

**ADVANCED SUBSIDIARY GCE UNIT
ENGLISH LITERATURE**

Poetry and Prose (Open Text)

FRIDAY 25 MAY 2007

2708

Morning

Time: 1 hour 30 minutes

Additional materials: Answer Booklet (16 pages)



* C U P / T 3 5 1 3 6 *

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 third of the way through the tale) from 'Tho coome hir othere freendes many oon ...' as far as '... How that I may been holpen and in what wise.'

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)** Considering in detail **one or two** passages, discuss the significance of 'gentillesse' 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 146 (CXLVI – 'Poor soul, the centre of my sinful earth ...') and discuss the effects of this meditation upon mortality.

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)** In Sonnet 144 (CXLIV) the poet declares: 'Two loves I have of comfort and despair ...'

Considering in detail **one or two** sonnets, discuss Shakespeare's exploration of love as cause of 'comfort' or of 'despair' (or of both of these).

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) relates(s) to methods and concerns of other sonnets by Shakespeare. **[30]**

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

- 3(a)** Remind yourself of the passage in Canto XI of *Don Juan* from Stanza 74 ('Our hero, as a hero, young and handsome ...') to the end of Stanza 87 ('... Without the aid of too sincere a poet.').

Discuss Byron's presentation of English society in this passage.

In the course of your answer:

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

OR

- 3(b)** 'Love dwells not in our will ...' ('I watched thee')

Considering in detail **one or two** poems, or passages from poems, discuss ways in which Byron explores the experience of love 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 'The Bishop Orders His Tomb at Saint Praxed's Church' and discuss Browning's presentation of this figure 'dying by degrees'.

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 Browning. **[30]**

OR

- 4(b)** Considering in detail **one or two** poems, or passages from poems, discuss the view that in his poems Browning 'is more interested in the difficulties of love than in its pleasures'.

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 opening section of *The Waste Land*, 'The Burial of the Dead'. In what ways does this section prepare the reader for the experience of reading *The Waste Land* as a whole?

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 Eliot's methods and concerns in *The Waste Land*. [30]

OR

- 5(b) 'That is not what I meant at all.
That is not it, at all.' ('The Love Song of J. Alfred Prufrock')

Considering in detail **one or two** poems, or passages from poems, discuss ways in which Eliot explores difficulties in communication.

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 Glory' and discuss ways in which Thomas explores his thoughts and feelings 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) 'We turned from men or poetry
To rumours of the war remote ...' ('The Sun Used to Shine')

Considering in detail **one or two** poems, discuss the significance of the war 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 'Book Ends I, II', and discuss Harrison's exploration of family relationships here.

In the course of your answer:

- look closely at the effects of language, imagery and verse form;
- comment on ways in which 'Book Ends I, II' relates to the methods and concerns 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 Harrison may be described as a political poet?

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 'Freeing Lizzie' and discuss ways in which Stevenson explores the significance of Elizabeth Jane Jones's funeral.

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)** Stevenson wrote, 'Many of my poems are about being trapped.'

Considering in detail **one or two** poems, how far and in what ways do you think this is a helpful comment on Stevenson'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 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 5 ('On the morning appointed for Admiral and Mrs Croft's seeing Kellynch Hall ...'), as far as '... Anne was set down at Uppercross Cottage, in the first stage of Lady Russell's journey.'

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 Anne 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 novel's methods and concerns. **[30]**

CHARLOTTE BRONTË: *Jane Eyre***EITHER**

- 10(a)** Remind yourself of the passage in Chapter 9 from 'One evening, in the beginning of June, I had stayed out very late ...' 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

- 10(b)** Considering in detail **one or two** passages, how far and in what ways do you think conflict between love and duty is a central issue 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]**

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

- 11(a)** Remind yourself of the passage in Chapter 3 (III) from 'One of the good influences over John Barton's life had departed that night ...' 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

- 11(b)** Considering in detail **one or two** passages, discuss the role and significance of Mr Carson 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 3 (III), from 'The Count's mysterious warning frightened me at the time ...' to the end of the chapter ('Then the horror overcame me and I sank down motionless').

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)** 'I have written to my old friend and master, Professor Van Helsing, of Amsterdam, who knows as much about obscure diseases as any one in the world ...'

Considering in detail **one or two** passages, discuss Stoker's characterisation of Van Helsing and his significance 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) relates(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 2 from ‘There was a pause of profound stillness, then a match flared ...’ (Wordsworth Edition page 75) as far as ‘... like a claim of distant kinship affirmed in a supreme moment.’ (page 79).

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)** In the novel Kurtz is described as ‘an emissary of pity, and science, and progress and devil knows what else.’

Considering in detail **one or two** passages, discuss the presentation of Kurtz in *Heart of Darkness*.

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]

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

EITHER

- 14(a)** Remind yourself of the passage in the final Chapter 37 (XXXVII) from ‘It is useless discussing Hindus with me ...’ to the end of the chapter.

Discuss the effectiveness of this passage as the conclusion of the novel.

In the course of your answer:

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

OR

- 14(b)** Ronny Heaslop is described as speaking ‘in the tones of a just official’.

Considering in detail **one or two** passages, discuss the role and significance of Ronny Heaslop in the light of this comment from the narrator.

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 near the beginning of 'The Survivor' from 'I wonder what's happened to Greg ...' as far as '... "You'll be Linda," I said.'

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

OR

- 15(b)** 'And so it is with love. We must believe in it or we're lost.' (end of 'Parenthesis')

Considering in detail **one or two** passages, discuss ways in which Barnes presents the experience of love 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 Part II of 'Will You Please Be Quiet, Please?' from 'He came to Second Street, the part of town people called "Two Street" ...' as far as '... Behind him the woman began to sing in a low drowsy voice.'

Discuss the significance of this passage in relation to the story 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 written, 'Every man's life is a mystery.'

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]**

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.