
LITERATURE IN ENGLISH (PRINCIPAL)

9765/01

Paper 1 Poetry and Prose

May/June 2017

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.



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 Merchant's Prologue and Tale*

- 1 **Either** (a) In what ways, and with what effects, does Chaucer explore human self-deception in *The Merchant's Prologue and Tale*?
- Or** (b) 'The presentation of youth and age in *The Merchant's Prologue and Tale* is an essentially humorous one.'
- How far do you agree?

GEORGE HERBERT: *Selected Poems*

- 2 **Either** (a) 'Herbert addresses his Maker with a kind of reverent familiarity.'
- Discuss Herbert's poetic relationship with God in the light of this comment. You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) 'Nothing is too ordinary for inclusion in Herbert's verse.'
- In what ways and with what effects is the 'ordinary' used 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's presentation of his female subjects is tender and sympathetic.'
- To what extent have you found this in your reading of Pope's *Selected Poems*? Refer to **two** or **three** poems in your answer.
- Or** (b) Consider some of the ways in which Pope achieves complex variations of poetic effect 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) 'Wordsworth's poetry is more concerned with representations of inner life than external events.'

How far 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) Discuss some of the ways in which contemplation of Nature is presented in Wordsworth's poetry, and with what effects. 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) In what ways, and with what poetic effects, does Auden's poetry evoke a sense of place? You may refer to **two** or **three** poems or sections from longer poems in your answer, or range more widely.

- Or** (b) 'Auden makes the commonplace extraordinary.'

Discuss Auden's methods and concerns in the light of this comment. You may refer to **two** or **three** poems or sections from longer poems in your answer, or range more widely.

ANNE STEVENSON: *Selected Poems*

- 6 **Either** (a) 'Her main poetic persona is a traveller, always on the move and observing as she goes.'

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

- Or** (b) In what ways and with what effects do Stevenson's poems use objects and images of domestic life? You may refer to **two** or **three** poems in your answer, or range more widely.

LES MURRAY: *Selected Poems*

- 7 **Either** (a) How far do you find a conflict between the rural and the urban in Murray's poetry? You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) 'The poems of an isolated and alienated individual.'
- How far do you agree with this view of Murray's work? You may refer to **two** or **three** poems in your answer, or range more widely.

SEAMUS HEANEY: *Selected Poems*

- 8 **Either** (a) 'Heaney is essentially a nature poet.'
- How far and in what ways do you agree? You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) In what ways, and how effectively, does Heaney combine private lives and public concerns in his poetry? 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)** ‘I describe not men, but manners; not an individual, but a species.’
How far, and in what ways, do you agree with this view of the novel?
- Or (b)** ‘In *Joseph Andrews* each little sequence is directed precisely to its dramatic point.’
Consider Fielding’s narrative techniques in the light of this comment. You may refer to **two** or **three** episodes in detail, or range more widely.

JANE AUSTEN: *Emma*

- 10 Either (a)** ‘Emma’s blunders are a blend of comedy and potential disaster.’
Discuss the novel’s methods and effects in the light of this claim.
- Or (b)** ‘So entirely dramatic and so little descriptive.’
How far do you agree with this comment on Austen’s style in *Emma*? You may refer to **two** or **three** episodes in detail, or range more widely.

CHARLOTTE BRONTË: *Jane Eyre*

- 11 Either (a)** In your view, what does Brontë’s presentation of Bertha Mason contribute to the novel as a whole?
- Or (b)** In what ways, and with what effects, does Brontë explore the theme of education in the novel?

WILKIE COLLINS: *The Woman in White*

- 12 Either (a)** ‘Nothing but a woman, condemned to patience, propriety and petticoats for life.’
With Marian’s comment in mind, discuss Collins’s presentation of different attitudes to female characters in the novel.
- Or (b)** Explore some of the effects of Collins’s use of multiple narrators in the novel.

JAMES JOYCE: *Dubliners*

- 13 Either (a)** 'As much about disappointment as revelation.'

Discuss this comment on *Dubliners* with reference to **two** or **three** stories, or range more widely.

- Or (b)** 'Entrapment and escape are the central themes of *Dubliners*.'

How far do you agree with this view? You may use **two** or **three** stories, or range more widely.

VIRGINIA WOOLF: *To The Lighthouse*

- 14 Either (a)** Consider some of the effects of the symbol of the lighthouse in the novel.

- Or (b)** 'Woolf presents life as petty and trivial, with only isolated moments of intense experience.'

How far do you agree with this view of the novel's methods and effects?

MARGARET ATWOOD: *Cat's Eye*

- 15 Either (a)** 'The ordinary transformed into nightmare.'

Consider Atwood's presentation of everyday situations in the light of this comment.

- Or (b)** Discuss the importance in the novel of remembering the past.

HILARY MANTEL: *Beyond Black*

- 16 Either (a)** How, and with what effects in the novel as a whole, does Mantel develop the contrast between Alison and Colette?

- Or (b)** 'The novel evokes the atmosphere of the past and the future as convincingly as it does the present.'

How far do you agree with this view of *Beyond Black*?

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