



ADVANCED SUBSIDIARY GCE

ENGLISH LITERATURE

Poetry and Prose 1800–1945 (Closed Text)

F661

Candidates answer on the Answer Booklet

OCR Supplied Materials:

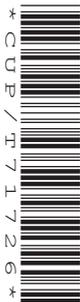
- 16 page Answer Booklet

Other Materials Required:

None

Wednesday 14 January 2009
Morning

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 **8** 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** ‘A visionary scene ...’

Discuss ways in which Wordsworth presents a ‘vision’ of the cathedral in ‘St Paul’s’.

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]**

St Paul’s

Pressed with conflicting thoughts of love and fear
 I parted from thee, Friend! and took my way
 Through the great City, pacing with an eye
 Downcast, ear sleeping, and feet masterless
 That were sufficient guide unto themselves, 5
 And step by step went pensively. Now, mark!
 Not how my trouble was entirely hushed,
 (That might not be) but how by sudden gift,
 Gift of Imagination’s holy power,
 My soul in her uneasiness received 10
 An anchor of stability. It chanced
 That while I thus was pacing I raised up
 My heavy eyes and instantly beheld,
 Saw at a glance in that familiar spot,
 A visionary scene – a length of street 15
 Laid open in its morning quietness,
 Deep, hollow, unobstructed, vacant, smooth,
 And white with winter’s purest white, as fair,
 As fresh and spotless as he ever sheds
 On field or mountain. Moving Form was none 20
 Save here and there a shadowy Passenger
 Slow, shadowy, silent, dusky, and beyond
 And high above this winding length of street,
 This noiseless and unpeopled avenue,
 Pure, silent, solemn, beautiful, was seen 25
 The huge majestic Temple of St Paul
 In awful sequestration, through a veil,
 Through its own sacred veil of falling snow.

Christina Rossetti**2** 'Shall I find comfort ...?'

Discuss ways in which Rossetti presents an idea of heaven in 'Uphill'.

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]**

Uphill

Does the road wind up-hill all the way?
Yes, to the very end.
Will the day's journey take the whole long day?
From morn to night, my friend.

But is there for the night a resting-place? 5
A roof for when the slow dark hours begin.
May not the darkness hide it from my face?
You cannot miss that inn.

Shall I meet other wayfarers at night? 10
Those who have gone before.
Then must I knock, or call when just in sight?
They will not keep you standing at that door.

Shall I find comfort, travel-sore and weak? 15
Of labour you shall find the sum.
Will there be beds for me and all who seek?
Yea, beds for all who come.

Wilfred Owen**3** 'All went lame; all blind ...'

Discuss ways in which suffering is made significant in 'Dulce et Decorum Est'.

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]**

Dulce et Decorum Est

Bent double, like old beggars under sacks,
 Knock-kneed, coughing like hags, we cursed through sludge,
 Till on the haunting flares we turned our backs
 And towards our distant rest began to trudge.
 Men marched asleep. Many had lost their boots 5
 But limped on, blood-shod. All went lame; all blind;
 Drunk with fatigue; deaf even to the hoots
 Of tired, outstripped Five-Nines that dropped behind.

Gas! Gas! Quick, boys! – An ecstasy of fumbling,
 Fitting the clumsy helmets just in time; 10
 But someone still was yelling out and stumbling,
 And flound'ring like a man in fire or lime ...
 Dim, through the misty panes and thick green light,
 As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight, 15
 He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
 Behind the wagon that we flung him in,
 And watch the white eyes writhing in his face,
 His hanging face, like a devil's sick of sin; 20
 If you could hear, at every jolt, the blood
 Come gargling from the froth-corrupted lungs,
 Obscene as cancer, bitter as the cud
 Of vile, incurable sores on innocent tongues, –
 My friend, you would not tell with such high zest 25
 To children ardent for some desperate glory,
 The old Lie: Dulce et decorum est
 Pro patria mori.

Robert Frost

- 4 'I have it in me so much nearer home
To scare myself with my own desert places.'

Discuss ways in which the landscape is made significant in 'Desert Places'.

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]**

Desert Places

Snow falling and night falling fast, oh, fast
In a field I looked into going past,
And the ground almost covered smooth in snow,
But a few weeds and stubble showing last.

The woods around it have it – it is theirs. 5
All animals are smothered in their lairs.
I am too absent-spirited to count;
The loneliness includes me unawares.

And lonely as it is, that loneliness 10
Will be more lonely ere it will be less –
A blanker whiteness of benighted snow
With no expression, nothing to express.

They cannot scare me with their empty spaces 15
Between stars – on stars where no human race is.
I have it in me so much nearer home
To scare myself with my own desert places.

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) 'The restraints that society imposes are felt as sharply by the male as by the female characters.'

In the light of this comment, discuss Austen's presentation of male and female characters in *Pride and Prejudice*. [30]

Or

- (b) Austen wrote that *Pride and Prejudice* 'is too light, and bright, and sparkling; it wants shade.'

How far and in what ways do you agree with Austen's view of her own novel? [30]

Emily Brontë: *Wuthering Heights*

Either

- 6 (a) 'Marriage in *Wuthering Heights* has little to do with love.'

In the light of this comment, discuss Brontë's presentation of marriages in the novel. [30]

Or

- (b) 'Although *Wuthering Heights* is often regarded as a novel of the open moors, its interior settings are equally significant.'

In the light of this comment, discuss Brontë's use of settings in the novel. [30]

Thomas Hardy: *Tess of the D'Urbervilles*

Either

- 7 (a) 'A novel without a hero.'

How far and in what ways do you agree that the male characters in *Tess of the D'Urbervilles* are completely without heroic qualities? [30]

Or

- (b) 'The countryside, its customs and superstitions are as doomed as Tess.'

How far and in what ways do you agree with this view of *Tess of the D'Urbervilles*? [30]

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

- 8 (a) 'Despite Ellen Olenska's glamour, May Welland is the real heroine of *The Age of Innocence*.'
- How far and in what ways do you agree with this view? [30]

Or

- (b) 'The nature of Old New York society is most clearly revealed in its social gatherings.'
- In the light of this comment, discuss Wharton's use of social gatherings in *The Age of Innocence*. [30]

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

- 9 (a) Tom Buchanan describes Gatsby as 'A common swindler ... I picked him for a bootlegger the first time I saw him.'
- How far and in what ways does your reading of the novel support Tom's view of Gatsby? [30]

Or

- (b) 'In his settings, Fitzgerald contrasts light with dark, luxury with ashes.'
- In the light of this comment, discuss ways in which Fitzgerald uses settings in *The Great Gatsby*. [30]

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

- 10 (a) 'Frivolous and uncaring.'
- How far and in what ways do you agree with this view of the society depicted in *A Handful of Dust*? [30]

Or

- (b) Waugh said about the conclusion of *A Handful of Dust*, 'Wishing to bring Tony to a sad end, I made it an elaborate and improbable one.'
- In the light of this comment, discuss how appropriate you find the novel's conclusion. [30]

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



Copyright Acknowledgements:

Section A. Q. 1. Text	William Wordsworth, 1770-1850, <i>St Paul's</i>
Section A. Q. 2. Text	Christina Rossetti, 1830-1894, <i>Uphill</i>
Section A. Q. 3. Text	Wilfred Edward Salter Owen, 1893-1918, <i>Dulce Et Decorum Est</i>
Section A. Q. 4. Text	© Robert Frost, 1874-1963 <i>Desert Places</i> , from <i>The Poetry of Robert Frost</i> , Random House, 2001

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