

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
GENERAL CERTIFICATE OF SECONDARY EDUCATION**

2446/02

**ENGLISH LITERATURE
(Specification 1901)
Scheme B**

Unit 6 Poetry and Prose Pre-1914 (Higher Tier)

TUESDAY 24 MAY 2011: Morning

DURATION: 1 hour 30 minutes

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

Candidates answer on the answer booklet.

OCR SUPPLIED MATERIALS:

8 page answer booklet (sent with general stationery)

OTHER MATERIALS REQUIRED:

This is an 'open book' paper. Texts should be taken into the examination.

THEY MUST NOT BE ANNOTATED.

READ INSTRUCTIONS OVERLEAF

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:**
- **You must answer ONE question from SECTION A: POETRY PRE-1914.**
- **You must answer ONE question from SECTION B: PROSE PRE-1914.**

INFORMATION FOR CANDIDATES

- **The number of marks is given in brackets [] at the end of each question or part question.**
- **You will be awarded marks for Written Communication (spelling, punctuation, grammar). This is worth 6 extra marks for the whole paper.**
- **The total number of marks for this paper is 66.**

SECTION A

You must answer ONE question from this Section.

	PAGES	QUESTIONS
POETRY PRE-1914		
OCR: <i>Opening Lines</i>	4–10	1–6

OCR: *Opening Lines: War*

1 (a)

The Hyaenas

**After the burial-parties leave
And the baffled kites have fled;
The wise hyaenas come out at eve
To take account of our dead.**

**How he died and why he died 5
Troubles them not a whit.
They snout the bushes and stones aside
And dig till they come to it.**

**They are only resolute they shall eat 10
That they and their mates may thrive,
And they know the dead are safer meat
Than the weakest thing alive.**

**(For a goat may butt, and a worm may sting,
And a child will sometimes stand;
But a poor dead soldier of the King 15
Can never lift a hand.)**

**They whoop and halloo and scatter the dirt
Until their tushes white
Take good hold in the army shirt,
And tug the corpse to light, 20**

**And the pitiful face is shewn again
For an instant ere they close;
But it is not discovered to living men –
Only to God and to those**

OCR: *Opening Lines: War (Cont.)*

Who, being soulless, are free from shame, 25
Whatever meat they may find.
Nor do they defile the dead man's name –
That is reserved for his kind.

Rudyard Kipling

OCR: *Opening Lines: War (Cont.)*

(b)

The Drum

**I hate that drum's discordant sound,
Parading round, and round, and round:
To thoughtless youth it pleasure yields,
And lures from cities and from fields,
To sell their liberty for charms 5
Of tawdry lace, and glittering arms;
And when Ambition's voice commands,
To march, and fight, and fall, in foreign lands.**

**I hate that drum's discordant sound,
Parading round, and round, and round: 10
To me it talks of ravaged plains,
And burning towns, and ruined swains,
And mangled limbs, and dying groans,
And widows' tears, and orphans' moans;
And all that Misery's hand bestows, 15
To fill the catalogue of human woes.**

John Scott

OCR: *Opening Lines: War (Cont.)*

EITHER 1 Compare how the poets vividly express their hatred of war and its consequences in these two poems. [30]

OR 2 Compare the ways in which the poets strikingly create a sense of action and drama in *Vitai Lampada* (Newbolt) and *The Charge of the Light Brigade* (Tennyson). [30]

OR 3 Compare how the poets powerfully convey the feelings of the bereaved in *Come up from the fields father...* (Whitman) and *Tommy's Dead* (Dobell). [30]

OCR: *Opening Lines: Town and Country*

4 (a)

***The Passionate
Shepherd to His Love***

**Come live with me, and be my love,
And we will all the pleasures prove,
That valleys, groves, hills, and fields,
Woods, or steepy mountain yields.**

**And we will sit upon the rocks, 5
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.**

**And I will make thee beds of roses, 10
And a thousand fragrant posies,
A cap of flowers, and a kirtle,
Embroidered all with leaves of myrtle;**

**A gown made of the finest wool, 15
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;**

**A belt of straw and ivy buds, 20
With coral clasps and amber studs:
And if these pleasures may thee move,
Come live with me, and be my love.**

**The shepherds' swains shall dance and sing
For thy delight each May morning.
If these delights thy mind may move,
Then live with me, and be my love.**

Christopher Marlowe

OCR: *Opening Lines: Town and Country* (Cont.)

(b) *The Lake Isle of Innisfree*

**I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles
made:**

**Nine bean-rows will I have there, a hive for the
honey-bee,
And live alone in the bee-loud glade.**

**And I shall have some peace there, for peace comes
dropping slow,**

**Dropping from the veils of the morning to where the
cricket sings;**

**There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.**

5

**I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the
shore;**

**While I stand on the roadway, or on the pavements
grey,**

I hear it in the deep heart's core.

10

William Butler Yeats

OCR: *Opening Lines: Town and Country* (Cont.)

EITHER 4 Compare the ways in which the poets vividly convey the attractiveness of the countryside in these two poems. [30]

OR 5 Compare the ways in which the poets create such striking descriptions in *Symphony in Yellow* (Wilde) and *To Autumn* (Keats). [30]

OR 6 In what ways do the poets give you such different impressions of London in *Composed Upon Westminster Bridge, September 3, 1802* (Wordsworth) and *Conveyancing* (Hood)? [30]

SECTION B

You must answer ONE question from this Section.

	PAGES	QUESTIONS
Prose pre-1914		
THOMAS HARDY: <i>Far From the Madding Crowd</i>	12–15	19–21

THOMAS HARDY: *Far From the Madding Crowd*

- 19 It was a slim girl, rather thinly clad.
 ‘Good-night to you,’ said Gabriel, heartily.
 ‘Good-night,’ said the girl to Gabriel.
 The voice was unexpectedly attractive, it was
the low and dulcet note suggestive of romance; 5
common in descriptions, rare in experience.
 ‘I’ll thank you to tell me if I’m in the way for
Warren’s Malthouse?’ Gabriel resumed, primarily
to gain the information, indirectly to get more of
the music. 10
 ‘Quite right. It’s at the bottom of the hill. And
do you know...’ The girl hesitated and then went
on again. ‘Do you know how late they keep open
the Buck’s Head Inn?’ She seemed to be won by
Gabriel’s heartiness, as Gabriel had been won by 15
her modulations.
 ‘I don’t know where the Buck’s Head is, or
anything about it. Do you think of going there
tonight?’
 ‘Yes...’ The woman again paused. There was 20
no necessity for any continuance of speech,
and the fact that she did add more seemed
to proceed from an unconscious desire to
show unconcern by making a remark, which
is noticeable in the ingenuous when they are 25
acting by stealth. ‘You are not a Weatherbury
man?’ she said, timorously.
 ‘I am not. I am the new shepherd – just
arrived.’
 ‘Only a shepherd – and you seem almost a 30
farmer by your ways.’
 ‘Only a shepherd,’ Gabriel repeated, in a dull
cadence of finality. His thoughts were directed to
the past, his eyes to the feet of the girl; and for

THOMAS HARDY: *Far From the Madding Crowd* (Cont.)

the first time he saw lying there a bundle of
some sort. She may have perceived the direction
of his face, for she said coaxingly – 35

‘You won’t say anything in the parish about
having seen me here, will you – at least, not for a
day or two?’ 40

‘I won’t if you wish me not to,’ said Oak.

‘Thank you, indeed,’ the other replied. ‘I am
rather poor, and I don’t want people to know
anything about me.’ Then she was silent and
shivered. 45

‘You ought to have a cloak on such a cold
night,’ Gabriel observed. ‘I would advise ’ee to
get indoors.’

‘O no! Would you mind going on and leaving
me? I thank you much for what you have told
me.’ 50

‘I will go on,’ he said; adding hesitatingly,
‘Since you are not very well off, perhaps you
would accept this trifle from me. It is only a
shilling, but it is all I have to spare.’ 55

‘Yes, I will take it,’ said the stranger,
gratefully.

She extended her hand; Gabriel his. In
feeling for each other’s palm in the gloom before
the money could be passed, a minute incident 60
occurred which told much. Gabriel’s fingers
alighted on the young woman’s wrist. It was
beating with a throb of tragic intensity. He had
frequently felt the same quick, hard beat in the
femoral artery of his lambs when overdriven. It 65
suggested a consumption too great of a vitality
which, to judge from her figure and stature, was
already too little.

THOMAS HARDY: *Far From the Madding Crowd* (Cont.)

‘What is the matter?’

‘Nothing.’

70

‘But there is?’

‘No, no, no! Let your having seen me be a secret!’

‘Very well; I will. Good-night, again.’

‘Good-night.’

75

The young girl remained motionless by the tree, and Gabriel descended into the village of Weatherbury, or Lower Longpuddle as it was sometimes called. He fancied that he had felt himself in the penumbra of a very deep sadness when touching that slight and fragile creature. But wisdom lies in moderating mere impressions, and Gabriel endeavoured to think little of this.

80

THOMAS HARDY: *Far From the Madding Crowd* (Cont.)

EITHER 19 Explore the ways in which Hardy makes this such a touching and revealing moment in the novel. [30]

OR 20 How far does Hardy's portrayal of Bathsheba's unhappy married life with Sergeant Troy make you feel sorry for her?

Remember to support your ideas with details from the novel. [30]

OR 21 How does Hardy make Sergeant Troy's tormenting of Boldwood (in Chapter 34) such a dramatic part of the novel?

Remember to support your ideas with details from the novel. [30]



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