



Cambridge International Examinations
Cambridge Pre-U Certificate

LITERATURE IN ENGLISH (PRINCIPAL)

9765/01

Paper 1 Poetry and Prose

May/June 2018

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.
DO NOT WRITE IN ANY BARCODES.

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

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 Merchant's Prologue and Tale*

- 1 **Either** (a) 'Chaucer presents the characters as representatives rather than as individuals.'
How far do you agree with this comment on the characterisation of the *Tale*?
- Or** (b) Discuss some of the ways in which Chaucer controls the pace of the *Tale* for comic effect.

GEORGE HERBERT: Selected Poems

- 2 **Either** (a) 'Every poem is a drama of redemption.' How far do you agree?
You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) '*Love bade me welcome; yet my soul drew back
Guilty of dust and sin.*'
In what ways and with what effects is love explored in Herbert's poetry?
You may refer to **two** or **three** poems in your answer, or range more widely.

ALEXANDER POPE: Selected Poems

- 3 **Either** (a) Pope has been described as a poet of thought rather than of feeling. To what extent do you agree with this view?
You may refer to **two** or **three** poems or extracts from longer poems in your answer, or range more widely.
- Or** (b) Consider some of the ways in which Pope presents the natural world in the poems in your selection. You may refer to **two** or **three** poems or extracts from longer poems in your answer, or range more widely.

WILLIAM WORDSWORTH: Selected Poems

- 4 **Either** (a) *'It is a beautiful evening, calm and free...'*

In what ways, and how effectively, is the idea of beauty explored by Wordsworth? You may refer to **two** or **three** poems or extracts from longer poems in your answer, or range more widely.

- Or** (b) Consider the ways in which Wordsworth is 'a poet of the everyday' in the poems in your selection. You may refer to **two** or **three** poems or extracts from longer poems in your answer, or range more widely.

W.H.AUDEN: Selected Poems

- 5 **Either** (a) Discuss some of the ways in which Auden uses a range of forms to explore different themes. You may refer to **two** or **three** poems or extracts from longer poems in your answer, or range more widely.

- Or** (b) 'Auden's poetry is more concerned with personal relationships than with national affairs.'

How far do you agree? You may refer to **two** or **three** poems or extracts from longer poems in your answer, or range more widely.

ANNE STEVENSON: Selected Poems

- 6 **Either** (a) 'Stevenson's poetry deals with the natural world in a cold and detached way.'

Discuss Stevenson's nature poetry in the light of this comment. You may refer to **two** or **three** poems in your answer, or range more widely.

- Or** (b) Stevenson has been described as a poet who delights in the play of ideas. How far do you see this in her work? You may refer to **two** or **three** poems in your answer, or range more widely.

LES MURRAY: Selected Poems

- 7 **Either** (a) In what ways does Murray use the idea of home in his poetry? You may refer to **two** or **three** poems in your answer, or range more widely.

- Or** (b) Consider some of the ways in which Murray uses language and imagery to illuminate his poetic concerns.

You may refer to **two** or **three** poems in your answer, or range more widely.

SEAMUS HEANEY: Selected Poems

- 8 **Either** (a) Discuss some of the ways in which Heaney uses very close observation to produce his poetic effects.

You may refer to **two** or **three** poems in your answer, or range more widely.

- Or** (b) How far do you agree that Heaney's poetry is 'both sympathetic to, and alienated from, traditional culture'?

You may refer to **two** or **three** poems in your answer, or range more widely.

SECTION B
PROSE

Answer **one** question from this section.

HENRY FIELDING: *Joseph Andrews*

- 9 Either (a)** 'Irony underlies the whole novel.'

How far do you agree with this comment on Fielding's methods in the novel *Joseph Andrews*?

- Or (b)** 'Parson Adams is the creation by whom we measure the nature of every other character in the novel.'

Consider Fielding's techniques of characterisation in the light of this comment.

JANE AUSTEN: *Emma*

- 10 Either (a)** Discuss the significance of gossip and small talk in the world of the novel *Emma*.

- Or (b)** How far does Austen present Emma's most significant failing as 'a desire to rule and dominate'?

WILKIE COLLINS: *The Woman in White*

- 11 Either (a)** Discuss Collins's presentation of crime and detection in the novel.

- Or (b)** How far, and in what ways, is the title '*The Woman in White*' an appropriate one for the novel?

CHARLOTTE BRONTË: *Jane Eyre*

- 12 Either (a)** Discuss the effects in the novel of fire and ice.

- Or (b)** In what ways, and with what effects, does Brontë explore the theme of imprisonment in the novel?

VIRGINIA WOOLF: *To The Lighthouse*

- 13 Either (a)** 'An ironic portrayal of family life.'

How far do you agree with this view of the novel?

- Or (b)** 'The characters in *To the Lighthouse* are searching for permanence in a world of transience.'

Explore the methods and effects of the novel in the light of this quotation.

MARGARET ATWOOD: *Cat's Eye*

- 14 **Either** (a) Discuss Atwood's exploration of the characters of Elaine and Cordelia in relation to each other.
- Or** (b) 'The narrative organises past and present events like pieces in a jigsaw puzzle.'
- How far do you agree with this comment on the structure of Atwood's novel?

JAMES JOYCE: *Dubliners*

- 15 **Either** (a) In what ways, and with what effects, is human suffering explored in *Dubliners*? You may refer to **two** or **three** stories in your answer, or range more widely.
- Or** (b) 'Dublin is as much a character as any individual in the stories.'
- Discuss Joyce's presentation of Dublin in the light of this comment. You may refer to **two** or **three** stories in your answer, or range more widely.

HILARY MANTEL: *Beyond Black*

- 16 **Either** (a) How far, and in what ways, does Mantel use humour in *Beyond Black*?
- Or** (b) Explore some of the ways in which Mantel creates characters who exercise power over each other in the novel.

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