

**ADVANCED SUBSIDIARY GCE  
ENGLISH LITERATURE**

**2708**

Poetry and Prose (Open Text)

**WEDNESDAY 16 JANUARY 2008**

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 in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- If you use more than one booklet, fasten them together.
- Read each question carefully and make sure you know what you have to do before starting your answer.
- 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\*.

**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 given in brackets [ ] at the end of each question or part question.
- The total number of marks for this paper is **60** (**30** marks for each question).
- 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 two-thirds of the way through the *Tale*, from 'Why sholde I thanne to die been in drede?' as far as 'Ther shal no wight defoulen, if I may.' Discuss the significance of this passage in your reading of *The Franklin's Tale*.

In the course of your answer:

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

## OR

- 1(b)** In the Prologue to his tale the Franklin describes himself as a 'burel man', simple and unpretentious. Considering in detail **one or two** passages, how far do you think this is borne out by the tale he tells?

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 76 (LXXVI – 'Why is my verse so barren of new pride? ...'). Discuss ways in which Shakespeare comments on his own poetry here.

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 the methods and concerns of other sonnets by Shakespeare. **[30]**

## OR

- 2(b)** Considering **one or two** sonnets in detail, discuss Shakespeare's ways of paying compliments to the person(s) he is addressing.

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

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

- 3(a)** Remind yourself of 'January 22nd 1824. Messolonghi'. Discuss Byron's expression of his thoughts and feelings at this point in his life.

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)** '... I am not now  
That which I have been –' (*Childe Harold's Pilgrimage* Canto IV, Stanza 185)

Considering in detail **one or two** poems or passages from longer poems, discuss ways in which Byron explores the experience of regret 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 Lost Leader'. Discuss ways in which the speaker's sense of betrayal is expressed here.

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)** 'Flower o' the broom,  
Take away love, and our earth is a tomb!' ('Fra Lippo Lippi')

Considering in detail **one or two poems**, or passages from longer poems, discuss ways in which Browning 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 Browning. **[30]**

## POETRY post-1900

T. S. ELIOT: *Selected Poems*

## EITHER

- 5(a)** Remind yourself of the passage in 'What the Thunder Said' from 'A woman drew her long black hair out tight ...' to the end of the poem. Discuss the significance of this passage in your reading of Eliot's poetry.

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 Eliot. **[30]**

## OR

- 5(b)** Considering in detail **one or two** poems, or passages from longer poems, how far and in what ways do you see loneliness as a major concern in 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 chosen 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 'Lights Out'. Discuss Thomas's exploration of his thoughts and feelings here.

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)** Thomas's work has been described as 'poetry of solitude and melancholy'. Considering in detail **one or two** poems, how far and in what ways do you think these characteristics are evident 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 'The Red Lights of Plenty'. Discuss ways in which Harrison presents views of America 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 methods and concerns of other poems by Harrison. **[30]**

**OR**

- 7(b)** Considering in detail **one or two** poems or passages from longer poems, discuss ways in which Harrison explores the significance of personal 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 'Suicide'. Discuss ways in which thoughts and feelings are explored 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 Stevenson. **[30]**

**OR**

- 8(b)** Considering in detail **one or two** poems, discuss ways in which Stevenson presents animals in her 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 near the beginning of Book 2 Chapter 11 from ““Look here,” said he, unfolding a parcel in his hand, and displaying a small miniature painting ...’ as far as ‘... Captain Wentworth was folding up a letter in great haste, and either could not or would not answer fully.’ 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)** ‘I think you ought to be acquainted with Mr Elliot’s real character,’ Mrs Smith tells Anne.

Considering in detail **one or two** passages, discuss the role and significance of Mr William 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 towards the end of Chapter 17 from ‘He comes in last: I am not looking at the arch, yet I see him enter ...’ as far as “‘... Am I right, Baroness Ingram, of Ingram Park?’” 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)** ““Unjust! – Unjust!” said my reason.’

Considering in detail **one or two** passages, discuss ways in which Brontë presents experience of injustice 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 21 (XXI) from 'Her words shot a strange pang through Mary's heart ...' 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)** *Mary Barton* is sub-titled 'A Tale of Manchester Life'. Considering in detail **one or two** passages, discuss Gaskell's presentation of Manchester as the novel's setting.

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 8 (VIII) from the beginning of the chapter ('*Same day, 11 o'clock p.m.*') as far as '... in case we should meet anyone, should notice my bare feet.' 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)** 'A brave man's blood is the best thing on this earth when a woman is in trouble,' says Van Helsing. '... God sends us men when we want them.'

Considering in detail **one or two** passages, discuss ways in which Stoker presents male characters 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]**



## PROSE post-1900

JOSEPH CONRAD: *Heart of Darkness*

## EITHER

- 13(a)** Remind yourself of the passage in Chapter 1 from 'In about forty-five seconds I found myself again in the waiting-room with the compassionate secretary ...' (Wordsworth edition page 38) as far as '... I were about to set off for the centre of the earth.' (page 40). 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 this 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 the 'pilgrims' 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]**

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

## EITHER

- 14(a)** Remind yourself of the passage in Chapter 20 (XX) from 'Fielding was determined not to be drawn again ...' 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 this 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 Mrs Moore 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 from the beginning of 'Shipwreck' ('It began with a portent ...') as far as '... and the dashing of these deceptive hopes upon the rocks provoked greater despondency.' Discuss the significance of this passage in your reading of the story and of 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**

- 15(b)** 'Much of *A History of the World in 10½ Chapters* is about separating the clean from the unclean.'

Considering in detail **one or two** passages, discuss this view of the 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 'A Small Good Thing' from "'More cakes," she said ...' to the end of the story. Discuss the significance of this passage in relation to the story 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 methods and concerns of *Short Cuts*. **[30]**

**OR**

- 16(b)** Carver said: 'The story ought to reveal something but not everything. I like the reader to do the work.'

Considering in detail **one or two** passages, how far and in what ways does your reading of *Short Cuts* support this comment?

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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