



# Cambridge Pre-U

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**LITERATURE IN ENGLISH****9765/01**

Paper 1 Poetry and Prose

**October/November 2020****2 hours**

You must answer on the answer booklet/paper.

You will need: Answer booklet/paper

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**INSTRUCTIONS**

- Answer **two** questions in total:
  - Section A: answer **one** question.
  - Section B: answer **one** question.
- If you have been given an answer booklet, follow the instructions on the front cover of the answer booklet.
- Use a black or dark blue pen.
- Write your name, centre number and candidate number on all the work you hand in.
- Do **not** use an erasable pen or correction fluid.
- At the end of the examination, fasten all your work together. Do **not** use staples, paper clips or glue.

**INFORMATION**

- The total mark for this paper is 50.
- All questions are worth 25 marks.

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

This document has **8** pages. Blank pages are indicated.

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.

GEORGE GORDON, LORD BYRON: *Selected Poems*

- 1 **Either** (a) Discuss Byron's treatment of loss in the poems in your selection. You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) In what ways and with what effects does Byron use images of natural beauty in the poems in your selection? You may refer to **two** or **three** poems in your answer, or range more widely.

GEOFFREY CHAUCER: *The Nun's Priest's Tale*

- 2 **Either** (a) In what ways, and with what effects, does Chaucer use the beast fable to explore serious issues in *The Nun's Priest's Tale*?
- Or** (b) 'Chauntecleer and Pertelote illustrate a brilliantly comic view of the married relationship.'

Discuss Chaucer's methods and effects in the light of this comment.

GERARD MANLEY HOPKINS: *Selected Poems*

- 3 **Either** (a) Discuss Hopkins's poetic presentation of the natural world and its significance. You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) Hopkins said that he wanted his poetic language to be true to living speech, but 'heightened'. In the light of this aim, discuss his use of language by referring to **two** or **three** poems, or ranging more widely.

JOHN MILTON: *Paradise Lost (Books 1 and 2)*

- 4 **Either** (a) In what ways, and with what poetic effects, does *Paradise Lost (Books 1 and 2)* employ elements of epic?
- Or** (b) Discuss Milton's exploration of leadership and authority in *Paradise Lost (Books 1 and 2)*.

LIZ LOCHHEAD: *Selected Poems*

- 5 **Either** (a) '... all we know / Is: love surprises us.'  
(*Epithalamium*)

With this quotation in mind, discuss the ways in which Lochhead explores the subject of love in her poems. You may refer to **two** or **three** poems in your answer, or range more widely.

- Or** (b) Discuss the uses and effects of humour in Lochhead's poems. You may refer to **two** or **three** poems in your answer, or range more widely.

EDWARD THOMAS: *Selected Poems*

- 6 **Either** (a) Discuss the importance of the journey motif in Thomas's poetry. You may refer to **two** or **three** poems in your answer, or range more widely.

- Or** (b) 'Thomas's poetry explores the natural world with microscopic clarity.'

Consider Thomas's exploration of the natural world in the light of this view. You may refer to **two** or **three** poems in your answer, or range more widely.

JUDITH WRIGHT: *Selected Poems*

- 7 **Either** (a) 'Wright's poems are more concerned with the human mind than they are with the world around us.'

How far do you agree with this view of Wright's poetry? You may refer to **two** or **three** poems in your answer, or range more widely.

- Or** (b) In what ways, and with what effects, does Wright's poetry explore the effects of time? You may refer to **two** or **three** poems in your answer, or range more widely.

**SECTION B  
PROSE**

Answer **one** question from this section.

JANE AUSTEN: *Sense and Sensibility*

- 8** **Either** (a) Discuss Austen's presentation of self-restraint and reserve in *Sense and Sensibility*.  
Or (b) 'Willoughby is a more complex and ambiguous figure than Brandon can possibly allow.'

Consider Austen's characterisation of both Willoughby and Brandon in the light of this comment.

CHARLES DICKENS: *Our Mutual Friend*

- 9** **Either** (a) 'Secrecy and concealment are at the heart of the narrative.'  
Explore Dickens's narrative methods in *Our Mutual Friend* in the light of this comment.  
Or (b) Discuss some of the ways in which Dickens presents social class in *Our Mutual Friend*.

GEORGE ELIOT: *Middlemarch*

- 10** **Either** (a) Discuss the role and significance of the Garth family in *Middlemarch*.  
Or (b) 'Scrupulous portrayal of the complex interactions of provincial society.'  
Consider some of Eliot's methods and effects in the light of this view.

LAURENCE STERNE: *Tristram Shandy*

- 11** **Either** (a) In what ways, and with what effects, does Sterne explore the theme of madness in *Tristram Shandy*?  
Or (b) 'Sterne deliberately resists the idea of narrative coherence in *Tristram Shandy*.'  
In the light of this comment, discuss some of the ways in which Sterne handles his material.

ALICE MUNRO: *Selected Short Stories*

- 12** **Either** (a) In what ways, and with what effects, does Munro use 'stories within stories'? You should refer to **two** or **three** stories.  
Or (b) Discuss Munro's presentation of criminal behaviour and its effects. You should refer to **two** or **three** stories.

EVELYN WAUGH: *Brideshead Revisited*

- 13** **Either** (a) Explore Waugh's concern with the effects of family conflict in *Brideshead Revisited*.
- Or** (b) 'The novel is primarily concerned with an artist's growth and development.'
- How far, and in what ways, do you agree with this view?

EDITH WHARTON: *The House of Mirth*

- 14** **Either** (a) 'Wharton depicts the world of New York high society in *The House of Mirth* as cold and unforgiving.'
- Discuss Wharton's methods and effects in the light of this comment.
- Or** (b) How far do you see Lily as a tragic character?

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