknowledged in candidates’ work. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, perhaps relating the topic to the general sense of entrapment, despair and hopelessness following the First World War and to the intellectual and social milieu in which Eliot found himself. There are few pleasant houses or rooms in the poems.

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(b) How far do you agree that the dominant mood of the *Selected Poems* is one of melancholy?

Candidates should:

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

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

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems, perhaps relating to the general sense of despair and hopelessness following the First World War and to the personal, intellectual and social milieu in which Eliot found himself.

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ELIZABETH JENNINGS: *Selected Poetry*

6 (a) ‘The natural world in a state of balance and serenity...’

In the light of this comment, consider the presentation of the natural world in this selection.

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

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing this topic. The natural world recurs frequently in Jennings’s poetry and candidates may wish to define their focus carefully, their work differing according to the poems they choose for discussion. No one particular focus is required, and ‘balance and serenity’ may be challenged.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems with an emphasis on the natural world, whether literal or metaphorical. Jennings’s use of a wide range of different verse forms and their effects may be discussed in relation to the topic.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poetry. Candidates may pay some attention to Jennings’s own beliefs and portrayal of the natural world as a whole.

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(b) In what ways, and with what effects, are religious concerns explored in Jennings's poetry in this selection?

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

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the religious concerns identified in Jennings's poetry. 'In what ways and with what effects' invites consideration of Jennings's methods, together with the varied effects they produce. There are many appropriate poems from which to select.

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

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems which best illustrate Jennings's powers of analysis and observation in relation to religious experiences and reflections.

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

AO4 – show informed appreciation of the different literary, religious, social and cultural contexts of the poetry and the way these affect Jennings's personal exploration of religious concerns.

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SYLVIA PLATH: *Ariel*

7 (a) ‘Poetry of wounds and humiliations...’

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

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Plath’s methods and effects in relation to the claim 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. No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration. ‘Wounds’ may be interpreted as physical or psychological. No one particular focus is required.

AO2 – comment upon the form and structure of the poetry and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the exploration of ‘wounds and humiliations’ in the poet’s language, or, conversely, other kinds of effects, depending on the argument.

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 Plath’s distinctive themes are created and the kinds of effects achieved. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the nature of women’s identities, constrained by gender and social constructs, and exhibiting a sense of self-questioning and lack of self-esteem which may be explored in the poems. Appropriate reference to the poet’s biography may be made, but should not dominate literary analysis.

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(b) In what ways, and with what effects, does Plath's poetry use imagery from the natural world?

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

Candidates should:

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

No one particular focus is required, so arguments will depend to a large extent on the poems chosen for illustration. The natural world may be interpreted quite broadly.

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

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the poetry as a whole. They may acknowledge differences of opinion on the ways in which this topic is explored and the kinds of effects achieved. Some find Plath's use of natural imagery more positive and others see negativity and despair. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the poems in this collection; in particular the nature of women's identities in relation to the natural world. Appropriate reference to the poet's biography may be made, but should not dominate literary analysis.

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PHILIP LARKIN: *Selected Poetry*

8 (a) ‘That Whitsun, I was late getting away...’

Consider some of the ways Larkin’s poetry uses ideas and images of journeys. You may refer to two or three poems in your answer or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing this topic. Journeys form a structural framework for a number of Larkin’s poems and candidates’ work will differ according to what they choose. No one particular focus is required.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using poems which best illustrate Larkin’s ideas and images of journeys and the ways they are used to illuminate human experience.

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

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

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- (b) Larkin's poetry has been described as 'tackling the big questions in the language of ordinary speech.'

How far do you agree with this view of the *Selected Poetry*? You may refer to two or three poems in your answer or range more widely.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing this topic. Candidates may wish to define what they consider the 'big questions' to be, as well as the language used to present them. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates' work will differ according to the poems they choose and no one particular focus is required, but examples of important concerns expressed in 'the language of everyday speech' should be addressed.

AO2 – comment upon the form and structure of the chosen poems and their language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to present their arguments, using examples of language which best illustrates Larkin's use of the language of everyday speech, or alternatively, language which is more elevated or symbolic, depending on the thrust of their arguments.

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

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

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SECTION B: PROSE

JONATHAN SWIFT: *Gulliver's Travels*

- 9 (a) *Gulliver's Travels* is 'fiercely critical of domination and oppression'. How far do you agree?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing *Gulliver's Travels* and its criticisms of domination and oppression. What kinds of domination, perhaps personal or political, may be defined. The question 'how far?' invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates are likely to concentrate on specific voyages and not the whole text and this is acceptable. No one particular focus is required.

AO2 – comment upon the form and structure of the work and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the effect of the first person narrative in relation to the topic and the use of satire.

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

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

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(b) 'Travel is shown to give more insight into life at home, than life away from home.'

Discuss Swift's use of travel writing methods in the light of this comment.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the claim in the prompt quotation; Swift's travel writing methods and the effects they produce must be considered. Candidates may want to define at the outset the travel writing approaches they propose to consider, such as conceptions of geographical and social worlds, ideas of otherness, perceptions of danger and so on. They are likely to concentrate on specific voyages and not the whole text and this is acceptable. No one particular focus is required.

AO2 – comment upon the form and structure of the work and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on travel writing methods including the effect of the first person narrative, close description and the use of satire.

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

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

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JANE AUSTEN: *Persuasion***10 (a) Consider the exploration of hope and renewal in the novel.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the novel's exploration of hope and renewal. Candidates are free to choose the focus which forms the basis of their discussion, so answers may vary considerably, though the history of Anne and Wentworth is likely to dominate. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the examples chosen. They may employ close analysis of form, structure and language as well as setting and characterisation, in order to illuminate their points, concentrating particularly on aspects which illustrate the importance of hope and renewal, supporting the arguments they are pursuing here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Persuasion* to other Austen novels in which hope and renewal are significant features. There is potential for differences of opinion here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, perhaps relating the topic to the situation of the young unmarried woman who is at the mercy of social forces that dictate the rules of respectable life and has appeared to let happiness pass her by, until the novel's happier resolution.

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- (b) Discuss the significance of reading and other leisure pursuits in the novel's concerns and 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 Austen's presentation of reading and other leisure pursuits such as cards, parties and dances, walking and so on. There are significant discussions of reading material in the novel, but candidates may choose the activities which form the basis of their discussion, so answers may vary considerably. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone of the passages chosen. There may be consideration of free indirect methods. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the novelist's use of leisure pursuits as a structural device or means for character development, supporting the arguments they are pursuing here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Persuasion* to other Austen novels in which leisure pursuits a significant feature. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, perhaps relating the topic to the importance of reading and leisure activities within an eighteenth century middle class context.

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ELIZABETH GASKELL: *North and South*

11 (a) ‘Dominated by the struggle of powerful personalities.’

How far do you agree with this view of the novel?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the narrative style of the novel. The quotation is worthy of discussion, and perhaps disagreement. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Candidates may choose their areas of discussion, for example personal relationships or conflicts of industrial relations, or both, and 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 characterisation and narrative style in particular in order to illuminate their points, concentrating particularly on aspects which illustrate the struggle of powerful personalities and the effect of this in the novel. An avoidance of mere narrative or character sketch is important.

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

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

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- (b) Consider the presentation and significance of the town of Milton in the novel as a whole.**

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Gaskell's presentation of Milton. 'Consider the presentation' invites analysis of Eliot's methods and the effects they produce. The town of Milton is a representation of the complexities of industrial relations in a Northern manufacturing town, and various significances may be discussed. No one particular focus is required and answers will necessarily be selective.

AO2 – comment upon the form and structure of the novel and its language, imagery, symbolism and characterisation in relation to the topic. They may emphasise the dichotomy between the North as represented by Milton and the 'softer' South. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the evocation of a northern industrial town and the people who inhabit it.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel and to other Gaskell novels. Different focuses are likely here, depending on the examples that are used and analysed. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

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

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CHARLES DICKENS: *Bleak House*

12 (a) In what ways, and with what effects, is London presented in the novel?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Dickens's presentation of London. Candidates may focus upon symbolic aspects of the city to form the basis of their discussion, or perhaps choose particular locations, for example, so answers may vary considerably. No one particular focus is required. 'In what ways and with what effects' invites consideration of Dickens's methods and the effects they produce. Many candidates may use the opening sentence of the novel, but this is not compulsory!

AO2 – comment upon the form and structure of the novel and in particular the language, imagery and tone. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the novelist's evocation of the city, supporting the argument they are pursuing here.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate *Bleak House* to other Dickens novels in which London is a significant feature. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, perhaps relating the topic to the novelist's social criticisms.

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(b) ‘A humorous assault on the class system....’

How far do you agree with this view of the novel?

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the 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 word ‘humorous’ may be the focus for disagreement but no one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. Candidates may employ close analysis of narrative style in particular in order to illuminate their points, concentrating particularly on aspects which illustrate the idea of ‘attack’ and whether or not it is ‘humorous’. There may be some discussion of social satire. An avoidance of mere narrative is essential.

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

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

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EDITH WHARTON: *The Age of Innocence*

- 13 (a) ‘This is not a novel about the individual against society, but rather the individual against himself/herself.’**

How far do you agree?

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 the individual, both in relation to society and in relation to his or her own view of him/herself. The question ‘how far?’ invites a full range of possible responses, allowing complete agreement or disagreement as well as partial, qualified agreement or disagreement. Responses may include some discussion of the characterisation of May and Ellen, as well as Newland Archer, and how they develop in the novel; no one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of characterisation, form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate tensions in individuals both internally and in their social contexts within the arguments they are presenting.

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

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. Society may be defined in relation to this, but conventions of behaviour may inform the exploration of self-questioning.

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(b) Discuss some of the ways in which the novel explores the complexities of American identity.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the novel’s exploration of the complexities of American identity. ‘Discuss some of the ways’ invites consideration of Wharton’s methods and the effects they produce. Candidates may consider the society of old New York and its historical structures in relation to Europe, and what these mean for the identities of individual Americans, but no one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language as well as characterisation and setting in order to illuminate their points, concentrating particularly on the individual or social identities explored.

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

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, set in the 1870s but written in the 1920s after the shock of the First World War. Some appreciation of the provenance of the upper class New York society of the time and of European roots may be considered.

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EVELYN WAUGH: *A Handful of Dust*

14 (a) ‘Tragedy viewed through the lens of dark comedy.’

Consider some of the novel’s methods and effects in the light of this comment.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Waugh’s methods and effects in relation to the prompt quotation here. Responses may include some definition of the two terms ‘tragedy’ and ‘dark comedy’ and some consideration of Waugh’s satirical methods. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, characterisation, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate what is considered tragic and what comic in the novel. In particular the novelist’s tone, his use of irony and satire as well as detailed description and analysis may be focused upon.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel; may also relate this novel to other Waugh novels where similar methods and concerns can be seen. Different emphases may be acknowledged, with some candidates seeing more tragedy or more comedy depending upon their point of view. 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, including what may constitute tragedy and comedy. Appropriate reference to the author’s religious and political leanings may be made, but should not dominate literary analysis.

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(b) Discuss the presentation and significance of money and attitudes to it in the novel.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing Waugh's presentation of money and attitudes to it. Candidates may choose to focus on the significance of materialism in general as well as specific examples of financial transactions and attitudes and what they reveal about class and character. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its characterisation, language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate money and attitudes to it. The novelist's tone, his use of humour, irony and satire as well as detailed description and analysis may be focused upon.

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

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

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KATHERINE MANSFIELD: *Short Stories*

- 15 (a) 'Behind the polite conversations and the social conventions, there exists another more frightening kind of world.'

Consider the structure and characterisation of two or three stories in the light of this comment.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using examples from their chosen stories, using direct and indirect quotation, to support points in discussing the superficial conventions of social interaction and what may lie behind them. There are many suitable stories to choose from. No one particular focus is required, but there should be some address to the prompt quotation.

AO2 – comment upon the structure and characterisation of the chosen stories and their language, imagery and tone. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on those aspects which help them to illustrate their argument. Contrast between the surface and underlying significance could be an important method of analysis here (appearance and reality).

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 this contrast in the selection as a whole. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

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

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- (b) In what ways, and with what effects, is marriage presented in the short stories? You should refer to two or three stories in detail.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the theme of marriage 'In what ways and with what effects' invites consideration of Mansfield's methods and the effects they produce. Many of the stories depict marriages and there is a wealth of material to choose from. No one particular focus is required and essays may vary considerably in the line of argument they present.

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

AO3a – relate part to whole in relating examples to one another and in relating a specific story to general patterns in the selection; may acknowledge different points of view here. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the stories, set in different domestic situations and imaging their tensions and challenges through characters and married relationships.

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KAZUO ISHIGURO: *The Remains of the Day*

16 (a) ‘A novel in which little appears to happen but great changes do occur.’

Consider some of the novel’s methods and effects in the light of this comment.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the prompt quotation. Points made will probably include the novel as a memory narrative. On the surface not much seems to happen to Stevens, but what the reader discerns behind his journey and his telling of the story may image great changes, both personally and socially, and not just to him. Candidates’ essays will be selective and an exhaustive treatment is not expected. No one particular focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on the ironic tone created by the first person narrator and his unreliable or imperfect narration.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. There is room for a range of approaches to the way in which the novel depicts personal and social changes, and these may be acknowledged. Candidates may also relate this novel to other Ishiguro novels. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating to the significance of the build up to the Second World War and its far-reaching effects on individuals and the institutions of society as a whole. Some appreciation of the historical events of the time would be very helpful, as would the relations between upper class employers and their servants.

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(b) ‘Lord Darlington wasn’t a bad man. He wasn’t a bad man at all.’

Consider the implications of this statement for the presentation in the novel of both the narrator and Lord Darlington.

Candidates should:

AO1 – present a clearly written and structured response to the question, referring to the text, using specific examples, using direct and indirect quotation, to support points in discussing the implications of the prompt quotation on the speaker (Stevens) and the subject of his comment (Lord Darlington). Candidates may wish to define what they think is meant by ‘a bad man’, but no one focus is required.

AO2 – comment upon the form and structure of the novel and its language, imagery and tone in relation to the topic. They may employ close analysis of form, structure and language in order to illuminate their points, concentrating particularly on aspects which illustrate the presentation through limited first person point of view of the narrator, as well as his impressions of Lord Darlington and the ironies which result from this judgement. The novel’s structure, tone and especially characterisation may be focused upon in detail.

AO3a – relate part to whole in relating examples to one another and in relating specific examples to general patterns in the novel. They may acknowledge different views of the significance of the comment. They may also relate this novel to other Ishiguro novels where a limited first person narrative stance is employed. No particular line is required – the ability to recognise and create connections in a structured way to answer the question is looked for.

AO4 – show informed appreciation of the different literary, social and cultural contexts of the novel, relating to the significance of the build up to the Second World War and its far-reaching effects on individuals and the institutions of society as a whole. Some appreciation of the historical events of the time would be very helpful, as would the relations between upper class employers and their servants.