

**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 23 May 2011**  
**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, 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 'Come forth into the light of things,  
 Let Nature be your teacher.'

Discuss ways in which Wordsworth presents Nature in 'The Tables Turned'.

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 Tables Turned**

*An evening scene, on the same subject*

Up! up! my friend, and clear your looks,  
 Why all this toil and trouble?  
 Up! up! my friend, and quit your books,  
 Or surely you'll grow double.

The sun above the mountain's head, 5  
 A freshening lustre mellow,  
 Through all the long green fields has spread,  
 His first sweet evening yellow.

Books! 'tis a dull and endless strife, 10  
 Come, hear the woodland linnet,  
 How sweet his music; on my life  
 There's more of wisdom in it.

And hark! how blithe the throstle sings!  
 And he is no mean preacher;  
 Come forth into the light of things, 15  
 Let Nature be your teacher.

She has a world of ready wealth,  
 Our minds and hearts to bless –  
 Spontaneous wisdom breathed by health,  
 Truth breathed by cheerfulness. 20

One impulse from a vernal wood  
 May teach you more of man;  
 Of moral evil and of good,  
 Than all the sages can.

**3**

Sweet is the lore which nature brings; 25  
Our meddling intellect  
Mis-shapes the beauteous forms of things;  
– We murder to dissect.

Enough of science and of art; 30  
Close up these barren leaves;  
Come forth, and bring with you a heart  
That watches and receives.

**Christina Rossetti**

- 2 'Come back in tears,  
O memory, hope, love of finished years.'

Discuss ways in which Rossetti presents longing in 'Echo'.

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]**

**Echo**

Come to me in the silence of the night;  
Come in the speaking silence of a dream;  
Come with soft rounded cheeks and eyes as bright  
As sunlight on a stream;  
Come back in tears, 5  
O memory, hope, love of finished years.

Oh dream how sweet, too sweet, too bitter sweet,  
Whose wakening should have been in Paradise,  
Where souls brimfull of love abide and meet;  
Where thirsting longing eyes 10  
Watch the slow door  
That opening, letting in, lets out no more.

Yet come to me in dreams, that I may live  
My very life again tho' cold in death:  
Come back to me in dreams, that I may give 15  
Pulse for pulse, breath for breath:  
Speak low, lean low,  
As long ago, my love, how long ago.

**Wilfred Owen**

- 3 'I have made fellowships –  
Untold of happy lovers in old song.'

Discuss Owen's presentation of comradeship in 'Apologia pro Poemate Meo'.

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]**

**Apologia pro Poemate Meo**

I, too, saw God through mud, –  
The mud that cracked on cheeks when wretches smiled.  
War brought more glory to their eyes than blood,  
And gave their laughs more glee than shakes a child.

Merry it was to laugh there – 5  
Where death becomes absurd and life absurder.  
For power was on us as we slashed bones bare  
Not to feel sickness or remorse of murder.

I, too, have dropped off Fear – 10  
Behind the barrage, dead as my platoon,  
And sailed my spirit surging, light and clear  
Past the entanglement where hopes lay strewn;

And witnessed exultation – 15  
Faces that used to curse me, scowl for scowl,  
Shine and lift up with passion of oblation,  
Seraphic for an hour; though they were foul.

I have made fellowships – 20  
Untold of happy lovers in old song.  
For love is not the binding of fair lips  
With the soft silk of eyes that look and long,

By Joy, whose ribbon slips, –  
But wound with war's hard wire whose stakes are strong;  
Bound with the bandage of the arm that drips;  
Knit in the webbing of the rifle-thong.

I have perceived much beauty 25  
In the hoarse oaths that kept our courage straight;  
Heard music in the silentness of duty;  
Found peace where shell-storms spouted reddest spate.

Nevertheless, except you share 30  
With them in hell the sorrowful dark of hell,  
Whose world is but the trembling of a flare  
And heaven but as the highway for a shell,

You shall not hear their mirth: 35  
You shall not come to think them well content  
By any jest of mine. These men are worth  
Your tears. You are not worth their merriment.

**Robert Frost**

- 4 'I have safely trodden underfoot the leaves  
of another year.'

Discuss Frost's treatment of the passing of time in 'A Leaf Treader'.

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]**

**A Leaf Treader**

I have been treading on leaves all day until I am autumn-tired. God knows all the color and form of leaves I have trodden on and mired.	5
Perhaps I have put forth too much strength and been too fierce from fear. I have safely trodden underfoot the leaves of another year.	
All summer long they were overhead, more lifted up than I.	10
To come to their final place in earth they had to pass me by. All summer long I thought I heard them threatening under their breath.	
And when they came it seemed with a will to carry me with them to death.	15
They spoke to the fugitive in my heart as if it were leaf to leaf. They tapped at my eyelids and touched my lips with an invitation to grief.	20
But it was no reason I had to go because they had to go. Now up, my knee, to keep on top of another year of snow.	

**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) Charlotte Lucas says 'Happiness in marriage is entirely a matter of chance.'

In the light of her remark, discuss Austen's presentation of marriage in *Pride and Prejudice*. [30]

Or

- (b) 'In *Pride and Prejudice*, Austen's satire is always tinged with cruelty.'

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

**Emily Brontë: *Wuthering Heights***

Either

- 6 (a) 'The most significant family relationships in *Wuthering Heights* are those between fathers and their children.'

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

Or

- (b) 'The most significant contrast in the novel is that between the two houses, Wuthering Heights and Thrushcross Grange.'

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

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

- 7 (a) 'Throughout the novel Hardy presents romantic love as a source of delusion, pain and even ruin.'

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

**Or**

- (b) 'Hardy's creative use of coincidence is central to the novel's effects.'

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) 'Newland Archer is presented as hopelessly entrapped by the culture into which he is born.'

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

**Or**

- (b) 'The characters in this novel do not – or cannot – say what they mean.'

In the light of this comment, explore ways in which Wharton presents communication between characters in *The Age of Innocence*. [30]

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

- 9 (a) 'All the major characters are victims of the society in which the novel is set.'

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

**Or**

- (b) 'The narrator should never mix himself up in the narrative.'

In the light of this comment, explore the role of the narrator in *The Great Gatsby*. [30]

**Evelyn Waugh: *A Handful of Dust*****Either****10 (a)** 'In *A Handful of Dust*, Waugh portrays marriage as a source of betrayal rather than fulfilment.'How far and in what ways do you agree with this view? **[30]****Or****(b)** 'The beauty of Mr Waugh's method is its complete heartlessness.'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]**





**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.