

**GENERAL CERTIFICATE OF SECONDARY EDUCATION
ENGLISH (Specification 1900)**

2433/2

UNIT 3 Literary Heritage and Imaginative Writing (Higher Tier)

THURSDAY 24 JANUARY 2008

Morning

Time: 1 hour 45 minutes

Additional materials: Answer Booklet (8 pages)

ALL texts permitted in examination room.

Texts must not be annotated.



INSTRUCTIONS TO CANDIDATES

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

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**.
- **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 **4** printed pages.

SECTION A: WRITING

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

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, EXPLORING THE THOUGHTS AND FEELINGS OF THE NARRATOR.

After much delay, the train slowly pulled out of the station. Sighing with relief, I ...

- *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)** How does Shakespeare make a friendship or relationship between **two** characters interesting in *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 some of the different ways in which Shakespeare presents men in *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 importance of pride and honour to **one** or **two** male characters in the play, *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)** How does Shakespeare make the friendship or relationship between any **two** characters interesting in the play, *Romeo and Juliet*?

You may choose to focus your answer on **one** or **two** moments in the play.

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 suffering and loss caused by war, in **two** of the following poems:

(Page 37)	Byron	<i>The Destruction of Sennacherib</i>
(Page 39)	Whitman	'Come up from the fields father ...'
(Page 40)	Dobell	<i>Tommy's Dead.</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 create a sense of sadness and regret, in **two** of the following poems:

(Page 48)	Hardy	<i>Beeny Cliff</i>
(Page 50)	Hopkins	<i>Binsey Poplars</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 how we look at things, in **two** of the following poems:

(Page 92)	Duffy	<i>In Your Mind</i>
(Page 95)	Plath	<i>Mirror</i>
(Page 97)	McGough	<i>Defying Gravity.</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)

Discuss some of the ways in which **two** of the following poems explore feelings about death in war:

(Page 108)	Cole	<i>The Falling Leaves</i>
(Page 109)	Herbertson	<i>The Seed-Merchant's Son</i>
(Page 110)	Owen	<i>The Parable of the Old Man and the Young.</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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