



Cambridge International Examinations
Cambridge Pre-U Certificate

LITERATURE IN ENGLISH (PRINCIPAL)

9765/03

Paper 3 Comment and Analysis

May/June 2015

2 hours 15 minutes

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.
DO NOT WRITE IN ANY BARCODES.

Answer Question 1 and **one** other Question.

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

All questions in this paper carry equal marks.



The syllabus is approved for use in England, Wales and Northern Ireland as a Cambridge International Level 3 Pre-U Certificate.

This document consists of **7** printed pages and **1** blank page.

Answer Question 1 and **one** other question.

All questions carry equal marks.

In your answers you should comment closely on effects of language, style and form in the poems or passages and pay close attention to features that are characteristic of their period and context.

- 1 Write a critical comparison of the following poem and prose extract, considering in detail ways in which your responses are shaped by the writers' language, style and form.

A *View from a Suburban Window*

When I consider how my light is spent,
 Also my sweetness, ditto all my power,
 Papering shelves or saving for the rent
 Or prodding grapefruit while the grocers glower,
 Or dulcetly¹ persuading to the dentist 5
 The wailing young, or fitting them for shoes,
 Beset by menus and my days apprenticed
 Forever to a grinning household muse;

And how I might, in some tall town instead, 10
 From nine to five be furthering a Career,
 Dwelling unfettered in my single flat,
 My life my own, likewise my daily bread—
 When I consider this, it's very clear
 I might have done much worse. I might, at that.

Phyllis McGinley (1905–1978)

¹ dulcetly: sweetly

B Since her children had gone away to school she had wished that she could do her own housework, but that would have meant getting rid of Edith who came in three times a week and relied on her wages for the money to go on holiday to Malta or Ostend with her mother and her husband and the twins. Claudia was glad that Charles was so untidy, because if it hadn't been for his wandering socks, overflowing ashtrays and muddled papers she would have had almost nothing to do. She was bored, and irritated by her own predictability. While she had never thought of herself as an exceptional person, neither had she imagined, as life went by, that she would respond to its vicissitudes with such totally conventional reactions. Now, like someone approaching the end of adolescence, she found herself chafing at the confines of home. Like a liveried servant she began to wish that she could return to her husband all that he had lent her to keep out the cold. She had given her life into his keeping and he had put it away like a garment, neatly cleaned and ironed and never to be worn. In return he had bestowed on her the respectable habiliments of the wife and mother – the apron, the milk-soaked blouse, the blood-stained knickers, the coat made of the skins of animals that was her reward for conjugality, and cold, shining little jewels that she never wore since she had seen other women wearing theirs and had despised them. Those women, in their rings and necklaces, had had a stamped, a franked appearance that did credit neither to them nor to their owners. It had been, to date, her only rebellion and had arisen from taste rather than insight. Stirring within her Claudia now felt the desire to wear what she had never worn – the strange and garish garment of her self. She found she wanted to go about the world in freedom, unrecognisable and subject to no one.

From '*The Other Side of the Fire*'
by Alice Thomas Ellis (1932–2005)

- 2 In the following poem Matthew (Mat) Prior imagines what could appear on his gravestone. Write a critical appreciation of the poem, considering in detail ways in which your responses are shaped by the writer's language, style and form.

For my own Monument

As doctors give physic¹ by way of prevention,
 Mat, alive and in health, of his tombstone took care;
 For delays are unsafe, and his pious intention
 May haply be never fulfill'd by his heir.

Then take Mat's word for it, the sculptor is paid; 5
 That the figure is fine, pray believe your own eye;
 Yet credit but lightly what more may be said,
 For we flatter ourselves, and teach marble to lie.

Yet counting as far as to fifty his years, 10
 His virtues and vices were as other men's are;
 High hopes he conceived, and he smother'd great fears,
 In a life parti-colour'd, half pleasure, half care.

Nor to business a drudge, nor to faction a slave,
 He strove to make int'rest and freedom agree;
 In public employments industrious and grave, 15
 And alone with his friends, Lord! how merry was he!

Now in equipage² stately, now humbly on foot,
 Both fortunes he tried, but to neither would trust;
 And whirl'd in the round as the wheel turn'd about,
 He found riches had wings, and knew man was but dust. 20

This verse, little polish'd, tho' mighty sincere,
 Sets neither his titles nor merit to view;
 It says that his relics collected lie here,
 And no mortal yet knows too if this may be true.

Fierce robbers there are that infest the highway, 25
 So Mat may be kill'd, and his bones never found;
 False witness at court, and fierce tempests at sea,
 So Mat may yet chance to be hang'd or be drown'd.

If his bones lie in earth, roll in sea, fly in air, 30
 To Fate we must yield, and the thing is the same;
 And if passing thou giv'st him a smile or a tear,
 He cares not—yet, prithee, be kind to his fame.

Matthew Prior (1664–1721)

¹ physic: medicine

² equipage: carriage

Turn over for Question 3

- 3 Write a critical appreciation of the following extract, making clear your view of its dramatic methods and effectiveness. In this opening scene of the play three servants are discussing their master's financial situation.

	[Drawing room in MR AFFABLE HAWK's house, handsomely furnished; table and two chairs, R; table and two chairs, L; doors, R and L; window, L; sofa, R, at back. MRS DIMITY, THOMAS, and MRS MASON discovered]	5
Thomas	[RC, seated]: Yes, my dears, our respectable and respected master, Mr Affable Hawk, may swim well, but he'll be drowned this time.	
Mrs Mason:	Lor! do you really think so?	
Thomas:	Burnt his fingers, I can tell you; and although there is always pretty pickings in a house where the master is in debt, still, you know he owes us all a year's wages, and it is time now to be turned out of doors.	10
Mrs Mason:	It ain't so easy with some missusses! I have already been impertinent two or three times to our'n, but she always pretends not to hear.	15
Mrs Dimity:	As for me, I have been lady's maid in a great many families, but never in such as this. One has to become quite an actress! A creditor arrives—you have to throw astonishment into your eyebrows, and exclaim— 'What! you don't know, sir?' 'Know what?' 'Mr Affable Hawk is gone to Manchester, about some new speculation.' 'Oh! gone to Manchester, is he?' 'Yes, sir, a splendid affair, I hear—discovery of a copper mine.' 'So much the better! When does he come back?' 'Really, sir, we don't know.'	20
Omnes ¹ :	Ha, ha, ha!	
Mrs Dimity:	He's settled! ² But what a countenance it requires to lie with that superiority! And my wages are none the higher for it.	30
Thomas:	Besides, these are all such coarse-minded creatures; they bully as if we owed the money.	
Mrs Dimity:	It must end. I shall formally demand my wages, because the tradesmen absolutely refuse to serve us any longer.	35
Thomas and Mrs Mason:	Yes, let's have our wages and go.	
Mrs Dimity:	A pretty family to pretend to gentility, indeed!	
Mrs Mason:	Genteel people are those who spend liberally in eating and drinking!	
Thomas:	And become attached to their servants.	40
Mrs Dimity:	To whom they leave little annuities ³ —that's what a gentleman ought to do.	
Mrs Mason:	Well, for my part, I most pity poor Miss Julia, and her lover, Mr Noble.	
Thomas:	Her lover! Do you suppose that a man like Mr Affable Hawk would give his daughter to his clerk, with one hundred and fifty pounds a year salary? No! He has better than that in his eye.	45
Mrs Mason:	Oh, do tell us!	
Thomas:	You remember the two gentlemen who came	50

- yesterday in their cab? The groom tells me that they are going to marry Miss Julia.
- Mrs Mason:* Lor! What, are those gentlemen who came in white kid gloves and flowered waistcoats going to marry Miss Julia? 55
- Thomas:* Not both, you simple creature! We don't allow bigamy in England. It's only in France that women have two husbands.
- Mrs Dimity:* And do you believe that a rich man will be brought to marry Mr Hawk's daughter, now his ruin must be suspected? 60
- Thomas:* If you knew Mr Affable Hawk half as well as I do, you would believe anything of him. I have seen him with creditors around him like hornets, till I have said to myself—'Well, at last he's done for!' Not a bit of it! He has received reams of writs, tons of protested bills⁴—Basinghall Street⁵ has gasped for him—when, hey presto! he bounds up again, triumphant, rich! Then his invention—was there ever such invention! Every day a new speculation; every day a new committee formed! Wood pavement—quilted pavement—salt marshes—railways—waterworks—and yet always in debt! 65
- Mrs Mason:* But he don't seem to care for creditors.
- Thomas:* He! To see him cajole and caress them—how he wheedles them, and diddles them, and sends them away delighted with his affable manner and magnificent promises. 70
- 75

From *The Game of Speculation* (1851)
by George Henry Lewes

- ¹ Omnes: all, everybody
² settled: done for
³ annuities: pensions
⁴ protested bills: orders for payment that have been refused
⁵ Basinghall Street: home of wealthy businesses in the City

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