

**ADVANCED SUBSIDIARY GCE UNIT  
ENGLISH LITERATURE**

Poetry and Prose (Open Text)

**WEDNESDAY 17 JANUARY 2007**

**2708**

Morning

Time: 1 hour 30 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.
- 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 document consists of **11** printed pages and **1** blank page.

**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 (about a quarter of the way through the *Tale*) from 'So on a day, right in the morwe-tide ...' as far as '... And with good hope lete hir sorwe slide.'

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

In the course of your answer:

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

## OR

- 1(b) Towards the end of the tale, Aurelius declares:

'Yu shul youre trouthe holden, by my fay ...  
Truth is the hyste thing that man may kepe.'

Considering in detail **one or two** passages, discuss the significance of 'trouthe' in your reading of *The Franklin's Tale*.

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 116 (CXVI – 'Let me not to the marriage of true minds ...') and discuss Shakespeare's exploration here of the experience of love.

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) 'Sweet beauty hath no name, no holy hour ...' (Sonnet 127/CXXVII)

Considering in detail **one or two** poems, discuss ways in which Shakespeare presents ideas about beauty in the Sonnets.

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 'Fare thee well!' and discuss Byron's expression of his feelings at this moment of separation.

In the course of your answer:

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

**OR**

- 3(b)** Byron's work has been described as 'written in a spirit of malice toward the human race and with the intention of laughing in its face'.

Considering in detail **one or two** poems, or passages from poems, how far would you agree with this view of Byron's 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 'Love among the Ruins' and discuss ways in which the poem explores feelings about this anticipated meeting.

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)** 'Fulfilment is rare for characters in Browning's poems; frustration almost universal.'

Considering in detail **one or two** poems, or passages from poems, how far would you agree that this is an appropriate view of 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 Browning. **[30]**

**T. S. ELIOT: *Selected Poems*****EITHER**

- 5(a)** Remind yourself of 'The Hollow Men', and discuss ways in which Eliot presents this view of what the world has come to.

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)** 'T. S. Eliot is a poet of fragments.'

Considering in detail **one or two** poems, or passages from poems, how far and in what ways do you think this is an appropriate comment on Eliot's 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 Eliot. **[30]**

**EDWARD THOMAS: *Selected Poems*****EITHER**

- 6(a)** Remind yourself of 'The Other', and discuss Thomas's self-questioning in this poem.

In the course of your answer:

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

**OR**

- 6(b)** 'Yet I am not satisfied  
Even with knowing I never could be satisfied ...' ('Health')

Considering in detail **one or two** poems, discuss ways in which Thomas explores feelings of regret 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 'Facing North', and discuss ways in which Harrison explores his feelings and memories in the poem.

In the course of your answer:

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

**OR**

- 7(b)** Considering in detail **one or two** poems, how far and in what ways do you think prejudice is an important issue in Harrison's poetry?

In the course of your answer:

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

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

- 8(a)** Remind yourself of 'False Flowers' and discuss ways in which Stevenson explores the significance of this 'love gift'.

In the course of your answer:

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

**OR**

- 8(b)** Considering in detail **one or two** poems, discuss ways in which Stevenson explores memories of the past.

In the course of your answer:

- look closely at the effects of language, imagery and verse form in the poems 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 3 ('Sir Walter had taken a very good house in Camden Place ...') as far as '... With all the state which a butler and footboy could give, Mr Elliot was ushered into the room.'

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 significance of marriage as an issue in this 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 35 from the beginning of the chapter ('He did not leave for Cambridge the next day ...') as far as '... whether I cannot be of greater use by remaining in it than leaving 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 the passage relates to the novel's methods and concerns. **[30]**

**OR**

- 10(b)** Considering in detail **one or two** passages, discuss the role and significance of Bertha Mason 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]**

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

- 11(a)** Remind yourself of Chapter 26 (XXVI) and discuss the significance of this chapter in your reading of the novel.

In the course of your answer:

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

**OR**

- 11(b)** Considering in detail **one or two** passages, discuss ways in which Gaskell presents the experience of the working class in Manchester.

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 23 (XXIII), in Dr Seward's Diary for 3 October, from 'I could not but admire, even at such a moment, the way in which a dominant spirit asserted itself ...' as far as 'You must be pitiful to him too, though it may not hold your hands from his destruction.'

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)** 'We are in Transylvania, and Transylvania is not England.'

Considering in detail **one or two** passages, discuss ways in which Stoker presents Dracula's world 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 novel's methods and concerns. **[30]**



## PROSE post-1900

JOSEPH CONRAD: *Heart of Darkness*

## EITHER

- 13(a)** Remind yourself of the passage from the beginning of Chapter 3 ('I looked at him, lost in astonishment ...' as far as '... smiling continuously at some endless and jocose dream of that eternal slumber'.

Discuss the significance of this passage in relation to your reading of the novel as a whole.

In the course of your answer:

- look closely at the effects of the language and tone 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, how far and in what ways do you think *Heart of Darkness* may be described as 'a voyage of discovery'?

In the course of your answer:

- look closely at the effects of the writing in the passage;
- 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 14 (XIV) from 'A Marabar cave had been horrid as far as Mrs Moore was concerned ...' to the end of the chapter ('... seemed no longer hers but the air's').

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)** Adela Quested says she should feel 'too ashamed for words' if she became like Mrs Turton and Mrs Callendar.

Considering in detail **one or two** passages, discuss ways in which women characters are presented in this 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 towards the end of 'The Visitors' from 'Next morning Franklin was taken to the purser's office ...' as far as '... They certainly knew how to negotiate, these bastards.'

Discuss the significance of this passage in relation to 'The Visitors' and to the text as a whole.

In the course of your answer:

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

**OR**

- 15(b)** 'How do you turn catastrophe into art?' (Opening of Part 2 of 'Shipwreck').

Considering in detail **one or two** passages, discuss ways in which Barnes presents 'catastrophe' 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 text's methods and concerns. **[30]**

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

- 16(a)** Remind yourself of the passage in 'Neighbours' from 'In the morning he had Arlene call in for him ...' to the end of the story.

Discuss the significance of this passage in relation to 'Neighbours' and to *Short Cuts* 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)** 'In Carver's stories, "home" is a prison or a refuge, or both.'

Considering in detail **one or two** passages, discuss ways in which Carver presents the experience of 'home' 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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