



GCE AS/A level

413/01

ENGLISH LITERATURE

ELit3: Poetry and Prose

A.M. FRIDAY, 16 May 2008

2 hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- copies of the texts you have studied;
- a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **two** questions, one from each of the sections: Section A: Poetry (20th Century) and Section B: Prose (pre-1900).

INFORMATION FOR CANDIDATES

All questions carry equal marks.

In this unit you will be assessed on your ability to:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression;
- respond with knowledge and understanding to literary texts of different types and periods;
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.

Remember that marking will take into account the quality of written communication used in your answers.

SECTION A: POETRY (20th Century)

Answer **one** question from this section.

Abse: Welsh Retrospective

Either,

1. Examine how Abse presents a journey in 'Horse' (pages 15 and 16) and 'An Old Commitment' (page 33).

You should refer closely to Abse's use of language, form and structure in both poems in your response.

Or,

2. Discuss Abse's presentation of memories in 'A Winter Visit' (page 53) and in **one** other poem of your choice.

In your response you should include discussion of the following:

- thoughts and feelings shown;
- use of language, form and structure.

Boland: Selected Poems

(New Territory, The War Horse, The Journey)

Or,

3. Re-read 'Sisters' (pages 24 to 26).
Discuss how Boland presents the relationship between sisters in this poem.

In your response you should include discussion of the following:

- attitudes and feelings shown;
- use of language, form and structure.

Or,

4. Discuss how Boland presents a sense of time and place in 'Nocturne' (page 84) and in **one** other poem of your choice.

In your response remember to refer closely to Boland's use of language, form and structure.

Duffy: Selected Poems
(Selling Manhattan, Mean Time, The World's Wife)

Or,

5. Re read 'Big Sue and *Now, Voyager*' (pages 52 and 53).

Discuss how Duffy presents the influence of popular culture in this poem and in **one** other poem of your choice.

In your response you should include discussion of the following:

- attitudes shown;
- use of language, form and structure.

Or,

6. Examine Duffy's themes and techniques in 'Away and See' (pages 107 and 108) and in **one** other poem linked by either theme or technique.

In your response you should include discussion of the following:

- thoughts and feelings shown;
- use of language, form and structure.

Heaney: New Selected Poems 1966-1987
(Wintering Out, North [as far as and including 'Whatever you Say Say Nothing'],
The Haw Lantern [as far as and including 'Clearances'])

Or,

7. Explore Heaney's presentation of a female body in 'Punishment' (pages 71 and 72) and in 'Act of Union' (pages 74 and 75).

In your response remember to include discussion of the poet's use of language, form and structure.

Or,

8. Examine Heaney's presentation of the Irish conflict in 'From the Frontier of Writing' (page 216) and in **one** other poem of your choice.

In your response you should include discussion of the following:

- attitudes and feelings shown;
- use of language, form and structure.

Ted Hughes: Poems selected by Simon Armitage

(from the beginning, as far as and including 'Bride and Groom Lie Hidden for Three Days')

Or,

9. Discuss how Hughes presents the effects of violence in 'Bayonet Charge' (page 11) and 'That Moment' (page 39).

In your response you should include discussion of the following:

- feelings and attitudes shown;
- use of language, imagery and structure.

Or,

10. Examine how Hughes presents a memory in 'Full Moon and Little Frieda' (page 34) and in **one** other poem of your choice.

You should include discussion of how Hughes uses language, imagery and structure in your response.

SECTION B: PROSE (pre-1900)

Answer **one** question from this section.

Austen: Emma

Either,

- 11.** Re-read Chapter 18 (Volume I Chapter xviii), which begins “Mr Frank Churchill did not come”.

Examine how Austen presents Emma and Mr Knightley’s relationship here and at **one** other point in the novel.

Make sure you make reference to Austen’s techniques in your response.

Or,

- 12.** Re-read Chapter 47 (Volume III Chapter xi), which begins “Harriet, poor Harriet!”.

Discuss how Austen presents Emma in this chapter.

In your response you should include discussion of the following:

- use of description and dialogue;
- aspects that are important to the novel’s development.

Chopin: The Awakening and Selected Stories

Or,

- 13.** Remind yourself of Chapter XXV of *The Awakening*, which begins “When the weather was dark and cloudy Edna could not work.” (page 127).

Discuss Chopin’s presentation of Edna here and in **one** other extract of your choice.

Remember to refer closely to the text and to Chopin’s techniques in your response.

Or,

- 14.** Re read ‘The Storm: A Sequel to “The ‘Cadian Ball”’ (pages 281 to 286).

How effective is this story as a sequel to “At the ‘Cadian Ball” (pages 179 to 188)?

In your response you should include discussion of the following:

- continuation of character and setting;
- use of language, structure and form.

Eliot: The Mill on the Floss

Or,

- 15.** Remind yourself of an extract from Book First Boy and Girl (Volume I): Chapter 7, Enter the Aunts and Uncles, which begins “She did to-day, when she and Tom came in from the garden ...” (approximately 9 pages from the beginning of the chapter)
as far as
“Bessy had fallen in with her husband’s folly without letting her own friends know a word about it” (approximately 10 pages later) [from pages 66 to 75 of the Penguin Classics edition].

Discuss Eliot’s presentation of Maggie’s relationship with her family here and at **one** other point in the novel.

Remember to refer closely to Eliot’s use of language, form and structure in your response.

Or,

- 16.** Remind yourself of an extract from Book Seventh The Final Rescue (Volume III), Chapter 5, The Last Conflict and Conclusion, which begins “At that moment Maggie felt a startling sensation of sudden cold about her knees and feet ...” (approximately 6 pages from the beginning of the chapter)
to the end of the novel, including the Conclusion.

How effective do you find this extract and final chapter as an ending to the novel?

In your response you should include discussion of the following:

- presentation of character and setting here;
- how these final pages relate to the rest of the novel.

Hardy: The Mayor of Casterbridge

Or,

- 17.** Re-read Chapter XX (20), which begins “Of all the enigmas which ever confronted a girl there can have been seldom one like that which followed Henchard’s announcement of himself to Elizabeth as her father”.

Discuss Hardy’s presentation of the relationship between Henchard and Elizabeth-Jane here and at **one** other point in the novel.

In your response you should include discussion of Hardy’s use of language, form and structure.

Or,

- 18.** Re-read Chapter I (1), which begins “One evening of late summer,”.

How effective is this as an opening chapter to the novel?

In your response you should include discussion of the following:

- use of description and dialogue;
- aspects important to the development of the novel as a whole.

Wilde: The Picture of Dorian Gray

Or,

- 19.** Re-read Chapter III (3), which begins “At half-past twelve next day ...”.

Discuss Wilde’s presentation of Lord Henry in this chapter.

In your response you should include reference to the following:

- character and situation;
- aspects important to the novel’s development.

Or,

- 20.** Re-read Chapter X (10), which begins “When his servant entered, he looked at him steadfastly ...”.

Examine how Wilde presents Dorian Gray here and at **one** other point in the novel.

In your response you should include discussion of Wilde’s use of language, form and structure.