

**ADVANCED SUBSIDIARY GCE****ENGLISH LITERATURE**

Poetry and Prose 1800–1945 (Closed Text)

**F661**

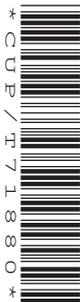
Candidates answer on the Answer Booklet

**OCR Supplied Materials:**

- 16 page Answer Booklet

**Other Materials Required:**

None

**Wednesday 20 May 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 **12** 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 'He is by nature led  
 To peace so perfect, that the young behold  
 With envy, what the old man hardly feels.'

Discuss ways in which Wordsworth presents the figure of the Old Man in 'Old Man Travelling'.

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]**

**Old Man Travelling**  
*Animal Tranquillity and Decay, a Sketch*

The little hedge-row birds,  
 That peck along the road, regard him not.  
 He travels on, and in his face, his step,  
 His gait, is one expression; every limb,  
 His look and bending figure, all bespeak 5  
 A man who does not move with pain, but moves  
 With thought – He is insensibly subdued  
 To settled quiet: he is one by whom  
 All effort seems forgotten, one to whom 10  
 Long patience hath such mild composure given,  
 That patience now doth seem a thing, of which  
 He hath no need. He is by nature led  
 To peace so perfect, that the young behold  
 With envy, what the old man hardly feels.  
 – I asked him whither he was bound, and what 15  
 The object of his journey; he replied  
 'Sir! I am going many miles to take  
 A last leave of my son, a mariner,  
 Who from a sea-fight has been brought to Falmouth,  
 And there is dying in an hospital. –' 20

**Christina Rossetti**

- 2 '(O my love, O my love) ...'  
'O my God, O my God ...'

Discuss ways in which Rossetti presents human and divine love in 'Twice'.

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]**

**Twice**

I took my heart in my hand,  
(O my love, O my love),  
I said: Let me fall or stand,  
Let me live or die,  
But this once hear me speak – 5  
(O my love, O my love) –  
Yet a woman's words are weak;  
You should speak, not I.

You took my heart in your hand 10  
With a friendly smile,  
With a critical eye you scanned,  
Then set it down,  
And said: It is still unripe,  
Better wait awhile;  
Wait while the skylarks pipe, 15  
Till the corn grows brown.

As you set it down it broke –  
Broke, but I did not wince;  
I smiled at the speech you spoke,  
At your judgement that I heard: 20  
But I have not often smiled  
Since then, nor questioned since,  
Nor cared for corn-flowers wild,  
Nor sung with the singing bird.

I take my heart in my hand, 25  
O my God, O my God,  
My broken heart in my hand:  
Thou hast seen, judge Thou.  
My hope was written on sand,  
O my God, O my God: 30  
Now let Thy judgement stand –  
Yea, judge me now.

This contemned of a man,  
This marred one heedless day,  
This heart take Thou to scan 35  
Both within and without:  
Refine with fire its gold,  
Purge Thou its dross away –  
Yea, hold it in Thy hold,  
Whence none can pluck it out. 40

I take my heart in my hand –  
I shall not die, but live –  
Before Thy face I stand;  
I, for Thou callest such:  
All that I have I bring,  
All that I am I give,  
Smile Thou and I shall sing,  
But shall not question much.

45

**Wilfred Owen****3** 'He sat in a wheeled chair, waiting for dark ...'

Discuss ways in which Owen presents the experience of the soldier in 'Disabled'.

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]**

**Disabled**

He sat in a wheeled chair, waiting for dark,  
And shivered in his ghastly suit of grey,  
Legless, sewn short at elbow. Through the park  
Voices of boys rang saddening like a hymn,  
Voices of play and pleasure after day, 5  
Till gathering sleep had mothered them from him.

About this time Town used to swing so gay  
When glow-lamps budded in the light blue trees,  
And girls glanced lovelier as the air grew dim, – 10  
In the old times, before he threw away his knees.  
Now he will never feel again how slim  
Girls' waists are, or how warm their subtle hands.  
All of them touch him like some queer disease.

There was an artist silly for his face,  
For it was younger than his youth, last year. 15  
Now, he is old; his back will never brace;  
He's lost his colour very far from here,  
Poured it down shell-holes till the veins ran dry,  
And half his lifetime lapsed in the hot race  
And leap of purple spurted from his thigh. 20

One time he liked a blood-smear down his leg,  
After the matches, carried shoulder-high.  
It was after football, when he'd drunk a peg,  
He thought he'd better join. – He wonders why. 25  
Someone had said he'd look a god in kilts,  
That's why; and maybe, too, to please his Meg,  
Aye, that was it, to please the giddy jilts  
He asked to join. He didn't have to beg;  
Smiling they wrote his lie: aged nineteen years. 30  
Germans he scarcely thought of; all their guilt,  
And Austria's, did not move him. And no fears  
Of Fear came yet. He thought of jewelled hilts  
For daggers in plaid socks; of smart salutes;  
And care of arms; and leave; and pay arrears;  
Esprit de corps; and hints for young recruits. 35  
And soon, he was drafted out with drums and cheers.

Some cheered him home, but not as crowds cheer Goal.  
Only a solemn man who brought him fruits  
*Thanked* him; and then enquired about his soul.

Now, he will spend a few sick years in institutes, 40  
And do what things the rules consider wise,  
And take whatever pity they may dole.  
Tonight he noticed how the women's eyes  
Passed from him to the strong men that were whole.  
How cold and late it is! Why don't they come 45  
And put him into bed? Why don't they come?

**Robert Frost**

## 4 'I cannot rub the strangeness from my sight ...'

Discuss ways in which Frost makes familiar things seem 'strange' in 'After Apple-picking'.

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]

**After Apple-picking**

My long two-pointed ladder's sticking through a tree  
 Toward heaven still,  
 And there's a barrel that I didn't fill  
 Beside it, and there may be two or three  
 Apples I didn't pick upon some bough. 5  
 But I am done with apple-picking now.  
 Essence of winter sleep is on the night,  
 The scent of apples: I am drowsing off.  
 I cannot rub the strangeness from my sight  
 I got from looking through a pane of glass 10  
 I skimmed this morning from the drinking trough  
 And held against the world of hoary grass.  
 It melted, and I let it fall and break.  
 But I was well  
 Upon my way to sleep before it fell, 15  
 And I could tell  
 What form my dreaming was about to take.  
 Magnified apples appear and disappear,  
 Stem end and blossom end,  
 And every fleck of russet showing clear. 20  
 My instep arch not only keeps the ache,  
 It keeps the pressure of a ladder-round.  
 I feel the ladder sway as the boughs bend.  
 And I keep hearing from the cellar bin  
 The rumbling sound 25  
 Of load on load of apples coming in.  
 For I have had too much  
 Of apple-picking: I am overtired  
 Of the great harvest I myself desired.  
 There were ten thousand thousand fruit to touch, 30  
 Cherish in hand, lift down, and not let fall.  
 For all  
 That struck the earth,  
 No matter if not bruised or spiked with stubble,  
 Went surely to the cider-apple heap 35  
 As of no worth.  
 One can see what will trouble  
 This sleep of mine, whatever sleep it is.  
 Were he not gone,  
 The woodchuck could say whether it's like his 40  
 Long sleep, as I describe its coming on,  
 Or just some human sleep.

**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) 'When she came to that part of the letter in which her family were mentioned, in terms of such mortifying yet merited reproach, her sense of shame was severe.'

How far and in what ways does Austen's presentation of Elizabeth's family suggest that they deserve such strong criticism? **[30]**

**Or**

- (b) 'We learn most about the characters in *Pride and Prejudice* when they meet on social occasions.'

In the light of this comment, discuss Austen's presentation of social gatherings in the novel. **[30]**

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

- 6 (a) 'Heathcliff is more hero than villain.'

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

**Or**

- (b) 'An unexpectedly happy ending for such a disturbing story.'

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) Tess says, 'Once victim, always victim – that's the law.'

In the light of this remark, explore ways in which Hardy presents Tess's experiences in *Tess of the D'Urbervilles*. [30]

**Or**

- (b) 'Although *Tess of the D'Urbervilles* is often considered pessimistic, it contains much unexpected comedy.'

In the light of this comment, consider the significance of comedy in the novel as a whole. [30]

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

- 8 (a) 'Ultimately a study of failure and frustration.'

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

**Or**

- (b) Newland Archer says, 'Women ought to be free – as free as we are.'

How far and in what ways does your reading of *The Age of Innocence* suggest that the male characters are 'freer' than the female characters? [30]

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

- 9 (a) 'In the novel, everything comes down to money.'

How far and in what ways do you think money is the central issue in *The Great Gatsby*? [30]

**Or**

- (b) Nick Carraway says, 'Dishonesty in a woman is a thing you never blame deeply.'

In the light of this comment, discuss ways in which Fitzgerald presents female characters in *The Great Gatsby*. [30]

**Evelyn Waugh: *A Handful of Dust*****Either****10 (a)** 'Confused and apparently unable to love, Brenda is as much a victim as her husband Tony.'How far and in what ways do you agree with this view of *A Handful of Dust*? **[30]****Or****(b)** 'A comic novel with tragic undertones.'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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