

OIB BRITISH OPTION

LANGUAGE and LITERATURE TEXTS 2019

WRITTEN PAPER

<i>Candidates prepare one work/author from each genre</i>		
DRAMA	PROSE FICTION	POETRY
William Congreve: <i>The Way of the World*</i>	Jane Austen: <i>Sense and Sensibility</i>	Ezra Pound: <i>Selected Poems</i> (Faber edition)*
Oscar Wilde: <i>The Importance of Being Earnest*</i>	Julian Barnes: <i>The Sense of an Ending</i>	George Gordon, Lord Byron: Selected Poems
Tom Stoppard: Rosencrantz and Guildenstern are Dead	Rose Tremain: <i>The Road Home*</i>	Kei Miller: <i>The Cartographer Tries to Map a Way to Zion</i>

ORAL

Candidates prepare one Shakespeare play, and one of the two Synoptic Topics

SHAKESPEARE
<i>Much Ado About Nothing</i> (New Cambridge edition)*
<i>Henry V</i> (New Cambridge edition)
<i>The Tempest</i> (New Cambridge edition)

Synoptic Topics
<p>Writers and Writing of the Romantic Age</p> <p><i>Poems:</i> students will be invited to begin their discussion of Writers and writing of the Romantic Age by a brief (2-3 minutes) introduction of <i>one</i> of the following poems selected from <i>The New Penguin Book of English Verse</i> (2000):</p> <p>‘The Old Familiar Faces’ (Lamb), ‘Upon Westminster Bridge’ (Wordsworth), ‘Kubla Khan’ (Coleridge), ‘Ozymandias’ (Shelley), ‘High Waving Heather’ (Brontë), ‘Prometheus’ (Byron)</p> <p><i>Main texts:</i> students will be expected to discuss questions about writers and writing of the Romantic Age by referring in detail to two of the following texts; they may refer to more than two, but in terms of marks there is no need for them to do so.</p> <p style="text-align: center;">William Blake, <i>Songs of Innocence and Experience</i> (1794) (see selection</p>

below); *Auguries of Innocence* (1803); *Jerusalem*, from *Milton* (1808)
Wordsworth and Coleridge, *Selected Poems* (1796 *et seq.*) (see selection below)
Dorothy Wordsworth, *Grasmere Journal* (1897)
Mary Shelley, *Frankenstein* (1818 or 1823 ed.)
John Keats, *Selected Poems* (Everyman's Poetry 1996) (see selection below)
Emily Bronte, *Wuthering Heights* (1847)

Recommended background/additional reading for students and teachers:

Michael Ferber: *Romanticism: A Very Short Introduction* (*Very Short Introductions*, 2010); Stuart Curran, *The Cambridge Companion to British Romanticism* (2010); Wordsworth, *A Preface to Lyrical Ballads* (1796)

Postcolonial Writing

Poems: students will be invited to begin their discussion of Postcolonial Writing by a brief (2-3 minutes) introduction of *one* of the following poems. The poems are all available online, and can be accessed via the hyperlinks given below.

[‘A Far Cry from Africa’](#) (Derek Walcott), [‘A Different History’](#) (Sujata Bhatt), [‘Things Fall Apart’](#) (Jackie Kay), [‘The Immigrants’](#) (Margaret Atwood), [‘Checking Out Me History’](#) (John Agard), [‘Colonial Girls School’](#) (Olive Senior)

Main texts: students will be expected to discuss questions about the literary contexts of Postcolonial Writing by referring in detail to two of the following texts; they may refer to more than two, but in terms of marks there is no need for them to do so.

Joseph Conrad, *Heart of Darkness* (1902)
E.M. Forster, *A Passage to India* (1924)
Brian Friel, *Translations* (1980)
Michael Ondaatje, *The English Patient* (1992)
Arundhati Roy, *The God of Small Things* (1997)
Lloyd Jones, *Mr Pip* (2007)

NB: For the purposes of this British OIB oral examination, ‘Postcolonial writing’ is to be understood as referring to writing about the former British Empire and its colonies. It should also be understood as looking back to the pre-Independence era in which issues of colonialism were explored in the works of writers such as Conrad and Forster, as well as focusing on the work of younger generations of writers specifically concerned with the experience of living in a postcolonial age. In their discussion, students may of course show an awareness that ‘postcolonialism’ is not restricted to literature in English.

Recommended background/additional reading for students and teachers:

Christopher O’Reilly, *Post-Colonial Literature* (Cambridge Contexts in Literature, C.U.P. 2001)
Robert JC Young, *Postcolonialism – A Very Short Introduction* (O.U.P. 2003)

Set poems for 2019 text grid

1. Written examination

Selection of poems by Ezra Pound:

From 'Ripostes', 1912: Portrait d'une femme; The Seafarer. *From 'Lustra':* The Garden; Salutation; Salutation the Second; Commission; The Bath Tub; In a Station of the Metro. *From 'Cathay':* The River-Merchant's Wife: a Letter; Lament of the Frontier Guard; The City of Choan. Hugh Selwyn Mauberley (parts IV and V). Canto I; Canto CXVI

Selection of poems by Kei Miller

The Shrug of Jah

Establishing the Metre

What the Mapmaker Ought to Know

The Cartographer Tries to Map a Way to Zion:

i in which the cartographer explains himself

ii in which the rastaman disagrees

iv

vi

vii

viii

x in which the cartographer asks for directions

xiv

xvi in which every song is singing Zion

Place Name: Shotover

xix

xx in which the cartographer tells off the rastaman

Place Name: Edinburgh Castle

xxi

When Considering the Long, Long Journey of 28,000 Rubber Ducks

xxv

In Praise of Maps

xxvi in which the rastaman gives a sermon

xxvii in which the rastaman says a benediction

Selection of poems by George Gordon, Lord Byron

(Oxford World's Classics edition)

Stanzas for Music ('I speak not – I trace not – I breathe not thy name')

They Say that Hope is Happiness

Stanzas for Music ('There's not a joy the world can give like that it takes away')

She walks in beauty

The destruction of Sennacherib

Fare thee well!

Darkness

So, we'll go no more a-roving

From Beppo, stanzas 1-14, 41-52

From Don Juan:

Dedication

Canto 1, stanzas 75-119, 192-8

Messalonghi, January 22nd, 1824, 'On this Day I Complete My Thirty-Sixth Year'

2. Synoptic Topic: Writers and Writing of the Romantic Age

Blake poems: Introduction: 'Piping down the valleys wild'; The Ecchoing Green: 'The sun does arise'; The Little Black Boy: 'My mother bore me in the southern wild'; The Chimney Sweeper: 'When my mother died I was very young'; The Divine Image: 'To Mercy Pity Peace and Love'; Nurse's Song: 'When the voices of children are heard on the green'; Introduction: 'Hear the voice of the Bard'; The Sick rose: 'O rose thou art sick'; The Tyger: 'Tyger, Tyger, burning bright'; The Garden of Love: 'I went to the garden of love'; London: 'I wander thro' each chartered street'; A Poison Tree: 'I was angry with my friend; Jerusalem: 'And did those feet in ancient times'; Auguries of Innocence

Wordsworth poems: 'Tintern Abbey'; 'Intimations of Immortality'; The Lucy Poems; *Prelude* Bks. 1 and 2

Coleridge poems: 'Frost at Midnight'; 'This Lime Tree Bower My Prison'; 'Dejection, An Ode'; 'The Rime of the Ancient Mariner'

Keats poems: Ode to Autumn; The Eve of Saint Agnes; On a Grecian Urn; On First Looking into Chapman's Homer; Ode to a Nightingale; Ode on Melancholy; Isabella, or the Pot of Basil