

**Thursday 12 January 2012 – Morning**

**AS GCE ENGLISH LITERATURE**

**F661** Poetry and Prose 1800–1945 (Closed Text)

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 16 page Answer Booklet  
(sent with general stationery)

**Other materials required:**

None

**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.
- Answer **two** questions: **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- 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.

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**Section A – Poetry**

William Wordsworth  
 Christina Rossetti  
 Wilfred Owen  
 Robert Frost

Answer **one** question from this section.

**William Wordsworth**

- 1 'This City now doth like a garment wear  
 The beauty of the morning ...'

Discuss ways in which Wordsworth presents the city in 'Composed Upon Westminster Bridge'.

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]**

**Composed Upon Westminster Bridge**

Sept. 2, 1802

Earth has not any thing to shew more fair:  
 Dull would he be of soul who could pass by  
 A sight so touching in its majesty:  
 This City now doth like a garment wear  
 The beauty of the morning; silent, bare, 5  
 Ships, towers, domes, theatres, and temples lie  
 Open unto the fields, and to the sky;  
 All bright and glittering in the smokeless air.  
 Never did sun more beautifully steep  
 In his first splendor valley, rock, or hill; 10  
 Ne'er saw I, never felt, a calm so deep!  
 The river glideth at his own sweet will:  
 Dear God! the very houses seem asleep;  
 And all that mighty heart is lying still!

**Christina Rossetti****2** 'A horror of great darkness at broad noon—'

Discuss ways in which Rossetti presents powerful emotions in 'Good Friday'.

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]**

**Good Friday**

Am I a stone and not a sheep  
That I can stand, O Christ, beneath Thy Cross,  
To number drop by drop Thy Blood's slow loss,  
And yet not weep?

Not so those women loved 5  
Who with exceeding grief lamented Thee;  
Not so fallen Peter weeping bitterly;  
Not so the thief was moved;

Not so the Sun and Moon 10  
Which hid their faces in a starless sky,  
A horror of great darkness at broad noon—  
I, only I.

Yet give not o'er, 15  
But seek Thy sheep, true Shepherd of the flock;  
Greater than Moses, turn and look once more  
And smite a rock.

**Wilfred Owen**

- 3 'And thud! flump! thud! down the steep steps came thumping  
And splashing in the flood, deluging muck,  
The sentry's body ...'

Discuss ways in which Owen presents the experience of trench warfare in 'The Sentry'.

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]**

**The Sentry**

We'd found an old Boche dug-out, and he knew,  
And gave us hell; for shell on frantic shell  
Lit full on top, but never quite burst through.  
Rain, guttering down in waterfalls of slime,  
Kept slush waist-high and rising hour by hour, 5  
And choked the steps too thick with clay to climb.  
What murk of air remained stank old, and sour  
With fumes from whizz-bangs, and the smell of men  
Who'd lived there years, and left their curse in the den,  
If not their corpses... 10

There we herded from the blast  
Of whizz-bangs; but one found our door at last, –  
Buffeting eyes and breath, snuffing the candles,  
And thud! flump! thud! down the steep steps came thumping  
And splashing in the flood, deluging muck, 15  
The sentry's body; then his rifle, handles  
Of old Boche bombs, and mud in ruck on ruck.  
We dredged it up, for dead, until he whined,  
'O sir – my eyes – I'm blind, – I'm blind, – I'm blind.'  
Coaxing, I held a flame against his lids 20  
And said if he could see the least blurred light  
He was not blind; in time they'd get all right.  
'I can't,' he sobbed. Eyeballs, huge-bulged like squids',  
Watch my dreams still, – yet I forgot him there  
In posting Next for duty, and sending a scout 25  
To beg a stretcher somewhere, and flound'ring about  
To other posts under the shrieking air.  
Those other wretches, how they bled and spewed,  
And one who would have drowned himself for good, –  
I try not to remember these things now. 30

Let Dread hark back for one word only: how,  
Half-listening to that sentry's moans and jumps,  
And the wild chattering of his shivered teeth,  
Renewed most horribly whenever crumps  
Pummelled the roof and slogged the air beneath, – 35  
Through the dense din, I say, we heard him shout  
'I see your lights!' – But ours had long gone out.

**Robert Frost**

- 4 'We wear our fingers rough with handling them.  
Oh, just another kind of outdoor game,  
One on a side.'

Discuss Frost's treatment of work in 'Mending Wall'.

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]

**Mending Wall**

Something there is that doesn't love a wall,  
That sends the frozen-ground-swell under it  
And spills the upper boulders in the sun,  
And makes gaps even two can pass abreast. 5  
The work of hunters is another thing:  
I have come after them and made repair  
Where they have left not one stone on a stone,  
But they would have the rabbit out of hiding,  
To please the yelping dogs. The gaps I mean,  
No one has seen them made or heard them made, 10  
But at spring mending-time we find them there.  
I let my neighbour know beyond the hill;  
And on a day we meet to walk the line  
And set the wall between us once again.  
We keep the wall between us as we go. 15  
To each the boulders that have fallen to each.  
And some are loaves and some so nearly balls  
We have to use a spell to make them balance:  
'Stay where you are until our backs are turned!'  
We wear our fingers rough with handling them. 20  
Oh, just another kind of outdoor game,  
One on a side. It comes to little more:  
There where it is we do not need the wall:  
He is all pine and I am apple orchard.  
My apple trees will never get across 25  
And eat the cones under his pines, I tell him.  
He only says, 'Good fences make good neighbors.'  
Spring is the mischief in me, and I wonder  
If I could put a notion in his head:  
'Why do they make good neighbors? Isn't it 30  
Where there are cows? But here there are no cows.  
Before I built a wall I'd ask to know  
What I was walling in or walling out,  
And to whom I was like to give offense.

Something there is that doesn't love a wall, 35  
That wants it down.' I could say 'Elves' to him,  
But it's not elves exactly, and I'd rather  
He said it for himself. I see him there,  
Bringing a stone grasped firmly by the top  
In each hand, like an old-stone savage armed. 40  
He moves in darkness as it seems to me,  
Not of woods only and the shade of trees.  
He will not go behind his father's saying,  
And he likes having thought of it so well  
He says again, 'Good fences make good neighbors.' 45

**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) '*Pride and Prejudice* shows the reader the results of poor parenting.'

In the light of this comment, explore Austen's presentation of parents and their children in the novel. **[30]**

**Or**

- (b) 'The novel rushes to a happy ending.'

How far and in what ways do you agree with this comment on the structure of *Pride and Prejudice*? **[30]**

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

- 6 (a) 'Heathcliff's behaviour undermines both the moral and the economic basis of his society.'

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

**Or**

- (b) 'The events of the second part of *Wuthering Heights* offer intriguing comparisons and contrasts with those of the first.'

In the light of this comment, discuss the relationship between the two parts of the novel. **[30]**

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

- 7 (a) 'Tess's great flaw is her tendency to endure rather than to oppose her fate.'

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

**Or**

- (b) Hardy has been described as 'an intensely visual novelist'.

In the light of this comment, explore the significance of visual description in *Tess of the D'Urbervilles*. [30]

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

- 8 (a) 'Though many characters see Ellen as a threat, she is better viewed as a victim.'

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

**Or**

- (b) Wharton describes old New York as 'a kind of hieroglyphic world where the real thing was never said or done or even thought'.

In the light of this description, discuss the world of *The Age of Innocence*. [30]

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

- 9 (a) 'The novel's title is deeply ironic – there is nothing 'Great' about Gatsby.'

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

**Or**

- (b) 'A brave new world grown old and tarnished.'

Discuss the settings of *The Great Gatsby* in the light of this comment. [30]

**Evelyn Waugh: *A Handful of Dust*****Either****10 (a)** '*A Handful of Dust* is a novel without hope.'How far and in what ways do you agree with this view? **[30]****Or****(b)** 'The novel sets out to ridicule fashionable society, not to improve it.'How far and in what ways do you agree with this comment on the satire of *A Handful of Dust*? **[30]****Section B Total [30]****Paper Total [60]**



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