



**Friday 16 May 2014 – Morning**

**AS GCE ENGLISH LITERATURE**

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

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 12 page Answer Booklet (OCR12)  
(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**

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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 'Just for a handful of silver he left us,  
Just for a riband to stick in his coat –'

Discuss ways in which Browning presents feelings of anger in 'The Lost Leader'.

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]**

## The Lost Leader

I  
Just for a handful of silver he left us,  
Just for a riband to stick in his coat –  
Found the one gift of which fortune bereft us,  
Lost all the others she lets us devote;  
They, with the gold to give, doled him out silver, 5  
So much was theirs who so little allowed:  
How all our copper had gone for his service!  
Rags – were they purple, his heart had been proud!  
We that had loved him so, followed him, honoured him,  
Lived in his mild and magnificent eye, 10  
Learned his great language, caught his clear accents,  
Made him our pattern to live and to die!  
Shakespeare was of us, Milton was for us,  
Burns, Shelley, were with us, – they watch from their graves!  
He alone breaks from the van and the freemen, 15  
– He alone sinks to the rear and the slaves!

II  
We shall march prospering, – not through his presence;  
Songs may inspirit us, – not from his lyre;  
Deeds will be done, – while he boasts his quiescence,  
Still bidding crouch whom the rest bade aspire: 20  
Blot out his name, then, record one lost soul more,  
One task more declined, one more footpath untrod,  
One more devils'-triumph and sorrow for angels,  
One wrong more to man, one more insult to God!  
Life's night begins: let him never come back to us! 25  
There would be doubt, hesitation and pain,  
Forced praise on our part – the glimmer of twilight,  
Never glad confident morning again!  
Best fight on well, for we taught him – strike gallantly,  
Menace our heart ere we master his own; 30  
Then let him receive the new knowledge and wait us,  
Pardoned in heaven, the first by the throne!

**Emily Dickinson**

2 'We passed the Setting Sun –

Or rather – He passed Us –'

Discuss ways in which Dickinson presents a journey in poem 712, 'Because I could not stop for Death'.

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]**

**712**

Because I could not stop for Death –  
He kindly stopped for me –  
The Carriage held but just Ourselves –  
And Immortality.

We slowly drove – He knew no haste 5  
And I had put away  
My labor and my leisure too,  
For His Civility –

We passed the School, where Children strove 10  
At Recess – in the Ring –  
We passed the Fields of Gazing Grain –  
We passed the Setting Sun –

Or rather – He passed Us –  
The Dews drew quivering and chill –  
For only Gossamer, my Gown – 15  
My Tippet – only Tulle –

We paused before a House that seemed  
A Swelling of the Ground –  
The Roof was scarcely visible –  
The Cornice – in the Ground – 20

Since then – 'tis Centuries – and yet  
Feels shorter than the Day  
I first surmised the Horses' Heads  
Were toward Eternity –

**Edward Thomas**

- 3 'And shall I ask at the day's end once more  
What beauty is, and what I can have meant  
By happiness?'

Discuss ways in which Thomas presents happiness in 'The Glory'.

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 Glory**

The glory of the beauty of the morning, –  
The cuckoo crying over the untouched dew;  
The blackbird that has found it, and the dove  
That tempts me on to something sweeter than love;      5  
White clouds ranged even and fair as new-mown hay;  
The heat, the stir, the sublime vacancy  
Of sky and meadow and forest and my own heart: –  
The glory invites me, yet it leaves me scorning  
All I can ever do, all I can be,      10  
Beside the lovely of motion, shape, and hue,  
The happiness I fancy fit to dwell  
In beauty's presence. Shall I now this day  
Begin to seek as far as heaven, as hell,  
Wisdom or strength to match this beauty, start  
And tread the pale dust pitted with small dark drops,      15  
In hope to find whatever it is I seek,  
Harkening to short-lived happy-seeming things  
That we know naught of, in the hazel copse?  
Or must I be content with discontent  
As larks and swallows are perhaps with wings?      20  
And shall I ask at the day's end once more  
What beauty is, and what I can have meant  
By happiness? And shall I let all go,  
Glad, weary, or both? Or shall I perhaps know  
That I was happy oft and oft before,      25  
A while forgetting how I am fast pent,  
How dreary-swift, with naught to travel to,  
Is Time? I cannot bite the day to the core.

**W B Yeats**

- 4 'I lie awake night after night  
And never get the answers right.'

Discuss ways in which Yeats presents an attempt to make sense of human experience in 'Man and the Echo'.

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]**

**Man and the Echo**

*Man.* In a cleft that's christened Alt  
Under broken stone I halt  
At the bottom of a pit  
That broad noon has never lit,  
And shout a secret to the stone. 5  
All that I have said and done,  
Now that I am old and ill,  
Turns into a question till  
I lie awake night after night  
And never get the answers right. 10  
Did that play of mine send out  
Certain men the English shot?  
Did words of mine put too great strain  
On that woman's reeling brain?  
Could my spoken words have checked 15  
That whereby a house lay wrecked?  
And all seems evil until I  
Sleepless would lie down and die.

*Echo.* Lie down and die.

*Man.* That were to shirk  
The spiritual intellect's great work 20  
And shirk it in vain. There is no release  
In a bodkin or disease,  
Nor can there be a work so great  
As that which cleans man's dirty slate.  
While man can still his body keep 25  
Wine or love drug him to sleep,  
Waking he thanks the Lord that he  
Has body and its stupidity,  
But body gone he sleeps no more  
And till his intellect grows sure 30  
That all's arranged in one clear view  
Pursues the thoughts that I pursue,  
Then stands in judgment on his soul,  
And, all work done, dismisses all  
Out of intellect and sight 35  
And sinks at last into the night.

*Echo.* Into the night.

*Man.*                    O rocky voice  
Shall we in that great night rejoice?  
What do we know but that we face  
One another in this place?                    40  
But hush, for I have lost the theme  
Its joy or night seem but a dream;  
Up there some hawk or owl has struck  
Dropping out of sky or rock,  
A stricken rabbit is crying out                    45  
And its cry distracts my thought.

**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 novel *Frankenstein* suggests that human knowledge should always be pushed beyond its current limits.'

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

**Or**

- (b) 'The ending of *Frankenstein* raises more questions than it answers.'

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

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

- 6 (a) 'Jane's uncertain status as governess – both gentlewoman and servant – is central to the novel *Jane Eyre*.'

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

**Or**

- (b) 'The novel ends in marriage because that is how Victorian novels usually end; it is not an inevitable outcome of the story.'

How far and in what ways do you agree with this comment on the ending of *Jane Eyre*? [30]

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

- 7 (a) 'In the end, all of the female characters turn out to be victims.'

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

**Or**

- (b) 'James keeps the reader waiting – and waiting. He delights in suspense.'

Explore James's narrative technique in *The Turn of the Screw* in the light of this comment. [30]

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

- 8 (a) 'A story with a moral is a very dangerous thing.' (Wilde)

How far and in what ways do you think that this comment can be applied to *The Picture of Dorian Gray*? [30]

**Or**

- (b) 'Wilde's descriptions of sensory experiences are not just decorative; they are the most significant passages in the book.'

How far and in what ways do you agree with this comment on Wilde's use of description in *The Picture of Dorian Gray*? [30]

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

- 9 (a) 'Not just a victim, but a visionary.'

How far and in what ways do you agree with this view of Stevie in *The Secret Agent*? [30]

**Or**

- (b) 'Conrad's time-scheme, shifting forward and back, emphasises the futility of the characters' lives.'

How far and in what ways do you agree with this comment on the narrative method of *The Secret Agent*? [30]

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

- 10 (a)** 'Despite its atmosphere of security and privilege, the novel offers glimpses of the frightening instability of human life.'

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

**Or**

- (b)** 'The novel *Mrs Dalloway* continually demonstrates that time on the clock is not the same as time in the mind.'

Discuss Woolf's presentation of time in the light of this comment. **[30]**

**END OF QUESTION PAPER**



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