

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**

**Advanced Subsidiary GCE**

**ENGLISH LITERATURE**

**2708**

Poetry and Prose (Open Text)

Friday

**26 MAY 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)

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**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 “Now wol I stynten of this Arveragus ...” as far as “For wel she saugh that it was for the beste.”

Discuss the significance of this passage in relation to your reading of *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 passage relates to *The Franklin's Tale's* methods and concerns. [30]

## OR

- 1(b) Considering **one or two** passages in detail, explore the significance of magic in *The Franklin's Tale*.

In the course of your answer:

- look closely at the effects of language and imagery in the passage(s);
- comment on ways in which the 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 7 (VII – “Lo, in the orient when the gracious light ...”), and discuss the poem's treatment of the experience of ageing.

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) “My love shall in my verse ever live young ...”

Considering **one or two** sonnets in detail, discuss ways in which Shakespeare celebrates the power of poetry.

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 the passage in Canto 3 of *Childe Harold's Pilgrimage* from Stanza 21 ("There was a sound of revelry by night ...") to the end of Stanza 38 ("... Nor learn that tempted Fate will leave the loftiest star."). Discuss Byron's presentation of the experience of Waterloo.

In the course of your answer:

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

**OR**

- 3(b)** Considering in detail **one or two** poems, or passages from poems, discuss ways in which Byron evokes intensity of feeling in his poetry.

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 'Two in the Campagna', and discuss Browning's presentation of this troubled 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 Browning. **[30]**

**OR**

- 4(b)** "Browning's poems reveal individual human beings in all their complexity, often at some important moment in their lives."

Considering in detail **one or two** poems, or passages from poems, how helpful do you find this comment in relation to your own view of Browning's poems?

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 the passage in 'The Fire Sermon' from "At the violet hour, when the eyes and back ..." to the end of this section of *The Waste Land* ("... O Lord Thou pluckest / burning"). Discuss Eliot's presentation here of London.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the passage;
- comment on ways in which you think this passage 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 longer poems, discuss ways in which Eliot explores the relationship between the present and the past.

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 'Old Man', and discuss ways in which Thomas explores the experience of remembering.

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 you think this poem relates to the methods and concerns of other poems by Thomas. **[30]**

## OR

- 6(b) "And yet I still am half in love with pain ..." ('Liberty'). Considering in detail **one or two** poems, discuss ways in which you think this feeling is expressed in Thomas's 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 the passage in *v.* from “The day’s last images recede to first a glow ...” to the end of the poem, and discuss its effectiveness as the conclusion to the poem.

In the course of your answer:

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

**OR**

- 7(b)** Considering in detail **one or two** poems, discuss ways in which Harrison writes about social class relationships.

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 Harrison. **[30]**

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

- 8(a)** Remind yourself of ‘An Angel’ and discuss ways in which the poet explores this experience of being “so profoundly looked into”.

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 you think 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 family relationships.

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 2, Chapter 5, as far as "... A sick-chamber may often furnish the worth of volumes." 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

- 9(b) Considering in detail **one or two** passages, discuss the role and significance of Captain Wentworth 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]

CHARLOTTE BRONTË: *Jane Eyre*

## EITHER

- 10(a) Remind yourself of the passage in Chapter 25 from "I dreamt another dream, sir: that Thornfield Hall was a dreary ruin ..." as far as "... Do you accept my solution of the mystery?" 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

- 10(b) *Jane Eyre* has been described as presenting "a critique of Victorian class attitudes". Considering in detail **one or two** passages, discuss ways in which class attitudes are explored 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 6, from “Wilson had about two miles to walk before he reached Mr Carson’s house ...” as far as “... So saying, he rose up, unlocked a drawer, pondered a minute, and then gave Wilson an out-patient’s order.” 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 narrative and concerns. **[30]**

**OR**

- 11(b)** Considering in detail **one or two** passages, what do you think *Mary Barton* has to say about the condition of England in the period in which the novel is set?

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 12, from “‘What are we to do now? Where are we to turn for help?’” as far as “‘...You and the Dutchman will tell me what to do, and I’ll do it.’” 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 you think the passage relates to the novel’s methods and concerns. **[30]**

**OR**

- 12(b)** First person narrative is a feature of many Gothic novels. Considering in detail **one or two** passages, discuss Stoker’s handling of this narrative technique.

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]**



## PROSE post-1900

JOSEPH CONRAD: *Heart of Darkness*

## EITHER

- 13(a)** Remind yourself of the passage in Chapter 1 from “‘A slight clinking behind me made me turn my head ...’” (Wordsworth edition page 43) to “‘... and in return came a precious trickle of ivory.’” (page 46) 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 role and significance of Marlow in your reading of the novel.

In the course of your answer:

- look closely at 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]

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

## EITHER

- 14(a)** Remind yourself of the passage in Chapter 31 from “‘Let us talk about poetry.’ He turned his mind to the innocuous subject ...” 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 effects of narrative and dialogue in the passage;
- comment on ways in which the passage contributes to the presentation of the relationship between Aziz and Fielding. [30]

## OR

- 14(b)** “India’s a muddle,” says Fielding to Mrs Moore. Considering in detail **one or two** passages, how far and in what ways do you think Fielding’s view is explored by the novel 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 how 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 first story in Chapter 7, ‘Three Simple Stories’. Discuss the significance of this story in your reading of the text.

In the course of your answer:

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

**OR**

- 15(b)** “Everything *is* connected, even the parts we don’t like, especially the parts we don’t like.” (‘The Survivor’)

Considering in detail **one or two** passages, discuss ways in which Barnes suggests “connections” in this text.

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 text’s methods and concerns. **[30]**

**RAYMOND CARVER: *Short Cuts***

**EITHER**

- 16(a)** Remind yourself of the passage in ‘Jerry and Molly and Sam’ from “He did not shower, did not change clothes ...” to the end of the story, and 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’s most constant theme is the issue of love and its absence.” Considering in detail **one or two** stories, or passages from stories, how far and in what ways do you think this theme is explored 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 text’s methods and concerns. **[30]**



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