

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS GCE
F661
ENGLISH LITERATURE

Poetry and Prose 1800–1945 (Closed Text)

WEDNESDAY 16 MAY 2012: Afternoon

DURATION: 2 hours
plus your additional time allowance

MODIFIED ENLARGED

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

16 page Answer Booklet
(sent with general stationery)

OTHER MATERIALS REQUIRED:

None

READ INSTRUCTIONS OVERLEAF

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.**

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 ‘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!)

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 Angleworm 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 5
combed out
But still all equals in their rage of gladness
Upon the scent, made one, like a great dragon
In Blooming Meadow that bends towards the
sun 10
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 15
silence.
A mightier charm than any in the Tower
Possessed the courtyard. They were changing
guard,
Soldiers in line, young English countrymen, 20
Fair-haired and ruddy, in white tunics. Drums
And fifes were playing 'The British Grenadiers'.
The men, the music piercing that solitude
And silence, told me truths I had not dreamed,
And have forgotten since their beauty passed. 25

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

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]

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