



Cambridge Pre-U

LITERATURE IN ENGLISH

9765/01

Paper 1 Poetry and Prose

May/June 2023

2 hours



You must answer on the enclosed answer booklet.

You will need: Answer booklet (enclosed)

INSTRUCTIONS

- Answer **two** questions in total:
 - Section A: answer **one** question.
 - Section B: answer **one** question.
- Follow the instructions on the front cover of the answer booklet. If you need additional answer paper, ask the invigilator for a continuation booklet.

INFORMATION

- The total mark for this paper is 50.
- All questions are worth 25 marks.

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

This document has **8** pages. Any blank pages are indicated.

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.

GEORGE GORDON BYRON, LORD BYRON: *Selected Poems*

- 1 **Either** (a) In what ways, and with what poetic effects, does Byron explore feelings of regret for the past in the poems in this selection? You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) Consider Byron as ‘a poet of love’s sorrows’ in the poems in this selection. You may refer to **two** or **three** poems in your answer, or range more widely.

GEOFFREY CHAUCER: *The Nun’s Priest’s Tale*

- 2 **Either** (a) In what ways, and with what effects, do debate and discussion contribute to the concerns and effects of *The Nun’s Priest’s Tale*?
- Or** (b) ‘More serious than it appears at first’.

Explore *The Nun’s Priest’s Tale* in the light of this comment.

JOHN MILTON: *Paradise Lost* Books 9 and 10

- 3 **Either** (a) Consider the power of Satan’s speeches and their consequences in Books 9 and 10 of *Paradise Lost*.
- Or** (b) ‘Adam and Eve come to life as characters when they have been condemned to death.’

How far do you agree with this comment on Milton’s depiction of Adam and Eve in Books 9 and 10 of *Paradise Lost*?

ALEXANDER POPE: *The Rape of the Lock*

- 4 **Either** (a) ‘The satire is mostly focused upon feminine frivolity.’
How far do you agree with this view of the poem’s satire?
- Or** (b) Discuss the variety of Pope’s poetic methods and effects in *The Rape of the Lock*.

LIZ LOCHHEAD: *Selected Poems*

- 5 **Either** (a) In what ways, and with what poetic effects, does Lochhead explore the past in the *Selected Poems*? You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) Discuss the poetic presentation of Scottish life in the *Selected Poems*. You may refer to **two** or **three** poems in your answer, or range more widely.

ALICE OSWALD: Selected poems from *Woods etc.*

- 6 **Either** (a) 'Oswald's work is characterised by attempts to pause and linger on the moment.'
- Discuss Oswald's exploration of moments in time in the light of this comment. You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) Oswald's poetry has been described as 'playful'. How far do you agree? You may refer to **two** or **three** poems in your answer, or range more widely.

SYLVIA PLATH: Selected poems from *The Colossus*

- 7 **Either** (a) In what ways, and with what poetic effects, does Plath employ images of creatures from the natural world in *The Colossus*? You may refer to **two** or **three** poems in your answer, or range more widely.
- Or** (b) Discuss Plath's poetic exploration of personal identity in this collection. You may refer to **two** or **three** poems or range more widely.

**SECTION B
PROSE**

Answer **one** question from this section.

JANE AUSTEN: *Mansfield Park*

- 8** **Either** (a) 'Fanny does not fully participate in the world of the Bertrams, but she sees things more clearly than those who do.'
- In the light of this comment, discuss Austen's concerns and methods in *Mansfield Park*.
- Or** (b) In what ways, and with what effects, does Austen explore the contrast between Mansfield Park and Fanny's home in Portsmouth?

CHARLES DICKENS: *Our Mutual Friend*

- 9** **Either** (a) Consider some of the ways in which Dickens uses the London setting of the novel to develop his concerns.
- Or** (b) How far do you agree that *Our Mutual Friend* presents a damning view of domestic life?

HENRY FIELDING: *Tom Jones*

- 10** **Either** (a) In what ways, and with what effects, does Fielding use narrative voice in *Tom Jones*?
- Or** (b) Discuss some of the ways in which Fielding explores sexual passion and its consequences in the novel.

HENRY JAMES: *What Maisie Knew*

- 11** **Either** (a) Consider some of the ways in which James contrasts innocence with experience in the novel.
- Or** (b) 'They had wanted her not for any good they could do her, but for the harm they could ... do each other.' (Chapter 1)

Discuss James's presentation of Maisie's parents in the light of this quotation.

ALICE MUNRO: Selected short stories from *Too Much Happiness*

12 Either (a) In what ways, and with what effects, does Munro present struggles for self-definition in these stories? You should refer to **two** or **three** stories.

Or (b) ‘Munro’s evocation of female experience is more vivid than her evocation of male experience.’

Consider this view with reference to **two** or **three** stories.

EDITH WHARTON: *The House of Mirth*

13 Either (a) Discuss some of the ways in which Wharton uses weather and the change of seasons in *The House of Mirth*.

Or (b) ‘Lily must play the same manipulative game as the other socialites in order to get what she wants.’

How far do you agree with this view of Wharton’s presentation of Lily’s behaviour?

VIRGINIA WOOLF: *Mrs Dalloway*

14 Either (a) ‘Lord, lord, the snobbery of the English! thought Peter Walsh, standing in the corner.’

In the light of this quotation from the final pages of the novel, consider Woolf’s presentation of Clarissa Dalloway’s party.

Or (b) ‘The novel’s great strength lies in Woolf’s ability to create a convincing consciousness for every character.’

How far do you agree with this comment on the novel?

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