

Friday 10 June – Saturday 11 June

12:00pm – 12:00pm

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**Part IB, Paper 7A**

**ENGLISH LITERATURE AND ITS CONTEXTS, 1830-1945**

Answer **three** questions.

*You should demonstrate substantial knowledge of literature from both **before** and **after** 1890. By 'substantial knowledge' is meant the equivalent of one question or about a third of your script as a whole.*

**Do not present the same material twice, either in this paper or in the examination as a whole.**  
*Irrelevant answers, or answers only tenuously related to the question, will be penalised.*  
*In the case of handwritten scripts, Illegible handwriting may place candidates at a disadvantage.*  
*Include your **number**, not your name, on submitted scripts.*

All papers that would usually have been sat as three-hour 'closed-book' and invigilated exams will now be sat online as 'open-book open-web' exams within a 24-hour window. There will be no restrictions on referring during the assessment to books and other materials, whether on paper, online, or in computer files. There will be a word-count range of 800-1200 per essay, which is intended to approximate to the amount that can be written by hand under normal examination conditions. For papers which include a 'Section A' made up of multiple parts, the word-count for a candidate's responses to Section A as a whole must be within the range of 800–1200 words.

Examination responses should conform to the following presentation requirements: they should be in minimum 12pt type; should use a sans serif typeface (e.g. Arial or Calibri); should be 1.5 or double-spaced; and should be submitted as a word-processed document (in .docx or .pdf format).

1. 'The nineteenth century discovered explanation.'  
(GERTRUDE STEIN, 1935)  
Discuss in relation to any writing from before 1890.
2. 'The Sciences are not figuratively, but really Interpretations of Nature.'  
(WILLIAM WHEWELL, 1840)  
Examine the relationship between science and literature in any writing of the period in the light of this claim.
3. 'And all is seared with trade; bleared, smeared with toil.'  
(GERARD M. HOPKINS, 1895)  
Discuss the representation of trade **and/or** toil in any writing of the period.
4. Explore the significance of sickness **and/or** convalescence in any writing of the period.
5. 'What is the voice we are looking for, or think we hear, when we read a Victorian poem?'  
(YOPIE PRINS, 2004)  
Answer the question making detailed reference to poetry before 1890.
6. 'The speech act of narrating is [...] different from the vision, the memories, the sense perceptions, thoughts, that are being told.'  
(MIEKE BAL, 1985)  
How did narrative writing in the period deal with this difference?
7. 'Woman must put herself into the text.'  
(HÉLÈNE CIXOUS, 1975)  
Discuss how writers of the period either fulfil or refuse this imperative.
8. Discuss the significance of the village, town, or city in any writing of the period.

9. 'Great honour to him whose Epic is a melodious hexameter Iliad [...]. But still greater honour, if his Epic be a mighty Empire.'

(THOMAS CARLYLE, 1843)

Examine the relationship between writing (whether epic or any other genre) and empire in this period.

10. 'All Art is propaganda and ever must be, despite the wailing of the purists.'

(W.E.B. DU BOIS, 1922)

Examine the extent to which this claim is borne out by any writing of the period.

11. 'What hope shall we gather, what dreams shall we sow?'

(SAROJINI NAIDU, 1905)

How did writers of the period answer this question?

12. 'For it is not light that is needed, but fire; it is not the gentle shower, but thunder. We need the storm, the whirlwind, and the earthquake.'

(FREDERICK DOUGLASS, 1852)

Examine the representation of slavery in any writing of the period in the light of this statement.

13. 'After all, what would life be without fighting, I should like to know?'

(THOMAS HUGHES, *Tom Brown's Schooldays*, 1857)

Answer the question, making detailed reference to writing from the period.

14. "'I defy any peer to crush me.'"

(Mr Millbank in BENJAMIN D'ISRAELI'S *Coningsby, Or, The New Generation*, 1844)

Discuss the representation of class conflict in any writing of the period.

15. 'They are not long, the days of wine and roses'

(ERNEST DOWSON, 1896)

How do writers of this period contend with this realisation?

16. 'If life is not always poetical, it is at least metrical.'

(ALICE MEYNELL, 1889)

Discuss in relation to any writing of the period.

17. 'To have misapprehended the matter is to have confessed / that one has not looked far enough.'

(MARIANNE MOORE, 1920)

Discuss ways in which looking further overcomes misapprehension in the writing of the period.

18. 'The cure is not to cut off the passions, or to be weakly afraid of them, but to find a new, sound, healthy engine of general morality and common-sense within which they will work.'

(EDWARD CARPENTER, 1889)

How successfully did the writing of the period fulfil this aim?

19. 'All gods who receive homage are cruel. All gods dispense suffering without reason.'

(ZORA NEALE HURSTON, 1937)

How is God (or how are gods) depicted in the writing of this period?

20. 'Alone among the animals, we suffer from the future perfect tense.'

(MARGARET ATWOOD, 2007)

Examine any utopian or dystopian writing of the period in the light of this statement.

21. 'The new poetry *is* revolutionary. It is the expression of a democracy of feeling rebelling against an aristocracy of form.'

(J.B. KERFOOT, 1915)

Evaluate this assertion with respect to any poetry written after 1890.

22. 'Here form is content, content is form. You complain that this stuff is not written in English. It is not written at all. It is not to be read — or rather it is not only to be read. It is to be looked at and listened to.'

(SAMUEL BECKETT on JAMES JOYCE'S *Ulysses*, 1929)

Discuss in relation to any prose writing after 1890.

23. Discuss any one of the following in any writing of the period:

- a)* crime;
- b)* travel;
- c)* reproduction;
- d)* earnestness;
- e)* periodicals;
- f)* mess, filth, or dirt.

**END OF PAPER**