

OCR

Oxford Cambridge and RSA

Friday 15 May 2015 – 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.

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.

SECTION A – Poetry

Answer **one** question from this section.

Robert Browning
Emily Dickinson
Edward Thomas
W B Yeats

Robert Browning**1** ‘Then the good minute goes.’

Discuss ways in which Browning presents a passing moment in ‘Two in the Campagna’.

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]**

Two in the Campagna

I
I wonder do you feel today
 As I have felt since, hand in hand,
We sat down on the grass, to stray
 In spirit better through the land,
This morn of Rome and May? 5

II
For me, I touched a thought, I know,
 Has tantalized me many times,
(Like turns of thread the spiders throw
 Mocking across our path) for rhymes
To catch at and let go. 10

III
Help me to hold it! First it left
 The yellowing fennel, run to seed
There, branching from the brickwork’s cleft,
 Some old tomb’s ruin: yonder weed
Took up the floating weft, 15

IV
Where one small orange cup amassed
 Five beetles, – blind and green they grope
Among the honey-meal: and last,
 Everywhere on the grassy slope
I traced it. Hold it fast! 20

V
The champaign with its endless fleece
 Of feathery grasses everywhere!
Silence and passion, joy and peace,
 An everlasting wash of air –
Rome’s ghost since her decease. 25

- VI
Such life here, through such lengths of hours,
Such miracles performed in play,
Such primal naked forms of flowers,
Such letting nature have her way
While heaven looks from its towers! 30
- VII
How say you? Let us, O my dove,
Let us be unashamed of soul,
As earth lies bare to heaven above!
How is it under our control
To love or not to love? 35
- VIII
I would that you were all to me,
You that are just so much, no more.
Nor yours nor mine, nor slave nor free!
Where does the fault lie? What the core
O' the wound, since wound must be? 40
- IX
I would I could adopt your will,
See with your eyes, and set my heart
Beating by yours, and drink my fill
At your soul's springs, – your part my part
In life, for good and ill. 45
- X
No. I yearn upward, touch you close,
Then stand away. I kiss your cheek,
Catch your soul's warmth, – I pluck the rose
And love it more than tongue can speak –
Then the good minute goes. 50
- XI
Already how am I so far
Out of that minute? Must I go
Still like the thistle-ball, no bar,
Onward, whenever light winds blow,
Fixed by no friendly star? 55
- XII
Just when I seemed about to learn!
Where is the thread now? Off again!
The old trick! Only I discern –
Infinite passion, and the pain
Of finite hearts that yearn. 60

Emily Dickinson**2** 'My Life had stood – a Loaded Gun –
In Corners –'

Discuss ways in which Dickinson creates an atmosphere of suspense in poem 754, 'My Life had stood – a Loaded Gun –'.

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]**

754

My Life had stood – a Loaded Gun –
In Corners – till a Day
The Owner passed – identified –
And carried Me away –

And now We roam in Sovereign Woods – 5
And now We hunt the Doe –
And every time I speak for Him –
The Mountains straight reply –

And do I smile, such cordial light
Upon the Valley glow – 10
It is as a Vesuvian face
Had let its pleasure through –

And when at Night – Our good Day done –
I guard My Master's Head –
'Tis better than the Eider-Duck's 15
Deep Pillow – to have shared –

To foe of His – I'm deadly foe –
None stir the second time –
On whom I lay a Yellow Eye –
Or an emphatic Thumb – 20

Though I than He – may longer live
He longer must – than I –
For I have but the power to kill,
Without – the power to die –

Edward Thomas

3 'I have come to the borders of sleep...'

Discuss ways in which Thomas presents a journey in 'Lights Out'.

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]**

Lights Out

I have come to the borders of sleep,
 The unfathomable deep
 Forest, where all must lose
 Their way, however straight
 Or winding, soon or late; 5
 They can not choose.

Many a road and track
 That since the dawn's first crack
 Up to the forest brink
 Deceived the travellers, 10
 Suddenly now blurs,
 And in they sink.

Here love ends –
 Despair, ambition ends;
 All pleasure and all trouble, 15
 Although most sweet or bitter,
 Here ends, in sleep that is sweeter
 Than tasks most noble.

There is not any book
 Or face of dearest look 20
 That I would not turn from now
 To go into the unknown
 I must enter, and leave, alone,
 I know not how.

The tall forest towers: 25
 Its cloudy foliage lowers
 Ahead, shelf above shelf:
 Its silence I hear and obey
 That I may lose my way
 And myself. 30

W B Yeats

- 4 'An aged man is but a paltry thing,
A tattered coat upon a stick...'

Discuss ways in which Yeats presents the human body in 'Sailing to Byzantium'.

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]**

Sailing to Byzantium

I

That is no country for old men. The young
In one another's arms, birds in the trees,
– Those dying generations – at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long 5
Whatever is begotten, born, and dies.
Caught in that sensual music all neglect
Monuments of unageing intellect.

II

An aged man is but a paltry thing,
A tattered coat upon a stick, unless 10
Soul clap its hands and sing, and louder sing
For every tatter in its mortal dress,
Nor is there singing school but studying
Monuments of its own magnificence;
And therefore I have sailed the seas and come 15
To the holy city of Byzantium.

III

O sages standing in God's holy fire
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing-masters of my soul. 20
Consume my heart away; sick with desire
And fastened to a dying animal
It knows not what it is; and gather me
Into the artifice of eternity.

IV

Once out of nature I shall never take 25
My bodily form from any natural thing,
But such a form as Grecian goldsmiths make
Of hammered gold and gold enamelling
To keep a drowsy Emperor awake;
Or set upon a golden bough to sing 30
To lords and ladies of Byzantium
Of what is past, or passing, or to come.

SECTION B – Prose

Answer **one** question from this section.

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>

Mary Shelley: *Frankenstein*

Either

- 5 (a) 'Victor Frankenstein must be viewed as both hero and villain.'

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

Or

- (b) 'None of the novel's three narrators is fully reliable.'

In the light of this comment, discuss Mary Shelley's narrative technique in *Frankenstein*. [30]

Charlotte Brontë: *Jane Eyre*

Either

- 6 (a) 'The most revealing encounters in the novel are those between female characters.'

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

Or

- (b) 'The structure of *Jane Eyre* reflects Jane's journey of self-discovery.'

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

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

- 7 (a) 'The Governess provides the reader with a strong female role model.'

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

Or

- (b) 'A Gothic tale which depends on supernatural effects and atmosphere.'

In the light of this comment, discuss James's use of Gothic effects in *The Turn of the Screw*. [30]

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

- 8 (a) 'In *The Picture of Dorian Gray*, Wilde presents both the attraction and the danger of living a double life.'

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

Or

- (b) 'A powerful ending which resolves almost nothing.'

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

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

- 9 (a) 'Despite Mr Verloc's obvious absurdities, the reader is forced to take him seriously.'

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

Or

- (b) '*The Secret Agent* has many characteristics of a thriller.'

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

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

- 10 (a)** 'The novel *Mrs Dalloway* suggests that people and institutions must become more compassionate.'

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

Or

- (b)** '*Mrs Dalloway* is made up of many views, not just Clarissa's, and this is crucial to the novel's effects.'

In the light of this comment, explore Woolf's use of narrative point of view in *Mrs Dalloway*. **[30]**

END OF QUESTION PAPER

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