

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced Subsidiary GCE

ENGLISH LANGUAGE AND LITERATURE

2715

Language in Literature: Poetry and Prose (Open Text)

Tuesday

23 MAY 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**

Examine ways in which Chaucer creates and undermines a heroic image of Chauntecleer in the following passage and elsewhere in the *Tale*.

In the course of your answer:

- look closely at diction and sentence structure in this passage
- discuss how Chaucer suggests both the serious and the comic here
- refer to at least one other appropriate passage from the *Tale*. [30]

‘Now let us speke of myrthe, and stynte al this.
 Madame Pertelote, so have I blis,
 Of o thyng God hath sent me large grace;
 For whan I se the beautee of youre face,
 Ye been so scarlet reed aboute youre yen, 5
 It maketh al my drede for to dyen;
 For al so siker as *In principio*,
Mulier est hominis confusio –
 Madame, the sentence of this Latyn is,
 “Womman is mannes joye and al his blis.” 10
 For whan I feele a-nyght your softe syde –
 Al be it that I may nat on yow ryde,
 For that oure perche is maad so narwe, allas –
 I am so ful of joye and of solas,
 That I diffye bothe sweven and dreem.’ 15
 And with that word he fleydoun fro the beem,
 For it was day, and eke his hennes alle,
 And with a chuk he gan hem for to calle,
 For he hadde founde a corn, lay in the yerd.
 Real he was, he was namoore aferd. 20
 And fethered Pertelote twenty tyme,
 And trad hire eke as ofte, er it was pryde.
 He looketh as it were a grym leoun,
 And on his toos he rometh up and doun;
 Hym deigned nat to sette his foot to grounde. 25
 He chukketh whan he hath a corn yfounde,
 And to hym rennen thanne his wyves alle.
 Thus roial, as a prince is in his halle,
 Leve I this Chauntecleer in his pasture,
 And after wol I telle his aventure. 30

OR

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

Examine some of the methods Chaucer uses in the following passage and elsewhere in the *Tale* to introduce a new character.

In the course of your answer:

- look closely at details of diction and syntax in the passage
- discuss the description of the character's appearance and abilities here
- refer to at least one other passage from the *Tale* in which a character is introduced. [30]

Thanne fil it thus, that to the paryssh chirche,
 Cristes owene werkes for to wirche,
 This goode wyf went on an haliday.
 Hir forheed shoon as bright as any day,
 So was it wasshen whan she leet hir werk. 5
 Now was ther of that chirche a parissch clerk,
 The which that was ycleped Absolon.
 Crul was his heer, and as the gold it shoon,
 And strouted as a fanne large and brode;
 Ful streight and evene lay his joly shode. 10
 His rode was reed, his eyen greye as goos.
 With Poules wyndow corven on his shoos,
 In hoses rede he wente fetisly.
 Yclad he was ful smal and proprely
 Al in a kirtel of a lyght waget; 15
 Ful faire and thikke been the poyntes set.
 And therupon he hadde a gay surplys
 As whit as is the blosme upon the rys.
 A myrie child he was, so God me save.
 Wel koude he laten blood, and clippe and shave, 20
 And maken a chartre of lond or acquitaunce.
 In twenty manere koude he trippe and daunce
 After the scole of Oxenforde tho,
 And with his legges casten to and fro,
 And pleyen songes on a smal rubible; 25
 Therto he song som tyme a loud quynnyble;
 And as wel koude he pleye on a giterne.
 In al the toun nas brewhous ne taverne
 That he ne visited with his solas,
 Ther any gaylard tappestere was. 30
 But sooth to seyn, he was somdeel squaymous
 Of fartyng, and of speche daungerous.

OR

3 ROBERT FROST: *Selected Poems*

Examine how Frost introduces and develops a train of thought in the following poem and elsewhere in his poetry.

In the course of your answer:

- look closely at variations of sentence type and structure in this poem
- discuss Frost's use of poetic form here
- refer to at least one other appropriate poem by Frost.

[30]

There Are Roughly Zones

We sit indoors and talk of the cold outside.
 And every gust that gathers strength and heaves
 Is a threat to the house. But the house has long been tried.
 We think of the tree. If it never again has leaves,
 We'll know, we say, that this was the night it died. 5
 It is very far north, we admit, to have brought the peach.
 What comes over a man, is it soul or mind –
 That to no limits and bounds he can stay confined?
 You would say his ambition was to extend the reach
 Clear to the Arctic of every living kind. 10
 Why is his nature forever so hard to teach
 That though there is no fixed line between wrong and right,
 There are roughly zones whose laws must be obeyed?
 There is nothing much we can do for the tree tonight,
 But we can't help feeling more than a little betrayed 15
 That the northwest wind should rise to such a height
 Just when the cold went down so many below.
 The tree has no leaves and may never have them again.
 We must wait till some months hence in the spring to know.
 But if it is destined never again to grow, 20
 It can blame this limitless trait in the hearts of men.

OR

4 WENDY COPE: Making Cocoa for Kingsley Amis

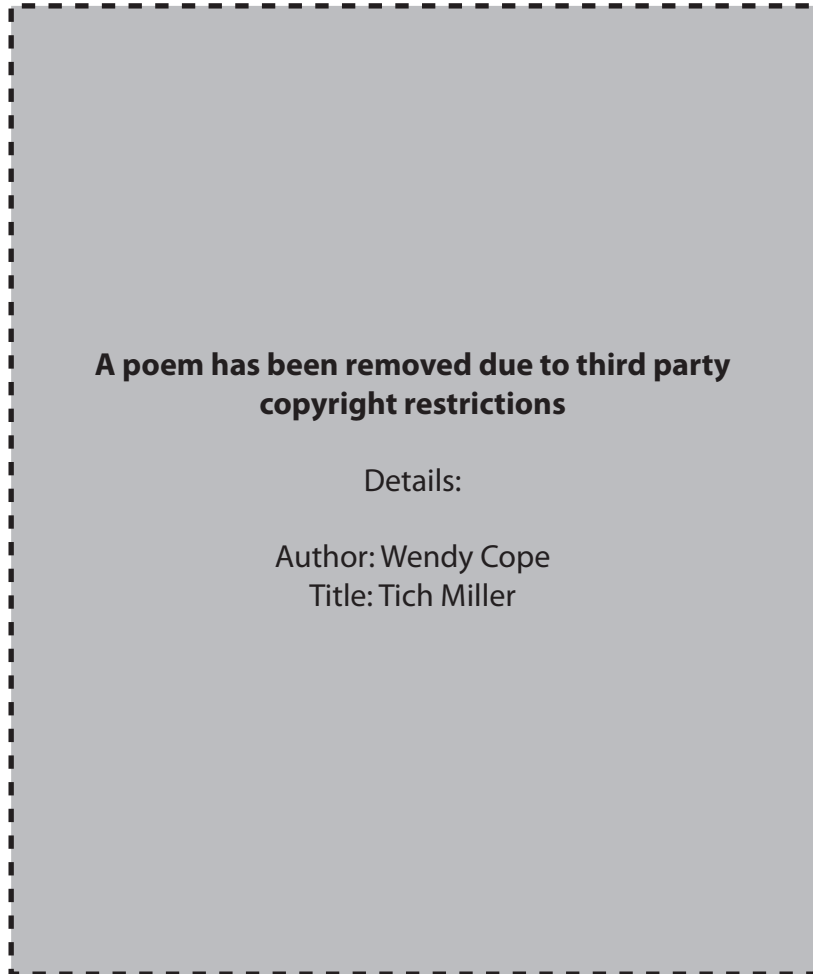
Examine ways in which Cope creates and combines humour and seriousness in the following poem and elsewhere in her poetry.

In the course of your answer:

- look closely at details of diction and sentence structure in this poem
- discuss ways in which emotions are suggested here
- refer to at least one other appropriate poem by Cope.

[30]

Tich Miller wore glasses...



... when she was twelve

SECTION B: Prose

EITHER

5 EMILY BRONTË: *Wuthering Heights**

Examine some of the ways in which Emily Brontë uses language to present conflict in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at details of diction and register in this passage
- discuss ways in which Brontë presents ideas of correct social behaviour here
- refer to at least one other appropriate passage from the novel.

[30]

‘Ellen,’ said he, when I entered, ‘have you seen your mistress?’

‘Yes, she’s in the kitchen, sir,’ I answered. ‘She’s sadly put out by Mr Heathcliff’s behaviour: and, indeed, I do think it’s time to arrange his visits on another footing. There’s harm in being too soft, and now it’s come to this –.’ And I related the scene in the court, and, as near as I dared, the whole subsequent dispute. I fancied it could not be very prejudicial to Mrs Linton, unless she made it so, afterwards, by assuming the defensive for her guest.

5

Edgar Linton had difficulty in hearing me to the close – His first words revealed that he did not clear his wife of blame.

‘This is insufferable!’ he exclaimed. ‘It is disgraceful that she should own him for a friend, and force his company on me! Call me two men out of the hall, Ellen – Catherine shall linger no longer to argue with the low ruffian – I have humoured her enough.’

10

He descended; and, bidding the servants wait in the passage went, followed by me, to the kitchen. Its occupants had recommenced their angry discussion; Mrs Linton, at least, was scolding with renewed vigour; Heathcliff had moved to the window, and hung his head, somewhat cowed by her violent rating apparently.

15

He saw the master first, and made a hasty motion that she should be silent; which she obeyed, abruptly, on discovering the reason of his intimation.

‘How is this?’ said Linton, addressing her; ‘what notion of propriety must you have to remain here, after the language which has been held to you by that blackguard? I suppose, because it is his ordinary talk, you think nothing of it – you are habituated to his baseness, and, perhaps, imagine I can get used to it too!’

20

‘Have you been listening at the door, Edgar?’ asked the mistress, in a tone particularly calculated to provoke her husband, implying both carelessness and contempt of his irritation.

25

Heathcliff, who had raised his eyes at the former speech, gave a sneering laugh at the latter, on purpose, it seemed, to draw Mr Linton’s attention to him.

He succeeded; but Edgar did not mean to entertain him with any high flights of passion.

30

‘I have been so far forbearing with you, sir,’ he said quietly; ‘not that I was ignorant of your miserable, degraded character, but, I felt you were only partly responsible for that; and Catherine, wishing to keep up your acquaintance, I acquiesced – foolishly. Your presence is a moral poison that would contaminate the most virtuous – for that cause, and to prevent worse consequences, I shall deny you, hereafter, admission into this house, and give notice, now, that I require your instant departure. Three minutes’ delay will render it involuntary and ignominious.’

35

Heathcliff measured the height and breadth of the speaker with an eye full of derision.

'Cathy, this lamb of yours threatens like a bull!' he said. 'It is in danger of splitting its skull against my knuckles. By God, Mr Linton, I'm mortally sorry that you are not worth knocking down!' 40

My master glanced towards the passage, and signed me to fetch the men – he had no intention of hazarding a personal encounter.

OR

6 MARY SHELLY: *Frankenstein**

Explore some of the ways in which Shelley presents suffering in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at variations of sentence structure in this passage
- discuss the imagery here
- refer to at least one other appropriate passage.

[30]

'Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed? I know not; despair had not yet taken possession of me; my feelings were those of rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants and have glutted myself with their shrieks and misery.

5

'When night came I quitted my retreat and wandered in the wood; and now, no longer restrained by the fear of discovery, I gave vent to my anguish in fearful howlings. I was like a wild beast that had broken the toils, destroying the objects that obstructed me and ranging through the wood with a staglike swiftness. Oh! What a miserable night I passed! The cold stars shone in mockery, and the bare trees waved their branches above me; now and then the sweet voice of a bird burst forth amidst the universal stillness. All, save I, were at rest or in enjoyment; I, like the arch-fiend, bore a hell within me, and finding myself unsympathised with, wished to tear up the trees, spread havoc and destruction around me, and then to have sat down and enjoyed the ruin.

10

15

'But this was a luxury of sensation that could not endure; I became fatigued with excess of bodily exertion and sank on the damp grass in the sick impotence of despair. There was none among the myriads of men that existed who would pity or assist me; and should I feel kindness towards my enemies? No; from that moment I declared ever-lasting war against the species, and more than all, against him who had formed me and sent me forth to this insupportable misery.

20

OR

7 RODDY DOYLE: Paddy Clarke Ha Ha Ha

Examine some of the features of language used by Doyle to create a narrative style for Paddy in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at types and structures of sentences in this passage
- discuss uses Doyle makes of dialogue here
- refer to at least one other appropriate passage from the novel.

[30]

It's not Adidas. It's,,,



... didn't lose her temper

OR

8 IAN McEWAN: The Child in Time

Examine the language McEwan uses in the following passage and elsewhere in the novel to create a particular setting.

In the course of your answer:

- look closely at details of diction and syntax in this passage
- discuss the effects of detailed description here
- refer to at least one other appropriate passage from the novel.

[30]

Restrictions on water use...



... unfortunate house next door

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