

A Level

English Literature

Session: 2010 June
Type: Question paper
Code: H071-H471
Units: F661; F663



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

Tuesday 8 June 2010
Afternoon

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 **8** 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 “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,
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.
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
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:

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,
Wherein a lark has made her nest:
And good they are, but not the best;
And dear they are, but not so dear.

5

10

15

20

25

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. 20
Many the muscled bodies charred,
And few remember.

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

The centuries will burn rich loads 30
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.

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.

Extract removed due to third party copyright restrictions

5

Archives &
Heritage

10

15

It can blame this limitless trait in the hearts of men.

20

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]**



Archives & Heritage



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, is given to all schools that receive assessment material and is freely available to download from our public website (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.



ADVANCED GCE
ENGLISH LITERATURE
Drama and Poetry pre-1800 (Closed text)

F663

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 16 page Answer Booklet

Other Materials Required:

None

Tuesday 15 June 2010
Afternoon

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.
- 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 **8** pages. Any blank pages are indicated.

SECTION A – Shakespeare

Henry IV Part 1
Twelfth Night
Othello
The Winter's Tale

Answer **one** question from this section.

Henry IV Part 1

Either

- 1 (a) 'Hotspur's role in the play is necessarily a tragic one.'

By analysing the significance of Hotspur and his fate in *Henry IV Part 1*, evaluate this view. [30]

Or

- (b) '*Henry IV Part 1* explores growth and loss, both personal and political.'

Evaluate this view by considering ways in which growth and loss are presented in *Henry IV Part 1*. [30]

Twelfth Night

Either

- 2 (a) By exploring the dramatic presentation of Malvolio in *Twelfth Night*, evaluate the view that 'although comic at first glance, he is essentially a pitiable figure'. [30]

Or

- (b) 'A primary concern of the play is the contrasting attitudes of men and women to love.'

By considering ways in which love is presented in *Twelfth Night*, evaluate this view. [30]

Othello**Either**

- 3 (a) 'Iago demands the audience's complicity: we cannot help being fascinated by him.'

Evaluate this view by exploring the dramatic impact of Iago in *Othello*. [30]

Or

- (b) '*Othello* is a play about the desperate need for certainty.'

By considering the action and effects of the play, evaluate this view. [30]

The Winter's Tale**Either**

- 4 (a) 'Hermione is far more important for what she represents than for anything she says or does.'

By analysing the dramatic presentation of Hermione in *The Winter's Tale*, evaluate this view. [30]

Or

- (b) 'A play dominated by the problems of beginnings and endings, of death and birth.'

Evaluate this view of *The Winter's Tale* by exploring the action and effects of the play. [30]

Section A Total [30]

SECTION B – Drama and Poetry pre-1800

Answer **one** question from this section.

In your answer, you should refer to **one** drama text and **one** poetry text from the following lists:

Drama	Poetry
Christopher Marlowe: <i>Doctor Faustus</i>	Geoffrey Chaucer: <i>The Pardoner's Tale</i>
John Webster: <i>The Duchess of Malfi</i>	John Milton: <i>Paradise Lost Book One</i>
Richard Brinsley Sheridan: <i>The School for Scandal</i>	John Donne: <i>Selected Poems</i>
Aphra Behn: <i>The Rover</i>	Alexander Pope: <i>The Rape of the Lock</i>

- 5 'There is a tension between the attractiveness of wrongdoing and fear of its consequences.'

In the light of this view, consider ways in which writers explore aspects of wrongdoing. In your answer, compare one drama text and one poetry text from the above lists. **[30]**

- 6 'For women, sex is a means to an end, for men, it is an end in itself.'

In the light of this view, consider ways in which writers explore differing attitudes to sex. In your answer, compare one drama text and one poetry text from the above lists. **[30]**

- 7 'It is the processes of argument and persuasion which most strongly engage us.'

In the light of this view, discuss ways in which writers use argument and persuasion. In your answer, compare one drama text and one poetry text from the above lists. **[30]**

- 8 'The struggle with God is all-consuming and passionate.'

In the light of this view, consider ways in which writers explore relationships with God. In your answer, compare one drama text and one poetry text from the above lists. **[30]**

- 9 'It is their weaknesses which make heroic characters interesting.'

In the light of this view, discuss ways in which writers present heroic characters. In your answer, compare one drama text and one poetry text from the above lists. **[30]**

- 10 'Pride is inseparable from foolishness.'

In the light of this view, consider ways in which writers explore the nature of pride. In your answer, compare one drama text and one poetry text from the above lists. **[30]**

Section B Total [30]

Paper Total [60]







Archives & Heritage





Archives & Heritage

**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, is given to all schools that receive assessment material and is freely available to download from our public website (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.