

General Certificate of Secondary Education
ENGLISH (Specification 1900)

Unit 3 Literary Heritage and Imaginative Writing

THURSDAY 25 JANUARY 2007

H **2433/2**

Morning

Time: 1 hour 45 minutes

Additional materials: Answer Booklet (8 pages)



INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and Candidate number in the spaces provided on the answer booklet.
- You must answer **THREE** questions.
In **Section A** answer **question 1**.
In **Section B** answer **TWO** questions: **ONE** on **Shakespeare** and **ONE** on **poetry**.
- Write your answers in blue or black ink in the answer booklet.
- Read each question carefully and make sure you know what to do before starting your answer.

INFORMATION FOR CANDIDATES

- The total mark for this paper is **60**.
- The maximum mark for each question is given in brackets [].
- **Section A** is worth 30 marks. You are advised to spend **no more than 45 minutes** on it.
- **Section B** is worth 30 marks. You are advised to spend **no more than 1 hour** on it.

This document consists of **7** printed pages and **1** blank page.

SECTION A: WRITING

You are advised to spend **no more than 45 minutes** on Section A.

WRITING TO EXPLORE, IMAGINE, ENTERTAIN

Answer **Question 1**. *This task will be marked for writing.*

- 1** Copy out the sentences below, and then continue the story, **BUILDING UP A STRONG SENSE OF ATMOSPHERE OR TENSION**.

Appearances can be so deceptive. Everything seemed ...

- *Spend some time thinking and making notes before writing out your answer.*
- *You may choose to end at any appropriate point. You do not have to write a complete story.*
- *Leave yourself time to check your writing.*

[30]

SECTION B: READING

You are advised to spend **no more than 1 hour** on this Section. Answer **two** questions: **one** on Shakespeare and **one** on Poetry.

TEXTS FROM THE ENGLISH LITERARY HERITAGE

SHAKESPEARE

Answer **ONE question**, on the play you have studied.

2 *Much Ado About Nothing*

EITHER 2 (a) 'A tragic heroine'

'A weak woman with no mind of her own'

What is **your** view of Hero and her role in the play *Much Ado About Nothing*?

Support your answer by referring to and quoting from the play.

Remember to put quotation marks round any words or phrases you use from the play. [15]

OR 2 (b) Explore the way in which conflict between any **two** characters is presented in the play *Much Ado About Nothing*.

Support your answer by referring to and quoting from the play.

Remember to put quotation marks round any words or phrases you use from the play. [15]

3 *Romeo and Juliet*

EITHER 3 (a) Explore the role of Friar Lawrence in *Romeo and Juliet*.

Support your answer by referring to and quoting from the play.

Remember to put quotation marks round any words or phrases you use from the play. [15]

OR 3 (b) From the play *Romeo and Juliet*, choose **one** or **two** moments which you find entertaining or exciting and explore their dramatic effect.

Support your answer by referring to and quoting from the play.

Remember to put quotation marks round any words or phrases you use from the play. [15]

POETRY pre-1914 or post-1914: *Opening Lines* (OCR)

Answer **ONE question**, on the Section you have studied.

EITHER 4 SECTION C: War

Explore some of the ways in which the poets convey the effects of war on those who enlist as soldiers, in **two** of the following poems:

(Page 34)	Asquith	<i>The Volunteer</i>
(Page 43)	Housman	<i>On The Idle Hill</i>
(Page 43)	Scott	<i>The Drum.</i>

Support your answer by referring to and quoting from the poems.

Remember to put quotation marks round any words or phrases you use from the poems. [15]

OR 5 SECTION D: Town and Country

Explore some of the ways in which the poets express their thoughts and feelings about particular scenes in London, in **two** of the following poems:

(Page 51)	Wilde	<i>Symphony in Yellow</i>
(Page 53)	Wordsworth	<i>Composed Upon Westminster Bridge, September 3, 1802</i>
(Page 53)	Meynell	<i>A Dead Harvest in Kensington Gardens.</i>

Support your answer by referring to and quoting from the poems.

Remember to put quotation marks round any words or phrases you use from the poems. [15]

OR 6 SECTION G: How It Looks From Here

Explore some of the ways in which the poets make us question the way we look at things, in **two** of the following poems:

(Page 89)	Smith	<i>Oh Grateful Colours, Bright Looks!</i>
(Page 94)	Reed	<i>Judging Distances</i>
(Page 99)	Cope	<i>Engineers' Corner.</i>

Support your answer by referring to and quoting from the poems.

Remember to put quotation marks round any words or phrases you use from the poems. [15]

OR 7 SECTION H: Poetry of the 1914-1918 War (ii)

Explore some of the ways in which the poets convey thoughts and feelings about the sending of young men to fight a war, in **two** of the following poems:

(Page 102)	Mackintosh	<i>Recruiting</i>
(Page 103)	Hinkson	<i>Joining the Colours</i>
(Page 104)	Owen	<i>The Send-Off.</i>

Support your answer by referring to and quoting from the poems.

Remember to put quotation marks round any words or phrases you use from the poems. [15]

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