

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
Advanced Subsidiary GCE

ENGLISH LANGUAGE AND LITERATURE

2715

Language in Literature: Poetry and Prose (Open Text)

Wednesday **11 JANUARY 2006** Afternoon 1 hour 45 minutes

Additional materials:
16 page answer booklet

TIME 1 hour 45 minutes

This is an Open Text examination. Candidates must take into the examination their copies of the texts specified for this Unit.

Only prescribed or approved editions of the text may be used.

INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and Candidate number in the spaces on the answer booklet. If you use more than one booklet, fasten them together.
- Answer **two** questions.
- You must answer **one** question from Section A and **one** question from Section B.
- You must answer on at least **one** starred (*) text, i.e. a text written before 1900.

SECTION A: Poetry

Chaucer: *The Nun's Priest's Tale**
Chaucer: *The Miller's Tale**
Frost: *Selected Poems*
Cope: *Making Cocoa for Kingsley Amis*

SECTION B: Prose

Brontë: *Wuthering Heights**
Shelley: *Frankenstein**
Doyle: *Paddy Clarke Ha Ha Ha*
McEwan: *The Child in Time*

INFORMATION FOR CANDIDATES

- The passages are printed on the paper so that you can annotate and plan before you begin to write. You may also refer to your own copy of the texts at any stage.
- The number of marks for each question is 30. This is shown in brackets [] at the end of each question.
- The total number of marks for this paper is 60.
- You will be awarded marks for the quality of written communication in your answers.

This question paper consists of 10 printed pages and 2 blank pages.

SECTION A: Poetry

EITHER

1 GEOFFREY CHAUCER: *The Nun's Priest's Tale**

Discuss some of the uses Chaucer makes of features of speech in the following passage and elsewhere in the *Tale*.

In the course of your answer:

- look closely at details of syntax and diction in this passage
- discuss ways in which Pertelote is characterised by the way she speaks here
- refer to at least one other appropriate passage from the *Tale*. [30]

'Lo Catoun, which that was so wys a man,
 Seyde he nat thus, "Ne do no fors of dremes"?
 'Now sire,' quod she, 'whan we flee fro the bemes,
 For Goddes love, as taak som laxatyf.
 Up peril of my soule and of my lyf, 5
 I conseilte yow the beste – I wol nat lye –
 That bothe of colere and of malencolye
 Ye purge yow; and for ye shal nat tarie,
 Though in this toun is noon apothecarie,
 I shal myself to herbes techen yow 10
 That shul been for youre hele and for youre prow;
 And in oure yeerd tho herbes shal I fynde
 The whiche han of hire propretee by kynde
 To purge yow bynethe and eek above.
 Foryet nat this, for Goddes owene love! 15
 Ye been ful coleryk of compleccioun;
 Ware the sonne in his ascencioun
 Ne fynde yow nat repleet of humours hoote.
 And if it do, I dar wel leye a grote,
 That ye shul have a fevere terciane, 20
 Or an agu that may be youre bane.
 A day or two ye shul have digestyves
 Of wormes, er ye take youre laxatyves
 Of lawriol, centaure, and fumetere,
 Or elles of ellebor, that groweth there, 25
 Of katapuce, or of gaitrys beryis,
 Of herbe yve, growyng in oure yeerd, ther mery is;
 Pekke hem up right as they growe and ete hem yn.
 Be myrie, housbonde, for youre fader kyn!
 Dredeth no dreem; I kan sey yow namoore.' 30

OR

2 GEOFFREY CHAUCER: *The Miller's Tale**

Examine ways in which Chaucer creates comedy in the following passage and elsewhere in the *Tale*.

In the course of your answer:

- look closely at the range of diction and register in this passage
- comment on how details of the description enhance the humour of the events here
- refer to at least one other comic passage from the *Tale*.

[30]

Ful softe out at the dore he gan to stele,
 And wente unto the carpenteris wal.
 He cogheth first, and knokketh therewithal
 Upon the wyndowe, right as he dide er.
 This Alison answerde, 'Who is ther
 That knokketh so? I warante it a theef.' 5
 'Why, nay,' quod he, 'God woot, my sweete leef,
 I am thyn Absolon, my deerelyng.
 Of gold,' quod he, 'I have thee broght a ryng.
 My mooder yaf it me, so God me save; 10
 Ful fyn it is, and therto wel ygrave.
 This wol I yeve thee, if thou me kisse.'
 This Nicholas was risen for to pisse,
 And thoughte he wolde amenden al the jape;
 He sholde kisse his ers er that he scape. 15
 And up the wyndowe dide he hastily,
 And out his ers he putteth pryvely
 Over the buttoke, to the haunche-bon;
 And therwith spak this clerk, this Absolon,
 'Spek, sweete bryde, I noot nat where thou art.' 20
 This Nicholas anon leet fle a fart
 As greet as it had been a thonder-dent,
 That with the strook he was almoost yblent;
 And he was redy with his iren hoot,
 And Nicholas amydde the ers he smoot. 25
 Of gooth the skyn an hande-brede aboute,
 The hote kultour brende so his toute,
 And for the smert he wende for to dye.
 As he were wood, for wo he gan to crye,
 'Help! Water! Water! Help, for Goddes herte!' 30
 This carpenter out of his slomber sterte,
 And herde oon crien 'water!' as he were wood,
 And thoughte, 'Allas, now comth Nowelis flood!
 He sit hym up withouten wordes mo,
 And with his ax he smoot the corde atwo, 35
 And doun gooth al; he foond neither to selle,
 Ne breed ne ale, til he cam to the celle
 Upon the floor, and ther aswowne he lay.

OR

3 ROBERT FROST: *Selected Poems*

Examine some of the methods Frost uses to create an atmosphere for thought and reflection in the following poem and elsewhere in his poetry.

In the course of your answer:

- look closely at the effects of complex syntax and lexis in this poem
- discuss Frost's setting of the scene here
- refer to at least one other appropriate poem by Frost.

[30]

Waiting
Afield at dusk

What things for dream there are when specter-like,
Moving among tall haycocks lightly piled,
I enter alone upon the stubble field,
From which the laborers' voices late have died,
And in the antiphony of afterglow 5
And rising full moon, sit me down
Upon the full moon's side of the first haycock
And lose myself amid so many alike.

I dream upon the opposing lights of the hour,
Preventing shadow until the moon prevail; 10
I dream upon the nighthawks peopling heaven,
Each circling each with vague unearthly cry,
Or plunging headlong with fierce twang afar;
And on the bat's mute antics, who would seem
Dimly to have made out my secret place, 15
Only to lose it when he pirouettes,
And seek it endlessly with purblind haste;
On the last swallow's sweep; and on the rasp
In the abyss of odor and rustle at my back,
That, silenced by my advent, finds once more, 20
After an interval, his instrument,
And tries once – twice – and thrice if I be there;
And on the worn book of old-golden song
I brought not here to read, it seems, but hold
And freshen in this air of withering sweetness; 25
But on the memory of one absent, most,
For whom these lines when they shall greet her eye.

OR

4 WENDY COPE: Making Cocoa for Kingsley Amis

'My friends say I exaggerate/And dramatize a lot.' Examine some of the effects Cope achieves by the use of exaggeration and dramatization in the following poem and elsewhere in her poetry.

In the course of your answer:

- look closely at particular features of grammar and syntax in this poem
- discuss uses Cope makes of poetic form here
- refer to at least one other appropriate poem by Cope.

[30]

Pick up the phone...

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Details:

Title: Making Cocoa for Kingsley Amis
Author: Wendy Cope
ISBN: 0571137474

l... Pick up the phone

SECTION B: Prose

EITHER

5 EMILY BRONTË: *Wuthering Heights**

Examine some of the features of language Emily Brontë uses to create a narrative style for Nelly in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at the effects of varied sentence structure in this passage
- discuss Nelly's imagery and moralising here
- refer to at least one other appropriate passage from the novel.

[30]

I got Miss Catherine and myself to Thrushcross Grange: and to my agreeable disappointment, she behaved infinitely better than I dared to expect. She seemed almost over fond of Mr Linton; and even to his sister, she showed plenty of affection. They were both very attentive to her comfort, certainly. It was not the thorn bending to the honeysuckles, but the honeysuckles embracing the thorn. There were no mutual concessions; one stood erect, and the others yielded; and who *can* be ill-natured, and bad-tempered, when they encounter neither opposition nor indifference?

5

I observed that Mr Edgar had a deep-rooted fear of ruffling her humour. He concealed it from her; but if ever he heard me answer sharply, or saw any other servant grow cloudy at some imperious order of hers, he would show his trouble by a frown of displeasure that never darkened on his own account. He, many a time, spoke sternly to me about my pertness; and averred that the stab of a knife could not inflict a worse pang than he suffered at seeing his lady vexed.

10

Not to grieve a kind master I learned to be less touchy; and, for the space of half a year, the gunpowder lay as harmless as sand, because no fire came near to explode it. Catherine had seasons of gloom and silence, now and then: they were respected with sympathising silence by her husband, who ascribed them to an alteration in her constitution, produced by her perilous illness, as she was never subject to depression of spirits before. The return of sunshine was welcomed by answering sunshine from him. I believe I may assert that they were really in possession of deep and growing happiness.

15

20

It ended. Well, we *must* be for ourselves in the long run; the mild and generous are only more justly selfish than the domineering – and it ended when circumstances caused each to feel that the one's interest was not the chief consideration in the other's thoughts.

25

OR

6 MARY SHELLY: *Frankenstein**

Examine some of the ways in which Shelley presents the excitement of discovery in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at choices of lexis and diction in this passage
- discuss how Shelley conveys the narrator's different emotions here
- refer to at least one other appropriate passage.

[30]

Remember, I am not recording the vision of a madman. The sun does not more certainly shine in the heavens than that which I now affirm is true. Some miracle might have produced it, yet the stages of the discovery were distinct and probable. After days and nights of incredible labour and fatigue, I succeeded in discovering the cause of generation and life; nay, more, I became myself capable of bestowing animation upon lifeless matter.

5

The astonishment which I had at first experienced on this discovery soon gave place to delight and rapture. After so much time spent in painful labour, to arrive at once at the summit of my desires was the most gratifying consummation of my toils. But this discovery was so great and overwhelming that all the steps by which I had been progressively led to it were obliterated, and I beheld only the result. What had been the study and desire of the wisest men since the creation of the world was now within my grasp. Not that, like a magic scene, it all opened upon me at once: the information I had obtained was of a nature rather to direct my endeavours so soon as I should point them towards the object of my search than to exhibit that object already accomplished. I was like the Arabian who had been buried with the dead and found a passage to life, aided only by one glimmering and seemingly ineffectual light.

10

15

I see by your eagerness and the wonder and hope which your eyes express, my friend, that you expect to be informed of the secret with which I am acquainted; that cannot be; listen patiently until the end of my story, and you will easily perceive why I am reserved upon that subject. I will not lead you on, unguarded and ardent as I then was, to your destruction and infallible misery. Learn from me, if not by my precepts, at least by my example, how dangerous is the acquirement of knowledge and how much happier that man is who believes his native town to be the world, than he who aspires to become greater than his nature will allow.

20

25

OR

7 RODDY DOYLE: Paddy Clarke Ha Ha Ha

Examine ways in which Doyle creates emotional tension in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at features of syntax, especially types of sentence, in this passage
- discuss how Doyle presents the movements of Paddy's thoughts here
- refer to at least one other appropriate passage from the novel.

[30]

There was only one...

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Details:

Title: Paddy Clarke Ha Ha Ha
Author: Roddy Doyle
ISBN: 0140233903

... hard been worth it

OR

8 IAN McEWAN: The Child in Time

Examine ways in which McEwan presents Stephen's state of mind in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at the variation of sentence length and structure in this passage
- discuss the effects of detailed description here
- refer to at least one other appropriate passage from the novel.

[30]

Stephen glanced around for...

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Details:

Title: The Child in Time
Author: Ian McEwan
ISBN: 0385497520

... the Prime Minister's lunch

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