

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
General Certificate of Secondary Education

ENGLISH LITERATURE (Specification 1901)
Scheme A

2442/1

UNIT 2 Poetry and Prose Post-1914

FOUNDATION TIER

Wednesday

25 MAY 2005

Morning

1 hour 30 minutes

Additional materials:

Answer booklet

This is an 'open book' paper. Texts should be taken into the examination. **They must not be annotated.**

TIME 1 hour 30 minutes

INSTRUCTIONS TO CANDIDATES

- Write your name, Centre number and candidate number in the spaces on the answer booklet.
- You must answer **TWO** questions.
 - You must answer **one** question from Section A.
 - You must answer **one other** question, **either** from **Section B or from Section C**.
- Write your answers, in blue or black ink, in the answer booklet provided.
- Read each question carefully and make sure you know what to do before starting your answer.

INFORMATION FOR CANDIDATES

The total number of marks for this paper is 44.

- The number of marks is given in brackets [] at the end of each question.
- All questions carry equal marks.
- You will be awarded marks for Written Communication (spelling, punctuation, grammar). This is worth 4 extra marks for the whole paper.

This question paper consists of 31 printed pages and 5 blank pages.

CONTENTS

A list of texts in each Section is given on the following pages:

SECTION A – Poetry post-1914

(Answer **ONE** question from this Section)

Page 5

SECTION B – Prose post-1914

(Answer **ONE** question from this Section)

Page 17

OR

SECTION C – Literary non-fiction post-1914

(Answer **ONE** question from this Section)

Page 31

SECTION A

Answer **one** question from this Section.

	Pages	Questions
POETRY post-1914		
OCR: <i>Opening Lines</i>	6–11	1–6
MARKUS and JORDAN (ed.): <i>Poems 2</i>	12–13	7–9
HYDES (ed.): <i>Touched with Fire</i>	14–15	10–12

1 (a)

To Carry the Child

To carry the child...



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due to third party copyright restrictions**

Details: 'To Carry the Child' by Stevie Smith

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...eye of an anarchist?

Stevie Smith

(b)

Anseo

When the Master was...



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Details: 'Anseo' by Paul Muldoon

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...As their names occurred

Paul Muldoon



OCR: *Opening Lines: Generations* (Cont.)

Either 1 What do you find most memorable about the effects of childhood experiences on adults' lives in these two poems?

Remember to refer closely to words and images from the poems in your answer. [20]

Or 2 What do you find striking about the ways in which the poets in *I Remember, I Remember* (Larkin) and *The Tune the Old Cow Died Of* (Nicholson) explore childhood memories? [20]

Or 3 Explore some of the ways in which the poets' words most effectively bring alive adults' feelings about children in **TWO** of the following poems:

You're (Plath)

Growing Up (Fanthorpe)

Baby-sitting (Clarke).

[20]

Turn to page 10 for Question 4.

OCR: *Opening Lines: The 1914–18 War (i)*4 (a) *When you see millions of the mouthless dead ...*

When you see millions of the mouthless dead
 Across your dreams in pale battalions go,
 Say not soft things as other men have said,
 That you'll remember. For you need not so. 5
 Give them not praise. For, deaf, how should they know
 It is not curses heaped on each gashed head?
 Nor tears. Their blind eyes see not your tears flow.
 Nor honour. It is easy to be dead.
 Say only this, 'They are dead.' Then add thereto, 10
 'Yet many a better one has died before.'
 Then, scanning all the o'ercrowded mass, should you
 Perceive one face that you loved heretofore,
 It is a spook. None wears the face you knew.
 Great death has made all his for evermore.

C. H. Sorley

(b) *Base Details*

If I were fierce, and bald, and short of breath,
 I'd live with scarlet Majors at the Base,
 And speed glum heroes up the line to death.
 You'd see me with my puffy petulant face, 5
 Guzzling and gulping in the best hotel,
 Reading the Roll of Honour. 'Poor young chap,'
 I'd say – 'I used to know his father well;
 Yes, we've lost heavily in this last scrap.'
 And when the war is done and youth stone dead,
 I'd toddle safely home and die – in bed. 10

Siegfried Sassoon

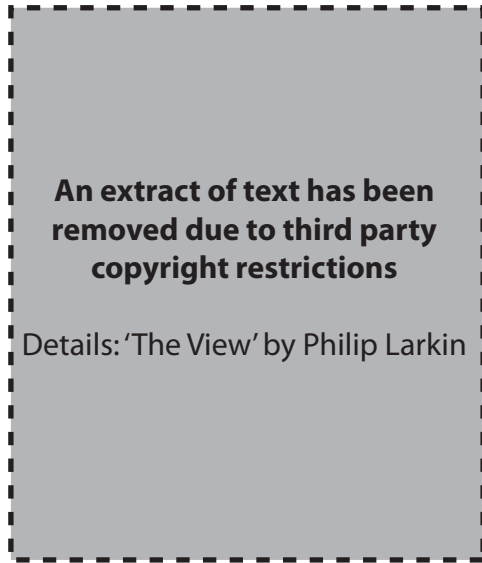
OCR: *Opening Lines: The 1914–18 War (i)* (Cont.)

- Either** 4 How do the poets here vividly portray attitudes towards those who die in war?
Remember to refer closely to words and images from the poems in your answer. [20]
-
- Or** 5 In what ways do the words of the poets in *Exposure* (Owen) and *Returning, We Hear the Larks* (Rosenberg) memorably convey to you pictures of life at the Front? [20]
- Or** 6 How do the poets' words help you to understand the effect of war on individuals in **TWO** of the following poems?
As the Team's Head-Brass (Thomas)
At the Movies (Mastin)
Sonnet ('What my lips have kissed ...') (Millay) [20]

7 (a)

The View

The view is fine...



5

10

15

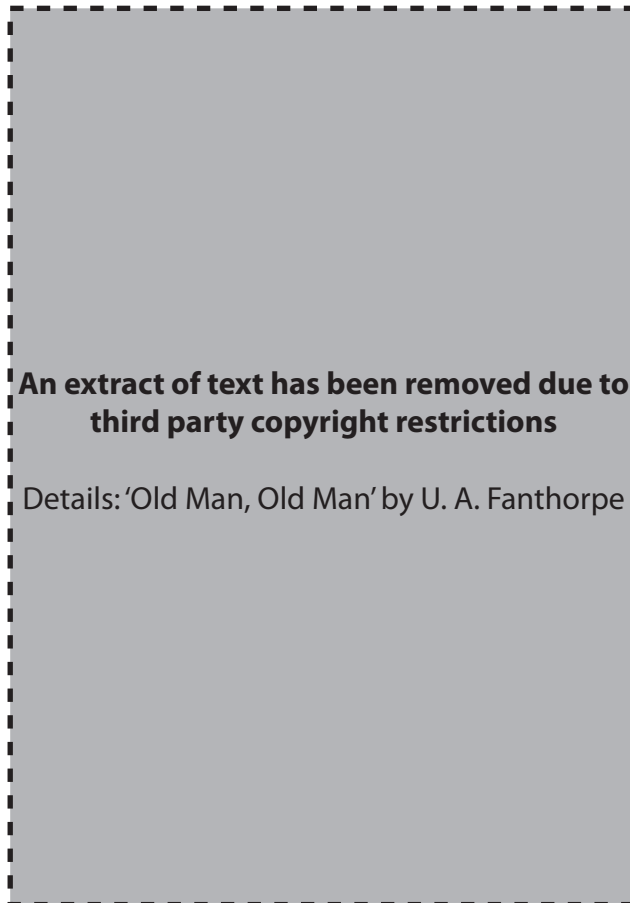
...final. And so near

Philip Larkin

(b)

Old Man, Old Man

He lives in a...



5

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...pictures of disinherited children...

MARKUS and JORDAN (ed.): Poems 2 (Cont.)

And you wouldn't know...

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Details: 'Old Man, Old Man' by U. A. Fanthorpe

25

30

...am only a cloud

U. A. Fanthorpe

Either 7 Explore the ways in which these two poems portray how time affects people.

You should consider:

- the way Larkin describes the view
- Fanthorpe's old man when young, and now
- the language of the poems.

[20]

Or 8 In what ways do the poets use humour to communicate their views and feelings in any TWO of the following poems?

Annus Mirabilis (Larkin)

Toads (Larkin)

Dictator (Fanthorpe)

Patients (Fanthorpe)

[20]

Or 9 What do you find particularly memorable about the ways in which the poets look back on the past in any TWO of the following poems?

I Remember, I Remember (Larkin)

Wild Oats (Larkin)

Growing Up (Fanthorpe)

Casehistory: Alison (head injury) (Fanthorpe)

Remember to refer in detail to the language of the poems in your answer.

[20]

HYDES (ed.): *Touched with Fire*

10 (a)

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 5
 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 and 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

W. B. Yeats

(b)

One Flesh

Lying apart now, each...



5

10

15

...has now grown cold?

Elizabeth Jennings

Either 10 What do you find memorable about the ways Jennings and Yeats write about the effects of the passage of time in these two poems? [20]

Or 11 How do the words of *Rising Five* (Nicholson) and *Toads Revisited* (Larkin) vividly express the idea that we should be content with our present lives? [20]

Or 12 What do you find particularly striking about the ways in which the poets portray people in TWO of the following poems?

The Lesson (Lucie-Smith)

Nicholson, *Suddenly* (Nicholson)

Follower (Heaney)

[20]

SECTION B

Answer **one** question from this Section, **or** from Section C.

	Pages	Questions
PROSE post-1914		
OCR: <i>Opening Worlds</i>	18–19	13–15
WHITTLE and BLATCHFORD (ed.): <i>Ten D H Lawrence Short Stories</i>	20–21	16–18
J G BALLARD: <i>Empire of the Sun</i>	22–23	19–21
CHINUA ACHEBE: <i>Things Fall Apart</i>	24–25	22–24
ERNEST HEMINGWAY: <i>The Old Man and The Sea</i>	26–27	25–27
GEORGE ORWELL: <i>Nineteen Eighty-Four</i>	28–29	28–30
SUSAN HILL (ed.): <i>Modern Women's Short Stories</i>	30	31–33

13 (a)

Games at Twilight

The game proceeded. Two...



5

10

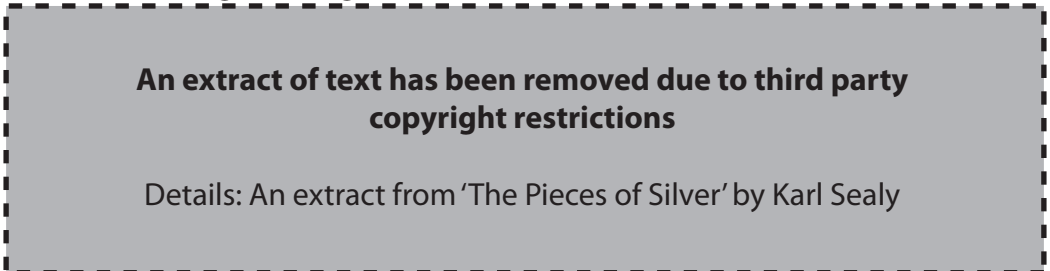
15

...sense of his insignificance

(b)

The Pieces of Silver

On the following morning...



5

...as a star's light

Either 13 In what ways do you think these extracts help you to understand the feelings of Ravi and Clement? [20]

Or 14 How do the stories *Dead Men's Path* and *The Young Couple* convey the difficulties faced by people who move to a new place?

You should consider:

- why the characters move to a new place
- the difficulties they encounter
- how the writers show these difficulties.

[20]

Or 15 Show how *Snapshots of a Wedding* and *The Train from Rhodesia* vividly convey a clash between people of different cultures or traditions.

You should consider:

- what the different cultures or traditions are
- in what ways the characters clash
- the words the writers use to convey this clash.

[20]

16 (a)

Rex

When we came home from school we would see him standing at the end of the entry, cocking his head wistfully at the open country in front of him, and meditating whether to be off or not: a white, inquiring little figure, with green savage freedom in front of him. A cry from a far distance from one of us, and like a bullet he hurled himself down the road, in a mad game. Seeing him coming, my sister invariably turned and fled, shrieking with delighted terror. And he would leap straight up her back, and bite her and tear her clothes. But it was only an ecstasy of savage love, and she knew it. She didn't care if he tore her pinafores. But my mother did. 5

My mother was maddened by him. He was a little demon. At the least provocation, he flew. You had only to sweep the floor, and he bristled and sprang at the broom. Nor would he let go. With his scruff erect and his nostrils snorting rage, he would turn up the whites of his eyes at my mother, as she wrestled at the other end of the broom. 'Leave go, sir, leave go!' She wrestled and stamped her foot, and he answered with horrid growls. In the end it was she who had to let go. Then she flew at him, and he flew at her. All the time we had him, he was within a hair's-breadth of savagely biting her. And she knew it. Yet he always kept sufficient self-control. 10 15

(b)

A Lesson on a Tortoise

But Nature Study is a pleasant lesson. I had got a big old tortoise, who had not yet gone to sleep, though November was darkening the early afternoon, and I knew the boys would enjoy sketching him. I put him under the radiator to warm while I went for a large empty shell that I had sawn in two to show the ribs of some ancient tortoise absorbed in his bony coat. When I came back I found Joe, the old reptile, stretching slowly his skinny neck, and looking with indifferent eyes at the two intruding boys who were kneeling beside him. I was too good-tempered to send them out again into the playground, too slack with the great relief of Friday afternoon. So I bade them put out the Nature books ready. I crouched to look at Joey, and stroked his horny, blunt head with my finger. He was quite lively. He spread out his legs and gripped the floor with his flat hand-like paws, when he slackened again as if from a yawn, dropping his head meditatively. 5 10

WHITTLE and BLATCHFORD (ed.): *Ten D H Lawrence Short Stories* (Cont.)

Either 16 How do these two extracts memorably portray the dog and the tortoise? [20]

Or 17 What do you find particularly striking about the portrayal of any **TWO** of the following?

The father in *Adolf*

Lessford in *Lessford's Rabbits*

Hilda in *The Shades of Spring*

[20]

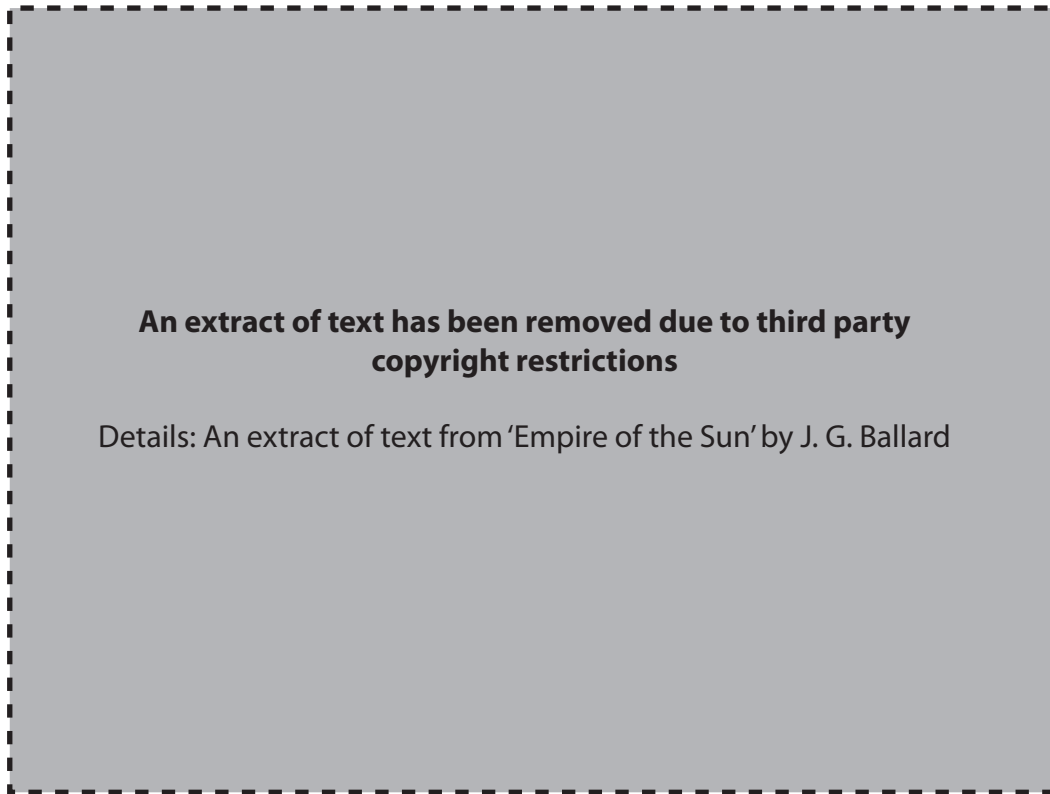
Or 18 What do you find most vivid about the relationships between brothers or sisters in *A Prelude* and *Second Best*?

Remember to refer to the words of the stories in your answer.

[20]

It soon became clear...

19 (a)



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Details: An extract of text from 'Empire of the Sun' by J. G. Ballard

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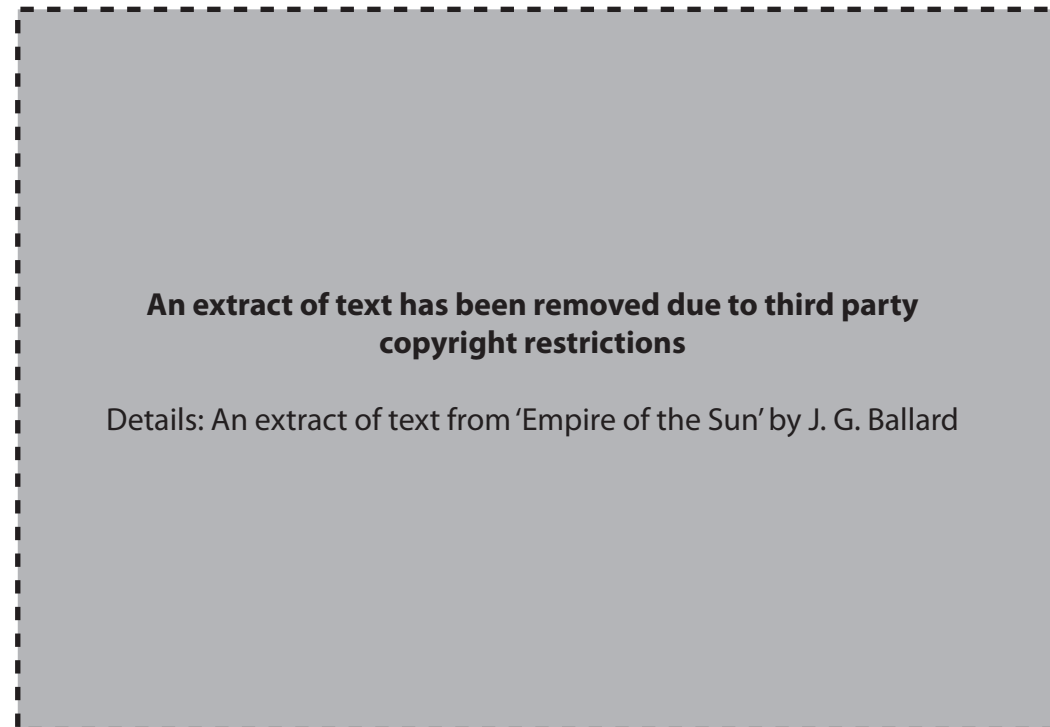
10

15

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...going to end soon?'

(b) On the other hand...



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copyright restrictions**

Details: An extract of text from 'Empire of the Sun' by J. G. Ballard

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...a most special kind

J G BALLARD: *Empire of the Sun* (Cont.)

Either 19 In what ways do these two extracts add to your understanding of the relationship between Jim and Basie? [20]

Or 20 What do you find memorable about Jim's relationship with Japanese soldiers in **TWO** moments from the novel?

You might consider:

- Jim with the water ration (in Chapter 16)
- Jim with the kamikaze pilot (in Chapter 33)
- or any other moment in the novel.

[20]

Or 21 In what ways is the life of Europeans in Shanghai brought alive for you at the beginning of the novel?

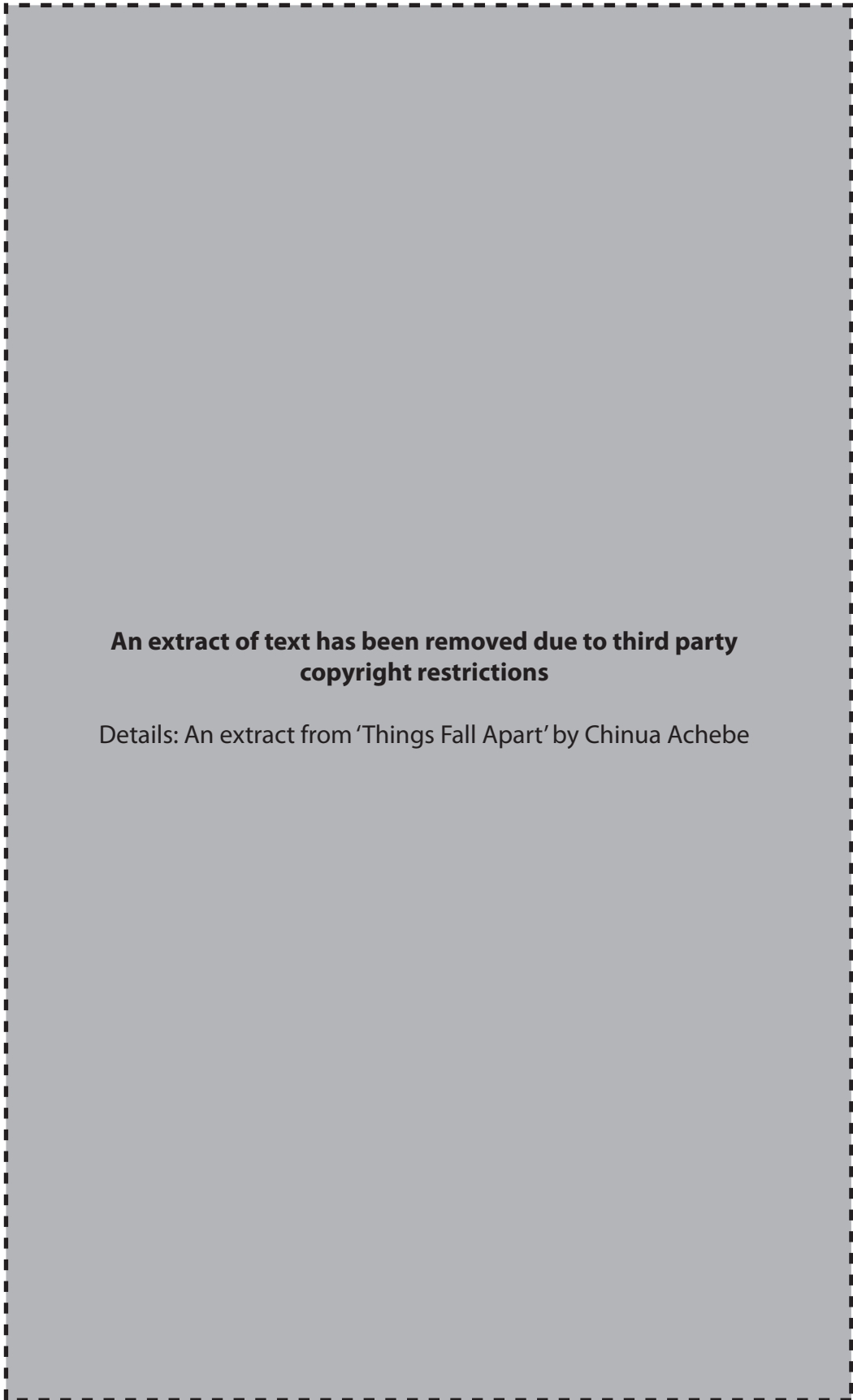
You should consider:

- the life Jim and the other Europeans lead
- the contrasts between their lives and those of the Chinese
- the words Ballard uses.

[20]

Three days later the...

22



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copyright restrictions**

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Details: An extract from 'Things Fall Apart' by Chinua Achebe

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...their shaven heads together

CHINUA ACHEBE: *Things Fall Apart* (Cont.)

Either 22 What does this extract add to your feelings about the Commissioner and his messengers?

You should consider:

- why the leaders of Umuofia are there
- the District Commissioner's words
- what the messengers do
- the language of the extract.

[20]

Or 23 What strong feelings does Ikemefuna's life-story arouse in you?

Remember to support your answer with details from the novel.

[20]

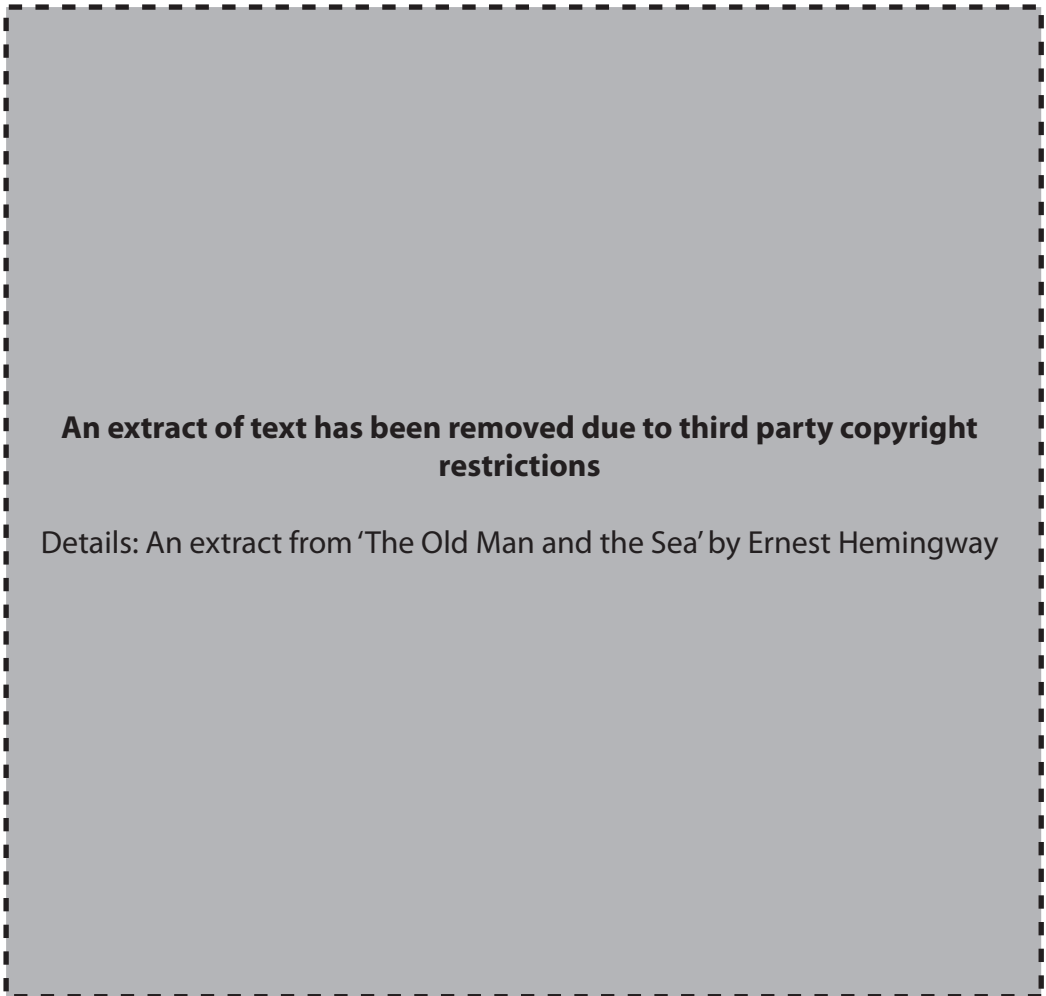
Or 24 Explore **ONE** moment in the novel when you feel sympathetic towards Okonkwo, and **ONE** moment when you feel unsympathetic.

How do these moments affect your overall view of Okonkwo?

[20]

During the night two...

25



5

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15

Details: An extract from 'The Old Man and the Sea' by Ernest Hemingway

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25

...and butchered her promptly

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ERNEST HEMINGWAY: *The Old Man and the Sea* (Cont.)

Either 25 What does this passage add to your understanding of the old man's relationship with the creatures of the sea?

You should consider:

- his feelings about the porpoise
- his feelings about the great fish and the pair of marlin
- the language of the passage.

[20]

Or 26 The old man thinks that being a fisherman is 'the thing I was born for'.

Do you agree with the old man's view of himself?

Remember to support your answer with details from the novel.

[20]

Or 27 Explore any **TWO** moments in *The Old Man and the Sea* which most powerfully convey to you the hardships of the old man's life. [20]

'The rat', said O'Brien...

28



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Details: An extract from 'Nineteen Eighty-Four' by George Orwell

...me! Julia! Not me!

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GEORGE ORWELL: *Nineteen Eighty-Four* (Cont.)

Either 28 What makes this passage so horrific?

You should consider:

- what O'Brien is doing
- Winston's words and reactions
- the language of the passage.

[20]

Or 29 What are your feelings about Julia at the end of the novel?

You should consider:

- her views of the Party
- her relationship with Winston
- her final conversation with Winston.

[20]

Or 30 Explore any **TWO** moments in the novel which make you feel that life in Oceania is particularly unbearable. [20]

Slaves to the Mushroom

As the Green Star...

31 (a)

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Details: An extract from 'Slaves to the Mushroom' by Susan Hill

5

...were starting to swell

The July Ghost

(b) The boy was sitting...

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Details: An extract from 'The July Ghost' by Susan Hill

5

10

15

...confiding, beautiful desired smile

Either 31 What do you find so moving about the endings to these two stories?

You should consider:

- Jack
- the boy
- the language of the extracts.

[20]

Or 32 Show how any TWO of the following stories bring to life for you the places in which they are set:

Sylvia's workplace (Slaves to the Mushroom)

Morocco (Hassan's Tower)

Paris (A Fall From Grace)

the hospital (Indefinite Nights).

[20]

Or 33 For which TWO women do you feel most sympathy in this selection of stories?

Remember to refer closely to details of the TWO stories you choose to support your answer. [20]

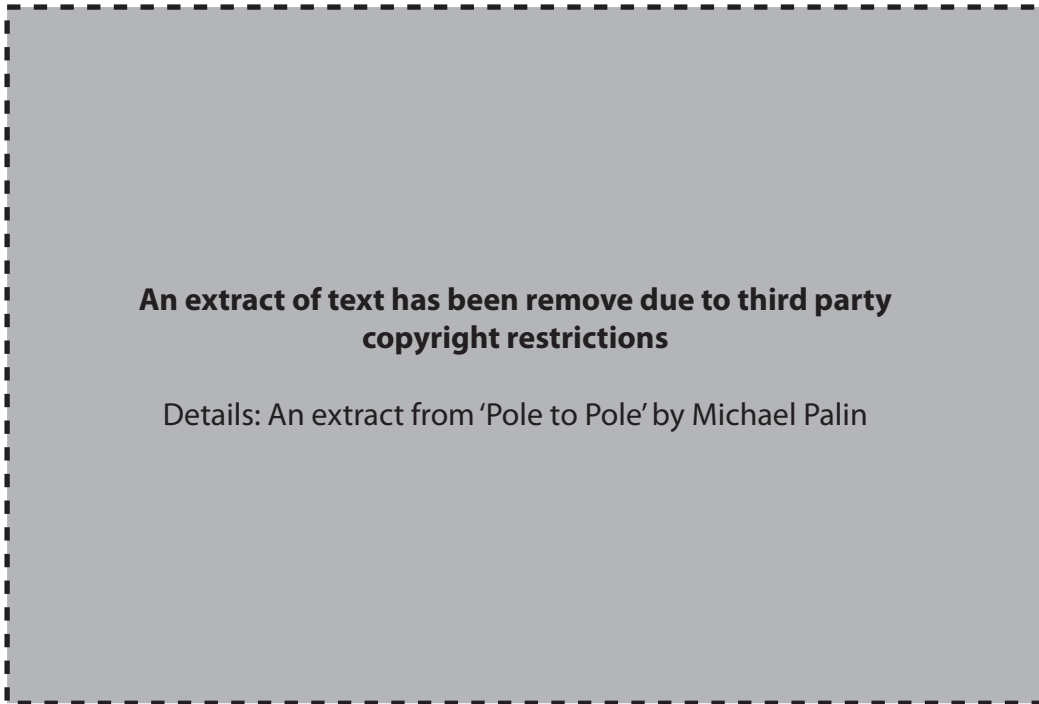
SECTION C

Answer **one** question from this Section, **or** from Section B.

	Pages	Questions
LITERARY NON-FICTION post-1914		
MICHAEL PALIN: <i>Pole to Pole</i>	32–33	34–36
NICK HORNBY: <i>Fever Pitch</i>	34–35	37–39

A half-mile walk through...

34 (a)



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Details: An extract from 'Pole to Pole' by Michael Palin

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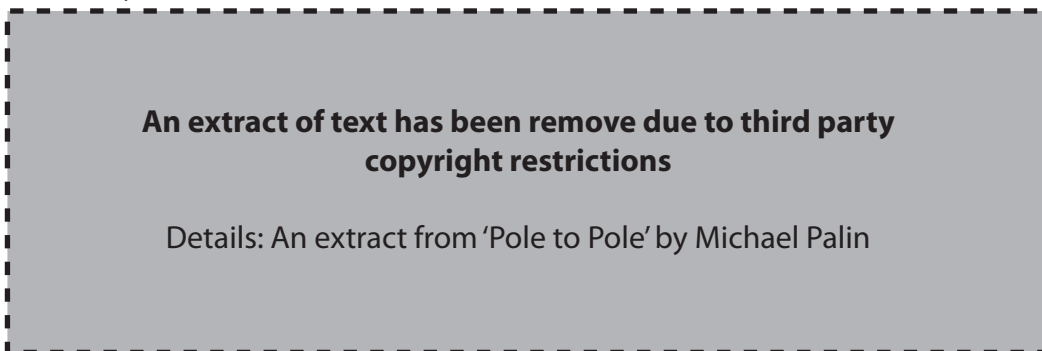
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20

...this gigantic, enthralling sight

Yesterday I stood on...

(b)



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Details: An extract from 'Pole to Pole' by Michael Palin

5

10

...an over-travelled system

MICHAEL PALIN: *Pole to Pole* (Cont.)

Either 34 What do you find interesting and memorable in these two descriptions of the African landscape? [20]

Or 35 How far does the description of Leningrad (Days 26–29) make you want or not want to visit that city?

Remember to support your answer with details from the text. [20]

Or 36 How does Palin convey to you the excitement he feels during his journey in the far North in any **TWO** moments from the book?

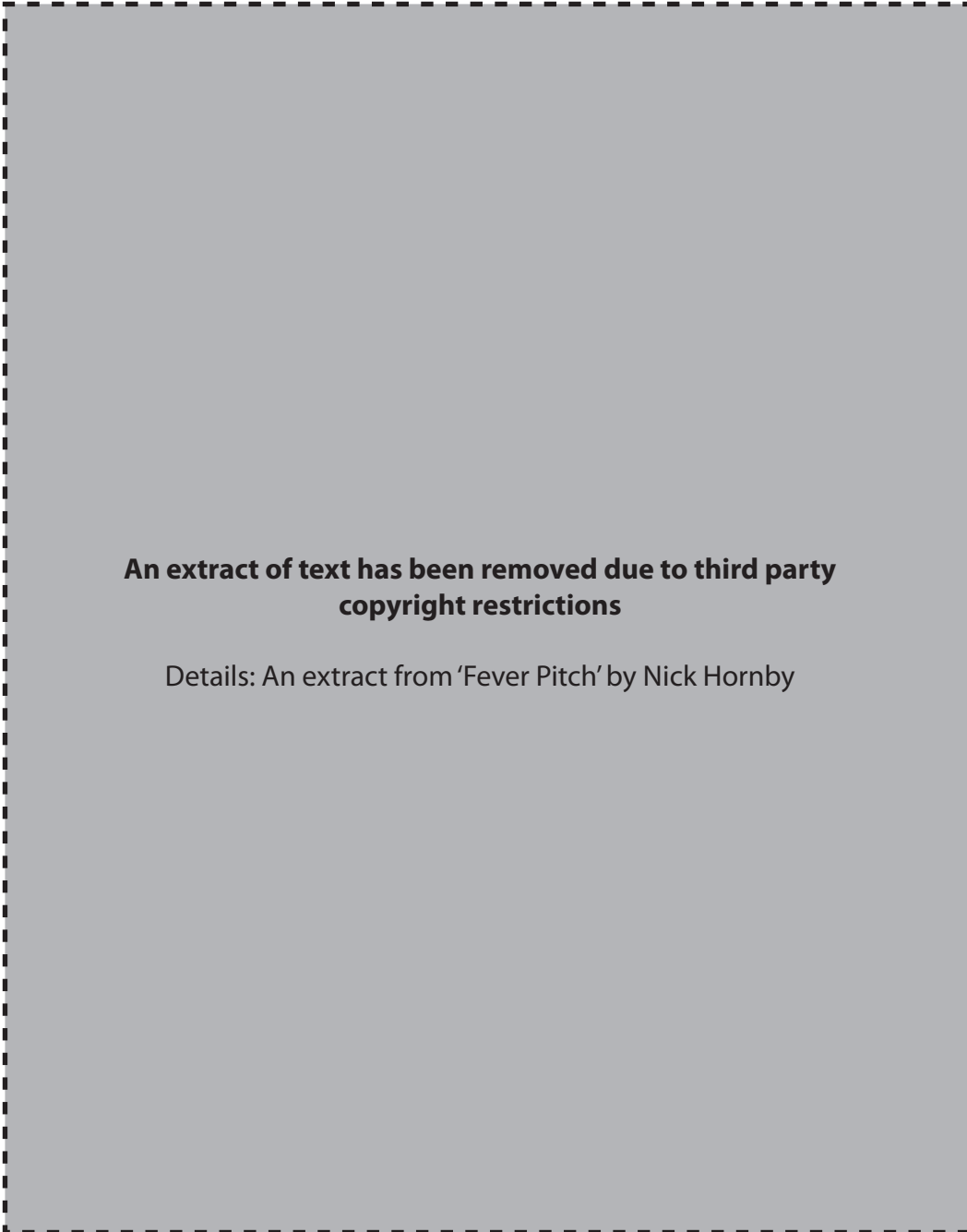
You might consider:

- the flight to the North Pole (on Day 1)
- the snowmobile ride (on Day 5)
- or any other moment on Days 1–6.

[20]

37

The premise was this...



5

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35

...to miss the point

40

NICK HORNBY: *Fever Pitch* (Cont.)

Either 37 What does this extract make you feel about the dangers of watching football?

You should consider:

- the way grounds were designed
- grounds on the Continent
- what happened at Hillsborough
- the language of the extract.

[20]

Or 38 Hornby says, 'my devotion (to football) says things about my character and personal history.'

What are your main impressions of Hornby's character after reading his book?

Remember to support your answer with details from the text.

[20]

Or 39 What do you feel about the character of the football fan from your reading of the chapter *The King of Kenilworth Road*?

Remember to support your answer with details from the text.

[20]

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