

Wednesday 16 May 2012 – Afternoon

AS GCE ENGLISH LITERATURE

F661 Poetry and Prose 1800–1945 (Closed Text)

Candidates answer on the Answer Booklet.

OCR supplied materials:

- 16 page Answer Booklet
(sent with general stationery)

Other materials required:

None

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, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **two** questions: **one** question from Section A and **one** question from Section B.
- Read each question carefully. Make sure you know what you have to do before starting your answer.
- 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.

INSTRUCTION TO EXAMS OFFICER/INVIGILATOR

- Do not send this Question Paper for marking; it should be retained in the centre or recycled. Please contact OCR Copyright should you wish to re-use this document.

Section A – Poetry

Robert Browning
Emily Dickinson
Edward Thomas
W. B. Yeats

Answer **one** question from this section.

Robert Browning

1 'Gr-r-r – there go, my heart's abhorrence!'

Discuss ways in which Browning creates an impression of the speaker's character in 'Soliloquy of the Spanish Cloister'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Browning that you have studied. **[30]**

Soliloquy of the Spanish Cloister

I
Gr-r-r – there go, my heart's abhorrence!
Water your damned flower-pots, do!
If hate killed men, Brother Lawrence,
God's blood, would not mine kill you!
What? your myrtle-bush wants trimming? 5
Oh, that rose has prior claims –
Needs its leaden vase filled brimming?
Hell dry you up with its flames!

II
At the meal we sit together:
Salve tibi! I must hear 10
Wise talk of the kind of weather,
Sort of season, time of year:
Not a plenteous cork-crop: scarcely
Dare we hope oak-galls, I doubt:
What's the Latin name for 'parsley'? 15
What's the Greek name for Swine's Snout?

III
Whew! We'll have our platter burnished,
Laid with care on our own shelf!
With a fire-new spoon we're furnished,
And a goblet for ourself, 20
Rinsed like something sacrificial
Ere 'tis fit to touch our chaps –
Marked with L. for our initial!
(He-he! There his lily snaps!)

- IV
Saint, forsooth! While brown Dolores
 Squats outside the Convent bank 25
 With Sanchicha, telling stories,
 Steeping tresses in the tank,
 Blue-black, lustrous, thick like horsehairs,
 – Can't I see his dead eye glow, 30
 Bright as 'twere a Barbary corsair's?
 (That is, if he'd let it show!)
- V
 When he finishes refection,
 Knife and fork he never lays
 Cross-wise, to my recollection, 35
 As do I, in Jesu's praise.
 I the Trinity illustrate,
 Drinking watered orange-pulp –
 In three sips the Arian frustrate;
 While he drains his at one gulp. 40
- VI
 Oh, those melons? If he's able
 We're to have a feast! so nice!
 One goes to the Abbot's table,
 All of us get each a slice.
 How go on your flowers? None double? 45
 Not one fruit-sort can you spy?
 Strange! – And I, too, at such trouble,
 Keep them close-nipped on the sly!
- VII
 There's a great text in Galatians,
 Once you trip on it, entails 50
 Twenty-nine distinct damnations,
 One sure, if another fails:
 If I trip him just a-dying,
 Sure of heaven as sure can be,
 Spin him round and send him flying 55
 Off to hell, a Manichee?

VIII

Or, my scrofulous French novel
 On grey paper with blunt type!
 Simply glance at it, you grovel
 Hand and foot in Belial's gripe: 60
 If I double down its pages
 At the woeful sixteenth print,
 When he gathers his greengages,
 Ope a sieve and slip it in't?

IX

Or, there's Satan! – one might venture 65
 Pledge one's soul to him, yet leave
 Such a flaw in the indenture
 As he'd miss till, past retrieve,
 Blasted lay that rose-acacia
 We're so proud of! *Hy, Zy, Hine...* 70
 'St, there's Vespers! *Plena gratiâ*
Ave, Virgo! Gr-r-r – you swine!

Emily Dickinson

- 2 'He bit an Angeworm in halves
And ate the fellow, raw ...'

Discuss ways in which Dickinson presents nature in 'A Bird came down the Walk'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Dickinson that you have studied. **[30]**

A Bird came down the Walk

A Bird came down the Walk –
He did not know I saw –
He bit an Angeworm in halves
And ate the fellow, raw,

And then he drank a Dew 5
From a convenient Grass –
And then hopped sidewise to the Wall
To let a Beetle pass –

He glanced with rapid eyes 10
That hurried all around –
They looked like frightened Beads, I thought –
He stirred his Velvet Head

Like one in danger, Cautious,
I offered him a Crumb 15
And he unrolled his feathers
And rowed him softer home –

Than Oars divide the Ocean,
Too silver for a seam –
Or Butterflies, off Banks of Noon
Leap, plashless as they swim. 20

Edward Thomas

- 3 'The men, the music piercing that solitude
And silence, told me truths I had not dreamed ...'

Discuss Thomas's presentation of strong emotions in 'Tears'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Thomas that you have studied. **[30]**

Tears

It seems I have no tears left. They should have fallen –
Their ghosts, if tears have ghosts, did fall – that day
When twenty hounds streamed by me, not yet combed out
But still all equals in their rage of gladness
Upon the scent, made one, like a great dragon 5
In Blooming Meadow that bends towards the sun
And once bore hops: and on that other day
When I stepped out from the double-shadowed Tower
Into an April morning, stirring and sweet
And warm. Strange solitude was there and silence. 10
A mightier charm than any in the Tower
Possessed the courtyard. They were changing guard,
Soldiers in line, young English countrymen,
Fair-haired and ruddy, in white tunics. Drums
And fifes were playing 'The British Grenadiers'. 15
The men, the music piercing that solitude
And silence, told me truths I had not dreamed,
And have forgotten since their beauty passed.

W. B. Yeats

- 4 'All's changed since I, hearing at twilight,
The first time on this shore,
The bell-beat of their wings above my head,
Trod with a lighter tread.'

Discuss ways in which Yeats considers change in 'The Wild Swans at Coole'.

In your answer, explore the effects of language, imagery and verse form, and consider how this poem relates to other poems by Yeats that you have studied. **[30]**

The Wild Swans at Coole

The trees are in their autumn beauty,
The woodland paths are dry,
Under the October twilight the water
Mirrors a still sky;
Upon the brimming water among the stones 5
Are nine-and-fifty swans.

The nineteenth autumn has come upon me
Since I first made my count;
I saw, before I had well finished,
All suddenly mount 10
And scatter wheeling in great broken rings
Upon their clamorous wings.

I have looked upon those brilliant creatures,
And now my heart is sore.
All's changed since I, hearing at twilight, 15
The first time on this shore,
The bell-beat of their wings above my head,
Trod with a lighter tread.

Unwearied still, lover by lover,
They paddle in the cold 20
Companionable streams or climb the air;
Their hearts have not grown old;
Passion or conquest, wander where they will,
Attend upon them still.

But now they drift on the still water, 25
Mysterious, beautiful;
Among what rushes will they build,
By what lake's edge or pool
Delight men's eyes when I awake some day
To find they have flown away? 30

Section A Total [30]

Section B – Prose

Mary Shelley	<i>Frankenstein</i>
Charlotte Brontë	<i>Jane Eyre</i>
Henry James	<i>The Turn of the Screw</i>
Oscar Wilde	<i>The Picture of Dorian Gray</i>
Joseph Conrad	<i>The Secret Agent</i>
Virginia Woolf	<i>Mrs Dalloway</i>

Answer **one** question from this section.

Mary Shelley: *Frankenstein***Either**

- 5 (a) 'The suffering in *Frankenstein* is undeserved.'

How far and in what ways do you agree with this view of Shelley's presentation of suffering? **[30]**

Or

- (b) 'The use of three narrators contributes significantly to the novel's atmosphere of mystery.'

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

Charlotte Brontë: *Jane Eyre***Either**

- 6 (a) 'Above all, *Jane Eyre* is a love story.'

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

Or

- (b) 'The novel's settings reflect Jane's powerful emotions.'

In the light of this comment, discuss the significance of the settings in *Jane Eyre*. **[30]**

Henry James: *The Turn of the Screw***Either**

- 7 (a) 'The ghosts represent feelings which are usually suppressed.'

How far and in what ways do you agree with this view of *The Turn of the Screw*? [30]

Or

- (b) 'The governess is both too frightened and too vulnerable to tell her story reliably.'

How far and in what ways do you agree with this comment on the role of the governess in *The Turn of the Screw*? [30]

Oscar Wilde: *The Picture of Dorian Gray***Either**

- 8 (a) 'Dorian Gray's attempt to become a living work of art is doomed to failure.'

In the light of this comment, discuss Wilde's presentation of life and art in the novel. [30]

Or

- (b) 'The novel's contrasting settings portray a gulf between social classes in Victorian society.'

How far and in what ways do you agree with this view of *The Picture of Dorian Gray*? [30]

Joseph Conrad: *The Secret Agent***Either**

- 9 (a) '*The Secret Agent* is a study in human isolation.'

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

Or

- (b) 'There is a disturbing and unexpected element of humour in *The Secret Agent*.'

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

Virginia Woolf: *Mrs Dalloway***Either****10 (a)** 'We have all had a tremendous jolt.'

How far and in what ways does Woolf suggest that the 'jolt' of World War I is still felt by the characters in *Mrs Dalloway*? **[30]**

Or**(b)** 'My tunnelling process, by which I tell the past by instalments, as I have need of it.'

In the light of this comment by Virginia Woolf, discuss her narrative method in *Mrs Dalloway*. **[30]**

Section B Total [30]**Paper Total [60]**

**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 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.