



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 2012

2 hours

Additional Materials: Answer Booklet/Paper



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.

At the end of the examination, fasten all your work securely together.

All questions in this paper 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.

**SECTION A
POETRY**

Answer **one** question from this section.

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

- 1 **Either** (a) 'Wommen desiren to have sovereiintee
As wel over hir housbond as hir love,
And for to been in maistrie him above.'

In what ways, and with what effects, does Chaucer explore the theme of 'maistrie' in the *Prologue* and *Tale*?

- Or** (b) Discuss the links that you have found between the *Prologue* of the Wife of Bath and the *Tale* that she tells to the pilgrims.

ANDREW MARVELL: *Selected Poems*

- 2 **Either** (a) 'Marvell explores the conflict of opposites throughout his poetry.'

How far do you find this a helpful comment on the *Selected Poems*? In your answer you should refer in detail to **two** or **three** poems or sections of longer poems.

- Or** (b) 'Annihilating all that's made
To a green thought in a green shade.'

Discuss the importance of solitary meditation in Marvell's poetry. In your answer you should refer in detail to **two** or **three** poems or sections of longer poems.

ALEXANDER POPE: *The Rape of the Lock*

- 3 **Either** (a) The poem has been described as 'an endlessly varied exploration of contradictions'.

How far, and in what ways, is this your experience of the poem?

- Or** (b) 'The grandeur of epic poetry looms over the small stakes and trivial concerns of Belinda and the Baron.'

Consider Pope's uses of epic and mock-heroic in the light of this comment.

ELIZABETH BARRETT BROWNING: *Selected Poems*

- 4 **Either** (a) 'Sympathy for her fellow human beings characterises the subject matter and tone of Browning's poetry.'

Discuss with close reference to some of the poems you have studied.

- Or** (b) Consider some of the varied effects that Browning achieves in her use of regular verse forms (such as the sonnet and the ballad). In your answer you should refer in detail to **two** or **three** poems.

T. S. ELIOT: *Selected Poems*

- 5 **Either** (a) In what ways and with what effects does Eliot use religious and/or mythological images in the *Selected Poems*? In your answer you should refer in detail to **two** or **three** poems or sections of longer poems.

- Or** (b) 'I am not Prince Hamlet, nor was meant to be ...'

Consider Eliot's use of personae and first person narratives in this selection. In your answer you should refer in detail to **two** or **three** poems or sections of longer poems.

ELIZABETH BISHOP: *Selected Poems*

- 6 **Either** (a) '...explorations of the self's fragility and alienation in the modern world'.

How far do you agree with this view of Bishop's poetry? In your answer you should refer in detail to **two** or **three** poems.

- Or** (b) Discuss Bishop's exploration of travel in her poetry. You should refer in detail to **two** or **three** poems.

SYLVIA PLATH: *Ariel*

- 7 **Either** (a) In what ways and with what effects does Plath employ images of illness and death in *Ariel*? In your answer you should refer in detail to **two** or **three** poems.

- Or** (b) 'I am terrified by this dark thing
That sleeps in me ...' ('Elm')

How does Plath create a sense of terror in this collection? In your answer you should refer in detail to **two** or **three** poems.

DEREK WALCOTT: *Selected Poetry*

- 8 **Either** (a) 'I who am poisoned with the blood of both
Where shall I turn, divided to the vein?' (*A Far Cry from Africa*)

How far and in what ways does Walcott's poetry deal with the complexities of his heritage? In your answer you should refer in detail to **two** or **three** poems.

- Or** (b) Walcott has said that the process of poetry is 'one of excavation and of self-discovery'.

How far do you see this process in his work? In your answer you should refer in detail to **two** or **three** poems.

**SECTION B
PROSE**

Answer **one** question from this section.

DANIEL DEFOE: *Moll Flanders*

- 9 Either (a)** 'This will not pass I hope for an unnecessary digression concerning some People being oblig'd to disclose the greatest secrets either of their own or other Peoples affairs.'
- How important are secrets and lies to the meaning and effect of the novel, in your view?
- Or (b)** In what ways, and with what effects, does Defoe use different settings to explore Moll's 'Fortunes and Misfortunes'?

JANE AUSTEN: *Persuasion*

- 10 Either (a)** Consider the presentation and significance of the relationship between Lady Russell and the Elliot family in the novel.
- Or (b)** In what ways, and with what effects, is the Navy used in *Persuasion*?

GEORGE ELIOT: *The Mill on the Floss*

- 11 Either (a)** 'It was a time when ignorance was much more comfortable than at present, and was received with all the honours in very good society.' (Book 1 Chapter 12)
- In the light of this comment, consider Eliot's presentation of social values in *The Mill on the Floss*.
- Or (b)** 'The sublimely emotional ending of the novel is not really connected to the rest of the narrative, either in content or style.'
- Discuss the ending of the novel in the light of this criticism.

THOMAS HARDY: *The Return of the Native*

- 12 Either (a)** 'Clym is caught between the conflicting pressures of his mother and his wife.'
- Discuss Hardy's presentation of the relationship between the three characters and its significance in the novel as a whole.
- Or (b)** What part do Fate and coincidence play in the development of the novel in your view?

EDITH WHARTON: *The Age of Innocence*

- 13 Either (a)** 'A dull association of material and social interests held together by ignorance on the one side and hypocrisy on the other.'

Consider Wharton's depiction of marriage in the novel in the light of this definition.

- Or (b)** 'The tension between New York society and old Europe in the novel is more than a contrast of settings ...'

Discuss the ways in which this tension is developed by Wharton to illuminate the novel's themes and characters.

D. H. LAWRENCE: *The Rainbow*

- 14 Either (a)** How far, and in what ways, do you find 'The Rainbow' an appropriate title for this novel?

- Or (b)** 'The commonness, the triviality, the immediate meaninglessness of it all drove her to frenzy.'

Discuss the treatment and significance of domestic life in the novel.

J. M. COETZEE: *Disgrace*

- 15 Either (a)** 'For a man his age, fifty two, divorced, he has, to his mind, solved the problem of sex rather well.'

Discuss Coetzee's presentation of the 'problem' of sexual behaviour in the novel.

- Or (b)** How, and with what effects, is symbolism used in *Disgrace*?

VIRGINIA WOOLF: *Mrs Dalloway*

- 16 Either (a)** How far, and in what ways, does Woolf employ the contrasts of youth and age in the novel?

- Or (b)** 'She felt like a nun who has left the world and feels fold round her the familiar veils and the response to old devotions ...'

In the light of this quotation, discuss Woolf's depiction of habitual attitudes and routines in *Mrs Dalloway*.

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