

Section A: Pre-1900 Poetry and Prose

Answer **one** question from this section.

JANE AUSTEN: *Persuasion*

- 1 **Either** (a) Discuss some of the ways Austen shapes a reader's response to Anne Elliot through her relationships with different women.
- Or** (b) Paying close attention to language, tone and narrative methods, analyse the following passage, showing what it adds to your understanding of Austen's methods of characterisation.

On quitting the Cobb, they all went indoors with their new friends, and found rooms so small as none but those who invite from the heart could think capable of accommodating so many. Anne had a moment's astonishment on the subject herself; but it was soon lost in the pleasanter feelings which sprang from the sight of all the ingenious contrivances and nice arrangements of Captain Harville, to turn the actual space to the best possible account, to supply the deficiencies of lodging-house furniture, and defend the windows and doors against the winter storms to be expected. The varieties in the fitting-up of the rooms, where the common necessaries provided by the owner, in the common indifferent plight, were contrasted with some few articles of a rare species of wood, excellently worked up, and with something curious and valuable from all the distant countries Captain Harville had visited, were more than amusing to Anne: connected as it all was with his profession, the fruit of its labours, the effect of its influence on his habits, the picture of repose and domestic happiness it presented, made it to her a something more, or less, than gratification. 5

Captain Harville was no reader; but he had contrived excellent accommodations, and fashioned very pretty shelves, for a tolerable collection of well-bound volumes, the property of Captain Benwick. His lameness prevented him from taking much exercise; but a mind of usefulness and ingenuity seemed to furnish him with constant employment within. He drew, he varnished, he carpentered, he glued; he made toys for the children, he fashioned new netting-needles and pins with improvements; and if every thing else was done, sat down to his large fishing-net at one corner of the room. 10

Anne thought she left great happiness behind her when they quitted the house; and Louisa, by whom she found herself walking, burst forth into raptures of admiration and delight on the character of the navy – their friendliness, their brotherliness, their openness, their uprightness; protesting that she was convinced of sailors having more worth and warmth than any other set of men in England; that they only knew how to live, and they only deserved to be respected and loved. 15

They went back to dress and dine; and so well had the scheme answered already, that nothing was found amiss; though its being 'so entirely out of the season,' and the 'no thorough-fare of Lyme,' and the 'no expectation of company,' had brought many apologies from the heads of the inn. 20

Anne found herself by this time growing so much more hardened to being in Captain Wentworth's company than she had at first imagined could ever be, that the sitting down to the same table with him now, and the interchange of the common civilities attending on it – (they never got beyond) was become a mere nothing. 25

The nights were too dark for the ladies to meet again till the morrow, but Captain Harville had promised them a visit in the evening; and he came, bringing his friend also, which was more than had been expected, it having been agreed that Captain Benwick had all the appearance of being oppressed by the presence of so many strangers. He ventured among them again, however, though his spirits certainly did not seem fit for the mirth of the party in general. 30

While Captains Wentworth and Harville led the talk on one side of the room, and, by recurring to former days, supplied anecdotes in abundance to occupy and entertain the others, it fell to Anne's lot to be placed rather apart with Captain Benwick; and a very good impulse of her nature obliged her to begin an acquaintance with him. He was shy, and disposed to abstraction; but the engaging mildness of her countenance, and gentleness of her manners, soon had their effect; and Anne was well repaid the first trouble of exertion. He was evidently a young man of considerable taste in reading, though principally in poetry; and besides the persuasion of having given him at least an evening's indulgence in the discussion of subjects, which his usual companions had probably no concern in, she had the hope of being of real use to him in some suggestions as to the duty and benefit of struggling against affliction, which had naturally grown out of their conversation.

(from Volume 1 Chapter 11)

GEOFFREY CHAUCER: *The Knight's Tale*

- 2 **Either** (a) In what ways, and with what effects, does Chaucer explore relationships between Gods and humans in *The Knight's Tale*?
- Or** (b) Paying close attention to Chaucer's poetic methods, analyse the following extract, showing its significance to *The Knight's Tale*.

This passeth yeer by yeer and day by day,
 Till it fil ones, in a morwe of May,
 That Emelye, that fairer was to sene
 Than is the lylie upon his stalke grene,
 And fressher than the May with floures newe – 5
 For with the rose colour stroof hire hewe,
 I noot which was the fyner of hem two –
 Er it were day, as was hir wone to do,
 She was arisen and al redy dight,
 For May wole have no slogardie anyght. 10
 The sesoun priketh every gentil herte,
 And maketh it out of his slep to sterte,
 And seith "Arys, and do thyn observaunce."
 This maked Emelye have remembraunce
 To doon honour to May, and for to ryse. 15
 Yclothed was she fressh, for to devyse:
 Hir yelow heer was broyded in a tresse
 Bihynde hir bak, a yerde long, I gesse.
 And in the gardyn, at the sonne upriste,
 She walketh up and down, and as hire liste 20
 She gadereth floures, party white and rede,
 To make a subtil gerland for hire hede;
 And as an aungel hevenysshly she soong.
 The grete tour, that was so thikke and stroong,
 Which of the castel was the chief dongeoun 25
 (Ther as the knyghtes weren in prisoun
 Of which I tolde yow and tellen shal),
 Was evene joynant to the gardyn wal
 Ther as this Emelye hadde hir pleyynge.
 Bright was the sonne and cleer that morwenynge, 30
 And Palamoun, this woful prisoner,
 As was his wone, by leve of his gayler,
 Was risen and romed in a chambre an heigh,
 In which he al the noble citee seigh,
 And eek the gardyn, ful of braunches grene, 35
 Ther as this fresshe Emelye the shene
 Was in hire walk, and romed up and doun.
 This sorweful prisoner, this Palamoun,
 Goth in the chambre romynge to and fro
 And to hymself compleynynge of his wo. 40
 That he was born, ful ofte he seyde, "allas!"
 And so bifel, by aventure or cas,
 That thurgh a wyndow, thikke of many a barre
 Of iren greet and square as any sparre,
 He cast his eye upon Emelya, 45
 And therwithal he bleynte and cride, "A!"
 As though he stongen were unto the herte.

TURN OVER FOR QUESTION 3.

CHARLES DICKENS: *Oliver Twist*

- 3 **Either** (a) Discuss some of the effects created by Dickens's presentation of crime and its punishment in the novel.
- Or** (b) Paying close attention to the language, tone and narrative methods, discuss the following passage, showing its significance to the novel as a whole.

The room in which the boys were fed, was a large stone hall, with a copper at one end: out of which the master, dressed in an apron for the purpose, and assisted by one or two women, ladled the gruel at meal-times. Of this festive composition each boy had one porringer, and no more – except on occasions of great public rejoicing, when he had two ounces and a quarter of bread besides. The bowls never wanted washing. The boys polished them with their spoons till they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they would sit staring at the copper, with such eager eyes, as if they could have devoured the very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most assiduously, with the view of catching up any stray splashes of gruel that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions suffered the tortures of slow starvation for three months; at last they got so voracious and wild with hunger, that one boy, who was tall for his age, and hadn't been used to that sort of thing (for his father had kept a small cook-shop), hinted darkly to his companions, that unless he had another basin of gruel *per diem*, he was afraid he might some night happen to eat the boy who slept next him, who happened to be a weakly youth of tender age. He had a wild, hungry eye; and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to Oliver Twist. 5

The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity: 10

'Please, Sir, I want some more.'

The master was a fat, healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds, and then clung for support to the copper. The assistants were paralysed with wonder; the boys with fear. 15

'What!' said the master at length, in a faint voice.

'Please, Sir,' replied Oliver, 'I want some more.'

The master aimed a blow at Oliver's head with the ladle; pinioned him in his arms; and shrieked aloud for the beadle. 20

The board were sitting in solemn conclave, when Mr Bumble rushed into the room in great excitement, and addressing the gentleman in the high chair, said,

'Mr Limbkins, I beg your pardon, Sir! Oliver Twist has asked for more!'

There was a general start. Horror was depicted on every countenance. 25

'For *more!*' said Mr Limbkins. 'Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?'

'He did, Sir,' replied Bumble.

'That boy will be hung,' said the gentleman in the white waistcoat. 'I know that boy will be hung.' 30

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Nobody controverted the prophetic gentleman's opinion. An animated discussion took place. Oliver was ordered into instant confinement; and a bill was next morning pasted on the outside of the gate, offering a reward of five pounds to anybody who would take Oliver Twist off the hands of the parish. In other words, five pounds and Oliver Twist were offered to any man or woman who wanted an apprentice to any trade, business, or calling.

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(from Chapter 2)

EMILY DICKINSON: Selected Poems

- 4 **Either** (a) In what ways, and with what effects, does Dickinson present despair? You should refer to **three** poems in your answer.
- Or** (b) Analyse the following poem, showing what it adds to your understanding of Dickinson's methods and concerns, here and elsewhere in the selection.

I'm Nobody! Who are you?

I'm Nobody! Who are you?
Are you – Nobody – Too?
Then there's a pair of us?
Don't tell! they'd advertise – you know!

How dreary – to be – Somebody!
How public – like a Frog –
To tell one's name – the livelong June –
To an admiring Bog!

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TURN OVER FOR QUESTION 5.

JOHN MILTON: *Paradise Lost, Books IX and X*

- 5 **Either** (a) Compare and contrast Milton's presentation of Hell and the Garden of Eden in *Paradise Lost, Books IX and X*.
- Or** (b) Paying close attention to Milton's poetic methods, discuss the following extract, showing what it adds to his presentation of Adam's relationship with Eve in *Paradise Lost, Books IX and X*.

On th' other side, Adam, soon as he heard
 The fatal trespass done by Eve, amazed,
 Astonied stood and blank, while horror chill
 Ran through his veins, and all his joints relaxed;
 From his slack hand the garland wreathed for Eve 5
 Down dropped, and all the faded roses shed:
 Speechless he stood and pale, till thus at length
 First to himself he inward silence broke.

O fairest of Creation, last and best
 Of all God's works, creature in whom excelled 10
 Whatever can to sight or thought be formed,
 Holy, divine, good, amiable or sweet!
 How art thou lost, how on a sudden lost,
 Defaced, deflow'ed, and now to death devote?
 Rather how hast thou yielded to transgress 15
 The strict forbiddance, how to violate
 The sacred fruit forbidd'n! Some cursèd fraud
 Of Enemy hath beguiled thee, yet unknown,
 And me with thee hath ruined, for with thee 20
 Certain my resolution is to die;
 How can I live without thee, how forgo
 Thy sweet converse and love so dearly joined,
 To live again in these wild woods forlorn?
 Should God create another Eve, and I 25
 Another rib afford, yet loss of thee
 Would never from my heart; no no, I feel
 The link of nature draw me: flesh of flesh,
 Bone of my bone thou art, and from thy state
 Mine never shall be parted, bliss or woe. 30

So having said, as one from sad dismay
 Recomforted, and after thoughts disturbed
 Submitting to what seemed remédiless,
 Thus in calm mood his words to Eve he turned.

Bold deed thou hast presumed, advent'rous Eve,
 And peril great provoked, who thus hath dared 35
 Had it been only coveting to eye
 That sacred fruit, sacred to abstinence,
 Much more to taste it under ban to touch.
 But past who can recall, or done undo?
 Not God omnipotent, nor Fate, yet so 40
 Perhaps thou shalt not die, perhaps the fact
 Is not so heinous now, foretasted fruit,
 Profaned first by the serpent, by him first
 Made common and unhallowed ere our taste;
 Nor yet on him found deadly; he yet lives, 45
 Lives, as thou saidst, and gains to live as man

Higher degree of life, inducement strong
To us, as likely tasting to attain
Proportional ascent, which cannot be
But to be gods, or angels demi-gods.

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(from Book 9)

BRAM STOKER: *Dracula*

- 6 **Either** (a) In what ways, and with what effects, does Stoker present desire in the novel?
- Or** (b) Paying close attention to language, tone and narrative methods, analyse this passage from chapters 14 and 15, showing what it adds to Stoker's presentation of Van Helsing in the novel as a whole.

I had a dim idea that he was teaching me some lesson, as long ago he used to do in his study at Amsterdam; but he used then to tell me the thing, so that I could have the object of thought in mind all the time. But now I was without his help, yet I wanted to follow him, so I said:

'Professor, let me be your pet student again. Tell me the thesis, so that I may apply your knowledge as you go on. At present I am going in my mind from point to point as a mad man, and not a sane one, follows an idea. I feel like a novice blundering through a bog in a mist, jumping from one tussock to another in the mere blind effort to move on without knowing where I am going.'

'That is good image,' he said. 'Well, I shall tell you. My thesis is this: I want you to believe.'

'To believe what?'

'To believe in things that you cannot. Let me illustrate. I heard once of an American who so defined faith: "that which enables us to believe things which we know to be untrue." For one, I follow that man. He meant that we shall have an open mind, and not let a little bit of truth check the rush of a big truth, like a small rock does a railway truck. We get the small truth first. Good! We keep him, and we value him; but all the same we must not let him think himself all the truth in the universe.'

'Then you want me not to let some previous conviction injure the receptivity of my mind with regard to some strange matter. Do I read your lesson aright?'

'Ah, you are my favourite pupil still. It is worth to teach you. Now that you are willing to understand, you have taken the first step to understand. You think then that those so small holes in the children's throats were made by the same that made the hole in Miss Lucy?'

'I suppose so.' He stood up and said solemnly: –

'Then you are wrong. Oh, would it were so! but alas! no. It is worse, far, far worse.'

'In God's name, Professor Van Helsing, what do you mean?' I cried.

He threw himself with a despairing gesture into a chair, and placed his elbows on the table, covering his face with his hands as he spoke: – 'They were made by Miss Lucy!'

CHAPTER 15

DR SEWARD'S DIARY (*continued*)

For a while sheer anger mastered me; it was as if he had during her life struck Lucy on the face. I smote the table hard and rose up as I said to him: –

'Dr Van Helsing, are you mad?' He raised his head and looked at me, and somehow the tenderness of his face calmed me at once. 'Would I were!' he said. 'Madness were easy to bear compared with truth like this. Oh, my friend, why, think you, did I go so far round; why take so long to tell you so simple a thing? Was it because I hate you and have hated you all my life? Was it because I wished to give you pain? Was it that I wanted, now so late, revenge for that time when you saved my life, and from a fearful death? Ah no!'

'Forgive me,' said I. He went on: –

'My friend, it was because I wished to be gentle in the breaking to you, for I know that you have loved that so sweet lady. But even yet I do not expect you to believe.'

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(from Chapter 14 and Chapter 15, Dr Seward's Diary)

Section B: Post-1900 Poetry and Prose

Answer **one** question from this section.

MARGARET ATWOOD: *The Handmaid's Tale*

- 7 **Either** (a) In what ways, and with what effects, does Atwood present Gilead's attitudes to women?
- Or** (b) Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Atwood's presentation of Offred, here and elsewhere in the novel.

'Up for a little excitement?'

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I want anything that breaks the monotony, subverts
the perceived respectable order of things.

(from Chapter 36)

TURN OVER FOR QUESTION 9.

JACKIE KAY: Selected Poems from *Darling*

- 9 **Either** (a) In what ways, and with what effects, does Kay use her poems to tell different people's stories? In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following poem, considering how far it is characteristic of Kay's poetic methods and concerns, here and elsewhere in the selection.

Got You

You know I am the shy one really, don't you,
not you; that your maths have my answers,
then how come I am the slow one

and you are the one who shines. School Dux.
Prefect. Your blazer is shabbier than mine
but Gran from Dornock loves you better

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than me and so does our mother. The dog
licks you. People who say they can't tell
the difference drive you crazy: your skin is creamier,

your nose less wide; your hair loose floppy
curls, not *frizzy*, not *sheep's wool*. I know,
I know like I know the back of my hand. Last night

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in the top bunk, I wanted to climb down
and do something. Can't tell what. Not even in our tongue.
I swallowed hard listening for the sound of real sleep

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till I must have given in again.
You know me better than I know you.
Always get me. I sat bolt upright, my heart

flapped like our bedroom curtains, your night-time
laughter, soft, squeezed to your chest, doubled-up:
'Got you. Didn't I. Got you again.'

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TURN OVER FOR QUESTION 10.

BARBARA KINGSOLVER: *The Poisonwood Bible*

- 10 Either** (a) In what ways, and with what effects, does Kingsolver present different attitudes to religion in the novel?
- Or** (b) Analyse the effects of the writing in the following passage, considering in what ways it is characteristic of Kingsolver's narrative methods, here and elsewhere in the novel.

'Leah,' he said, 'who is the master of this house?'

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That is what we call Democracy.

(from Rachel: Book 4, Bel and the Serpent)

STEPHEN SPENDER: Selected Poems

- 11 Either** (a) In what ways, and with what effects, does Spender present progress in his poems? In your answer you should refer to **three** poems from the selection.
- Or** (b) Write a critical appreciation of the following poem, considering in what ways it is characteristic of Spender's use of memories, here and elsewhere in the selection.

'That girl who laughed and had black eyes'

That girl who laughed and had black eyes

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I see her dancing through the solid wall!

TURN OVER FOR QUESTION 12.

VIRGINIA WOOLF: *Mrs Dalloway*

- 12 **Either** (a) Discuss some of the ways Woolf explores different kinds of love in the novel.
- Or** (b) Analyse the effects of the following passage, considering in what ways it is characteristic of Woolf's narrative methods and concerns, here and elsewhere in the novel.

Shuffling the edges straight, she did up the papers, and tied the parcel almost without looking, sitting close, sitting beside him, he thought, as if all her petals were about her. She was a flowering tree; and through her branches looked out the face of a lawgiver, who had reached a sanctuary where she feared no one; not Holmes; not Bradshaw; a miracle, a triumph, the last and greatest. Staggering he saw her mount the appalling staircase, laden with Holmes and Bradshaw, men who never weighed less than eleven stone six, who sent their wives to Court, men who made ten thousand a year and talked of proportion; who differed in their verdicts (for Holmes said one thing, Bradshaw another), yet judges they were; who mixed the vision and the sideboard; saw nothing clear, yet ruled, yet inflicted. Over them she triumphed. 5

'There!' she said. The papers were tied up. No one should get at them. She would put them away.

And, she said, nothing should separate them. She sat down beside him and called him by the name of that hawk or crow which being malicious and a great destroyer of crops was precisely like him. No one could separate them, she said. 15

Then she got up to go into the bedroom to pack their things, but hearing voices downstairs and thinking that Dr Holmes had perhaps called, ran down to prevent him coming up. 20

Septimus could hear her talking to Holmes on the staircase.

'My dear lady, I have come as a friend,' Holmes was saying.

'No. I will not allow you to see my husband,' she said.

He could see her, like a little hen, with her wings spread barring his passage. But Holmes persevered. 25

'My dear lady, allow me ...' Holmes said, putting her aside (Holmes was a powerfully built man).

Holmes was coming upstairs. Holmes would burst open the door. Holmes would say, 'In a funk, eh?' Holmes would get him. But no; not Holmes; not Bradshaw. Getting up rather unsteadily, hopping indeed from foot to foot, he considered Mrs Filmer's nice clean bread-knife with 'Bread' carved on the handle. Ah, but one mustn't spoil that. The gas fire? But it was too late now. Holmes was coming. Razors he might have got, but Rezia, who always did that sort of thing, had packed them. There remained only the window, the large Bloomsbury lodging-house window; the tiresome, the troublesome, and rather melodramatic business of opening the window and throwing himself out. It was their idea of tragedy, not his or Rezia's (for she was with him). Holmes and Bradshaw liked that sort of thing. (He sat on the sill.) But he would wait till the very last moment. He did not want to die. Life was good. The sun hot. Only human beings? Coming down the staircase opposite an old man stopped and stared at him. Holmes was at the door. 'I'll give it you!' he cried, and flung himself vigorously, violently down on to Mrs Filmer's area railings. 30

'The coward!' cried Dr Holmes, bursting the door open. Rezia ran to the window, she saw; she understood. 35

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