

**ADVANCED SUBSIDIARY GCE****ENGLISH LITERATURE**

Poetry and Prose 1800–1945 (Closed Text)

F661

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 16 page Answer Booklet

Other Materials Required:

None

Monday 18 January 2010**Afternoon****Duration: 2 hours**

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

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.
- Do **not** write in the bar codes.

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**.
- This document consists of **12** pages. Any blank pages are indicated.

Section A – Poetry

William Wordsworth
 Christina Rossetti
 Wilfred Owen
 Robert Frost

Answer **one** question from this Section.

William Wordsworth

1 'Will no one tell me what she sings?'

Discuss ways in which Wordsworth presents ideas about communication in 'The Solitary Reaper'.

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]**

The Solitary Reaper

Behold her, single in the field,
 Yon solitary Highland Lass!
 Reaping and singing by herself;
 Stop here, or gently pass!
 Alone she cuts and binds the grain, 5
 And sings a melancholy strain;
 O listen! for the Vale profound
 Is overflowing with the sound.

No Nightingale did ever chaunt
 So sweetly to reposing bands 10
 Of Travellers in some shady haunt,
 Among Arabian Sands:
 No sweeter voice was ever heard
 In spring-time from the Cuckoo-bird,
 Breaking the silence of the seas 15
 Among the farthest Hebrides.

Will no one tell me what she sings?
 Perhaps the plaintive numbers flow
 For old, unhappy, far-off things,
 And battles long ago: 20
 Or is it some more humble lay,
 Familiar matter of today?
 Some natural sorrow, loss, or pain,
 That has been, and may be again!

Whate'er the theme, the Maiden sang 25
 As if her song could have no ending;
 I saw her singing at her work,
 And o'er the sickle bending;
 I listened till I had my fill:
 And, as I mounted up the hill, 30
 The music in my heart I bore,
 Long after it was heard no more.

Christina Rossetti

- 2 'My life is in the falling leaf:
O Jesus, quicken me.'

Discuss ways in which Rossetti presents despair and hope in 'A Better Resurrection'.

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]**

A Better Resurrection

I have no wit, no words, no tears;
My heart within me like a stone
Is numbed too much for hopes or fears;
Look right, look left, I dwell alone;
I lift mine eyes, but dimmed with grief 5
No everlasting hills I see;
My life is in the falling leaf:
O Jesus, quicken me.

My life is like a faded leaf,
My harvest dwindled to a husk; 10
Truly my life is void and brief
And tedious in the barren dusk;
My life is like a frozen thing,
No bud nor greenness can I see:
Yet rise it shall—the sap of Spring; 15
O Jesus, rise in me.

My life is like a broken bowl,
A broken bowl that cannot hold
One drop of water for my soul
Or cordial in the searching cold; 20
Cast in the fire the perished thing,
Melt and remould it, till it be
A royal cup for Him my King:
O Jesus, drink of me.

Wilfred Owen

- 3 '... rain soaks, and clouds sag stormy.'
 '... blossoms trickling where the blackbird fusses ...'

Discuss ways in which Owen presents the world of nature in 'Exposure'.

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]**

Exposure

Our brains ache, in the merciless iced east winds that knife us...
 Wearied we keep awake because the night is silent...
 Low, drooping flares confuse our memory of the salient...
 Worried by silence, sentries whisper, curious, nervous,
 But nothing happens. 5

Watching, we hear the mad gusts tugging on the wire,
 Like twitching agonies of men among its brambles.
 Northward, incessantly, the flickering gunnery rumbles,
 Far off, like a dull rumour of some other war.
 What are we doing here? 10

The poignant misery of dawn begins to grow...
 We only know war lasts, rain soaks, and clouds sag stormy.
 Dawn massing in the east her melancholy army
 Attacks once more in ranks on shivering ranks of grey,
 But nothing happens. 15

Sudden successive flights of bullets streak the silence.
 Less deathly than the air that shudders black with snow,
 With sidelong flowing flakes that flock, pause, and renew;
 We watch them wandering up and down the wind's nonchalance,
 But nothing happens. 20

Pale flakes with fingering stealth come feeling for our faces –
 We cringe in holes, back on forgotten dreams, and stare, snow-dazed,
 Deep into grassier ditches. So we drowse, sun-dozed,
 Littered with blossoms trickling where the blackbird fusses,
 – Is it that we are dying? 25

Slowly our ghosts drag home: glimpsing the sunk fires, glozed
 With crusted dark-red jewels; crickets jingle there;
 For hours the innocent mice rejoice: the house is theirs;
 Shutters and doors, all closed: on us the doors are closed, –
 We turn back to our dying. 30

Since we believe not otherwise can kind fires burn;
 Nor ever suns smile true on child, or field, or fruit.
 For God's invincible spring our love is made afraid;
 Therefore, not loath, we lie out here; therefore were born,
 For love of God seems dying. 35

Tonight, this frost will fasten on this mud and us,
Shrivelling many hands, puckering foreheads crisp.
The burying-party, picks and shovels in shaking grasp,
Pause over half-known faces. All their eyes are ice,
 But nothing happens.

40

Robert Frost

- 4 'They click upon themselves
As the breeze rises, and turn many-colored
As the stir cracks and crazes their enamel.'

Discuss Frost's use of detailed observation in 'Birches'.

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]**

Birches

When I see birches bend to left and right
Across the lines of straighter darker trees,
I like to think some boy's been swinging them.
But swinging doesn't bend them down to stay
As ice storms do. Often you must have seen them 5
Loaded with ice a sunny winter morning
After a rain. They click upon themselves
As the breeze rises, and turn many-colored
As the stir cracks and crazes their enamel.
Soon the sun's warmth makes them shed crystal shells 10
Shattering and avalanching on the snowcrust —
Such heaps of broken glass to sweep away
You'd think the inner dome of heaven had fallen.
They are dragged to the withered bracken by the load,
And they seem not to break; though once they are bowed 15
So low for long, they never right themselves:
You may see their trunks arching in the woods
Years afterwards, trailing their leaves on the ground
Like girls on hands and knees that throw their hair 20
Before them over their heads to dry in the sun.
But I was going to say when Truth broke in
With all her matter of fact about the ice storm,
I should prefer to have some boy bend them
As he went out and in to fetch the cows —
Some boy too far from town to learn baseball, 25
Whose only play was what he found himself,
Summer or winter, and could play alone.
One by one he subdued his father's trees
By riding them down over and over again
Until he took the stiffness out of them, 30
And not one but hung limp, not one was left
For him to conquer. He learned all there was
To learn about not launching out too soon
And so not carrying the tree away
Clear to the ground. He always kept his poise 35
To the top branches, climbing carefully
With the same pains you use to fill a cup
Up to the brim, and even above the brim.
Then he flung outward, feet first, with a swish,
Kicking his way down through the air to the ground. 40
So was I once myself a swinger of birches.
And so I dream of going back to be.

It's when I'm weary of considerations,
And life is too much like a pathless wood
Where your face burns and tickles with the cobwebs 45
Broken across it, and one eye is weeping
From a twig's having lashed across it open.
I'd like to get away from earth awhile
And then come back to it and begin over.
May no fate willfully misunderstand me 50
And half grant what I wish and snatch me away
Not to return. Earth's the right place for love:
I don't know where it's likely to go better.
I'd like to go by climbing a birch tree,
And climb black branches up a snow-white trunk 55
Toward heaven, till the tree could bear no more,
But dipped its top and set me down again.
That would be good both going and coming back.
One could do worse than be a swinger of birches.

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) 'Although much happens that could have disturbing, even tragic, consequences, disasters are successfully averted.'

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

Or

- (b) 'Laughter in *Pride and Prejudice* takes different forms and performs a variety of functions.'

Explore ways in which laughter is important in *Pride and Prejudice*. [30]

Emily Brontë: *Wuthering Heights*

Either

- 6 (a) 'Catherine's heart remains divided between Heathcliff and Edgar Linton.'

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

Or

- (b) 'The power of *Wuthering Heights* owes much to the narrative technique by which conventional people relate a very unconventional tale.'

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

Thomas Hardy: *Tess of the D'Urbervilles*

Either

- 7 (a) 'The Woman Pays.'

Do female characters in *Tess of the D'Urbervilles* suffer more because they are women? [30]

Or

- (b) 'The settings frequently reflect the moods of the characters.'

Explore the relationship between character and environment in *Tess of the D'Urbervilles* in the light of this comment. [30]

Edith Wharton: *The Age of Innocence***Either**

- 8 (a) 'Anything but innocent.'

How far and in what ways do you agree with this comment on the society portrayed in *The Age of Innocence*? [30]

Or

- (b) 'The narrative voice is both critical and admiring of the novel's characters.'

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

F. Scott Fitzgerald: *The Great Gatsby***Either**

- 9 (a) 'In *The Great Gatsby*, no one is happy but everyone dreams of happiness.'

How far and in what ways do you agree with this view of the novel? [30]

Or

- (b) 'Nick is careful to record the different points of view of Gatsby's various admirers and detractors.'

In the light of this quotation, discuss ways in which Gatsby is presented in the novel. [30]

Evelyn Waugh: *A Handful of Dust***Either**

- 10 (a) 'Too serious a title for such a funny book.'

How far and in what ways is *A Handful of Dust* an appropriate title for the novel? [30]

Or

- (b) 'Tony's whole world is savagely broken up.'

In the light of this comment, do you find the satire of *A Handful of Dust* to be too destructive? [30]

Section B Total [30]**Paper Total [60]**

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