



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

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**LITERATURE IN ENGLISH**

**9765/01**

Paper 1 Poetry and Prose

**May/June 2011**

**2 hours**

Additional Materials: Answer Booklet/Paper

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**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

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.**



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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) In what ways, and with what effects, is 'gentillesse' explored in the *Prologue* and *Tale*?

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

'A serious exploration of the theme of marriage.'

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

ANDREW MARVELL: *Selected Poems*

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

Referring in your answer to **two** or **three** of Marvell's poems, discuss how far you agree with this comment.

**Or** (b) To what extent can Marvell be described as a religious poet, in your view? You may focus on **two** or **three** poems or range more widely.

ALEXANDER POPE: *The Rape of the Lock*

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

How far do you see this conflict in *The Rape of the Lock*?

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

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

ELIZABETH BARRETT BROWNING: *Selected Poems*

- 4 **Either** (a) In what ways, and with what effects, are images of the natural world used in Browning's poetry in your selection? You should refer to **two** or **three** poems in your answer.
- Or** (b) How far do you agree that Browning's greatest strength is the expression of powerful emotions?

T.S. ELIOT: *Selected Poems*

- 5 **Either** (a) 'I grow old ... I grow old ...'
- In what ways, and with what effects, are voices and images of old age explored in the *Selected Poems*? You should refer to **two** or **three** poems or sections of longer poems in your answer.
- Or** (b) 'Missed opportunities, repressed passions, forsaken loves ...'
- Discuss some of the ways in which these themes are explored in Eliot's poetry in this selection.

ELIZABETH BISHOP: *Selected Poems*

- 6 **Either** (a) Bishop wrote: 'Since we do float on an unknown sea I think we should examine the other floating things that come our way carefully ...'
- Discuss Bishop's poetic powers of observation and analysis in the light of this comment. You should refer to **two** or **three** poems in your answer.
- Or** (b) 'More delicate than the historians' are the map-makers' colors.' (*The Map*)
- How far do you agree that in Bishop's poetry physical environment is more significant than a sense of the past?

SYLVIA PLATH: *Ariel*

- 7 **Either** (a) 'I have my honey,  
Six jars of it,' (*Wintering*)
- What is the significance of the bee poems in this collection, in your view? You should refer to **two** or **three** of them in your answer.
- Or** (b) Referring closely to **two** or **three** poems in this collection, discuss ways in which Plath explores interactions between herself (or her poetic voices) and other people.

DEREK WALCOTT: *Selected Poems*

8 **Either** (a) Discuss Walcott's exploration of loneliness in his poetry. You should refer to **two** or **three** poems in your answer.

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

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

## PROSE

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

DANIEL DEFOE: *Moll Flanders*

- 9 **Either** (a) Discuss the role and significance of the Newgate prison episode in the novel as a whole.
- Or** (b) *Moll Flanders* is written in the form of an autobiographical memoir. How, and how effectively, does this narrative method contribute to the presentation of Moll's story?

JANE AUSTEN: *Persuasion*

- 10 **Either** (a) 'Anne's mental life is tremulous with passion.'
- Discuss Austen's characterisation of Anne in the light of this comment.
- Or** (b) In what ways does the episode in Lyme Regis contribute to the structure and development of the novel as a whole?

GEORGE ELIOT: *The Mill on the Floss*

- 11 **Either** (a) How far do you agree that the novel 'values sexual instinct and sensuality over moral judgement'?
- Or** (b) Write an essay on the role and significance of family duty and loyalty in *The Mill on the Floss*.

THOMAS HARDY: *The Return of the Native*

- 12 **Either** (a) Discuss the significance of ritual and superstition in the meaning and effects of the novel.
- Or** (b) '*The Return of the Native* is a study of the way communities control their misfits.'
- In the light of this view, consider the ways in which the novel presents the community's influence on individual characters.

EDITH WHARTON: *The Age of Innocence*

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

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

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

D. H. LAWRENCE: *The Rainbow*

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

What do you think is the role and significance of the Brinsley Street school episode in the novel?

- Or (b)** In what ways, and with what effects, are religious buildings, festivals and rituals used in the novel?

J. M. COETZEE: *Disgrace*

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

- Or (b)** In what ways, and with what effects, does the novel explore retribution and forgiveness?

VIRGINIA WOOLF: *Mrs Dalloway*

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

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

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

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

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

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



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