

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS  
AS GCE**

**F661/01/QPI**

**ENGLISH LITERATURE**

**Poetry and Prose 1800–1945  
(Closed Text)**

**QUESTION PAPER INSERT**

**FRIDAY 18 JANUARY 2013: Morning**

**DURATION: 2 hours**

**plus your additional time allowance**

**MODIFIED ENLARGED 18pt**

**READ INSTRUCTIONS OVERLEAF**

***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**.

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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 '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 **5**  
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, **15**  
Such closets to search, such alcoves to importune!

## **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]**



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

We noticed smallest things – 5  
Things overlooked before  
By this great light upon our Minds  
Italicized – as 'twere.

As We went out and in 10  
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 15  
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. 20

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 – 25  
And drew the Head erect –  
And then an awful leisure was  
Belief to regulate –

## **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 5  
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 10  
Only till both stood disinclined  
For aught but the yellow flavoured 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 15  
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 20

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 25  
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, 30  
And other men through other flowers  
In those fields under the same moon  
Go talking and have easy hours.

## **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 5  
Recovered him upon the bed of death.  
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 10  
Heaven has put away the stroke of her doom,  
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. 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.	20      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 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. 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: Vague memories, nothing but memories.	    30      35      40

## 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]**

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