

OCR

Oxford Cambridge and RSA

Friday 19 May 2017 – 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.

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 'I will make an Eve, be the artist that began her,
 Shaped her to his mind!'

Discuss ways in which Browning presents women in 'Women and Roses'.

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]**

Women and Roses

I
 I dream of a red-rose tree.
 And which of its roses three
 Is the dearest rose to me?

II
 Round and round, like a dance of snow
 In a dazzling drift, as its guardians, go 5
 Floating the women faded for ages,
 Sculptured in stone, on the poet's pages.
 Then follow women fresh and gay,
 Living and loving and loved today.
 Last, in the rear, flee the multitude of maidens, 10
 Beauties yet unborn. And all, to one cadence,
 They circle their rose on my rose tree.

III
 Dear rose, thy term is reached,
 Thy leaf hangs loose and bleached:
 Bees pass it unimpeached. 15

IV
 Stay then, stoop, since I cannot climb,
 You, great shapes of the antique time!
 How shall I fix you, fire you, freeze you,
 Break my heart at your feet to please you?
 Oh, to possess and be possessed! 20
 Hearts, that beat 'neath each pallid breast!
 Once but of love, the poesy, the passion,
 Drink but once and die! – In vain, the same fashion,
 They circle their rose on my rose tree.

- V
 Dear rose, thy joy's undimmed,
 Thy cup is ruby-rimmed. 25
 Thy cup's heart nectar-brimmed.
- VI
 Deep, as drops from a statue's plinth
 The bee sucked in by the hyacinth,
 So will I bury me while burning, 30
 Quench like him at a plunge my yearning,
 Eyes in your eyes, lips on your lips!
 Fold me fast where the cincture slips,
 Prison all my soul in eternities of pleasure,
 Girdle me for once! But no – the old measure, 35
 They circle their rose on my rose tree.
- VII
 Dear rose without a thorn,
 Thy bud's the babe unborn:
 First streak of a new morn.
- VIII
 Wings, lend wings for the cold, the clear! 40
 What is far conquers what is near.
 Roses will bloom nor want beholders,
 Sprung from the dust where our flesh moulders.
 What shall arrive with the cycle's change?
 A novel grace and a beauty strange. 45
 I will make an Eve, be the artist that began her,
 Shaped her to his mind! – Alas! in like manner
 They circle their rose on my rose tree.

Emily Dickinson

- 2 'And then I heard them lift a Box
And creak across my Soul...'

Discuss ways in which Dickinson creates a feeling of dread in poem 280, 'I felt a Funeral, in my Brain'.

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]**

280

I felt a Funeral, in my Brain,
And Mourners to and fro
Kept treading – treading – till it seemed
That Sense was breaking through –

And when they all were seated, 5
A Service, like a Drum –
Kept beating – beating – till I thought
My Mind was going numb –

And then I heard them lift a Box 10
And creak across my Soul
With those same Boots of Lead, again,
Then Space – began to toll,

As all the Heavens were a Bell,
And Being, but an Ear, 15
And I, and Silence, some strange Race
Wrecked, solitary, here –

And then a Plank in Reason, broke,
And I dropped down, and down –
And hit a World, at every plunge,
And Finished knowing – then – 20

Edward Thomas

- 3 'One of my mates is dead. The second day
In France they killed him. It was back in March,
The very night of the blizzard, too.'

Discuss ways in which Thomas presents thoughts of the Great War in 'As the team's head brass'.

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]

As the team's head brass

As the team's head brass flashed out on the turn
The lovers disappeared into the wood.
I sat among the boughs of the fallen elm
That strewed an angle of the fallow, and
Watched the plough narrowing a yellow square 5
Of charlock. Every time the horses turned
Instead of treading me down, the ploughman leaned
Upon the handles to say or ask a word,
About the weather, next about the war.
Scraping the share he faced towards the wood, 10
And screwed along the furrow till the brass flashed
Once more.

The blizzard felled the elm whose crest
I sat in, by a woodpecker's round hole,
The ploughman said. 'When will they take it away?' 15
'When the war's over.' So the talk began –
One minute and an interval of ten,
A minute more and the same interval.
'Have you been out?' 'No.' 'And don't want to, perhaps?'
'If I could only come back again, I should. 20
I could spare an arm. I shouldn't want to lose
A leg. If I should lose my head, why, so,
I should want nothing more ... Have many gone
From here?' 'Yes.' 'Many lost?' 'Yes, a good few.
Only two teams work on the farm this year. 25
One of my mates is dead. The second day
In France they killed him. It was back in March,
The very night of the blizzard, too. Now if
He had stayed here we should have moved the tree.'
'And I should not have sat here. Everything 30
Would have been different. For it would have been
Another world.' 'Ay, and a better, though
If we could see all all might seem good.' Then
The lovers came out of the wood again:
The horses started and for the last time 35
I watched the clods crumble and topple over
After the ploughshare and the stumbling team.

W B Yeats

- 4 'The freckled man who goes
To a grey place on a hill
In grey Connemara clothes...'

Discuss ways in which Yeats presents a figure in the landscape in 'The Fisherman'.

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 Fisherman

Although I can see him still, The freckled man who goes To a grey place on a hill In grey Connemara clothes	
At dawn to cast his flies, It's long since I began To call up to the eyes This wise and simple man.	5
All day I'd looked in the face What I had hoped 'twould be To write for my own race And the reality;	10
The living men that I hate, The dead man that I loved, The craven man in his seat, The insolent unreproved, And no knave brought to book Who has won a drunken cheer, The witty man and his joke Aimed at the commonest ear, The clever man who cries The catch-cries of the clown, The beating down of the wise And great Art beaten down.	15
Maybe a twelvemonth since Suddenly I began, In scorn of this audience, Imagining a man, And his sun-freckled face, And grey Connemara cloth, Climbing up to a place Where stone is dark under froth, And the down-turn of his wrist When the flies drop in the stream;	20
A man who does not exist, A man who is but a dream; And cried, 'Before I am old I shall have written him one Poem maybe as cold And passionate as the dawn.'	25
	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) ‘Victor Frankenstein goes too far – much too far.’

How far and in what ways do you agree with this view of Victor’s role in *Frankenstein*? [30]

Or

- (b) ‘In *Frankenstein*, Mary Shelley makes extraordinary effects and events convincing.’

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

Charlotte Brontë: *Jane Eyre*

Either

- 6 (a) ‘St John is a good man who would make a bad husband; Rochester is a bad man who makes a good husband.’

In the light of this comment, discuss the characterisation of St John and Rochester in *Jane Eyre*. [30]

Or

- (b) ‘A novel structured around secrets coming to light.’

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) 'Too much responsibility, too little experience.'

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

Or

- (b) 'The creepiest effects in the novel always involve the children.'

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

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

- 8 (a) 'Sibyl and James Vane are more than just victims.'

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

Or

- (b) 'Like Dorian's picture, the settings of the novel become more and more shady and corrupt.'

In the light of this comment, discuss the settings of *The Picture of Dorian Gray*. [30]

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

- 9 (a) 'The novel suggests that violence is the only way to change things.'

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

Or

- (b) 'Conrad's descriptions emphasise the strangeness of his characters and their world.'

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

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

- 10 (a)** 'Although they never meet, the connection between Clarissa and Septimus is central to *Mrs Dalloway*.'

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

Or

- (b)** 'Woolf explores her characters by means of their memories.'

In the light of this comment, discuss characterisation in *Mrs Dalloway*. **[30]**

END OF QUESTION PAPER

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