

**ADVANCED SUBSIDIARY GCE UNIT  
ENGLISH LANGUAGE AND LITERATURE**

**2715**

Language in Literature: Poetry and Prose (Open Text)

**THURSDAY 11 JANUARY 2007**

Afternoon

Time: 1 hour 45 minutes

Additional materials: Answer Booklet (16 pages)



*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 document consists of **12** printed pages.

## SECTION A: Poetry

## EITHER

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

In the following passage, Chauntecleer interrupts his own story-telling to draw a moral. Examine ways in which digressions are used here and elsewhere in the *Tale*.

In the course of your answer:

- look closely at variations in register and sentence structure in the passage
- discuss ways in which the speaker tries to involve the listener here
- refer to at least one other appropriate passage from the *Tale*. [30]

... The hostiler answerde hym anon,  
 And seyde, 'Sire, your felawe is agon,  
 As soone as day he wente out of the toun.'

This man gan fallen in suspeciuon,  
 Remembringe on his dremes that he mette, 5  
 And forth he gooth – no lenger wolde he lette –  
 Unto the west gate of the toun, and fond  
 A dong-carte, wente as it were to donge lond,  
 That was arrayed in that same wise  
 As ye han herd the dede man devise. 10  
 And with an hardy herte he gan to crye  
 Vengeance and justice of this felonye.  
 'My felawe mordred is this same night,  
 And in this carte he lith gaping upright. 15  
 I crye out on the ministres,' quod he,  
 'That sholden kepe and reulen this citee.  
 Harrow, allas! heere lith my felawe slayn!  
 What sholde I moore unto this tale sayn?  
 The peple out sterte, and caste the cart to grounde,  
 And in the middel of the dong they founde 20  
 The dede man, that mordred was al newe.  
 O blisful God, that art so just and trewe!  
 Lo, howe that thou biwreyest mordre alway!  
 Mordre wol out, that se we day by day.  
 Mordre is so wlatson and abhominable 25  
 To God that is so just and resonable,  
 That he ne wol nat suffre it heled be,  
 Though it abide a yeer, or two, or thre.  
 Mordre wol out, this my conclusioun.  
 And right anon ministres of that toun 30  
 Han hent the carter, and so soore him pyned,  
 And eek the hostiler so soore engined  
 That they biknewe hire wikkednesse anon,  
 And were anhangd by the nekke-bon.  
 Heere may men seen that dremes been to drede. 35  
 And certes, in the same book I rede,  
 Right in the nexte chapitre after this –  
 I gabbe nat, so have I joye or blis –  
 Two men that wolde han passed over see ...

OR

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

Examine some of the ways in which John the carpenter is presented as a figure both of fun and of pity in the following passage and elsewhere in the *Tale*.

In the course of your answer:

- look closely at details of diction and sentence structure in this passage
- discuss ways in which the audience's response to John is shaped here
- refer to at least one other appropriate passage from the *Tale*.

[30]

Lo, which a greet thyng is affecciuon!  
 Men may dyen of ymaginacioun,  
 So depe may impressioun be take.  
 This sely carpenter bigynneth quake;  
 Hym thynketh verrailly that he may see 5  
 Noees flood come walwyng as the see  
 To drenchen Alisoun, his hony deere.  
 He wepeth, weyleth, maketh sory cheere;  
 He siketh with ful many a sory swogh;  
 He gooth and geteth hym a knedyng-trogh, 10  
 And after that a tubbe and a kymelyn,  
 And pryvely he sente hem to his in,  
 And heng hem in the roof in pryvetee.  
 His owene hand he made laddres thre,  
 To clymben by the ronges and the stalkes 15  
 Unto the tubbes hangyng in the balkes,  
 And hem vitailed, bothe trogh and tubbe,  
 With breed and chese, and good ale in a jubbe,  
 Suffisyng right ynogh as for a day.  
 But er that he hadde maad al this array, 20  
 He sente his knave, and eek his wenche also,  
 Upon his nede to London for to go.  
 And on the Monday, whan it drow to nyght,  
 He shette his dore withoute candel-lyght,  
 And dressed alle thyng as it sholde be. 25  
 And shortly, up they clomben alle thre;  
 They seten stille wel a furlong way.

OR

3 ROBERT FROST: Selected Poems

Examine ways in which Frost connects an external scene with an internal state of mind in 'Desert Places' and elsewhere in his poetry.

In the course of your answer:

- look closely at diction and sentence construction in this poem
- discuss some of the effects of imagery and metre here
- refer to at least one other appropriate poem.

[30]

Desert Places

**An extract has been removed due to third party copyright restrictions**

Details:

A poem called 'Desert Places' from 'Robert Frost: Selected Poems'.  
ISBN: 978-0517072455

OR

4 WENDY COPE: Making Cocoa for Kingsley Amis

Examine some of the ways in which Cope writes about men in the following extract from 'My Lover' and elsewhere in her poetry.

In the course of your answer:

- look closely at variations in register in this poem
- discuss ways in which a mixture of emotions is suggested here
- refer to at least one other appropriate poem by Cope.

[30]

Extract from 'My Lover'

For I will consider....

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Details:

An extract from 'My Lover' by Wendy Cope from the book 'Making Cocoa for Kingsley Amis'. ISBN: 978-0571137473

.....it all enchants me.

## SECTION B: Prose

## EITHER

5 EMILY BRONTË: *Wuthering Heights*\*

Examine ways in which Brontë presents Cathy's behaviour and Nelly's perceptions of that behaviour in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at diction and speech style
- discuss ways in which Nelly's views are suggested here
- refer to at least one other appropriate passage. [30]

'Leave the room, Ellen!' she repeated, trembling all over.

Little Hareton, who followed me everywhere, and was sitting near me on the floor, at seeing my tears commenced crying himself, and sobbed out complaints against 'wicked aunt Cathy,' which drew her fury on to his unlucky head: she seized his shoulders, and shook him till the poor child waxed livid, and Edgar thoughtlessly laid hold of her hands to deliver him. In an instant one was wrung free, and the astonished young man felt it applied over his own ear in a way that could not be mistaken for jest. 5

He drew back in consternation – I lifted Hareton in my arms, and walked off to the kitchen with him, leaving the door of communication open, for I was curious to watch how they would settle their disagreement. 10

The insulted visitor moved to the spot where he had laid his hat, pale and with a quivering lip.

'That's right!' I said to myself. 'Take warning and begone! It's a kindness to let you have a glimpse of her genuine disposition.' 15

'Where are you going?' demanded Catherine, advancing to the door.

He swerved aside, and attempted to pass.

'You must not go!' she exclaimed, energetically.

'I must and shall!' he replied in a subdued voice.

'No,' she persisted, grasping the handle; 'not yet, Edgar Linton – sit down; you shall not leave me in that temper. I should be miserable all night, and I won't be miserable for you!' 20

'Can I stay after you have struck me?' asked Linton.

Catherine was mute.

'You've made me afraid, and ashamed of you,' he continued; 'I'll not come here again!' 25

Her eyes began to glisten and her lids to twinkle.

'And you told a deliberate untruth!' he said.

'I didn't!' she cried, recovering her speech; 'I did nothing deliberately – Well, go, if you please – get away! And now I'll cry – I'll cry myself sick!' 30

She dropped down on her knees by a chair, and set to weeping in serious earnest.

Edgar persevered in his resolution as far as the court; there, he lingered. I resolved to encourage him.

'Miss is dreadfully wayward, sir!' I called out. 'As bad as any marred child – you'd better be riding home, or else she will be sick, only to grieve us.' 35

The soft thing looked askance through the window – he possessed the power to depart, as much as a cat possesses the power to leave a mouse half killed, or a bird half eaten –

Ah, I thought, there will be no saving him – He's doomed, and flies to his fate! 40

And, so it was; he turned abruptly, hastened into the house again, shut the door behind him; and, when I went in a while after to inform them that Earnshaw had come home rabid drunk, ready to pull the whole place about our ears (his ordinary frame of mind in that condition), I saw the quarrel had merely effected a closer intimacy – had broken the outworks of youthful timidity, and enabled them to forsake the disguise of friendship, and confess themselves lovers.

45

OR

6 MARY SHELLEY: *Frankenstein*\*

Examine ways in which Shelley uses language to convey hope and disappointment in the following passage and elsewhere in the novel.

In the course of your answer:

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

[30]

Our conversations are not always confined to his own history and misfortunes. On every point of general literature he displays unbounded knowledge and a quick and piercing apprehension. His eloquence is forcible and touching; nor can I hear him, when he relates a pathetic incident or endeavours to move the passions of pity or love, without tears. What a glorious creature must he have been in the days of his prosperity, when he is thus noble and godlike in ruin! He seems to feel his own worth and the greatness of his fall.

5

'When younger,' said he, 'I believed myself destined for some great enterprise. My feelings are profound, but I possessed a coolness of judgment that fitted me for illustrious achievements. This sentiment of the worth of my nature supported me when others would have been oppressed, for I deemed it criminal to throw away in useless grief those talents that might be useful to my fellow creatures. When I reflected on the work I had completed, no less a one than the creation of a sensitive and rational animal, I could not rank myself with the herd of common projectors. But this thought, which supported me in the commencement of my career, now serves only to plunge me lower in the dust. All my speculations and hopes are as nothing, and like the archangel who aspired to omnipotence, I am chained in an eternal hell. My imagination was vivid, yet my powers of analysis and application were intense; by the union of these qualities I conceived the idea and executed the creation of a man. Even now I cannot recollect without passion my reveries while the work was incomplete. I trod heaven in my thoughts, now exulting in my powers, now burning with the idea of their effects. From my infancy I was imbued with high hopes and a lofty ambition; but how am I sunk! Oh! My friend, if you had known me as I once was, you would not recognize me in this state of degradation. Despondency rarely visited my heart; a high destiny seemed to bear me on, until I fell, never, never again to rise.'

10

15

20

25

Must I then lose this admirable being? I have longed for a friend; I have sought one who would sympathize with and love me. Behold, on these desert seas I have found such a one, but I fear I have gained him only to know his value and lose him. I would reconcile him to life, but he repulses the idea.

30



OR

7 RODDY DOYLE: Paddy Clarke Ha Ha Ha

Examine some of the effects which Doyle creates in the following passage and elsewhere in the novel by using Paddy as first-person narrator.

In the course of your answer:

- look closely at the variety of sentence structure in the passage
- discuss ways in which the reader is given information here
- refer to at least one other appropriate passage.

[30]

We saw mice. I.....

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Details:

An extract from 'Paddy Clarke Ha Ha Ha' by Roddy Doyle  
ISBN: 978-0749397357

.....He wasn't even hurt.

OR

8 IAN McEWAN: The Child in Time

Examine ways in which power and status are suggested in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at how conversation is presented in the passage
- discuss how dialogue and narrative are combined here
- refer to at least one other appropriate passage.

[30]

'Are you the writer.....

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Details:

An extract from 'The Child in Time' by Ian McEwan.  
ISBN: 978-0385497527

.....you see what I mean?'

'You want to persuade.....

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Details:

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.....speed towards the stairs.

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