

Friday 17 May 2013 – Afternoon

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

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SECTION A – Poetry

Robert Browning
 Emily Dickinson
 Edward Thomas
 W B Yeats

Answer **one** question from this section.

Robert Browning

1 'Here you come with your old music ...'

Discuss ways in which Browning evokes the past in 'A Toccata of Galuppi's'.

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]**

A Toccata of Galuppi's

I

Oh Galuppi, Baldassaro, this is very sad to find!
 I can hardly misconceive you; it would prove me deaf and blind;
 But although I take your meaning, 'tis with such a heavy mind!

II

Here you come with your old music, and here's all the good it brings.
 What, they lived once thus at Venice where the merchants were the kings, **5**
 Where Saint Mark's is, where the Doges used to wed the sea with rings?

III

Ay, because the sea's the street there; and 'tis arched by ... what you call
 ... Shylock's bridge with houses on it, where they kept the carnival:
 I was never out of England – it's as if I saw it all.

IV

Did young people take their pleasure when the sea was warm in May? **10**
 Balls and masks begun at midnight, burning ever to midday,
 When they made up fresh adventures for the morrow, do you say?

V

Was a lady such a lady, cheeks so round and lips so red, –
 On her neck the small face buoyant, like a bell-flower on its bed,
 O'er the breast's superb abundance where a man might base his head? **15**

VI

Well, and it was graceful of them – they'd break talk off and afford
 – She, to bite her mask's black velvet – he, to finger on his sword,
 While you sat and played Toccatas, stately at the clavichord?

VII

What? Those lesser thirds so plaintive, sixths diminished, sigh on sigh,
Told them something? Those suspensions, those solutions – ‘Must we die?’ 20
Those commiserating sevenths – ‘Life might last! we can but try!’

VIII

‘Were you happy?’ – ‘Yes.’ – ‘And are you still as happy?’ – ‘Yes. And you?’
– ‘Then, more kisses!’ – ‘Did I stop them, when a million seemed so few?’
Hark, the dominant’s persistence till it must be answered to!

IX

So, an octave struck the answer. Oh, they praised you, I dare say! 25
‘Brave Galuppi! that was music! good alike at grave and gay!’
I can always leave off talking when I hear a master play!’

X

Then they left you for their pleasure: till in due time, one by one,
Some with lives that came to nothing, some with deeds as well undone,
Death stepped tacitly and took them where they never see the sun. 30

XI

But when I sit down to reason, think to take my stand nor swerve,
While I triumph o’er a secret wrung from nature’s close reserve,
In you come with your cold music till I creep through every nerve.

XII

Yes, you, like a ghostly cricket, creaking where a house was burned:
‘Dust and ashes, dead and done with, Venice spent what Venice earned. 35
The soul, doubtless, is immortal – where a soul can be discerned.

XIII

‘Yours for instance: you know physics, something of geology,
Mathematics are your pastime; souls shall rise in their degree;
Butterflies may dread extinction, – you’ll not die, it cannot be!

XIV

‘As for Venice and her people, merely born to bloom and drop, 40
Here on earth they bore their fruitage, mirth and folly were the crop:
What of soul was left, I wonder, when the kissing had to stop?’

XV

‘Dust and ashes!’ So you creak it, and I want the heart to scold.
Dear dead women, with such hair, too – what’s become of all the gold
Used to hang and brush their bosoms? I feel chilly and grown old. 45

Emily Dickinson**2** 'The Brain has Corridors – surpassing
Material Place –'

Discuss ways in which Dickinson explores the inner life in poem 670, 'One need not be a Chamber – to be Haunted –'.

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]**

670

One need not be a Chamber – to be Haunted –
One need not be a House –
The Brain has Corridors – surpassing
Material Place –

Far safer, of a Midnight Meeting 5
External Ghost
Than its interior Confronting –
That Cooler Host.

Far safer, through an Abbey gallop,
The Stones a' chase – 10
Than Unarmed, one's a'self encounter –
In lonesome Place –

Ourself behind ourself, concealed –
Should startle most –
Assassin hid in our Apartment 15
Be Horror's least.

The Body – borrows a Revolver –
He bolts the Door –
O'erlooking a superior spectre –
Or More – 20

Edward Thomas

- 3 '... and though I knew that Spring
Would come again, I knew it had not come ...'

Discuss ways in which Thomas presents hope in 'March'.

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]**

March

Now I know that Spring will come again,
Perhaps tomorrow: however late I've patience
After this night following on such a day.

While still my temples ached from the cold burning
Of hail and wind, and still the primroses 5
Torn by the hail were covered up in it,
The sun filled earth and heaven with a great light
And a tenderness, almost warmth, where the hail dripped,
As if the mighty sun wept tears of joy.
But 'twas too late for warmth. The sunset piled 10
Mountains on mountains of snow and ice in the west:
Somewhere among their folds the wind was lost,
And yet 'twas cold, and though I knew that Spring
Would come again, I knew it had not come,
That it was lost, too, in those mountains cold. 15
What did the thrushes know? Rain, snow, sleet, hail,
Had kept them quiet as the primroses.
They had but an hour to sing. On boughs they sang,
On gates, on ground; they sang while they changed perches 20
And while they fought, if they remembered to fight:
So earnest were they to pack into that hour
Their unwilling hoard of song before the moon
Grew brighter than the clouds. Then 'twas no time
For singing merely. So they could keep off silence
And night, they cared not what they sang or screamed, 25
Whether 'twas hoarse or sweet or fierce or soft,
And to me all was sweet: they could do no wrong.

Something they knew – I also, while they sang
And after. Not till night had half its stars 30
And never a cloud, was I aware of silence
Rich with all that riot of songs, a silence
Saying that Spring returns, perhaps tomorrow.

W B Yeats

- 4 'Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world ...'

Discuss ways in which Yeats presents a sense of the world changing in 'The Second Coming'.

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 Second Coming

Turning and turning in the widening gyre
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere 5
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some revelation is at hand;
Surely the Second Coming is at hand. 10

The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun, 15

Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle, 20
And what rough beast, its hour come round at last,
Slouches towards Bethlehem to be born?

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) 'In *Frankenstein*, a man arrogantly takes on the responsibility of giving birth, and the female characters pay for his arrogance.'

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

Or

- (b) 'Throughout *Frankenstein*, Victor and the Creature seem to change places with one another.'

In the light of this comment, discuss Mary Shelley's use of the Double and doubling in *Frankenstein*. [30]

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

- 6 (a) Charlotte Brontë's work has been described as full of 'hunger, rebellion and rage'.

How far and in what ways have you found these qualities in *Jane Eyre*? [30]

Or

- (b) '*Jane Eyre* is one of the great mystery stories.'

In the light of this comment, discuss Brontë's use of mystery and suspense in the novel. [30]

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

- 7 (a) 'A political fable in which the servants, Quint and Miss Jessel, take revenge on their social superiors.'

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

Or

- (b) 'The ending does nothing to resolve the story's mystery – it just adds to it.'

In the light of this comment, discuss the ending of *The Turn of the Screw*. [30]

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

- 8 (a) 'Lord Henry Wotton is not just Dorian's tempter; he is also his victim.'

How far and in what ways do you agree with this view of the relationship between Lord Henry Wotton and Dorian Gray? [30]

Or

- (b) 'Wilde's elegant style in *The Picture of Dorian Gray* does not hide the unpleasantness of the society he describes.'

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

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

- 9 (a) 'In *The Secret Agent* there is neither love nor heroism.'

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

Or

- (b) In his Preface to *The Secret Agent*, Conrad calls London 'a cruel devourer of the world's light'.

In view of this comment, discuss the effects of the novel's London settings. [30]

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

- 10 (a)** 'Though many of Clarissa Dalloway's concerns may seem trivial, Woolf's novel persuades us that they are not.'

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

Or

- (b)** Woolf feared that reviewers would say *Mrs Dalloway* was 'disjointed because of the mad scenes not connecting with the Dalloway scenes'.

In the light of her comment, explore the effects of the novel's 'disjointed' structure. **[30]**

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