

**ADVANCED SUBSIDIARY GCE  
ENGLISH LITERATURE**

Poetry and Prose (Open Text)

**WEDNESDAY 21 MAY 2008**

**2708**

Morning  
Time: 1 hour 30 minutes

**Additional materials (enclosed):** None

**Additional materials (required):**  
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** 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 halfway through the *Tale*, from 'Upon the morwe, when that it was day ...' as far as 'Or ellis they were sonken under grounde.' 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)** Considering in detail **one or two** passages, what view of marriage do you think is suggested by *The Franklin's Tale*?

In the course of your answer:

- look closely at the effects of imagery, language and verse form 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 147 (CXLVII – 'My love is as a fever, longing still ...'). Discuss Shakespeare's use of disease imagery 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 ways in which Shakespeare explores the experience of being betrayed.

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 the passage in *Childe Harold's Pilgrimage* Canto III from 'Lake Lemana woos me with its crystal face ...' (stanza 68) as far as '... Or chirps the grasshopper one good-night carol more.' (stanza 86). Discuss the significance of this passage in your reading of Byron'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 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 longer poems discuss Byron's exploration of the experience of exile.

In the course of your answer:

- look closely at the effects of imagery, language 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 'Up at a Villa – Down in the City'. Discuss Browning's exploration here of different ways of living.

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)** 'Browning doesn't make moral judgements; he leaves that to the reader.'

Considering in detail **one or two** poems, or passages from longer poems, how far do you agree with this comment on Browning'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 Browning. **[30]**

## POETRY post-1900

T. S. ELIOT: *Selected Poems*

## EITHER

- 5(a) Remind yourself of the passage in 'The Love Song of J. Alfred Prufrock' from 'And the afternoon, the evening, sleeps so peacefully!' 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 passage relates to the methods and concerns of other poems by Eliot. **[30]**

## OR

- 5(b) 'A sense of disillusion is at the heart of Eliot's poetry.'

Considering in detail **one or two** poems or passages from longer 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 'I Never Saw that Land Before'. Discuss ways in which Thomas explores this memory of touching 'some goal'.

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) Considering in detail **one or two** poems, discuss ways in which nature is made significant 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 'Breaking the Chain'. 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 'Breaking the Chain' relates to the methods and concerns of other poems by Harrison. **[30]**

**OR**

- 7(b)** 'The dumb go down in history and disappear.' ('National Trust')

Considering in detail **one or two** poems or passages from longer poems, discuss ways in which Harrison gives a voice to the voiceless 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 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 'The Wrekin'. Discuss Stevenson's presentation of 'the mountain'.

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)** 'you've flown away now,  
where have you flown to?' ('Invocation and Interruption')

Considering in detail **one or two** poems discuss ways in which remembering the dead is significant in 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 Chapter 1 as far as ‘... whose rights had been so generously supported by her father, had disappointed her.’ Discuss the effectiveness of this passage as the introduction to 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 ways in which Austen explores roles and opportunities available to women in the world 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 4 from ‘Mrs Reed looked up from her work ...’ 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)** ‘Reader, I married him.’

Considering in detail **one or two** passages, consider ways in which Brontë presents the relationship between Jane and Rochester.

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 37 (XXXVII) from “It’s true it was a sore time for the handloom weavers when powerlooms came in ...” 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 ways in which Gaskell presents the lives of female characters 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]**

**BRAM STOKER: *Dracula*****EITHER**

- 12(a)** Remind yourself of the passage in the MEMORANDUM BY ABRAHAM VAN HELSING in Chapter 27 (XXVII) from ‘5 November, morning. – Let me be accurate in everything, for though you and I have seen some strange things together ...’ to the end of the ‘memorandum’ (‘...Madam Mina still sleeps; and, God be thanked! she is calm in her sleep ...’). 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)** “My revenge is just begun! I spread it over centuries and time is on my side. Your girls that you all love are mine already ...”

Considering in detail **one or two** passages, discuss ways in which Stoker presents Dracula and his actions after he arrives in England.

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 2 (Wordsworth edition page 59) as far as ‘...“Try to be civil, Marlow,” growled a voice, and I knew there was at least one listener awake besides myself.’ (page 62). 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)** ‘... messengers of the might within the land, bearers of a spark from the sacred fire ...’

Considering in detail **one or two** passages, discuss ways in which Europeans in Africa 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]**

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

## EITHER

- 14(a)** Remind yourself of the passage in Chapter 7 (VII) from ‘The dialogue remained light and friendly ...’ 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)** ‘... a novel of misunderstandings, exaggerated expectations, and disappointments ...’

Considering in detail **one or two** passages, how far and in what ways do you think this is an appropriate description of *A Passage to India*?

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 about a third of the way into 'The Stowaway' from 'The rest of us, understandably enough, were far more concerned about the short term...' as far as '...so why should they start getting fastidious about cross-breeds?' Discuss the significance of this passage in your reading 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)** '... the survival of the fittest ...'

Considering in detail **one or two** passages, how far and in what ways do you think this expresses the main theme 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 'So Much Water So Close to Home' from the beginning as far as '... and then they climbed into their sleeping bags.' 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)** '... his stories are all occurrences, all about things that just happen to people and cause their lives to take a turn ...'

Considering in detail **one or two** passages, how far and in what ways do you think this is an appropriate comment on Carver's stories?

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 *Short Cuts*. **[30]**



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