
LITERATURE IN ENGLISH (PRINCIPAL)

9765/01

Paper 1 Poetry and Prose

May/June 2019

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

This document consists of **5** printed pages and **3** 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) Discuss the significance and narrative effects of the garden scene in *The Merchant's Tale*.
- Or** (b) In what ways does Chaucer explore sight and blindness in *The Merchant's Tale*?

GERARD MANLEY HOPKINS: Selected Poems

- 2 **Either** (a) Explore the relationship between sensory images and spiritual concerns in Hopkins'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, do Hopkins's sonnets examine human misery? You may refer to **two** or **three** poems in your answer, or range more widely.

JOHN MILTON: *Paradise Lost* Books 1 and 2

- 3 **Either** (a) 'Although he condemns them, Milton makes his devils sympathetic figures.'
How far is this your view?
- Or** (b) Consider by what means, and how effectively, Milton presents the other-worldly settings of *Paradise Lost* Books 1 and 2.

ALEXANDER POPE: Selected Poems

- 4 **Either** (a) What connections of style and theme do you find in *An Essay on Man Epistle 2* and **two** or **three** other poems in your selection?
- Or** (b) 'Pope's poetry presents humanity's place within a moral universe.'
Discuss this comment with reference to **two** or **three** poems or sections of longer poems.

ANNE STEVENSON: Selected Poems

- 5 **Either** (a) Stevenson's poetry has been described as 'bleak and fast-paced'.
How far do you agree with 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 Stevenson's poetry explore the subject of love? You may refer to **two** or **three** poems in your answer, or range more widely.

EDWARD THOMAS: Selected Poems

- 6 **Either** (a) 'There is always a sense of uncertainty in Thomas's poetry.'
Discuss this view. You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) Consider some of the ways in which Thomas's poetry explores memory and its workings. You may refer to **two** or **three** poems in your answer, or range more widely.

JUDITH WRIGHT: Selected Poems

- 7 **Either** (a) 'I know it dark against the stars, the high lean country
full of old stories'
(from 'South of My Days')
- In what ways, and with what effects, does Wright use the 'country/ full of old stories' in her poems? You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) Discuss the use of imagery of plant life and natural growth in Wright's 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.

JANE AUSTEN: *Sense and Sensibility*

- 8 Either (a)** ‘The main conflict in the novel is not between sense and sensibility, but between sincerity and hypocrisy.’

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

- Or (b)** Consider the contribution of the London phase of the novel to its atmosphere and main concerns.

WILKIE COLLINS: *The Woman in White*

- 9 Either (a)** ‘Count Fosco is more than a simple villain: he represents all that is alien and dangerous.’

Discuss the effects of the novel in the light of this comment.

- Or (b)** In what ways, and how effectively, does Collins explore the theme of confinement in *The Woman in White*?

GEORGE ELIOT: *Middlemarch*

- 10 Either (a)** Consider some of the ways in which Eliot examines the influence of money in the novel.

- Or (b)** ‘An exploration of frustrated idealism.’

Discuss this view of the novel.

LAURENCE STERNE: *Tristram Shandy*

- 11 Either (a)** In what ways, and with what effects, does Sterne depict Tristram’s parents?

- Or (b)** ‘The comedy of *Tristram Shandy* depends on misunderstanding.’

Discuss the comedy of the novel in the light of this comment, focusing on **two** or **three** episodes.

JAMES JOYCE: *Dubliners*

- 12 Either** (a) With reference to **two** or **three** stories, consider Joyce's portrayal of young people in *Dubliners*.
- Or** (b) What does Joyce's presentation of death contribute to the effects and atmosphere of *Dubliners*, in your view? You should refer to **two** or **three** stories.

HILARY MANTEL: *Beyond Black*

- 13 Either** (a) Discuss the role and significance of flashbacks as a narrative feature in *Beyond Black*.
- Or** (b) Explore the different kinds of violence presented in *Beyond Black* and their effects in the novel as a whole.

EVELYN WAUGH: *Brideshead Revisited*

- 14 Either** (a) The end of the novel has been described as 'surprising and inconsistent'.
Discuss the novel in the light of this comment.
- Or** (b) Consider some of the ways in which Waugh evokes the experience of being young in *Brideshead Revisited*.

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