

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
ADVANCED SUBSIDIARY GCE
F661
ENGLISH LITERATURE

Poetry and Prose 1800–1945 (Closed Text)

WEDNESDAY 20 MAY 2009: Morning

DURATION: 2 hours

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

Candidates answer on the Answer Booklet

OCR SUPPLIED MATERIALS:

16 page Answer Booklet

OTHER MATERIALS REQUIRED:

None

***This is a Closed Text examination. No textbooks
or sources of information are allowed in the
examination room.***

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- Write your name clearly 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.
- Use black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- Answer **TWO** questions: **ONE** question from Section A and **ONE** question from Section B.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part question.
- The total number of marks for this paper is **60**.

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SECTION A – POETRY

**William Wordsworth
Christina Rossetti
Wilfred Owen
Robert Frost**

Answer ONE question from this Section.

WILLIAM WORDSWORTH

- 1 ‘He is by nature led
To peace so perfect, that the young behold
With envy, what the old man hardly feels.’**

Discuss ways in which Wordsworth presents the figure of the Old Man in ‘Old Man Travelling’.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Wordsworth that you have studied. [30]

OLD MAN TRAVELLING
ANIMAL TRANQUILLITY AND DECAY, A SKETCH

The little hedge-row birds,
That peck along the road, regard him not.
He travels on, and in his face, his step,
His gait, is one expression; every limb,
His look and bending figure, all bespeak 5
A man who does not move with pain, but moves
With thought – He is insensibly subdued
To settled quiet: he is one by whom
All effort seems forgotten, one to whom
Long patience hath such mild composure given, 10
That patience now doth seem a thing, of which
He hath no need. He is by nature led
To peace so perfect, that the young behold
With envy, what the old man hardly feels.
– I asked him whither he was bound, and what 15
The object of his journey; he replied
‘Sir! I am going many miles to take
A last leave of my son, a mariner,
Who from a sea-fight has been brought to Falmouth,
And there is dying in an hospital. –’ 20

CHRISTINA ROSSETTI

- 2 ‘(O my love, O my love) ...’
‘O my God, O my God ...’

Discuss ways in which Rossetti presents human and divine love in ‘Twice’.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Rossetti that you have studied. [30]

TWICE

I took my heart in my hand,
(O my love, O my love),
I said: Let me fall or stand,
Let me live or die,
But this once hear me speak – 5
(O my love, O my love) –
Yet a woman’s words are weak;
You should speak, not I.

You took my heart in your hand 10
With a friendly smile,
With a critical eye you scanned,
Then set it down,
And said: It is still unripe,
Better wait awhile;
Wait while the skylarks pipe, 15
Till the corn grows brown.

As you set it down it broke –
Broke, but I did not wince;
I smiled at the speech you spoke,
At your judgement that I heard: 20

**But I have not often smiled
Since then, nor questioned since,
Nor cared for corn-flowers wild,
Nor sung with the singing bird.**

**I take my heart in my hand, 25
O my God, O my God,
My broken heart in my hand:
Thou hast seen, judge Thou.
My hope was written on sand,
O my God, O my God: 30
Now let Thy judgement stand –
Yea, judge me now.**

**This contemned of a man,
This marred one heedless day,
This heart take Thou to scan 35
Both within and without:
Refine with fire its gold,
Purge Thou its dross away –
Yea, hold it in Thy hold,
Whence none can pluck it out. 40**

**I take my heart in my hand –
I shall not die, but live –
Before Thy face I stand;
I, for Thou callest such:
All that I have I bring, 45
All that I am I give,
Smile Thou and I shall sing,
But shall not question much.**

WILFRED OWEN

3 'He sat in a wheeled chair, waiting for dark ...'

Discuss ways in which Owen presents the experience of the soldier in 'Disabled'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Owen that you have studied. [30]

DISABLED

He sat in a wheeled chair, waiting for dark,
And shivered in his ghastly suit of grey,
Legless, sewn short at elbow. Through the park
Voices of boys rang saddening like a hymn,
Voices of play and pleasure after day, 5
Till gathering sleep had mothered them from him.

About this time Town used to swing so gay
When glow-lamps budded in the light blue trees,
And girls glanced lovelier as the air grew dim, – 10
In the old times, before he threw away his knees.
Now he will never feel again how slim
Girls' waists are, or how warm their subtle hands.
All of them touch him like some queer disease.

There was an artist silly for his face,
For it was younger than his youth, last year. 15
Now, he is old; his back will never brace;
He's lost his colour very far from here,
Poured it down shell-holes till the veins ran dry,
And half his lifetime lapsed in the hot race
And leap of purple spurted from his thigh. 20

One time he liked a blood-smear down his leg,
After the matches, carried shoulder-high.
It was after football, when he'd drunk a peg,
He thought he'd better join. – He wonders why.
Someone had said he'd look a god in kilts, 25
That's why; and maybe, too, to please his Meg,
Aye, that was it, to please the giddy jilts
He asked to join. He didn't have to beg;
Smiling they wrote his lie: aged nineteen years.
Germans he scarcely thought of; all their guilt, 30
And Austria's, did not move him. And no fears
Of Fear came yet. He thought of jewelled hilts
For daggers in plaid socks; of smart salutes;
And care of arms; and leave; and pay arrears;
Esprit de corps; and hints for young recruits. 35
And soon, he was drafted out with drums and cheers.

Some cheered him home, but not as crowds cheer Goal.
Only a solemn man who brought him fruits
Thanked him; and then enquired about his soul.

Now, he will spend a few sick years in institutes, 40
And do what things the rules consider wise,
And take whatever pity they may dole.
Tonight he noticed how the women's eyes
Passed from him to the strong men that were whole.
How cold and late it is! Why don't they come 45
And put him into bed? Why don't they come?

ROBERT FROST

4 'I cannot rub the strangeness from my sight ...'

Discuss ways in which Frost makes familiar things seem 'strange' in 'After Apple-picking'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Frost that you have studied.

[30]

AFTER APPLE-PICKING

My long two-pointed ladder's sticking through a tree
Toward heaven still,
And there's a barrel that I didn't fill
Beside it, and there may be two or three
Apples I didn't pick upon some bough. 5
But I am done with apple-picking now.
Essence of winter sleep is on the night,
The scent of apples: I am drowsing off.
I cannot rub the strangeness from my sight 10
I got from looking through a pane of glass
I skimmed this morning from the drinking trough
And held against the world of hoary grass.
It melted, and I let it fall and break.
But I was well
Upon my way to sleep before it fell, 15
And I could tell
What form my dreaming was about to take.
Magnified apples appear and disappear,
Stem end and blossom end,
And every fleck of russet showing clear. 20
My instep arch not only keeps the ache,
It keeps the pressure of a ladder-round.
I feel the ladder sway as the boughs bend.

And I keep hearing from the cellar bin
The rumbling sound 25
Of load on load of apples coming in.
For I have had too much
Of apple-picking: I am overtired
Of the great harvest I myself desired.
There were ten thousand thousand fruit to touch, 30
Cherish in hand, lift down, and not let fall.
For all
That struck the earth,
No matter if not bruised or spiked with stubble,
Went surely to the cider-apple heap 35
As of no worth.
One can see what will trouble
This sleep of mine, whatever sleep it is.
Were he not gone,
The woodchuck could say whether it's like his 40
Long sleep, as I describe its coming on,
Or just some human sleep.

SECTION A TOTAL [30]

SECTION B – PROSE

| | |
|---------------------|----------------------------------|
| Jane Austen | <i>Pride and Prejudice</i> |
| Emily Brontë | <i>Wuthering Heights</i> |
| Thomas Hardy | <i>Tess of the D'Urbervilles</i> |
| Edith Wharton | <i>The Age of Innocence</i> |
| F. Scott Fitzgerald | <i>The Great Gatsby</i> |
| Evelyn Waugh | <i>A Handful of Dust</i> |

Answer **ONE** question from this Section.

JANE AUSTEN: PRIDE AND PREJUDICE

EITHER

- 5 (a) 'When she came to that part of the letter in which her family were mentioned, in terms of such mortifying yet merited reproach, her sense of shame was severe.'

How far and in what ways does Austen's presentation of Elizabeth's family suggest that they deserve such strong criticism? [30]

OR

- (b) 'We learn most about the characters in *Pride and Prejudice* when they meet on social occasions.'

In the light of this comment, discuss Austen's presentation of social gatherings in the novel. [30]

EMILY BRONTË: WUTHERING HEIGHTS

EITHER

6 (a) 'Heathcliff is more hero than villain.'

How far and in what ways do you agree with this view of Brontë's presentation of Heathcliff in *Wuthering Heights*? [30]

OR

(b) 'An unexpectedly happy ending for such a disturbing story.'

How far and in what ways do you agree with this view of *Wuthering Heights*? [30]

THOMAS HARDY: *TESS OF THE D'URBERVILLES*

EITHER

- 7 (a) Tess says, 'Once victim, always victim – that's the law.'

In the light of this remark, explore ways in which Hardy presents Tess's experiences in *Tess of the D'Urbervilles*. [30]

OR

- (b) 'Although *Tess of the D'Urbervilles* is often considered pessimistic, it contains much unexpected comedy.'

In the light of this comment, consider the significance of comedy in the novel as a whole. [30]

EDITH WHARTON: *THE AGE OF INNOCENCE*

EITHER

8 (a) 'Ultimately a study of failure and frustration.'

How far and in what ways do you agree with this view of *The Age of Innocence*? [30]

OR

(b) Newland Archer says, 'Women ought to be free – as free as we are.'

How far and in what ways does your reading of *The Age of Innocence* suggest that the male characters are 'freer' than the female characters? [30]

F. SCOTT FITZGERALD: *THE GREAT GATSBY*

EITHER

9 (a) 'In the novel, everything comes down to money.'

How far and in what ways do you think money is the central issue in *The Great Gatsby*? [30]

OR

(b) Nick Carraway says, 'Dishonesty in a woman is a thing you never blame deeply.'

In the light of this comment, discuss ways in which Fitzgerald presents female characters in *The Great Gatsby*. [30]

EVELYN WAUGH: A HANDFUL OF DUST

EITHER

10 (a) ‘Confused and apparently unable to love, Brenda is as much a victim as her husband Tony.’

How far and in what ways do you agree with this view of *A Handful of Dust*? [30]

OR

(b) ‘A comic novel with tragic undertones.’

How far and in what ways do you agree with this view of *A Handful of Dust*? [30]

SECTION B TOTAL [30]

PAPER TOTAL [60]



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