

Friday 18 January 2013 – Morning

AS GCE ENGLISH LITERATURE

F661/01/QPI Poetry and Prose 1800–1945 (Closed Text)

QUESTION PAPER INSERT



Duration: 2 hours

This is a Closed Text examination. No textbooks or sources of information are allowed in the examination room.

INSTRUCTIONS TO CANDIDATES

- This Insert is for your reference only.
- 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.

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 Insert 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** ‘So the chase takes up one’s life, that’s all.’

Discuss ways in which Browning portrays love in 'Love in a Life' and 'Life in a Love'.

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

Love in a Life*

I
Room after room,
I hunt the house through
We inhabit together.
Heart, fear nothing, for, heart, thou shalt find her –
Next time, herself! – not the trouble behind her
Left in the curtain, the couch's perfume!
As she brushed it, the cornice-wreath blossomed anew:
Yon looking-glass gleamed at the wave of her feather.

II
Yet the day wears,
And door succeeds door; 10
I try the fresh fortune –
Range the wide house from the wing to the centre.
Still the same chance! she goes out as I enter.
Spend my whole day in the quest, – who cares?
But 'tis twilight, you see, – with such suites to explore,
Such closets to search, such alcoves to importune! 15

Life in a Love*

Escape me?
 Never –
 Beloved!
 While I am I, and you are you,
 So long as the world contains us both, 5
 Me the loving and you the loth,
 While the one eludes, must the other pursue.
 My life is a fault at last, I fear:
 It seems too much like a fate, indeed!
 Though I do my best I shall scarce succeed. 10
 But what if I fail of my purpose here?
 It is but to keep the nerves at strain,
 To dry one's eyes and laugh at a fall,
 And, baffled, get up and begin again, –
 So the chase takes up one's life, that's all. 15
 While, look but once from your farthest bound
 At me so deep in the dust and dark,
 No sooner the old hope goes to ground
 Than a new one, straight to the self-same mark,
 I shape me – 20
 Ever
 Removed!

*This pair of poems is set to count as one poem.

Emily Dickinson

- 2 'We waited while She passed –
It was a narrow time – '

Discuss ways in which Dickinson presents death and dying in poem 1100, 'The last Night that She lived'.

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]

1100

The last Night that She lived
It was a Common Night
Except the Dying – this to Us
Made Nature different

We noticed smallest things –
Things overlooked before
By this great light upon our Minds
Italicized – as 'twere.

As We went out and in
Between Her final Room
And Rooms where Those to be alive
Tomorrow were, a Blame

That Others could exist
While She must finish quite
A Jealousy for Her arose
So nearly infinite –

We waited while She passed –
It was a narrow time –
Too jostled were Our Souls to speak
At length the notice came.

She mentioned, and forgot –
Then lightly as a Reed
Bent to the Water, struggled scarce –
Consented, and was dead –

And We – We placed the Hair –
And drew the Head erect –
And then an awful leisure was
Belief to regulate –

5

10

15

20

25

Edward Thomas

3 ‘We turned from men or poetry

To rumours of the war remote ...’

Discuss ways in which Thomas explores moments of contemplation in ‘The sun used to shine’.

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]**

The sun used to shine

The sun used to shine while we two walked
 Slowly together, paused and started
 Again, and sometimes mused, sometimes talked
 As either pleased, and cheerfully parted

Each night. We never disagreed
 Which gate to rest on. The to be
 And the late past we gave small heed.
 We turned from men or poetry

To rumours of the war remote
 Only till both stood disinclined
 For aught but the yellow flavorous coat
 Of an apple wasps had undermined;

Or a sentry of dark betonies,
 The stateliest of small flowers on earth,
 At the forest verge; or crocuses
 Pale purple as if they had their birth

In sunless Hades fields. The war
 Came back to mind with the moonrise
 Which soldiers in the east afar
 Beheld then. Nevertheless, our eyes

Could as well imagine the Crusades
 Or Caesar’s battles. Everything
 To faintness like those rumours fades –
 Like the brook’s water glittering

Under the moonlight – like those walks
 Now – like us two that took them, and
 The fallen apples, all the talks
 And silences – like memory’s sand

When the tide covers it late or soon,
 And other men through other flowers
 In those fields under the same moon
 Go talking and have easy hours.

5

10

15

20

25

30

W B Yeats

- 4 ‘Your beauty can but leave among us
Vague memories, nothing but memories.’

Discuss ways in which Yeats presents memories in ‘Broken Dreams’.

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]

Broken Dreams

There is grey in your hair.
Young men no longer suddenly catch their breath
When you are passing;
But maybe some old gaffer mutters a blessing
Because it was your prayer
Recovered him upon the bed of death. 5
For your sole sake – that all heart’s ache have known,
And given to others all heart’s ache,
From meagre girlhood’s putting on
Burdensome beauty – for your sole sake
Heaven has put away the stroke of her doom, 10
So great her portion in that peace you make
By merely walking in a room.

Your beauty can but leave among us
Vague memories, nothing but memories. 15
A young man when the old men are done talking
Will say to an old man, ‘Tell me of that lady
The poet stubborn with his passion sang us
When age might well have chilled his blood.’

Vague memories, nothing but memories,
But in the grave all, all, shall be renewed. 20
The certainty that I shall see that lady
Leaning or standing or walking
In the first loveliness of womanhood,
And with the fervour of my youthful eyes,
Has set me muttering like a fool. 25

You are more beautiful than any one,
And yet your body had a flaw:
Your small hands were not beautiful,
And I am afraid that you will run
And paddle to the wrist. 30
In that mysterious, always brimming lake
Where those that have obeyed the holy law
Paddle and are perfect. Leave unchanged
The hands that I have kissed,
For old sake’s sake. 35
The last stroke of midnight dies.
All day in the one chair
From dream to dream and rhyme to rhyme I have ranged
In rambling talk with an image of air: 40
Vague memories, nothing but memories.

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) ‘For the first time, I felt what the duties of a creator towards his creatures were, and that I ought to render him happy before I complained of his wickedness.’

In the light of Victor Frankenstein’s comment, discuss Mary Shelley’s presentation of creators and creation in *Frankenstein*. [30]

Or

- (b) ‘The novel’s use of domestic interiors is as striking as its use of Alpine or Arctic wilderness.’

In the light of this comment, discuss Mary Shelley’s use of settings in *Frankenstein*. [30]

Charlotte Brontë: *Jane Eyre*

Either

- 6 (a) ‘Mr Rochester is both Jane’s master and her pupil.’

In the light of this comment, discuss Brontë’s presentation of the relationship between Jane and Rochester. [30]

Or

- (b) ‘Charlotte Brontë’s sensational effects are always grounded in the everyday world.’

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

Henry James: *The Turn of the Screw*

Either

- 7 (a) 'To insist on one reading at the expense of the alternatives is to misread *The Turn of the Screw*'

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

[30]

Or

- (b) 'Bly is a place of shadows and solitude.'

In the light of this description, discuss the contribution of the setting to the novel's effects.

[30]

Oscar Wilde: *The Picture of Dorian Gray*

Either

- 8 (a) 'The novel is heavy with moral and spiritual corruption.' (Victorian review)

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

[30]

Or

- (b) 'Time is not really suspended, even for the novel's beautiful young hero.'

In the light of this comment, discuss ways in which Wilde portrays time passing in *The Picture of Dorian Gray*.

[30]

Joseph Conrad: *The Secret Agent*

Either

- 9 (a) Conrad argued that Winnie Verloc is the only 'true anarchist' in the novel, 'the only character who performs a serious act of violence against another'.

In the light of this comment, discuss the presentation of Winnie in *The Secret Agent*.

[30]

Or

- (b) 'The narrator seems to despise every character in the novel.'

Explore Conrad's use of narrative voice in *The Secret Agent* in the light of this comment.

[30]

Virginia Woolf: *Mrs Dalloway***Either**

- 10 (a) When they are young, Sally Seton and Clarissa Dalloway 'speak of marriage always as a catastrophe'.

Discuss the presentation of marriage in *Mrs Dalloway* in the light of this comment. [30]

Or

- (b) 'Woolf uses external events to reveal the inner lives of her characters.'

In the light of this comment, discuss Woolf's narrative technique in *Mrs Dalloway*. [30]

END OF QUESTION PAPER

**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.