



**General Certificate of Education
Advanced Subsidiary/Advanced**

413/01

**ENGLISH LITERATURE
ELit3: Poetry and Prose**

P.M. THURSDAY, 10 January 2008
(2 Hours)

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- copies of the texts you have studied;
- a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer **two** questions, one from each of the sections: Section A: Poetry (20th Century) and Section B: Prose (pre-1900).

INFORMATION FOR CANDIDATES

All questions carry equal marks.

In this unit you will be assessed on your ability to:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression;
- respond with knowledge and understanding to literary texts of different types and periods;
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings.

Remember that marking will take into account the quality of written communication used in your answers.

SECTION A: POETRY (20th Century)

Answer **one** question from this section.

Abse: Welsh Retrospective

Either,

1. Discuss Abse's presentation of the past in 'Arianrhod' (page 25) and in **one** other poem of your choice.

In your response you should include discussion of the following:

- attitudes and feelings shown;
- use of language, form and structure.

Or,

2. Examine Abse's themes and techniques in 'A Prescription' (pages 44 and 45) and in **one** other poem linked by either theme or technique.

You should refer closely to Abse's use of language, form and structure in both poems in your response.

Boland: Selected Poems

(New Territory, The War Horse, The Journey)

Or,

3. Examine how Boland presents a painting in 'From the Painting 'Back from Market' by Chardin' (page 14) and in 'Self-Portrait on a Summer Evening' (pages 72 and 73).

In your response you should include discussion of the following:

- attitudes to each painting;
- use of language, imagery and structure.

Or,

4. Examine how Boland presents memories in 'The Wild Spray' (pages 85 and 86) and in **one** other poem of your choice.

In your response you should include discussion of the following:

- thoughts and feelings displayed;
- use of language, imagery and structure.

Duffy: Selected Poems
(Selling Manhattan, Mean Time, The World's Wife)

Or,

5. Explore how Duffy gives a new slant to an old tale in 'The Virgin Punishing the Infant' (page 51) and in **one** other poem of your choice.

You should include discussion of Duffy's use of language, form and structure in your response.

Or,

6. Discuss Duffy's presentation of an individual in 'Fraud' (pages 121 and 122) and in **one** other poem of your choice.

In your response you should include discussion of the following:

- attitudes shown;
- use of language, form and structure.

Heaney: New Selected Poems 1966-1987

(Wintering Out, North [as far as and including 'Whatever you Say Say Nothing'], The Haw Lantern [as far as and including 'Clearances'])

Or,

7. Explore how Heaney presents religion in 'The Other Side' (pages 28 to 30) and in **one** other poem of your choice.

In your response you should include discussion of Heaney's use of language, form and structure.

Or,

8. Discuss Heaney's presentation of his mother in sonnet 4 from 'Clearances' (page 228) and in **one** other poem from the 'Clearances' sequence (pages 224 to 232).

In your response you should include discussion of the following:

- thoughts and feelings shown;
- use of language, form and structure.

Ted Hughes: Poems selected by Simon Armitage

(from the beginning, as far as and including 'Bride and Groom Lie Hidden for Three Days')

Or,

9. Examine how Hughes presents a creature in 'View of a Pig' (pages 20 and 21) and in **one** other poem of your choice.

In your response you should include discussion of how Hughes uses language, form and structure.

Or,

10. Discuss how Hughes portrays a character in 'Famous Poet' (pages 5 and 6) and in **one** other poem of your choice.

In your response you should include discussion of the following:

- attitudes displayed;
- use of language, form and structure.

SECTION B: PROSE (pre-1900)

Answer **one** question from this section.

Austen: Emma

Either,

- 11.** Re-read Chapter 4 (Volume I Chapter iv), which begins “Harriet Smith’s intimacy at Hartfield was soon a settled thing”.

Examine how Austen presents Emma and Harriet’s relationship here and at **one** other point in the novel.

Make sure you refer closely to the text and to Austen’s techniques in your response.

Or,

- 12.** Re-read Chapter 36 (Volume II Chapter xviii Penguin Classics/Volume II Chapter 18 Penguin Red Classics), which begins “‘I hope I shall soon have the pleasure of introducing my son to you,’ said Mr. Weston”.

Discuss Austen’s presentation of characters in a social gathering here and at **one** other point in the novel.

In your response you should include discussion of Austen’s use of dialogue and description.

Chopin: The Awakening and Selected Stories

Or,

- 13.** Re-read Chapter VII of *The Awakening*, which begins “Mrs Pontellier was not a woman given to confidences ...” (page 57).

Discuss Chopin’s presentation of Edna Pontellier and Adèle Ratignolle here and in **one** other extract of your choosing.

Make sure you refer closely to the text and to Chopin’s techniques in your response.

Or,

- 14.** Discuss Chopin’s presentation of Tonie and his mother, Madame Antoine, in ‘At Chênrière Caminada’ (pages 201 to 212) and in Chapter XIII of *The Awakening*.

You should refer closely to the text and to Chopin’s use of language, form and structure in your response.

Eliot: The Mill on the Floss

Or,

- 15.** Remind yourself of an extract from Book Third The Downfall (Volume II), Chapter 5, Tom Applies His Knife to the Oyster, which begins “‘I hope you’ll excuse me for troubling you, uncle,’ (approximately 4 pages from the beginning of the chapter) as far as ‘I can judge much better than you can.’” (approximately 8 pages later).

Discuss how Eliot presents Tom and his situation in this chapter and at **one** other point in the novel.

You should refer closely to the text and to Eliot’s techniques in your response.

Or,

- 16.** Re-read Book Fifth Wheat and Tares (Volume III): Chapter 4, Another Love Scene, which begins “Early in the following April, nearly a year after that dubious parting you have just witnessed ...”.

Discuss Eliot’s presentation of Maggie and Philip’s relationship here and at **one** other point in the novel.

In your response you should include discussion of Eliot’s use of dialogue and description.

Hardy: The Mayor of Casterbridge

Or,

- 17.** Re-read Chapter XIV (14), which begins “A Martinmas summer of Mrs. Henchard’s life set in with her entry into her husband’s large house...”.

Discuss Hardy’s presentation of Elizabeth-Jane in this chapter and at **one** other point in the novel.

You should refer closely to the text and to Hardy’s techniques in your response.

Or,

- 18.** Remind yourself of Chapter XXXVIII (38), which begins “The proceedings had been brief ...”.

Discuss Hardy’s presentation of Henchard and Farfrae here and at **one** other point in the novel when they appear together.

In your response you should include discussion of Hardy’s use of dialogue and description.

Wilde: The Picture of Dorian Gray

Or,

- 19.** Remind yourself of Chapter VII (7), which begins “For some reason or other, the house was crowded that night ...”.

Discuss Wilde’s presentation of Dorian Gray and Sibyl Vane in this chapter.

In your response you should include reference to the following:

- use of dialogue and description;
- aspects that are important to the novel’s development.

Or,

- 20.** Re-read Chapter XIX (19), which begins “There is no use your telling me that you are going to be good ...”.

Discuss how Wilde presents Dorian Gray and Lord Henry here and at **one** other point in the novel when they appear together.

You should refer closely to the text and to Wilde’s techniques in your response.