



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 2013

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 **5** printed pages and **3** 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) In what ways, and with what effects, is the relationship between youth and age presented in *The Wife of Bath's Prologue and Tale*?
- Or** (b) Discuss some of Chaucer's uses of irony in *The Wife of Bath's Prologue and Tale*.

JOHN DONNE: *Selected Poems*

- 2 **Either** (a) What connections do you find between the love poetry and the religious poetry in this selection? You should focus in detail on **two** or **three** poems.
- Or** (b) 'O perverse sex ...'

Using **two** or **three** poems, consider some of the ways in which women are presented in the poems in your selection.

ALEXANDER POPE: *The Rape of the Lock*

- 3 **Either** (a) 'In *The Rape of the Lock*, Pope depicts a world which is extravagantly beautiful, but morally corrupt.'
- Consider your response to the poem in the light of this view.
- Or** (b) Discuss some of the ways in which the contrast between appearance and reality is explored in *The Rape of the Lock*.

JOHN KEATS: *Selected Poems*

- 4 **Either** (a) With reference to **two** or **three** poems in your selection, examine Keats's presentation of dreams and visions.
- Or** (b) 'O for a life of sensations rather than of thoughts' (Letter, 1817)

How far does Keats's poetry explore this tension, in your view? You should refer to **two** or **three** poems in your answer.

T.S. ELIOT: *Selected Poems*

- 5 **Either** (a) 'A heap of broken images ...'

To what extent is this your view of the ideas and images of *The Waste Land*?

- Or** (b) Discuss some of the ways in which Eliot uses symbolism in the *Selected Poems*. You should refer to **two** or **three** poems or sections from longer poems in your answer.

ELIZABETH BISHOP: *Selected Poetry*

- 6 **Either** (a) Consider the significance of sky and ocean in Bishop's poetry. Refer to **two** or **three** poems in your answer.

- Or** (b) With reference to **two** or **three** poems, say how far you agree that Bishop's poetry explores the strangeness and mystery of life.

SYLVIA PLATH: *Ariel*

- 7 **Either** (a) 'An unsparing vision of disorder and violence ...'

Discuss Plath's methods and effects in the light of this comment. You should refer to **two** or **three** poems in detail.

- Or** (b) Consider ways in which Plath's poetry presents motherhood and children in this collection. You should refer to **two** or **three** poems in detail.

PHILIP LARKIN: *Selected Poetry*

- 8 **Either** (a) 'Snapshots of a limited set of experiences ...'

'Enduring portraits of the human condition ...'

With which view of Larkin's poetry do you have more sympathy? You should focus in detail on **two** or **three** poems.

- Or** (b) In what ways and with what effects do Larkin's poems use objects and images from everyday life? You should refer in detail to **two** or **three** poems.

**SECTION B
PROSE**

Answer **one** question from this section.

JONATHAN SWIFT: *Gulliver's Travels*

- 9 **Either** (a) How far and in what ways do you think Lemuel Gulliver himself is satirised in *Gulliver's Travels*?
- Or (b) 'Disgust for human physicality pervades *Gulliver's Travels*.'
- Consider Swift's methods and effects in the light of this comment.

JANE AUSTEN: *Persuasion*

- 10 **Either** (a) 'More than seven years were gone since this little history of sorrowful interest had reached its close, and time had softened down much ...'
- Discuss the importance of past histories and the passage of time in *Persuasion*.
- Or (b) How important to the novel's concerns and effects is conversation, both directly engaged in and overheard?

GEORGE ELIOT: *The Mill on the Floss*

- 11 **Either** (a) 'The narrative is leisurely, but events in the novel are swift and startling.'
- Consider Eliot's narrative style in the light of this comment. You may focus on **two** or **three** episodes or range more widely.
- Or (b) In what ways is the theme of education explored in the novel, and with what effects?

CHARLES DICKENS: *Bleak House*

- 12 **Either** (a) In what ways, and with what effects, does Dickens create an atmosphere of mystery in *Bleak House*?
- Or (b) Consider some of the effects of the combination of different narrative voices in the novel.

EDITH WHARTON: *The Age of Innocence*

- 13 **Either** (a) Discuss the presentation of 'innocence' and its significance in the novel as a whole.
- Or (b) In the final chapter of the novel Newland Archer reflects: 'Something he knew he had missed – the flower of life.' In what ways, and with what effects, does the final chapter of *The Age of Innocence* bring the novel to a close, in your view?

EVELYN WAUGH: *A Handful of Dust*

- 14 **Either** (a) Discuss Waugh's presentation of the relationship between civilisation and barbarism in the novel.
- Or (b) Consider some of the effects of Waugh's depiction of domestic life in the novel.

J.M. COETZEE: *Disgrace*

- 15 **Either** (a) How, and with what effects, are literary works and literary figures used in the novel?
- Or (b) 'The novel could have been entitled *Humiliation* rather than *Disgrace*.'
- How far do you agree?

VIRGINIA WOOLF: *Mrs Dalloway*

- 16 **Either** (a) In what ways, and with what effects, does the novel use memory in its structure and characterisation?
- Or (b) Discuss the presentation and significance of Mrs Dalloway's party in the novel as a whole.

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