

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**  
**ADVANCED SUBSIDIARY GCE**  
**F661**  
**ENGLISH LITERATURE**

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

**TUESDAY 8 JUNE 2010: Afternoon**

**DURATION: 2 hours**

**SUITABLE FOR VISUALLY IMPAIRED CANDIDATES**

**Candidates answer on the Answer Booklet**

**OCR SUPPLIED MATERIALS:**

**16 page Answer Booklet**

**OTHER MATERIALS REQUIRED:**

**None**

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

**READ INSTRUCTIONS OVERLEAF**

## **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.**

## **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.**

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## **SECTION A – POETRY**

**William Wordsworth  
Christina Rossetti  
Wilfred Owen  
Robert Frost**

**Answer ONE question from this section.**

### **WILLIAM WORDSWORTH**

- 1 ““O mercy!” to myself I cried,  
“If Lucy should be dead!””**

**Discuss ways in which Wordsworth presents intense emotion in ‘Strange fits of passion I have known’.**

**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]**

## STRANGE FITS OF PASSION I HAVE KNOWN

Strange fits of passion I have known,  
And I will dare to tell,  
But in the lover's ear alone,  
What once to me befel.

When she I loved, was strong and gay 5  
And like a rose in June,  
I to her cottage bent my way,  
Beneath the evening moon.

Upon the moon I fixed my eye 10  
All over the wide lea;  
My horse trudged on, and we drew nigh  
Those paths so dear to me.

And now we reached the orchard plot,  
And, as we climbed the hill,  
Towards the roof of Lucy's cot 15  
The moon descended still.

In one of those sweet dreams I slept,  
Kind Nature's gentlest boon!  
And, all the while, my eyes I kept 20  
On the descending moon.

My horse moved on; hoof after hoof  
He raised and never stopped:  
When down behind the cottage roof  
At once the planet dropped.

What fond and wayward thoughts will slide 25  
Into a Lover's head—  
'O mercy!' to myself I cried,  
'If Lucy should be dead!'

## **CHRISTINA ROSSETTI**

- 2 'From bough to bough the song-birds crossed,  
From flower to flower the moths and bees ...'**

**Discuss Rossetti's presentation of nature in 'Shut Out'.**

**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]**

## SHUT OUT

The door was shut. I looked between  
Its iron bars; and saw it lie,  
My garden, mine, beneath the sky,  
Pied with all flowers bedewed and green:

From bough to bough the song-birds crossed,       5  
From flower to flower the moths and bees;  
With all its nests and stately trees  
It had been mine, and it was lost.

A shadowless spirit kept the gate,  
Blank and unchanging like the grave.       10  
I peering thro', said; 'Let me have  
Some buds to cheer my outcast state.'

He answered not. 'Or give me, then,  
But one small twig from shrub or tree;  
And bid my home remember me       15  
Until I come to it again.'

The spirit was silent; but he took  
Mortar and stone to build a wall;  
He left no loophole great or small  
Thro' which my straining eyes might look:       20

So now I sit here quite alone  
Blinded with tears; nor grieve for that,  
For nought is left worth looking at  
Since my delightful land is gone.

A violet bed is budding near,       25  
Wherein a lark has made her nest:  
And good they are, but not the best;  
And dear they are, but not so dear.

## WILFRED OWEN

- 3 'A sigh of the coal,  
Grown wistful of a former earth  
It might recall.'

Discuss ways in which Owen presents memory in 'Miners'.

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]

### MINERS

There was a whispering in my hearth,  
A sigh of the coal,  
Grown wistful of a former earth  
It might recall.

I listened for a tale of leaves 5  
And smothered ferns,  
Frond-forests, and the low sly lives  
Before the fauns.

My fire might show steam-phantoms simmer 10  
From Time's old cauldron,  
Before the birds made nests in summer,  
Or men had children.

But the coals were murmuring of their mine,  
And moans down there 15  
Of boys that slept wry sleep, and men  
Writhing for air.



**And I saw white bones in the cinder-shard,  
Bones without number.  
Many the muscled bodies charred,  
And few remember.** **20**

**I thought of all that worked dark pits  
Of war, and died  
Digging the rock where Death reposes  
Peace lies indeed.**

**Comforted years will sit soft-chaired,  
In rooms of amber;  
The years will stretch their hands, well-cheered  
By our life's ember;** **25**

**The centuries will burn rich loads  
With which we groaned,  
Whose warmth shall lull their dreaming lids,  
While songs are crooned;  
But they will not dream of us poor lads,  
Left in the ground.** **30**

## **ROBERT FROST**

- 4 'What comes over a man, is it soul or mind –  
That to no limits and bounds he can stay confined?'**

**Discuss ways in which Frost considers 'limits and bounds' in 'There Are Roughly Zones'.**

**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]**

## THERE ARE ROUGHLY ZONES

We sit indoors and talk of the cold outside.  
And every gust that gathers strength and heaves  
Is a threat to the house. But the house has long been tried.  
We think of the tree. If it never again has leaves,  
We'll know, we say, that this was the night it died. 5  
It is very far north, we admit, to have brought the peach.  
What comes over a man, is it soul or mind –  
That to no limits and bounds he can stay confined?  
You would say his ambition was to extend the reach  
Clear to the Arctic of every living kind. 10  
Why is his nature forever so hard to teach  
That though there is no fixed line between wrong and right,  
There are roughly zones whose laws must be obeyed?  
There is nothing much we can do for the tree tonight,  
But we can't help feeling more than a little betrayed 15  
That the northwest wind should rise to such a height  
Just when the cold went down so many below.  
The tree has no leaves and may never have them again.  
We must wait till some months hence in the spring to know.  
But if it is destined never again to grow, 20  
It can blame this limitless trait in the hearts of men.

## 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) 'Till this moment, I never knew myself.'

In the light of Elizabeth Bennet's remark, discuss the importance in *Pride and Prejudice* of self-discovery. [30]

#### OR

(b) 'Although the manners of the society depicted in *Pride and Prejudice* are highly formal, we still learn plenty about the characters' emotional lives.'

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

## **EMILY BRONTË: WUTHERING HEIGHTS**

### **EITHER**

- 6 (a) 'This novel contains shocking pictures of the worst forms of humanity' (Victorian review).

How far and in what ways have you been shocked by the characters of *Wuthering Heights*? [30]

### **OR**

- (b) 'Despite its many domestic scenes, the novel's true centre lies in the natural world.'

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

## **THOMAS HARDY: TESS OF THE D'URBERVILLES**

### **EITHER**

- 7 (a) 'The society depicted in *Tess of the D'Urbervilles* is notable for its hypocrisy and cruelty.'

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

### **OR**

- (b) 'Tess is too passive to be a tragic heroine.'

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

## **EDITH WHARTON: *THE AGE OF INNOCENCE***

### **EITHER**

- 8 (a) ‘Marriage was not the safe anchorage [Newland] had been taught to think, but a voyage on uncharted seas.’

In the light of this comment, explore the presentation of marriage in *The Age of Innocence*. [30]

### **OR**

- (b) ‘Throughout *The Age of Innocence*, we are conscious of a great city in the making.’

Explore Wharton’s presentation of New York in the light of this comment. [30]

## **F. SCOTT FITZGERALD: *THE GREAT GATSBY***

### **EITHER**

- 9 (a) ““Can’t repeat the past?” he cried incredulously. “Why of course you can!””

In the light of Gatsby’s comment, explore the importance of the past in *The Great Gatsby*. [30]

### **OR**

- (b) ‘The symbolism of *The Great Gatsby* suggests that hopes turn to dust and ashes.’

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

**EVELYN WAUGH: A HANDFUL OF DUST**

**EITHER**

- 10 (a) 'A more moral book has rarely come my way' (1930s review).

How far and in what ways do you find *A Handful of Dust* to be 'a moral book'? [30]

**OR**

- (b) 'Neither comfortable nor luxurious: places to despair in.'

How far and in what ways do you agree with this comment on the settings of *A Handful of Dust*? [30]

Section B Total [30]

Paper Total [60]



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