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**LITERATURE IN ENGLISH (PRINCIPAL)**

**9765/01**

Paper 1 Poetry and Prose

**May/June 2017**

**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.

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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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