

OXFORD CAMBRIDGE AND RSA EXAMINATIONS

Advanced Subsidiary GCE

ENGLISH LITERATURE

2708

Poetry and Prose (Open Text)

Tuesday **17 JANUARY 2006** Morning 1 hour 30 minutes

Additional materials:
16 page answer booklet

TIME 1 hour 30 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 texts may be used.

INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and Candidate number in the spaces provided on the answer booklet. If you use more than one booklet, fasten them together.
- Answer **two** questions.
- Answer **one** question from Section A and **one** question from Section B.
- At least one of the texts that you select must be pre-1900*.
- Read each question carefully and make sure you know what you have to do before starting your answer.

SECTION A: POETRY *Pre-1900

Geoffrey Chaucer *The Franklin's Tale* (CUP)

William Shakespeare *Complete Sonnets* (Dover Thrift)

Lord Byron *Selected Poems* (Everyman's Poetry)

Robert Browning *The Poems of Robert Browning* (Wordsworth Poetry)

Post-1900

T. S. Eliot *Selected Poems* (Faber)

Edward Thomas *Selected Poems* (Everyman's Poetry)

Tony Harrison *Selected Poems* (Penguin Poets)

Anne Stevenson *Granny Scarecrow* (Bloodaxe)

SECTION B: PROSE *Pre-1900

Jane Austen *Persuasion* (Wordsworth Classics)

Charlotte Brontë *Jane Eyre* (Wordsworth Classics)

Elizabeth Gaskell *Mary Barton* (Penguin Popular Classics)

Bram Stoker *Dracula* (Wordsworth Classics)

Post-1900

Joseph Conrad *Heart of Darkness* (Wordsworth)

E. M. Forster *A Passage to India* (Penguin)

Julian Barnes *A History of the World in 10½ Chapters* (Picador)

Raymond Carver *Short Cuts* (Harvill Press)

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

INFORMATION FOR CANDIDATES

- 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.

SECTION A: Poetry

Answer **one** question from this section.

POETRY pre-1900**GEOFFREY CHAUCER: *The Franklin's Tale*****EITHER:**

- 1(a)** Remind yourself of the passage from the beginning of *The Franklin's Tale* as far as "... Thus been they bothe in quiete and in reste."

Discuss the significance of this passage in *The Franklin's Tale* as a whole.

In the course of your answer:

- look closely at the effects of language and imagery in the passage;
 - comment on ways in which *The Franklin's Tale's* methods and concerns are introduced here.
- [30]**

OR

- 1(b)** As he comes to the end of his tale, the Franklin asks his audience:

Lordinges, this question, thanne, wol I aske now,
Which was the mooste fre, as thinketh yow?

Considering **one or two** passages in detail, which of the three main characters do you think is presented as showing the greatest generosity of spirit?

In the course of your answer:

- look closely at the effects of language and imagery in the passage(s) you have chosen;
 - comment on ways in which your chosen passage(s) relate(s) to *The Franklin's Tale's* methods and concerns.
- [30]**

WILLIAM SHAKESPEARE: *Complete Sonnets***EITHER**

- 2(a)** Remind yourself of Sonnet 151 (CLI—"Love is too young to know what conscience is ...") and discuss Shakespeare's treatment here of the theme of "treason".

In the course of your answer:

- look closely at the effects of language, imagery and handling of the sonnet form;
 - comment on ways in which this poem relates to methods and concerns of other sonnets by Shakespeare.
- [30]**

OR

- 2(b)** Considering **one or two** sonnets in detail, discuss ways in which Shakespeare draws on the natural world as a source of imagery.

In the course of your answer:

- look closely at the effects of language, imagery and handling of the sonnet form;
 - comment on ways in which your chosen sonnet(s) relate(s) to the methods and concerns of other sonnets by Shakespeare.
- [30]**

LORD BYRON: *Selected Poems***EITHER**

- 3(a)** Remind yourself of 'Sonnet on Chillon'. How does Byron evoke the spirit of "Liberty" in this poem?

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which the poem relates to the methods and concerns of other poems by Byron. **[30]**

OR

- 3(b)** Are not the mountains, waves and skies, a part
Of me and of my soul, as I of them?
Is not the love of these deep in my heart
With a pure passion? (*Childe Harold's Pilgrimage, Canto III*)

Considering in detail **one or two** poems, or passages from poems, discuss Byron's presentation of the world of nature.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the example(s) you have chosen;
- comment on ways in which your example(s) relate(s) to the methods and concerns of other poems by Byron. **[30]**

ROBERT BROWNING: *Poems***EITHER**

- 4(a)** Remind yourself of 'A Grammarian's Funeral', and discuss Browning's presentation of this character who "decided not to Live but Know".

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which this poem relates to the concerns and methods of other poems by Browning. **[30]**

OR

- 4(b)** Considering in detail **one or two** poems, or passages from longer poems, discuss Browning's presentation of a religious character, or characters.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the example(s) you have chosen;
- comment on ways in which your example(s) relate(s) to the methods and concerns of other poems by Browning. **[30]**

POETRY post-1900

T. S. ELIOT: *Selected Poems*

EITHER

- 5(a) Remind yourself of 'Portrait of a Lady', and discuss Eliot's presentation of the characters involved in this relationship.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which this poem relates to the methods and concerns of other poems by Eliot. [30]

OR

- 5(b) Considering in detail **one or two** poems, or passages from poems, explore the effects of Eliot's use of imagery.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the example(s) you have chosen;
- comment on ways in which your example(s) relate(s) to the methods and concerns of other poems by Eliot. [30]

EDWARD THOMAS: *Selected Poems*

EITHER

- 6(a) Remind yourself of 'As the Team's Head-Brass', and discuss ways in which Thomas presents this conversation about the effects of the war.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which this poem relates to the methods and concerns of other poems by Thomas. [30]

OR

- 6(b) During the war, when asked what he was fighting for, Thomas said, "Literally, for this," crumbling a pinch of earth between his fingers. Considering in detail **one or two** poems, discuss ways in which Thomas expresses his love of the land in his poetry.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem(s) you have chosen;
- comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other poems by Thomas. [30]

TONY HARRISON: *Selected Poems***EITHER**

- 7(a)** Remind yourself of 'Allotments' and discuss ways in which Harrison explores memories of his youth in this poem.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which this poem relates to the methods and concerns of other poems by Harrison. **[30]**

OR

- 7(b)** "*th'art nobbut summat as wants raking up*" ('Working')
Considering in detail **one or two** poems, or passages from poems, discuss ways in which Harrison uses colloquial language in his poetry.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem(s) you have chosen;
- comment on ways in which your chosen example(s) relate(s) to the methods and concerns of other poems by Harrison. **[30]**

ANNE STEVENSON: *Granny Scarecrow***EITHER**

- 8(a)** Remind yourself of 'Leaving', and discuss ways in which the poet explores the significance of everyday objects.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem;
- comment on ways in which the poem relates to the methods and concerns of other poems by Stevenson. **[30]**

OR

- 8(b)** Considering in detail **one or two** poems, discuss Stevenson's presentation of the experience of old age.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poem(s) you have chosen;
- comment on ways in which your chosen poem(s) relate(s) to the methods and concerns of other poems by Stevenson. **[30]**

SECTION B: Prose

Answer **one** question from this section.

PROSE pre-1900

JANE AUSTEN: *Persuasion*

EITHER

- 9(a)** Remind yourself of the passage from the beginning of Volume 1, Chapter 9 (“Captain Wentworth was come to Kellynch ...”), as far as “... the alteration could not be understood too soon.” Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the methods and concerns of the novel.

[30]

OR

- 9(b)** Considering in detail **one or two** passages, discuss the role and significance of Sir Walter Elliot in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the methods and concerns of the novel.

[30]

CHARLOTTE BRONTË: *Jane Eyre*

EITHER

- 10(a)** Remind yourself of the passage in Chapter 14 from “I know it well; therefore I proceed almost as freely ...” to the end of the chapter. Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the methods and concerns of the novel.

[30]

OR

- 10(b)** Considering in detail **one or two** passages, discuss the presentation and effects of religious attitudes in the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the methods and concerns of the novel.

[30]

ELIZABETH GASKELL: *Mary Barton***EITHER**

- 11(a)** Remind yourself of the passage in Chapter 15 (XV), from “Jem’s heart beat violently when he saw the gay, handsome young man approaching ...” as far as the end of the chapter. Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the novel’s methods and concerns. [30]

OR

- 11(b)** Considering in detail **one or two** passages, discuss the role and significance of John Barton in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the novel’s methods and concerns. [30]

BRAM STOKER: *Dracula***EITHER**

- 12(a)** Remind yourself of the passage in Chapter 21, from “And now, Madam Mina – poor, dear, dear Madam Mina – tell us exactly what happened ...” to the end of the chapter. Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the novel’s methods and concerns. [30]

OR

- 12(b)** *Dracula* has been described as “a novel of Gothic horror”. Considering in detail **one or two** passages, explain in what ways this description is appropriate.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which you think the term “Gothic” relates to your passage(s) and to the novel as a whole. [30]

PROSE post-1900

JOSEPH CONRAD: *Heart of Darkness*

EITHER

- 13(a)** Remind yourself of the passage in Chapter 3 from “We broke down – as I had expected – and had to lie up for repairs ...” (Wordsworth edition page 97) to “... a soul as translucently pure as a cliff of crystal.” (page 99) Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the novel’s methods and concerns. [30]

OR

- 13(b)** Considering in detail **one or two** passages, discuss the appropriateness of the novel’s title.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which the novel’s title relates to your chosen passage(s) and to the novel as a whole. [30]

E. M. FORSTER: *A Passage to India*

EITHER

- 14(a)** Remind yourself of the passage in Chapter 24 (XXIV) from “Presently the case was called ...” as far as “... since Mrs Moore’s departure it had ceased to trouble her conscience.” Discuss the significance of this passage in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the novel’s methods and concerns. [30]

OR

- 14(b)** Considering in detail **one or two** passages, discuss the role and significance of Adela Quested in your reading of the novel.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the novel’s methods and concerns. [30]

JULIAN BARNES: *A History of the World in 10½ Chapters***EITHER**

- 15(a)** Remind yourself of the passage in ‘The Mountain’, from “Amanda’s grief for her father was compounded by anxiety over his ontological status ...” as far as “...‘There is also an ancient willow tree, sprung from one of the planks of Noah’s Ark, which grows there.’ / ‘I see.’” Discuss the significance of this passage in relation to ‘The Mountain’ and to the text as a whole.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which the passage relates to the text’s methods and concerns. **[30]**

OR

- 15(b)** “We are all lost at sea, washed between hope and despair, hailing something that may never come to rescue us.” (‘Shipwreck’) Considering in detail **one or two** passages, discuss ways in which this view is reflected in the text as a whole.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the methods and concerns of the text. **[30]**

RAYMOND CARVER: *Short Cuts***EITHER**

- 16(a)** Remind yourself of Part 3 (III) of ‘Will You Please Be Quiet, Please?’ Discuss the significance of this passage in relation to the story it concludes and to the text as a whole.

In the course of your answer:

- look closely at the effects of the writing in the passage;
- comment on ways in which this passage relates to the text’s methods and concerns. **[30]**

OR

- 16(b)** Carver has been said to be “fascinated by the accidental nature of life”. Considering in detail **one or two** passages, discuss ways in which lives are affected by “accident” in *Short Cuts*.

In the course of your answer:

- look closely at the effects of the writing in the passage(s) you have chosen;
- comment on ways in which your chosen passage(s) relate(s) to the methods and concerns of the text as a whole. **[30]**

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