



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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