



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

LITERATURE IN ENGLISH

9765/01

Paper 1 Poetry and Prose

May/June 2010

2 hours

READ THESE INSTRUCTIONS FIRST

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

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

All questions carry equal marks.



This document consists of **6** printed pages and **2** blank pages.



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

All questions carry equal marks.

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

POETRY

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

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

- 1 **Either** (a) 'The Wife's delight in revealing her intimate thoughts and feelings to others does not necessarily mean she understands herself.'

Explore Chaucer's characterisation of the Wife in the *Prologue* and *Tale* in the light of this comment.

- Or** (b) 'Chaucer captures the tumbling freshness and vitality of popular speech.'

Discuss the use of colloquial, everyday language and expression in *The Wife of Bath's Prologue and Tale* in the light of this comment.

ANDREW MARVELL: *Selected Poems*

- 2 **Either** (a) Write an essay on the significance of the soul as an image and concept in Marvell's poetry. You should refer to at least **two** poems in your answer.

- Or** (b) 'Marvell's love poetry is characterised more by control than passion.'

How far do you agree? You should refer to at least **two** poems in your answer.

ALEXANDER POPE: *The Rape of the Lock*

- 3 **Either** (a) '*The Rape of the Lock* is ambiguous and complex in its use of eighteenth century conventions and commonplaces about gender.'

In the light of this comment, discuss the poem's presentation of women's and men's behaviour.

- Or** (b) By close analysis of **two** or **three** passages, consider Pope's descriptive methods and effects in *The Rape of the Lock*.

ELIZABETH BARRETT BROWNING: *Selected Poems*

- 4 **Either** (a) Discuss Browning's treatment of human and religious devotion in the *Selected Poems*. You should refer in your answer to at least **three** poems.
- Or** (b) 'Poems which are characteristically idealistic or enthusiastic in tone ...'
- Referring to **three** poems, discuss how far you agree with this description of Browning's poetry.

T.S. ELIOT: *Selected Poems*

- 5 **Either** (a) 'Although Eliot is often described as a poet of the city, he is equally a poet of the natural world.'
- With close reference to at least **two** poems or sections of longer poems, consider how far you agree with this comment.
- Or** (b) 'I will show you fear in a handful of dust.'
- Discuss the importance of fear as both theme and image in the *Selected Poems*. You should refer in your answer to **two** or **three** poems or sections of longer poems.

ELIZABETH BISHOP: *Selected Poetry*

- 6 **Either** (a) 'Bishop's poetic encounters with the natural world are passionate and urgent as well as observant.'
- Discuss the methods and effects of **three** of Bishop's poems in the light of this statement.
- Or** (b) In what ways and with what effects does Bishop use anecdotes and narratives to structure her work? You should make reference to at least **three** poems in your answer.

SYLVIA PLATH: *Ariel*

- 7 **Either** (a) 'If I stand very still, they will think I am cow parsley' (*The Bee Meeting*)
- With reference to **two** or **three** poems, discuss the uses of black humour in this collection.
- Or** (b) 'Love is a shadow.
How you lie and cry after it
Listen: these are its hooves: it has gone off, like a horse.'
(*Elm*)
- In the light of this quotation, consider in what ways and with what effects love is explored in *Ariel*. You should refer to **two** or **three** poems in your answer.

DEREK WALCOTT: *Selected Poetry*

- 8 **Either** (a) 'Your house has voices, your burnt house,
shrills with unguessed, lovely inheritors,
your genealogical roof tree, fallen, survives,
like seasoned timber through green, little lives.'
(*Veranda*)

Consider the importance of the past and its effects in Walcott's poetry. You should refer to **two** or **three** poems from your selection in your answer.

- Or** (b) In what ways and with what effects is the West Indian landscape employed in Walcott's poetry, in your view? You should discuss **two** or **three** poems in your answer.

PROSE

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

DANIEL DEFOE: *Moll Flanders*

- 9 **Either** (a) How far do you think Defoe succeeded in making the reader of the novel 'much more interested in the moral than the story'?
- Or** (b) 'I had a most unbounded stock of vanity and pride, and but a very little stock of virtue.'

In the light of this comment, consider Moll's portrayal of herself in *Moll Flanders*.

JANE AUSTEN: *Persuasion*

- 10 **Either** (a) 'She could do little more than listen patiently, soften every grievance, and excuse each to the other; give them all hints of the forbearance necessary between such near neighbours ...'

Consider Austen's treatment of patience and self-restraint in the novel.

- Or** (b) 'The atmosphere of the novel is autumnal and gently resigned ...'

Referring to **two** or **three** episodes, discuss Austen's creation of atmosphere in the novel.

GEORGE ELIOT: *The Mill on the Floss*

- 11 **Either** (a) '... above all, the great Floss along which they wandered with a sense of travel ...'

In what ways, and with what effects, is the river Floss used in the novel?

- Or** (b) How far do you see Philip Wakem as a tragic character in *The Mill on the Floss*?

THOMAS HARDY: *The Return of the Native*

- 12 **Either** (a) '...after looking at him one would have hazarded the guess that good nature, and an acuteness as extreme as it could be without verging on craft, formed the framework of his character.'

In the light of this comment, write an essay on Diggory Venn's role and significance in the novel.

- Or** (b) 'Sexual politics and thwarted desire dominate the novel.'

How far do you agree?

EDITH WHARTON: *The Age of Innocence*

- 13 Either** (a) How far do you agree that the novel's main concern is to 'explore the conflict between public and private life'?
- Or** (b) 'The young man felt that his fate was sealed: for the rest of his life he would go up every evening between the cast iron railings of that greenish-yellow doorstep ...'
- How important is a sense of inevitability in the presentation of Newland Archer's development through the novel?

D.H. LAWRENCE: *The Rainbow*

- 14 Either** (a) 'The struggle to assert one's own individuality is the central concern of the novel.'
- How far is this your view of the novel's central concern?
- Or** (b) 'A vivid slow-motion picture of Brangwens in love ...'
- What is your response to this description of the novel?

J.M. COETZEE: *Disgrace*

- 15 Either** (a) Discuss the role of the animal clinic and its importance to the novel as a whole.
- Or** (b) 'It is difficult to feel any sympathy for Lurie, particularly in the light of his treatment of women, his daughter included.'
- How far do you agree?

VIRGINIA WOOLF: *Mrs Dalloway*

- 16 Either** (a) 'Connections between Septimus and Clarissa proliferate as the novel unfolds.'
- Discuss the novelist's handling of the two characters in the light of this comment.
- Or** (b) 'A novel which portrays time as inescapable and oppressive ...'
- How far do you agree with this view of the novel?

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