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**LITERATURE IN ENGLISH (PRINCIPAL)**

Paper 1 Poetry and Prose

**9765/01**

**May/June 2016**

**2 hours**

Additional Materials: Answer Booklet/Paper

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**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.**



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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 **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 Pardoner's Prologue and Tale*

- 1 **Either** (a) 'The sense of an audience is central to the effects of *The Pardoner's Tale*.'  
How far do you agree?
- Or** (b) Discuss some of the uses and effects of irony in *The Pardoner's Prologue and Tale*.

GEORGE HERBERT: *Selected Poems*

- 2 **Either** (a) 'Herbert's poetry moves effortlessly between the glorious and the humble; the divine and the human.'  
Discuss this view by referring to **two** or **three** poems in your answer, or ranging more widely.
- Or** (b) 'Yet, Lord, instruct us so to die  
That all these dyings may be life in death.' (from *Mortification*)  
Discuss some of the ways in which the subject of death is explored in the selection of poems. You may refer to **two** or **three** poems in your answer, or range more widely.

JOHN MILTON: *Shorter Poems*

- 3 **Either** (a) Discuss the importance of pastoral conventions to the concerns and effects of Milton's poetry. You may refer to **two** or **three** poems or sections from longer poems in your answer, or range more widely.
- Or** (b) In what ways, and with what effects, does Milton's poetry in your selection explore the pleasures of the senses? You may refer to **two** or **three** poems or sections from longer poems in your answer, or range more widely.

WILLIAM WORDSWORTH: *Selected Poems*

- 4 **Either** (a) Discuss Wordsworth's poetic presentation of childhood in the selection of poems. You should refer to **two** or **three** poems or sections from longer poems, or range more widely.
- Or** (b) In what ways, and with what effects, is remembered experience explored in this selection? You may refer to **two** or **three** poems or sections from longer poems in your answer, or range more widely.

W. H. AUDEN: *Selected Poems*

- 5 **Either** (a) Auden described poetry as 'a serious game'. How helpful a description of Auden's poetry do you find this? You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) 'In the deserts of the heart  
**Content removed due to copyright restrictions.**  
 Teach the free man how to praise.' (from *In Memory of W. B. Yeats*)
- By referring to **two** or **three** poems, or ranging more widely, consider Auden's exploration of the 'deserts of the heart'.

ELIZABETH JENNINGS: *Selected Poems*

- 6 **Either** (a) 'I am obsessed with energy  
 I never touch. I am alive  
 To what I only hear and see  
 The sweep, the sharp, the drive.' (from *Bird Study*)
- Consider Jennings's poetry in the light of this reflection. You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) Discuss the importance of suffering to the meaning and effect of Jennings's poetry. You may refer to **two** or **three** poems in your answer, or range more widely.

LES MURRAY: *Selected Poems*

7 **Either** (a) Discuss some of the ways in which Murray explores the interactions between people and nature in his poetry. You may refer to **two** or **three** poems in your answer, or range more widely.

**Or** (b) ‘And as I look, I know they are utterly gone,  
each one on his day, with pillow, small bottles, mist,  
with all the futures they dreamed or dealt in, going  
down that engulfment everything approaches;  
with the man on the tree, they have vanished into the Future.’ (from *The Future*)

In what ways are the effects of time addressed in Murray’s poems? You may refer to **two** or **three** poems in your answer, or range more widely.

SEAMUS HEANEY: *Selected Poems*

8 **Either** (a) ‘The bog poems use the distant past to reflect on the present.’

Consider some of the effects of the bog poems in the light of this view. 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 Heaney’s poetry explore childhood experiences? 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) Consider some of the ways in which the contrast between town and country is explored in *Joseph Andrews*.
- Or (b) 'Fielding's main interest in *Joseph Andrews* is the moral of the story.'
- How far do you agree?

JANE AUSTEN: *Emma*

- 10 Either** (a) In what ways do mistakes and misunderstandings contribute to the structure of the novel, and with what effects?
- Or (b) What does the episode at Box Hill contribute to your appreciation of the methods and concerns of this novel?

ELIZABETH GASKELL: *North and South*

- 11 Either** (a) Discuss the contribution of the Higgins family to the meaning and effect of *North and South*.
- Or (b) 'A novel of reconciliation, of building bridges...'
- How far do you agree with this view of *North and South*?

CHARLOTTE BRONTË: *Jane Eyre*

- 12 Either** (a) In what ways, and with what effects, do the different settings of the novel contribute to its presentation of Jane's development?
- Or (b) How far do you agree that 'the conflict between passion and duty is at the heart of the novel'?

VIRGINIA WOOLF: *To The Lighthouse*

- 13 Either** (a) 'The contrast between the characters of Mr and Mrs Ramsay dominates the novel.'
- How far do you agree?
- Or (b) Discuss the presentation of lack of communication in the novel.

MARGARET ATWOOD: *Cat's Eye*

- 14 Either** (a) Discuss the significance of Elaine's paintings to the meaning and effects of the novel.
- Or (b) 'A relentless analysis of children's cruelty to each other.'
- Discuss the novel's methods and effects in the light of this comment.

KATHERINE MANSFIELD: *Short Stories*

- 15 Either** (a) 'Stories which explore the turmoil beneath the calm surface of relationships.'
- Consider this view with reference to **two** or **three** stories.
- Or (b) Consider some of the uses and effects of symbolism in the short stories. You may use **two** or **three** stories, or range more widely.

KAZUO ISHIGURO: *The Remains of the Day*

- 16 Either** (a) Discuss some of the ways in which 'failures of vision' are explored in the novel.
- Or (b) In what ways, and with what effects, is the historical background of *The Remains of the Day* used to develop characterisation in the novel?



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