

**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 biwreyst 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 affeccioune!
 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

Snow falling and night falling fast, oh, fast
 In a field I looked into going past,
 And the ground almost covered smooth in snow,
 But a few weeds and stubble showing last.

The woods around it have it – it is theirs. 5
 All animals are smothered in their lairs.
 I am too absent-spirited to count;
 The loneliness includes me unawares.

And lonely as it is, that loneliness 10
 Will be more lonely ere it will be less –
 A blanker whiteness of benighted snow
 With no expression, nothing to express.

They cannot scare me with their empty spaces 15
 Between stars – on stars where no human race is.
 I have it in me so much nearer home
 To scare myself with my own desert places.

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 my lover, who shall remain nameless.

For at the age of 49 he can make the noise of five
different kinds of lorry changing gear on a hill.

For he sometimes does this on the stairs at his place of work.

For he is embarrassed when people overhear him.

5

For he can also imitate at least three different kinds of train.

For these include the London tube train, the steam
engine, and the Southern Rail electric.

For he supports Tottenham Hotspur with joyful and unswerving devotion.

For he abhors Arsenal, whose supporters are uncivilized and rough.

10

For he explains that Spurs are magic, whereas Arsenal
are boring and defensive.

For I knew nothing of this six months ago, nor did I want to.

For now 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 never saw any mice, but I heard them. I said I saw them. Kevin saw loads of them. I saw a squashed rat. The marks of the tyre were on it. We tried to light it but it wouldn't go.

We were up in the top of the barn. Uncle Eddie came in. He didn't know we were there. We held our breaths. Uncle Eddie walked around in a circle twice and went back out. There was a block of sunlight at the door. It was one of those big corrugated-iron doors that slid across. The whole barn was corrugated iron. We were so high up we could touch the roof. 5

The barn became surrounded by skeleton houses. The road outside was being widened and there were pyramids of huge pipes at the top of the road, up at the seafront. The road was going to be a main road to the airport. Kevin's sister, Philomena, said that the barn looked like the houses' mother looking after them. We said she was a spa, but it did; it did look like the houses' ma. 10

Three fire brigades came out from town to put the fire out but they weren't able to. The whole road was flooded from all the water. It happened during the night. The fire was gone when we got up the next morning and our ma said we couldn't go near the barn and she kept an eye on us to make sure we didn't. I got up into the apple tree but I couldn't see anything. It wasn't much of a tree and it was full of leaves. It only ever grew scabby apples. 15

They found a box of matches outside the barn; that was what we heard. Missis Parker from the cottages told our ma. Mister Parker worked for Donnelly; drove the tractor and went to the pictures with Uncle Eddie every Saturday afternoon. 20

– They'll dust them for fingerprints, I told my ma.

– Yes. That's right.

– They'll dust them for fingerprints, I told Sinbad. – And if they find your fingerprints on the matches they'll come and arrest you and put you in the Artane Boys Band. 25

Sinbad didn't believe me but he did believe me as well.

– They'll make you play the triangle because of your lips, I told him.

His eyes went all wet; I hated him.

Uncle Eddie was burnt to death in the fire; we heard that as well. Missis Byrne from two houses up told my ma. She whispered it and they blessed themselves. 30

– Maybe it's for the best, said Missis Byrne.

– Yes, said my ma.

I was dying to get down to the barn to see Uncle Eddie, if they hadn't taken him away. My ma made us have a picnic in the garden. My da came home from work. He went to work in the train. My ma got up out of the picnic so she could talk to him without us hearing. I knew what she was telling him, about Uncle Eddie. 35

– Was he? said my da.

My ma nodded.

– He never told me that when he came up the road with me there. All he said was Grand grand. 40

There was a gap and then they burst out laughing, the two of them. He wasn't dead at all. 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 of children’s books?’

Speechless, he nodded.

‘The Foreign Secretary’s grandchildren are avid readers.’

He said thank you before he had time to appreciate that no compliment had been paid. The Prime Minister addressed a few expressionless remarks to the committee, reminding it of the importance of the undertaking and to keep up the good work. 5

The men in blue blazers were stepping back from the windows, and the aides and two of the men in creased suits were moving towards the door which was held wide open. The committee heard coughing and shuffling in the corridors from those who had been waiting outside. The third man was edging his way round the chairs with a message for Stephen. The envoy’s breath smelled of chocolate. ‘The Prime Minister would like a word with you in the corridor, if you wouldn’t mind.’ 10

Watched by his colleagues, Stephen followed the man out. Most of the retinue were moving away in the direction of the stairs at the far end of the corridor. Those remaining stood in a huddle several feet away, waiting. A senior-looking civil servant who was offering a document for signature received a set of instructions. He made a humming noise at each one. Finally the document was signed and he withdrew. The chocolate eater pushed Stephen forwards. There was no handshake or introductory remark. 15

‘I understand you are a close personal friend of Charles Darke’s.’ 20

Stephen said, ‘That’s right.’ Because his words sounded too direct, he added, ‘I’ve known him since he was in publishing.’

They had turned and were moving along the corridor at a ruminative pace. The tread of the two bodyguards was close behind.

The next question was slow in coming. ‘And what news do you have of him?’ 25

‘He’s moved to the country with his wife. They sold their house.’

‘Yes, yes. But has he had a breakdown, is he ill?’

Stephen resisted an urge to make himself important by telling everything of the little he knew. ‘His wife sent me a postcard inviting me down. She said they were happy.’ 30

‘Was it his wife who made him resign?’

They arrived at the head of the stairs and stood, flanked by the two bodyguards, looking down into the broad marbled stairwell.

For a moment he looked straight into the Prime Minister’s face. He did not know whether this conversation was important or trivial. He shook his head. ‘Charles spent a long time in public life.’ 35

‘Quite. No one gives it up without a very good reason.’

On the way back to the committee door the tone changed. ‘I liked Charles Darke. More than most people imagined. He’s a talented man, and I had hopes for him.’ They were almost within earshot of the waiting aides and their pace slowed. ‘Personal information becomes rather blank by the time it reaches me, do you see what I mean?’ 40

'You want to persuade him to come back?' But it was not in order for Stephen to ask the questions.

The Prime Minister raised a small hand on one finger of which was a plain gold ring. An aide detached himself from the group. 'Perhaps after your visit you could let me know how you found him?' The aide had reached into a leather document holder and was passing a small card to Stephen. 45

He was about to say that he could not promise much, but a signal had gone out that their interview was at an end. Another of the retinue was at the Prime Minister's side and was opening an appointment diary as they and all the others headed back at speed towards the stairs. 50

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