



CRANLEIGH
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The Sixth Form English (Literature) Course

(At a Glance)



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The English Sixth Form Course – English Literature: OCR Exam Board

English Literature is a popular subject at Cranleigh. The course demands a good deal of reading from students so they may acquire an in-depth knowledge of their selected books along with an appreciation of literary matters such as genre, writers' biographical details, critical responses to books, and the historical background relating to particular texts and authors being studied.

The LVIth English - AS Year

OCR specification (H071)

One two hour exam + a Coursework Module of two essays

LVIth Exam – Unit F661: Poetry & Prose 1800 – 1945 (2 hours) (Books not allowed in the exam)

Section A: Candidates study a volume of poems by either (a) William Wordsworth or (b) Wilfred Owen or (c) Robert Frost and in the first section of this exam answer a question on one of those poems selected by the Board. The selected poem is printed in the exam paper. The candidate has to 'close read' the poem (commenting on the poet's style of writing, language and form, etc) and to link the selected poem to the volume's other poems identifying the typical themes and concerns of the writer. One hour is recommended for this answer.

Section B: Candidates study F. Scott Fitzgerald's 1925 Jazz Age novel 'The Great Gatsby'. In the exam, candidates are offered a choice of two questions. The questions require candidates to show their knowledge of the novel (characters, themes, etc) whilst demonstrating a knowledge of the author's narrative artistry in the book. One hour is recommended.

Examples of typical questions are offered below. This paper is studied in the LVIth Michaelmas Term. Candidates take the exam in January, with a possible re-sit in the summer.

The Coursework Module – Unit F662: Literature Post 1900. This paper is studied in the LVIth Lent Term and is submitted for the summer exam session.

Candidates produce two essays:

1. A critical analysis of a poem written after 1990 – examining the poet's craft and linking the chosen poem to the poet's other writings. (An essay of about 1000 words).
2. An essay exploring connections between two or more texts, informed by 'other readers' interpretations'. (An essay of about 2000 words). Different texts and themes are selected by different teachers for this essay. "Other readers' interpretations" means the views of various critics and other commentators which candidates can refer to when arguing their own point of view and conclusions – pupils will be given guidance on this by teachers.



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The UVIth – A2 Year
OCR specification (H471).
One 2 hour exam + a Coursework Module

UVIth Exam – Unit F663: Drama & Poetry pre-1800 (2 hours) (Books not allowed in the exam)

Section A: Candidates study a Shakespeare play (either Othello or Twelfth Night). There is a choice of two questions in the exam. Candidates produce an essay dealing with a character or topic from the script and comment on language, form and structure in the play, while showing an understanding of other people's interpretations of the piece. One hour recommended for this answer.

Section B: Drama and Poetry: Pupils study two different pre-1800 books and the exam question asks them to explore contrasts and comparisons between the two texts. The texts are linked by theme (marriage, comedy, love, deceptions, passion, etc) and are studied with such links in mind. One hour is recommended for this answer.

This paper is studied in the UVIth Michaelmas Term for the UVIth January exam with a summer re-sit available if desired.

The Coursework Module – Unit F664: Texts in Time. This Module is studied in the UVIth Lent Term and submitted for a summer assessment.

Candidates produce one essay of about 3000 words.

Three texts, from various centuries, are studied (one text must be a novel, one poetry). Teachers set their own areas of study and particular topics for candidates – these may include areas and genres such as Gothic Writing, Pastoral Literature, 'Adventure Literature, Love in its various forms, and so on. The essay will aim to reflect, among other things, how readers and critics have read the texts at various times, stylistic and formal concerns, background and autobiographical details and matters relating to the production of each work. Teachers will provide pupils with ample guidance on this.

Exam specimen questions are offered below (first exam 2008).

On the following pages are sample specimens of questions for the LVIth (F661) and the UVIth (F663) exams:



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SPECIMEN

Advanced Subsidiary GCE
GCE English Literature
Unit F661: *Poetry and Prose 1800-1945* (Closed text)
Specimen Paper

F661 QP

Morning/Afternoon

Time: 2 hours

Additional Materials: Answer Booklet (...pages)



INSTRUCTIONS TO CANDIDATES

- Answer **two** questions: **one** question from Section A and **one** question from Section B.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part of question.
- The total number of marks for this paper is **60**.

ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

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SP (SLM) T12103

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Section A – Poetry

William Wordsworth
Christina Rossetti
Wilfred Owen
Robert Frost

Answer **one** question.

William Wordsworth

- 1 Discuss ways in which attitudes to nature are explored in 'Nutting'.

In the course of your answer:

- consider in detail the effects of language, imagery and verse form in the poem set;
- consider ways in which the poem set relates to the methods and concerns of other poems by Wordsworth you have studied for this unit. [30]

Nutting

It seems a day
(I speak of one from many singled out)
One of those heavenly days that cannot die;
When, in the eagerness of boyish hope,
I left our cottage-threshold, sallying forth
With a huge wallet o'er my shoulders slung,
A nutting-crook in hand; and turned my steps
Tow'rd some far-distant wood, a Figure quaint,
Tricked out in proud disguise of cast-off weeds
Which for that service had been husbanded,
By exhortation of my frugal Dame—
Motley accoutrement, of power to smile
At thorns, and brakes, and brambles,—and, in truth,
More ragged than need was! O'er pathless rocks,
Through beds of matted fern, and tangled thickets,
Forcing my way, I came to one dear nook
Unvisited, where not a broken bough
Drooped with its withered leaves, ungracious sign
Of devastation; but the hazels rose
Tall and erect, with tempting clusters hung,
A virgin scene!—A little while I stood,
Breathing with such suppression of the heart
As joy delights in; and, with wise restraint
Voluptuous, fearless of a rival, eyed
The banquet;—or beneath the trees I sate
Among the flowers, and with the flowers I played;
A temper known to those, who, after long
And weary expectation, have been blest
With sudden happiness beyond all hope.
Perhaps it was a bower beneath whose leaves
The violets of five seasons re-appear
And fade, unseen by any human eye;
Where fairy water-breaks do murmur on
For ever; and I saw the sparkling foam,
And—with my cheek on one of those green stones
That, fleeced with moss, under the shady trees,
Lay round me, scattered like a flock of sheep—
I heard the murmur and the murmuring sound,
In that sweet mood when pleasure loves to pay



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Tribute to ease; and, of its joy secure,
The heart luxuriates with indifferent things,
Wasting its kindliness on stocks and stones,
And on the vacant air. Then up I rose,
And dragged to earth both branch and bough, with crash
And merciless ravage: and the shady nook
Of hazels, and the green and mossy bower,
Deformed and sullied, patiently gave up
Their quiet being: and, unless I now
Confound my present feelings with the past;
Ere from the mutilated bower I turned
Exulting, rich beyond the wealth of kings,
I felt a sense of pain when I beheld
The silent trees, and saw the intruding sky—
Then, dearest Maiden, move along these shades
In gentleness of heart; with gentle hand
Touch—for there is a spirit in the woods.

SPECIMEN



Wilfred Owen

3 Consider ways in which the landscape of war is presented in 'The Show'.

In the course of your answer:

- consider in detail the effects of language, imagery and verse form in the poem set;
- consider ways in which the poem set relates to the methods and concerns of other poems by Owen you have studied for this unit. [30]

The Show

My soul looked down from a vague height with Death,
As unremembering how I rose or why,
And saw a sad land, weak with sweats of dearth,
Gray, cratered like the moon with hollow woe,
And fitted with great pocks and scabs of plagues.

Across its beard, that horror of harsh wire,
There moved thin caterpillars, slowly uncoiled.
It seemed they pushed themselves to be as plugs
Of ditches, where they writhed and shrivelled, killed.

By them had slimy paths been trailed and scraped
Round myriad warts that might be little hills.

From gloom's last dregs these long-strung creatures crept,
And vanished out of dawn down hidden holes.

(And smell came up from those foul openings
As out of mouths, or deep wounds deepening.)

On dithering feet upgathered, more and more,
Brown strings towards strings of gray, with bristling spines,
All migrants from green fields, intent on mire.

Those that were gray, of more abundant spawns,
Ramped on the rest and ate them and were eaten.

I saw their bitten backs curve, loop, and straighten,
I watched those agonies curl, lift, and flatten.

Whereat, in terror what that sight might mean,
I reeled and shivered earthward like a feather.

And Death fell with me, like a deepening moan.
And He, picking a manner of worm, which half had hid
Its bruises in the earth, but crawled no further,
Showed me its feet, the feet of many men,
And the fresh-severed head of it, my head.



Robert Frost

- 4 Consider ways in which the relationship between people and nature is explored in 'Two Look at Two'.

In the course of your answer:

- consider in detail the effects of language, imagery and verse form in the poem set;
- consider ways in which the poem set relates to the methods and concerns of other poems by Frost you have studied for this unit. [30]

Two Look at Two

Love and forgetting might have carried them
A little further up the mountain side
With night so near, but not much further up.
They must have halted soon in any case
With thoughts of a path back, how rough it was
With rock and washout, and unsafe in darkness;
When they were halted by a tumbled wall
With barbed-wire binding. They stood facing this,
Spending what onward impulse they still had
In One last look the way they must not go,
On up the failing path, where, if a stone
Or earthslide moved at night, it moved itself;
No footstep moved it. 'This is all,' they sighed,
Good-night to woods.' But not so; there was more.
A doe from round a spruce stood looking at them
Across the wall, as near the wall as they.
She saw them in their field, they her in hers.
The difficulty of seeing what stood still,
Like some up-ended boulder split in two,
Was in her clouded eyes; they saw no fear there.
She seemed to think that two thus they were safe.
Then, as if they were something that, though strange,
She could not trouble her mind with too long,
She sighed and passed unscared along the wall.
'This, then, is all. What more is there to ask?'
But no, not yet. A snort to bid them wait.
A buck from round the spruce stood looking at them
Across the wall as near the wall as they.
This was an antlered buck of lusty nostril,
Not the same doe come back into her place.
He viewed them quizzically with jerks of head,
As if to ask, 'Why don't you make some motion?
Or give some sign of life? Because you can't.
I doubt if you're as living as you look.'
Thus till he had them almost feeling dared
To stretch a proffering hand -- and a spell-breaking.
Then he too passed unscared along the wall.
Two had seen two, whichever side you spoke from.
'This must be all.' It was all. Still they stood,
A great wave from it going over them,
As if the earth in one unlooked-for favour
Had made them certain earth returned their love.



Section B – Prose

Edith Wharton: *The Age of Innocence*

Either

- 8 (a) 'In *The Age of Innocence*, social pressure is presented as irresistible.'
How far and in what ways do you agree with this view? [30]

Or

- (b) 'The ending is both moving and appropriate.'
How far and in what ways do you agree with this comment on *The Age of Innocence*? [30]

F. Scott Fitzgerald: *The Great Gatsby*

Either

- 9 (a) 'The characters are irresponsible dreamers.'
How far and in what ways do you agree with this view of *The Great Gatsby*? [30]

Or

- (b) 'Nick Carraway is too deeply involved in events and relationships to be a reliable narrator.'
How far and in what ways do you agree with this view of *The Great Gatsby*? [30]

Evelyn Waugh: *A Handful of Dust*

Either

- 10 (a) 'Innocence is well and truly done down.'
In the light of this comment, consider ways in which "innocence" is presented in *A Handful of Dust*. [30]

Or

- (c) 'In *A Handful of Dust* the humour is invariably tinged with cruelty.'
How far and in what ways do you agree with this view? [30]

Section B Total [30]

Paper Total [60]



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F663 QP

GCE English Literature

Unit F663: *Drama and Poetry Pre-1800* (Closed Text)

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This document consists of 4 printed pages.



Section A – Shakespeare

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

Answer **one** question.

Henry IV Part I

Either

- 1 (a) 'A play primarily concerned with various kinds of rebellion.'

How far and in what ways does your reading of *Henry IV Part One* lead you to agree with this view? [30]

Or

- (b) 'Banish plump Jack, and Banish all the world.'

How far and in what ways do you consider the character of Sir John Falstaff to be central to the meaning and effects of the play *Henry IV Part One*? [30]

Twelfth Night

Either

- 2 (a) 'The play suggests that Romantic love is both a sickness and its own remedy.'

How far and in what ways do you think this is how *Twelfth Night* presents the experience of love? [30]

Or

- (b) 'The play celebrates the wisdom of foolishness.'

How far and in what ways does your reading of *Twelfth Night* lead you to agree with this view? [30]

Othello

Either

- 3 (a) 'The play begins as a romantic comedy, but ends as a tragedy whose author is Iago.'

How far and in what ways does your reading of the play lead you to agree? [30]

Or

- (b) How far and in what ways do you agree with the critical view that *Othello* is 'fatally self-centred' and 'lacking in self knowledge'? [30]



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Section B– Pre 1800 Poetry and Drama

Drama

Christopher Marlowe: *Doctor Faustus*
John Webster: *The Duchess of Malfi*
Aphra Behn: *The Rover*
Richard Brinsley Sheridan: *School for Scandal*

Poetry

Geoffrey Chaucer: *The Pardoner's Tale*
John Donne: *Selected Poems*
John Milton: *Paradise Lost Book One*
Alexander Pope: *The Rape of the Lock*

Answer **one** question. In your answer to this section, you should refer to one **drama** text and one **poetry** text.

- 5 By comparing one drama and one poetry text you have studied, how far and in what ways would you agree with the view that 'the women characters are presented as always defending the truth, no matter what the cost?' [30]
- 6 'Much literature explores the tension between what should be and what is, in a corrupt society.' By comparing one drama and one poetry text you have studied, explore ways in which this assertion seems to you to be relevant. [30]
- 7 'What reason weaves, by passion is undone.'
By comparing one drama and one poetry text you have studied, consider ways in which writers explore the destructive power of passion. [30]
- 8 'Comic writing essentially stems from deception and disguise.'
By comparing one drama and one poetry text you have studied, explore how far and in what ways you think this assertion is valid. [30]
- 9 By comparing one drama and one poetry text you have studied, discuss ways in which writers explore the dangers and delights of ambition. [30]
- 10 By comparing one drama and one poetry text you have studied, discuss ways in which writers explore the idea of a personal hell. [30]

Section B Total [30]

Paper Total [60]