

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

**2715**

Language in Literature: Poetry and Prose (Open Text)

**TUESDAY 22 MAY 2007**

Morning

Additional materials: Answer Booklet (16 pages)

Time: 1 hour 45 minutes



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*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 **11** printed pages and **1** blank page.

## SECTION A: Poetry

## EITHER

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

In the following passage, Chauntecleer is coming to the end of his argument about the significance of dreams.

Examine some of the features of language typical of a character trying to argue persuasively here and elsewhere in the *Tale*.

In the course of your answer:

- look closely at ways in which the argument is developed in the passage
- discuss ways in which Chauntecleer addresses Pertelote here
- refer to at least one other appropriate passage from the *Tale*.

[30]

Dame Pertelote, I sey yow trewely,  
 Macrobeus, that writ the avisioun  
 In Affrike of the worthy Cipiou,  
 Affermeth dremes, and seith that they been  
 Warninge of thinges, that men after seen. 5  
 And forthermoore, I pray yow, looketh wel  
 In the Olde Testament, of Daniel,  
 If he heeld dremes any vanitee.  
 Reed eek of Joseph, and ther shul ye see  
 Wher dremes be sometime – I sey nat alle – 10  
 Warninge of thinges that shul after falle.  
 Looke of Egipte the king, Daun Pharao,  
 His bakere and his butiller also,  
 Wher they ne felte noon effect in dremes.  
 Whoso wol seken actes of sondry remes 15  
 May rede of dremes many a wonder thing.  
 Lo Cresus, which that was of Lyde king,  
 Mette he nat that he sat upon a tree,  
 Which signified he sholde anhangd bee?  
 Lo heere Andromacha, Ectores wyf, 20  
 That day that Ector sholde lese his lyf,  
 She dremed on the same night biforn  
 How that the lyf of Ector sholde be lorn,  
 If thilke day he wente into bataille.  
 She warned him, but it mighte nat availle; 25  
 He wente for to fighte natheles,  
 But he was slayn anon of Achilles.  
 But thilke tale is al to longe to telle,  
 And eek it is ny day, I may nat dwelle.  
 Shortly I seye, as for conclusioun, 30  
 That I shal han of this avisioun  
 Adversitee, and I seye forthermoor  
 That I ne telle of laxatyves no stoor,  
 For they been venymons, I woot it weel;  
 I hem diffye, I love hem never a deel. 35

OR

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

Examine some of the ways in which Chaucer presents deception in the following passage and elsewhere in the *Tale*.

In the course of your answer:

- look closely at how details of diction and sentence structure shape Nicholas's argument in the passage
- discuss ways in which Nicholas manipulates John's thoughts and feelings here
- refer to at least one other appropriate passage from the *Tale*. [30]

'Hastow nat herd hou saved was Noe,  
 Whan that oure Lord hadde warned hym biforn  
 That al the world with water sholde be lorn?'  
 'Yis,' quod this Carpenter, 'ful yoore ago.'  
 'Hastou nat herd,' quod Nicholas, 'also 5  
 The sorwe of Noe with his felawshipe,  
 Er that he myghte gete his wyf to shipe?  
 Hym hadde be levere, I dar wel undertake,  
 At thilke tyme, than alle his wetheres blake  
 That she hadde had a ship hirself allone. 10  
 And therefore, woostou what is best to doone?  
 This asketh haste, and of an hastif thyng  
 Men may nat preche or maken taryng.  
 'Anon go gete us faste into this in 15  
 A knedyng-trogh, or ellis a kymelyn,  
 For ech of us, but looke that they be large,  
 In which we mowe swymme as in a barge,  
 And han therinne vitaille suffisant  
 But for a day – fy on the remenant!  
 The water shal aslake and goon away 20  
 Aboute pryme upon the nexte day.  
 But Robyn may nat wite of this, thy knave,  
 Ne eek thy mayde Gille I may nat save;  
 Axe nat why, for though thou aske me,  
 I wol nat tellen Goddes pryvetee. 25  
 Suffiseth thee, but if thy wittes madde,  
 To han as greet a grace as Noe hadde.  
 Thy wyf shal I wel saven, out of doute.  
 Go now thy wey, and speed thee heer-aboute.'

OR

**3 ROBERT FROST: *Selected Poems***

Examine ways in which Frost uses language to explore the significance of an everyday experience in '*The Tuft of Flowers*' and elsewhere in his poetry.

In the course of your answer:

- look closely at the effects of sentence structure and poetic form here
- discuss ways in which Frost combines narration with reflection in this poem
- refer to at least one other appropriate poem.

[30]

The Tuft of Flowers

I went to turn the grass once after one  
Who mowed it in the dew before the sun.

The dew was gone that made his blade so keen  
Before I came to view the levelled scene.

I looked for him behind an isle of trees;  
I listened for his whetstone on the breeze.

5

But he had gone his way, the grass all mown,  
And I must be, as he had been – alone,

'As all must be,' I said within my heart,  
'Whether they work together or apart.'

10

But as I said it, swift there passed me by  
On noiseless wing a bewildered butterfly,

Seeking with memories grown dim o'er night  
Some resting flower of yesterday's delight.

And once I marked his flight go round and round,  
As where some flower lay withering on the ground.

15

And then he flew as far as eye could see,  
And then on tremulous wing came back to me.

I thought of questions that have no reply,  
And would have turned to toss the grass to dry;

20

But he turned first, and led my eye to look  
At a tall tuft of flowers beside a brook,

A leaping tongue of bloom the scythe had spared  
Beside a reedy brook the scythe had bared.

The mower in the dew had loved them thus,  
By leaving them to flourish, not for us,

25

Nor yet to draw one thought of ours to him,  
But from sheer morning gladness at the brim.

The butterfly and I had lit upon,  
Nevertheless, a message from the dawn, 30

That made me hear the wakening birds around,  
And hear his long scythe whispering to the ground,

And feel a spirit kindred to my own;  
So that henceforth I worked no more alone;

But glad with him, I worked as with his aid, 35  
And weary, sought at noon with him the shade;

And dreaming, as it were, held brotherly speech  
With one whose thought I had not hoped to reach.

'Men work together,' I told him from the heart,  
'Whether they work together or apart.' 40

OR

**4 WENDY COPE: *Making Cocoa for Kingsley Amis***

Examine some of the effects Cope achieves by borrowing or imitating particular forms of language in '*Reading Scheme*' and elsewhere in her poetry.

In the course of your answer:

- look closely at choices of diction and sentence structure, and their effects in this poem
- discuss ways in which Cope creates humour here
- refer to at least one other appropriate poem by Cope.

[30]

## Reading Scheme

Here is Peter. Here is Jane. They like fun.  
Jane has a big doll. Peter has a ball.  
Look, Jane, look! Look at the dog! See him run!

Here is Mummy. She has baked a bun.  
Here is the milkman. He has come to call.  
Here is Peter. Here is Jane. They like fun.

5

Go Peter! Go Jane! Come, milkman, come!  
The milkman likes Mummy. She likes them all.  
Look, Jane, look! Look at the dog! See him run!

Here are the curtains. They shut out the sun.  
Let us peep! On tiptoe Jane! You are small!  
Here is Peter. Here is Jane. They like fun.

10

I hear a car, Jane. The milkman looks glum.  
Here is Daddy in his car. Daddy is tall.  
Look, Jane, look! Look at the dog! See him run!

15

Daddy looks very cross. Has he a gun?  
Up milkman! Up milkman! Over the wall!  
Here is Peter. Here is Jane. They like fun.  
Look, Jane, look! Look at the dog! See him run!

## SECTION B: Prose

## EITHER

5 EMILY BRONTË: *Wuthering Heights*\*

Examine some of the methods by which Brontë presents Nelly's viewpoint in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at diction and register in this passage
- discuss ways in which Nelly's thoughts and feelings are suggested here
- refer to at least one other appropriate passage. [30]

A letter, edged with black, announced the day of my master's return. Isabella was dead; and he wrote to bid me get mourning for his daughter, and arrange a room, and other accommodations, for his youthful nephew.

Catherine ran wild with joy at the idea of welcoming her father back; and indulged most sanguine anticipations of the innumerable excellencies of her 'real' cousin. 5

The evening of their expected arrival came. Since early morning, she had been busy, ordering her own small affairs; and now, attired in her new black frock – poor thing! her aunt's death impressed her with no definite sorrow – she obliged me, by constant worrying, to walk with her, down through the grounds, to meet them. 10

'Linton is just six months younger than I am,' she chattered, as we strolled leisurely over the swells and hollows of mossy turf, under shadow of the trees. 'How delightful it will be to have him for a playfellow! Aunt Isabella sent papa a beautiful lock of his hair; it was lighter than mine – more flaxen, and quite as fine. I have it carefully preserved in a little glass box; and I've often thought what a pleasure it would be to see its owner – Oh! I am happy – and papa, dear, dear papa! Come, Ellen, let us run! come run!' 15

She ran, and returned and ran again, many times before my sober footsteps reached the gate, and then she seated herself on the grassy bank beside the path, and tried to wait patiently; but that was impossible: she couldn't be still a minute. 20

'How long they are!' she exclaimed. 'Ah, I see, some dust on the road – they are coming! No! When will they be here? May we not go a little way – half a mile, Ellen, only just half a mile? Do say yes, to that clump of birches at the turn!'

I refused staunchly: and, at length, her suspense was ended: the travelling carriage rolled in sight. 25

Miss Cathy shrieked, and stretched out her arms, as soon as she caught her father's face, looking from the window. He descended, nearly as eager as herself; and a considerable interval elapsed, ere they had a thought to spare for any but themselves.

While they exchanged caresses, I took a peep in to see after Linton. He was asleep, in a corner, wrapped in a warm, fur-lined cloak, as if it had been winter. A pale, delicate, effeminate boy, who might have been taken for my master's younger brother, so strong was the resemblance; but there was a sickly peevishness in his aspect, that Edgar Linton never had. 30

The latter saw me looking; and having shaken hands, advised me to close the door, and leave him undisturbed; for the journey had fatigued him. 35

Cathy would fain have taken one glance; but her father told her to come on, and they walked together up the park, while I hastened before, to prepare the servants.

OR

6 MARY SHELLY: *Frankenstein*\*

Examine ways in which Shelley's use of language suggests Victor's thoughts and feelings 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 how Victor's train of thought is developed here
- refer to at least one other appropriate passage. [30]

I sat one evening in my laboratory; the sun had set, and the moon was just rising from the sea; I had not sufficient light for my employment, and I remained idle, in a pause of consideration of whether I should leave my labour for the night or hasten its conclusion by an unremitting attention to it. As I sat, a train of reflection occurred to me which led me to consider the effects of what I was now doing. Three years before, I was engaged in the same manner and had created a fiend whose unparalleled barbarity had desolated my heart and filled it forever with the bitterest remorse. I was now about to form another being of whose dispositions I was alike ignorant; she might become ten thousand times more malignant than her mate and delight, for its own sake, in murder and wretchedness. He had sworn to quit the neighbourhood of man and hide himself in deserts, but she had not; and she, who in all probability was to become a thinking and reasoning animal, might refuse to comply with a compact made before her creation. They might even hate each other; the creature who already lived loathed his own deformity, and might he not conceive a greater abhorrence for it when it came before his eyes in the female form? She also might turn with disgust from him to the superior beauty of man; she might quit him, and he be again alone, exasperated by the fresh provocation of being deserted by one of his own species. 5

Even if they were to leave Europe and inhabit the deserts of the new world, yet one of the first results of those sympathies for which the daemon thirsted would be children, and a race of devils would be propagated upon the earth who might make the very existence of the species of man a condition precarious and full of terror. Had I a right, for my own benefit, to inflict this curse upon everlasting generations? I had before been moved by the sophisms of the being I had created; I had been struck senseless by his fiendish threats; but now, for the first time, the wickedness of my promise burst upon me; I shuddered to think that future ages might curse me as their pest, whose selfishness had not hesitated to buy its own peace at the price, perhaps, of the existence of the whole human race. 10 15 20 25



OR

7 **RODDY DOYLE: *Paddy Clarke Ha Ha Ha***

Examine some of the features of language and style which Doyle uses to suggest strong emotion in the following passage and elsewhere in the novel.

In the course of your answer:

- look closely at the effects of sentence structure and the development of the passage as a whole
- discuss how feelings are suggested here
- refer to at least one other appropriate passage. [30]

I never got the chance to run away. I was too late. He left first. The way he shut the door; he didn't slam it. Something; I just knew: he wasn't coming back. He just closed it, like he was going down to the shops, except it was the front door and we only used the front door when people came. He didn't slam it. He closed it behind him – I saw him in the glass. He waited for a few seconds, then went. He didn't have a suitcase or even a jacket, but I knew. 5

My mouth opened and a roar started but it never came. And a pain in my chest, and I could hear my heart pumping the blood to the rest of me. I was supposed to cry; I thought I was. I sobbed once and that was all. 10

He'd hit her again and I saw him, and he saw me. He thumped her on the shoulder.

– D'you hear me!?

In the kitchen. I walked in for a drink of water; I saw her falling back. He looked at me. He unmade his fist. He went red. He looked like he was in trouble. He was going to say something to me, I thought he was. He didn't. He looked at her; his hands moved. I thought he was going to put her back to where she'd been before he hit her. 15

– What do you want, love?

It was my ma. She wasn't holding her shoulder or anything. 20

– A drink of water.

It was daylight out still, too early for fighting. I wanted to say Sorry, for being there. My ma filled my mug at the sink. It was Sunday.

My da spoke.

– How's the match going? 25

– They're winning, I said.

The Big Match was on and Liverpool were beating Arsenal. I was up for Liverpool.

– Great, he said.

I'd been coming in to tell him, as well as getting the drink of water. 30

I took the mug from my ma.

– Thank you very much.

And I went back in and watched Liverpool winning. I cheered when the final whistle got blown but no one came in to look.

He didn't slam the door even a bit. I saw him in the glass, waiting; then he was gone. 35

I knew something: tomorrow or the day after my ma was going to call me over to her and, just the two of us, she was going to say, – You're the man of the house now, Patrick.

That was the way it always happened.

OR

**8 IAN McEWAN: *The Child in Time***

Examine the language McEwan uses in the following passage and elsewhere in the novel to remind the reader that Stephen is ‘the father of an invisible child’.

In the course of your answer:

- look closely at diction and imagery in this passage
- discuss ways in which McEwan presents Stephen’s thought-processes here
- refer to at least one other appropriate passage.

[30]

Jigging and weaving to overtake, Stephen remained as always, though barely consciously, on the watch for children, for a five-year-old girl. It was more than a habit, for a habit could be broken. This was a deep disposition, the outline experience had stencilled on character. It was not principally a search, though it had once been an obsessive hunt, and for a long time too. Two years on, only vestiges of that remained; now it was a longing, a dry hunger. There was a biological clock, dispassionate in its unstopability, which let his daughter go on growing, extended and complicated her simple vocabulary, made her stronger, her movements surer. The clock, sinewy like a heart, kept faith with an unceasing conditional; she would be drawing, she would be starting to read, she would be losing a milktooth. She would be familiar, taken for granted. It seemed as though the proliferating instances might wear down this conditional, the frail, semi-opaque screen, whose fine tissues of time and chance separated her from him; she is home from school and tired, her tooth is under the pillow, she is looking for her daddy.

5

10

Any five-year-old girl – though boys would do – gave substance to her continued existence. In shops, past playgrounds, at the houses of friends, he could not fail to watch out for Kate in other children, or ignore in them the slow changes, the accruing competences, or fail to feel the untapped potency of weeks and months, the time that should have been hers. Kate’s growing up had become the essence of time itself. Her phantom growth, the product of an obsessive sorrow, was not only inevitable – nothing could stop the sinewy clock – but necessary. Without the fantasy of her continued existence he was lost, time would stop. He was the father of an invisible child.

15

20



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