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LITERATURE IN ENGLISH

9276/03

Paper 3 Poetry and Prose

For Examination from 2013

SPECIMEN PAPER

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.

Write your Centre number, candidate number and name on the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **two** questions, one from Section A and one from Section B.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

All questions on this paper carry equal marks.

This document consists of **9** printed pages and **1** blank page.



Section A: Poetry

SYLVIA PLATH: *Ariel*

- 1 **Either** (a) Make a close comparison of two poems in which Plath conveys contrasting moods.
- Or** (b) Comment closely on the following poem, saying how far you find its methods and concerns typical of the poetry about children in *Ariel*.

You're

Clownlike, happiest on your hands,
 Feet to the stars, and moon-skulled,
 Gilled like a fish. A common-sense
 Thumbs-down on the dodo's mode.
 Wrapped up in yourself like a spool, 5
 Trawling your dark as owls do.
 Mute as a turnip from the Fourth
 Of July to All Fools' Day,
 O high-riser, my little loaf.

Vague as fog and looked for like mail. 10
 Farther off than Australia.
 Bent-backed Atlas, our travelled prawn.
 Snug as a bud and at home
 Like a sprat in a pickle jug.
 A creel of eels, all ripples. 15
 Jumpy as a Mexican bean.
 Right, like a well-done sum.
 A clean slate, with your own face on.

Songs of Ourselves

- 2 **Either** (a) Compare ways in which the poets present the difficulties of human life in two from your selection.
- Or** (b) Comment closely on ways in which Watts develops his observations of the ant in the following poem.

The Ant or Emmet

These Emmets, how little they are in our eyes!
 We tread them to dust, and a troop of them dies,
 Without our regard or concern:
 Yet, as wise as we are, if we went to their school,
 There's many a sluggard and many a fool
 Some lessons of wisdom might learn. 5

They don't wear their time out in sleeping or play,
 But gather up corn in a sunshiny day,
 And for winter they lay up their stores:
 They manage their work in such regular forms, 10
 One would think they foresaw all the frosts and the storms,
 And so brought their food within doors.

But I have less sense than a poor creeping ant,
 If I take not due care for the things I shall want,
 Nor provide against dangers in time: 15
 When death or old age shall once stare in my face,
 What a wretch shall I be in the end of my days,
 If I rifle away all their prime?

Now, now, while my strength and my youth are in bloom,
 Let me think what shall serve me when sickness shall come, 20
 And pray that my sins be forgiven:
 Let me read in good books, and believe, and obey,
 That, when death turns me out of this cottage of clay,
 I may dwell in a palace in heaven.

Isaac Watts

WILLIAM BLAKE: *Songs of Innocence and Experience*

- 3 **Either** (a) Referring to two or three poems, how does Blake express his concern with injustice in *Songs of Innocence and Experience*?
- Or** (b) Comment in detail on the following poem saying how far you find it characteristic of the *Songs of Experience*.

The Schoolboy

I love to rise in a summer morn,
 When the birds sing on every tree;
 The distant huntsman winds his horn,
 And the skylark sings with me.
 O! what sweet company! 5

But to go to school in a summer morn,
 O! it drives all joy away;
 Under a cruel eye outworn,
 The little ones spend the day
 In sighing and dismay. 10

Ah! then at times I drooping sit,
 And spend many an anxious hour,
 Nor in my book can I take delight,
 Nor sit in learning's bower,
 Worn thro' with the dreary shower. 15

How can the bird that is born for joy
 Sit in a cage and sing?
 How can a child, when fears annoy,
 But droop his tender wing,
 And forget his youthful spring? 20

O! father & mother if buds are nip'd,
 And blossoms blown away,
 And if the tender plants are strip'd
 Of their joy in the springing day,
 By sorrow and care's dismay, 25

How shall the summer arise in joy,
 Or the summer fruits appear?
 Or how shall we gather what griefs destroy,
 Or bless the mellowing year,
 When the blasts of winter appear? 30

Section B: Prose

MAXINE HONG KINGSTON: *The Woman Warrior*

- 4 **Either** (a) Consider the significance to the novel of 'No Name Woman', the drowned aunt.
- Or** (b) Discuss the following passage in detail, commenting on ways in which the girl's mountain training is presented.

'Why can't I go down there now and help them?' I cried. 'I'll run away with the two boys and we'll hide in the caves.'

'No,' the old man said. 'You're not ready. You're only fourteen years old. You'd get hurt for nothing.'

'Wait until you are twenty-two,' the old woman said. 'You'll be big then and more skilful. No army will be able to stop you from doing whatever you want. If you go now, you will be killed, and you'll have wasted seven and a half years of our time. You will deprive your people of a champion.'

'I'm good enough now to save the boys.'

'We didn't work this hard to save just two boys, but whole families.'

Of course.

'Do you really think I'll be able to do that – defeat an army?'

'Even when you fight against soldiers trained as you are, most of them will be men, heavy footed and rough. You will have the advantage. Don't be impatient.'

'From time to time you may use the water gourd to watch your husband and your brother,' the old man said.

But I had ended the panic about them already. I could feel a wooden door inside of me close. I had learned on the farm that I could stop loving animals raised for slaughter. And I could start loving them immediately when someone said, 'This one is a pet,' freeing me and opening the door. We had lost males before, cousins and uncles who were conscripted into armies or bonded as apprentices, who are almost as lowly as slave girls.

I bled and thought about the people to be killed; I bled and thought about the people to be born.

During all my years on the mountain, I talked to no one except the two old people, but they seemed to be many people. The whole world lived inside the gourd, the earth a green and blue pearl like the one the dragon plays with.

When I could point at the sky and make a sword appear, a silver bolt in the sunlight and control its slashing with my mind, the old people said I was ready to leave. The old man opened the gourd for the last time. I saw the baron's messenger leave our house, and my father was saying, 'This time I must go and fight.' I would hurry down the mountain and take his place. The old people gave me the fifteen beads, which I was to use if I got into terrible danger. They gave me men's clothes and armour. We bowed to one another. The bird flew above me down the mountain and for some miles, whenever I turned to look for them, there would be the two old people waving. I saw them through the mist. I saw them on the clouds; I saw them big on the mountaintop when distance had shrunk the pines. They had probably left images of themselves for me to wave at and gone about their other business.

When I reached my village, my father and mother had grown as old as the two whose shapes I could at last no longer see. I helped my parents carry their tools, and they walked ahead so straight, each carrying a basket or a hoe not to overburden me, their tears falling privately. My family surrounded me with so much love that I almost forgot the ones not there.

HENRY JAMES: *Washington Square*

- 5 **Either** (a) What would you say is the significance of the novel's title?
- Or** (b) Comment closely on the following passage, discussing ways in which James creates the reader's first impression of Dr Sloper.

It was an element in Dr Sloper's reputation that his learning and his skill were very evenly balanced; he was what you might call a scholarly doctor, and yet there was nothing abstract in his remedies – he always ordered you to take something. Though he was felt to be extremely thorough, he was not uncomfortably theoretic; and if he sometimes explained matters rather more minutely than might seem of use to the patient, he never went so far (like some practitioners one had heard of) as to trust to the explanation alone, but always left behind him an inscrutable prescription. There were some doctors that left the prescription without offering any explanation at all; and he did not belong to that class either, which was after all the most vulgar. It will be seen that I am describing a clever man; and this is really the reason why Dr Sloper had become a local celebrity.

At the time at which we are chiefly concerned with him, he was some fifty years of age, and his popularity was at its height. He was very witty, and he passed in the best society of New York for a man of the world – which, indeed, he was, in a very sufficient degree. I hasten to add, to anticipate possible misconception, that he was not the least of a charlatan. He was a thoroughly honest man – honest in a degree of which he had perhaps lacked the opportunity to give the complete measure; and, putting aside the great good-nature of the circle in which he practised, which was rather fond of boasting that it possessed the 'brightest' doctor in the country, he daily justified his claim to the talents attributed to him by the popular voice. He was an observer, even a philosopher, and to be bright was so natural to him, and (as the popular voice said) came so easily, that he never aimed at mere effect, and had none of the little tricks and pretensions of second-rate reputations. It must be confessed that fortune had favoured him, and that he had found the path to prosperity very soft to his tread. He had married, at the age of twenty-seven, for love, a very charming girl, Miss Catherine Harrington, of New York, who, in addition to her charms, had brought him a solid dowry. Mrs Sloper was amiable, graceful, accomplished, elegant, and in 1820 she had been one of the pretty girls of the small but promising capital which clustered about the Battery and overlooked the Bay, and of which the uppermost boundary was indicated by the grassy waysides of Canal Street. Even at the age of twenty-seven Austin Sloper had made his mark sufficiently to mitigate the anomaly of his having been chosen among a dozen suitors by a young woman of high fashion, who had ten thousand dollars of income and the most charming eyes in the island of Manhattan. These eyes, and some of their accompaniments, were for about five years a source of extreme satisfaction to the young physician, who was both a devoted and a very happy husband.

The fact of his having married a rich woman made no difference in the line he had traced for himself, and he cultivated his profession with as definite a purpose as if he still had no other resources than his fraction of the modest patrimony which on his father's death he had shared with his brothers and sisters. This purpose had not been preponderantly to make money – it had been rather to learn something and to do something. To learn something interesting, and to do something useful – this was, roughly

speaking, the program he had sketched, and of which the accident of his having an income appeared to him in no degree to modify the validity. He was fond of his practice, and of exercising a skill of which he was agreeably conscious, and it was so patent a truth that if he were not a doctor there was nothing else he could be, that a doctor he persisted in being, in the best possible conditions. Of course his easy domestic situation saved him a good deal of drudgery, and his wife's affiliation to the 'best people' brought him a good many of those patients whose symptoms are, if not more interesting in themselves than those of the lower orders, at least more consistently displayed.

Stories of Ourselves

- 6 Either (a) 'Being inside the mind of a character is a thrilling reading experience.'

Discuss the effects of first person narrative in two stories from your selection.

- Or (b) Comment closely on the writing of the following passage, paying particular attention to ways Poe creates a sense of fear.

It was, especially, upon retiring to bed late in the night of the seventh or eighth day after the placing of the lady Madeline within the donjon, that I experienced the full power of such feelings. Sleep came not near my couch – while the hours waned and waned away. I struggled to reason off the nervousness which had dominion over me. I endeavoured to believe that much, if not all of what I felt, was due to the bewildering influence of the gloomy furniture of the room – of the dark and tattered draperies, which, tortured into motion by the breath of a rising tempest, swayed fitfully to and fro upon the walls, and rustled uneasily about the decorations of the bed. But my efforts were fruitless. An irrepressible tremor gradually pervaded my frame; and, at length, there sat upon my very heart an incubus of utterly causeless alarm. Shaking this off with a gasp and a struggle, I uplifted myself upon the pillows, and, peering earnestly within the intense darkness of the chamber, hearkened – I know not why, except that an instinctive spirit prompted me – to certain low and indefinite sounds which came, through the pauses of the storm, at long intervals, I knew not whence. Overpowered by an intense sentiment of horror, unaccountable yet unendurable, I threw on my clothes with haste (for I felt that I should sleep no more during the night), and endeavoured to arouse myself from the pitiable condition into which I had fallen, by pacing rapidly to and fro through the apartment. 5
10
15
20

I had taken but few turns in this manner, when a light step on an adjoining staircase arrested my attention. I presently recognised it as that of Usher. In an instant afterward he rapped, with a gentle touch, at my door, and entered, bearing a lamp. His countenance was, as usual, cadaverously wan – but, moreover, there was a species of mad hilarity in his eyes – an evidently restrained *hysteria* in his whole demeanour. His air appalled me – but anything was preferable to the solitude which I had so long endured, and I even welcomed his presence as a relief. 25

'And you have not seen it?' he said abruptly, after having stared about him for some moments in silence – 'you have not then seen it? – but, stay! you shall.' Thus speaking, and having carefully shaded his lamp, he hurried to one of the casements, and threw it freely open to the storm. 30

The impetuous fury of the entering gust nearly lifted us from our feet. It was, indeed, a tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty. A whirlwind had apparently collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the life-like velocity with which they flew careering from all points against each other, without passing away into the distance. I say that even their exceeding density did not prevent our perceiving this – yet we had no glimpse of the moon or stars – nor was there any flashing forth of the lightning. But the under surfaces of the huge masses of agitated vapour, as well as all terrestrial objects immediately around us, were glowing in the unnatural light of a faintly luminous and distinctly visible gaseous exhalation which hung about and enshrouded the mansion. 35
40
45

'You must not – you shall not behold this!' said I, shudderingly, to Usher, as I led him, with a gentle violence, from the window to a seat. 'The appearances, which bewilder you, are merely electrical phenomena not uncommon – or it may be that they have their ghastly origin in the rank miasma of the tarn. Let us close this casement; – the air is chilling and dangerous to your frame. Here is one of your favourite romances. I will read, and you shall listen, – and so we will pass away this terrible night together.'

The Fall of the House of Usher

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