

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
(sent with general stationery)

Other materials required:

None

Monday 17 January 2011
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, centre number and candidate number in the spaces provided on the answer booklet. Please write clearly and in capital letters.
- Use black ink.
- Read each question carefully. Make sure 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.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this question paper for marking; it should be retained in the centre or destroyed.

Section A – Poetry

William Wordsworth
 Christina Rossetti
 Wilfred Owen
 Robert Frost

Answer **one** question from this section.

William Wordsworth

- 1 'I have a boy of five years old,
 His face is fair and fresh to see;
 His limbs are cast in beauty's mould,
 And dearly he loves me.'

Discuss ways in which Wordsworth presents the child in 'Anecdote for Fathers'.

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]**

Anecdote for Fathers

Shewing how the art of lying may be taught

I have a boy of five years old,
 His face is fair and fresh to see;
 His limbs are cast in beauty's mould,
 And dearly he loves me.

One morn we strolled on our dry walk, 5
 Our quiet house all full in view,
 And held such intermitted talk
 As we are wont to do.

My thoughts on former pleasures ran;
 I thought of Kilve's delightful shore, 10
 My pleasant home, when spring began,
 A long, long year before.

A day it was when I could bear
 To think, and think, and think again;
 With so much happiness to spare, 15
 I could not feel a pain.

My boy was by my side, so slim
 And graceful in his rustic dress!
 And oftentimes I talked to him,
 In very idleness. 20

The young lambs ran a pretty race;
 The morning sun shone bright and warm;
 'Kilve,' said I, 'was a pleasant place,
 And so is Liswyn farm.

‘My little boy, which like you more,’ 25
 I said and took him by the arm –
 ‘Our home by Kilve’s delightful shore,
 Or here at Liswyn farm?’

‘And tell me, had you rather be,’
 I said and held him by the arm, 30
 ‘At Kilve’s smooth shore by the green sea,
 Or here at Liswyn farm?’

In careless mood he looked at me,
 While still I held him by the arm,
 And said, ‘At Kilve I’d rather be 35
 Than here at Liswyn farm.’

‘Now, little Edward, say why so;
 My little Edward, tell me why;’
 ‘I cannot tell, I do not know.’
 ‘Why this is strange,’ said I. 40

‘For, here are woods, and green-hills warm;
 There surely must some reason be
 Why you would change sweet Liswyn farm
 For Kilve by the green sea.’

At this, my boy, so fair and slim, 45
 Hung down his head, nor made reply;
 And five times did I say to him,
 ‘Why? Edward, tell me why?’

His head he raised – there was in sight,
 It caught his eye, he saw it plain – 50
 Upon the house-top, glittering bright,
 A broad and gilded vane.

Then did the boy his tongue unlock,
 And thus to me he made reply;
 ‘At Kilve there was no weather-cock, 55
 And that’s the reason why.’

O dearest, dearest boy! my heart
 For better lore would seldom yearn,
 Could I but teach the hundredth part
 Of what from thee I learn. 60

Christina Rossetti

- 2 'I'll love him till he loves me best,
Me best of all, Maude Clare.'

Discuss ways in which Rossetti presents love in 'Maude Clare'.

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]**

Maude Clare

Out of the church she followed them
With a lofty step and mien:
His bride was like a village maid,
Maude Clare was like a queen.

"Son Thomas," his lady mother said, 5
With smiles, almost with tears:
"May Nell and you but live as true
As we have done for years;

"Your father thirty years ago 10
Had just your tale to tell;
But he was not so pale as you,
Nor I so pale as Nell."

My lord was pale with inward strife,
And Nell was pale with pride;
My lord gazed long on pale Maude Clare 15
Or ever he kissed the bride.

"Lo, I have brought my gift, my lord,
Have brought my gift," she said:
"To bless the hearth, to bless the board,
To bless the marriage-bed. 20

"Here's my half of the golden chain
You wore about your neck,
That day we waded ankle-deep
For lilies in the beck:

"Here's my half of the faded leaves 25
We plucked from budding bough,
With feet amongst the lily leaves, –
The lilies are budding now."

He strove to match her scorn with scorn,
He faltered in his place: 30
"Lady," he said, – "Maude Clare," he said, –
"Maude Clare:" – and hid his face.

She turn'd to Nell: "My Lady Nell,
I have a gift for you;
Tho', were it fruit, the bloom were gone, 35
Or, were it flowers, the dew.

"Take my share of a fickle heart,
Mine of a paltry love:
Take it or leave it as you will,
I wash my hands thereof." 40

"And what you leave," said Nell, "I'll take,
And what you spurn, I'll wear;
For he's my lord for better and worse,
And him I love, Maude Clare.

"Yea, tho' you're taller by the head, 45
More wise, and much more fair;
I'll love him till he loves me best,
Me best of all, Maude Clare."

Wilfred Owen

- 3 'And some cease feeling
Even themselves or for themselves.'

Discuss ways in which Owen presents the feelings of soldiers in 'Insensibility'.

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]**

Insensibility

I	
Happy are men who yet before they are killed Can let their veins run cold. Whom no compassion fleers Or makes their feet Sore on the alleys cobbled with their brothers. The front line withers. But they are troops who fade, not flowers, For poets' tearful fooling: Men, gaps for filling: Losses, who might have fought Longer; but no one bothers.	5 10
II	
And some cease feeling Even themselves or for themselves. Dullness best solves The tease and doubt of shelling, And Chance's strange arithmetic Comes simpler than the reckoning of their shilling. They keep no check on armies' decimation.	15
III	
Happy are these who lose imagination: They have enough to carry with ammunition. Their spirit drags no pack. Their old wounds, save with cold, can not more ache. Having seen all things red, Their eyes are rid Of the hurt of the colour of blood for ever. And terror's first constriction over, Their hearts remain small-drawn. Their senses in some scorching cautery of battle Now long since ironed, Can laugh among the dying, unconcerned.	20 25 30

IV

Happy the soldier home, with not a notion
 How somewhere, every dawn, some men attack,
 And many sighs are drained.

Happy the lad whose mind was never trained:

His days are worth forgetting more than not.

35

He sings along the march

Which we march taciturn, because of dusk,

The long, forlorn, relentless trend

From larger day to huger night.

V

We wise, who with a thought besmirch

40

Blood over all our soul,

How should we see our task

But through his blunt and lashless eyes?

Alive, he is not vital overmuch;

Dying, not mortal overmuch;

45

Nor sad, nor proud,

Nor curious at all.

He cannot tell

Old men's placidity from his.

VI

But cursed are dullards whom no cannon stuns,

50

That they should be as stones.

Wretched are they, and mean

With paucity that never was simplicity.

By choice they made themselves immune

To pity and whatever moans in man

55

Before the last sea and the hapless stars;

Whatever mourns when many leave these shores;

Whatever shares

The eternal reciprocity of tears.

Robert Frost

- 4 '... And they, since they
Were not the one dead, turned to their affairs.'

Discuss Frost's presentation of life and death in 'Out, Out –'.

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]**

'Out, Out –'

The buzz saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.
And from there those that lifted eyes could count
Five mountain ranges one behind the other 5
Under the sunset far into Vermont.
And the saw snarled and rattled, snarled and rattled,
As it ran light, or had to bear a load.
And nothing happened: day was all but done.
Call it a day, I wish they might have said 10
To please the boy by giving him the half hour
That a boy counts so much when saved from work.
His sister stood beside them in her apron
To tell them 'Supper.' At the word, the saw,
As if to prove saws knew what supper meant, 15
Leaped out at the boy's hand, or seemed to leap –
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
The boy's first outcry was a rueful laugh,
As he swung toward them holding up the hand, 20
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all –
Since he was old enough to know, big boy
Doing a man's work, though a child at heart –
He saw all spoiled. 'Don't let him cut my hand off – 25
The doctor, when he comes. Don't let him, sister!'
So. But the hand was gone already.
The doctor put him in the dark of ether.
He lay and puffed his lips out with his breath.
And then – the watcher at his pulse took fright. 30
No one believed. They listened at his heart.
Little – less – nothing! – and that ended it.
No more to build on there. And they, since they
Were not the one dead, turned to their affairs.

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) 'There are always reasons for loving in *Pride and Prejudice*, and Elizabeth loves for the best reasons.'

In the light of this comment, discuss ways in which Austen presents love in *Pride and Prejudice*. [30]

Or

- (b) 'There is a Heroine, there is a Hero, and there is an Obstacle. The Obstacle is money.'

In the light of this comment, discuss ways in which Austen shapes the narrative of *Pride and Prejudice*. [30]

Emily Brontë: *Wuthering Heights***Either**

- 6 (a) Catherine says, 'Nelly, I *am* Heathcliff.'

In the light of this statement, discuss Brontë's presentation of the relationship between Catherine and Heathcliff. [30]

Or

- (b) 'The power of the novel derives from the way time shifts between present and past and back again.'

In the light of this comment, explore the narrative structure of *Wuthering Heights*. [30]

Thomas Hardy: *Tess of the D'Urbervilles***Either**

- 7 (a) 'Throughout the novel Hardy identifies Tess with the beauty and vulnerability of the natural world.'

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

Or

- (b) 'Tess's life is presented as a journey, even a pilgrimage.'

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

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

- 8 (a) '*The Age of Innocence* explores the tension between self-realisation and self-sacrifice.'

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

Or

- (b) 'Wharton both satirises and admires old New York society.'

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) Nick Carraway says, 'They were careless people, Tom and Daisy – they smashed up things and creatures and they retreated back into their money or their vast carelessness, or whatever it was that kept them together.'

In the light of Nick's comment, explore the roles and significance of Tom and Daisy in the novel. [30]

Or

- (b) 'Nick never satirises West Egg society's conspicuous consumption without letting us know that he admires it too.'

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

Evelyn Waugh: *A Handful of Dust*

Either

10 (a) 'Waugh exposes Tony's code of honour and chivalry as a hollow sham.'

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

Or

(b) 'Painful and hilarious in equal measure.'

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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