

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS**  
**General Certificate of Secondary Education**

**ENGLISH LITERATURE (Specification 1901)**  
**Scheme A**

**2442/2**

UNIT 2 Poetry and Prose Post-1914

**HIGHER 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 66.

- 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 6 extra marks for the whole paper.

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**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

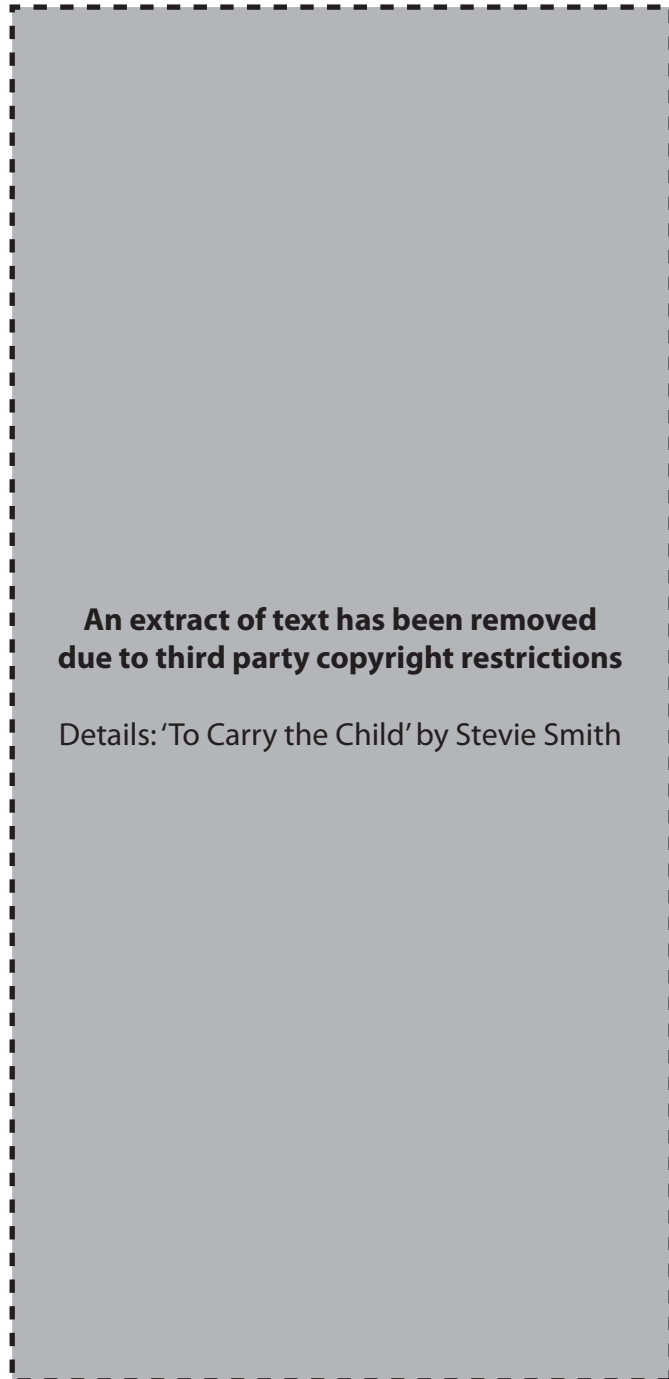
Answer **one** question from this Section.

	<b>Pages</b>	<b>Questions</b>
<b>POETRY post-1914</b>		
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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Details: 'To Carry the Child' by Stevie Smith

5

10

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30

...eye of an anarchist?

Stevie Smith

(b)

Anseo

When the Master was...



5

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35

40

...As their names occurred

Paul Muldoon

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

**Either 1** Explore the differing ways in which Muldoon and Smith reflect upon the importance of childhood experiences to adult life in these two poems. [30]

---

**Or 2** Compare some of the ways in which the poets in *I Remember, I Remember* (Larkin) and *The Tune the Old Cow Died Of* (Nicholson) vividly evoke memories of childhood. [30]

**Or 3** How do the poets' words bring alive for you adults' feelings about children, when you compare **TWO** of the following poems?

*You're* (Plath)

*Growing Up* (Fanthorpe)

*Baby-sitting* (Clarke)

[30]



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**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,  
 Guzzling and gulping in the best hotel,  
     Reading the Roll of Honour. 'Poor young chap,' 5  
 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 Explore the differing ways in which the poets vividly portray attitudes towards those who die in war in these two poems. [30]

---

**Or** 5 Compare *Exposure* (Owen) and *Returning, We Hear the Larks* (Rosenberg) to show how the poets powerfully convey to you pictures of life at the Front. [30]

**Or** 6 In what differing ways do the poets bring to life the impact of war on individuals in **TWO** of the following poems?

*As the Team's Head-Brass* (Thomas)

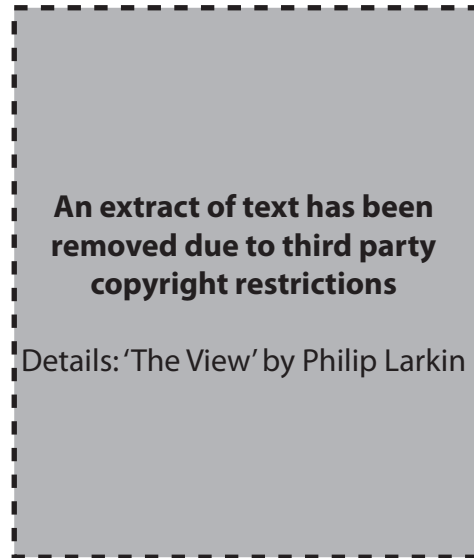
*At the Movies* (Mastin)

*Sonnet ('What my lips have kissed ...')* (Millay) [30]

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

10

15

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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

...am only a cloud

U. A. Fanthorpe

25

30

Either 7 Compare the ways in which Larkin and Fanthorpe powerfully portray the way time affects people in these two poems. [30]

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

Annus Mirabilis (Larkin)

Toads (Larkin)

Dictator (Fanthorpe)

Patients (Fanthorpe)

[30]

Or 9 Compare the ways in which any TWO of the following poems look back so powerfully on the past.

I Remember, I Remember (Larkin)

Wild Oats (Larkin)

Growing Up (Fanthorpe)

Casehistory: Alison (head injury) (Fanthorpe)

[30]

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...



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Details: 'One Flesh' by Elizabeth Jennings

5

10

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...has now grown cold?

Elizabeth Jennings

Either 10 Explore the differing ways in which Jennings and Yeats memorably convey to you their thoughts about the effects of time in these two poems. [30]

Or 11 Both *Rising Five* (Nicholson) and *Toads Revisited* (Larkin) suggest that we should be content with our present lives.

Compare the ways in which the poets most effectively express this idea to you. [30]

Or 12 Compare TWO poems from this selection in which you find the poets' descriptions of people especially memorable.

Remember to refer closely to words and images from the poems in your answer. [30]





## SECTION B

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

	<b>Pages</b>	<b>Questions</b>
<b>PROSE post-1914</b>		
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...



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Details: An extract from 'Games at Twilight' by Anita Desai

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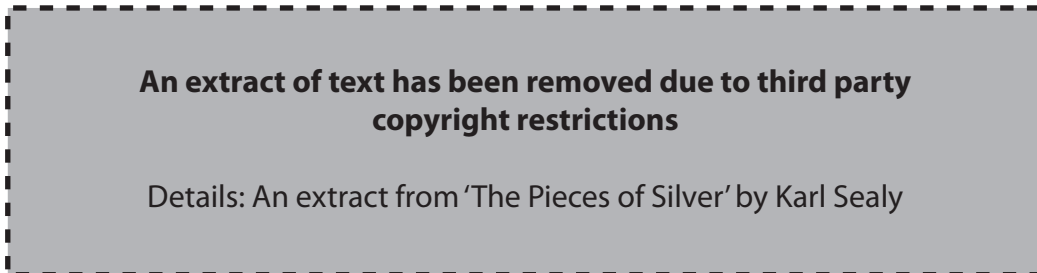
15

...sense of his insignificance

(b)

The Pieces of Silver

On the following morning...



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Details: An extract from 'The Pieces of Silver' by Karl Sealy

5

...as a star's light

- Either** 13 In what ways do you think these two extracts are such effective endings to their stories? [30]
- 
- Or** 14 Explore the ways in which the authors of *Dead Men's Path* and *The Young Couple* memorably convey to you the difficulties faced by people who move to a new place. [30]
- Or** 15 In what ways do the authors of *Snapshots of a Wedding* and *The Train from Rhodesia* portray a clash between different cultures or traditions? [30]

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** In what ways does Lawrence vividly convey to you the characteristics of the two animals in these two extracts? [30]

---

**Or 17** Explore the ways in which Lawrence memorably portrays **TWO** of the following characters.

The father in *Adolf*

Lessford in *Lessford's Rabbits*

Hilda in *The Shades of Spring*

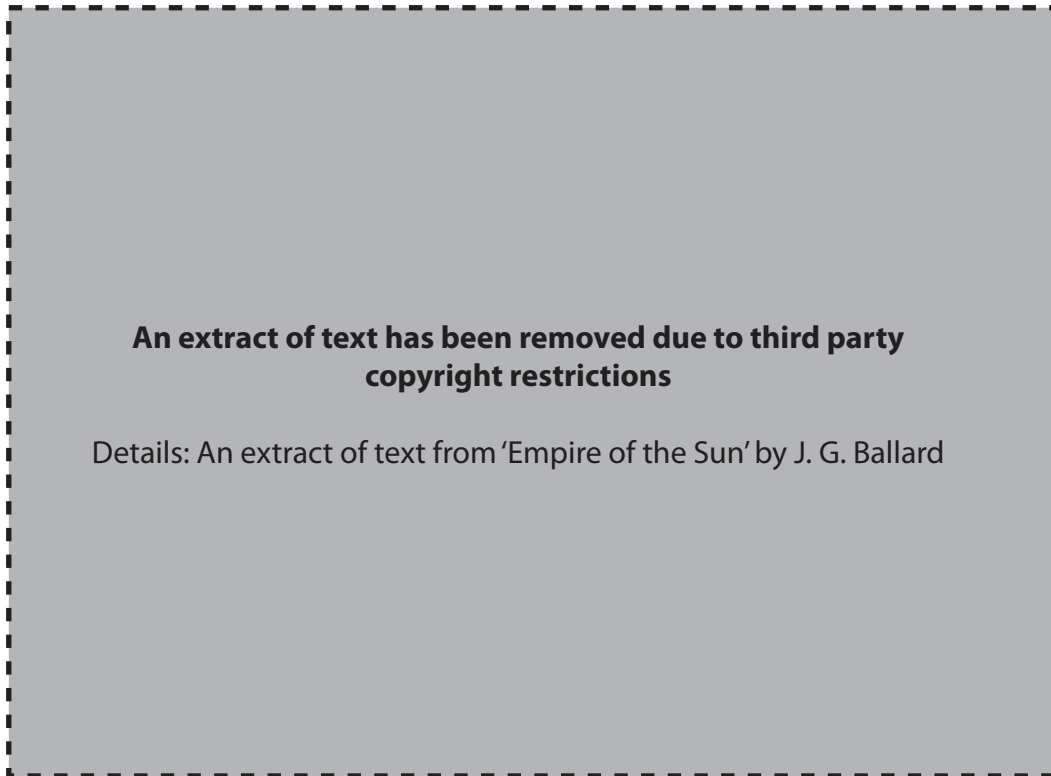
[30]

**Or 18** In *A Prelude* there are three brothers; in *Second Best* two sisters.

Explore the ways in which Lawrence portrays these characters and their relationships. [30]

It soon became clear...

19 (a)



5

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10

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

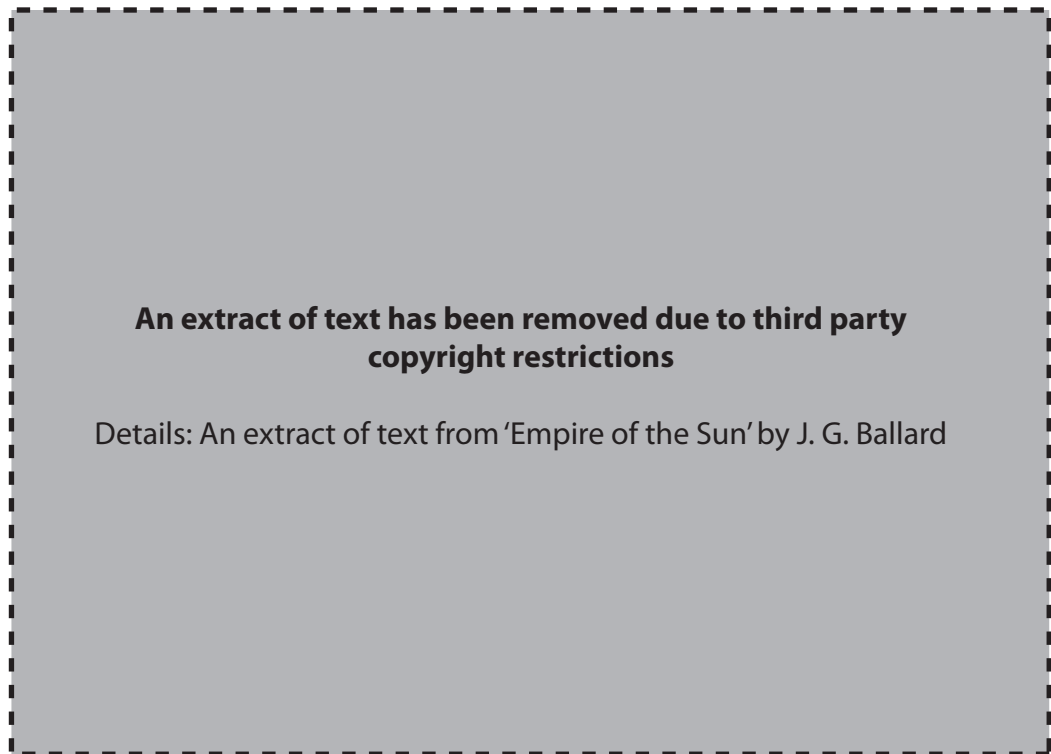
15

20

...going to end soon?'

On the other hand...

(b)



5

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copyright restrictions**

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

15

20

...a most special kind

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

**Either 19** What does Ballard make you think here about the developing relationship between Jim and Basie?

Remember to refer closely to both extracts in your answer. [30]

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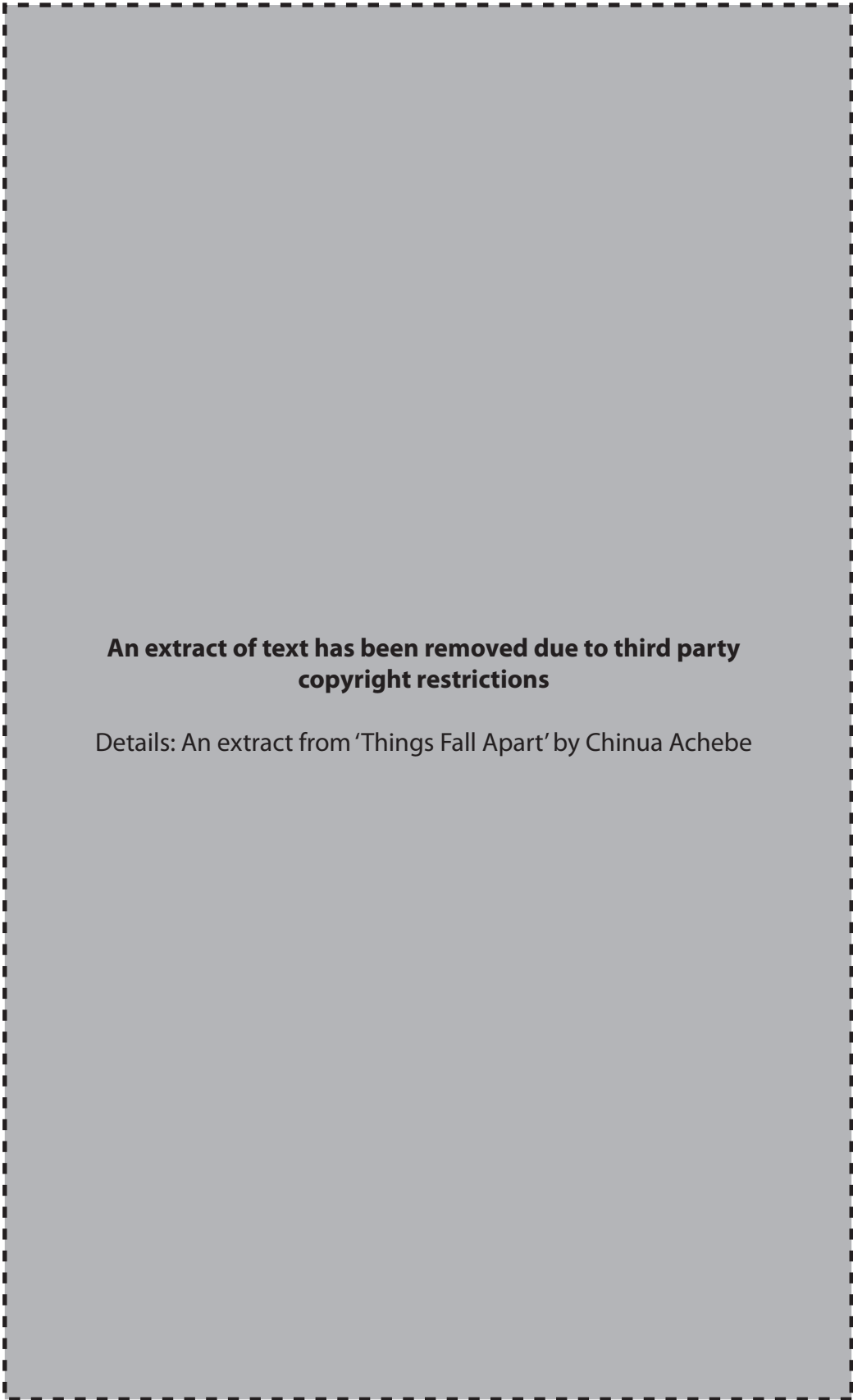
**Or 20** Doctor Ransome says to Jim, 'You're a war child.'

Explore some of the ways in which Ballard suggests that Jim's personality has been moulded by his experiences in the camps. [30]

**Or 21** Explore the ways in which Ballard memorably portrays the life of the Europeans in Shanghai in the early part of the novel. [30]

Three days later the...

22



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copyright restrictions**

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** How does Achebe's writing here affect the way you feel about the District Commissioner and his messengers? [30]

---

**Or 23** Obierika describes Okonkwo as 'one of the greatest men in Umuofia'.

What is **your** view of Okonkwo?

Remember to support your answer with details from the novel. [30]

**Or 24** What does Achebe's writing make you feel about the place of women in the society portrayed in the novel?

Remember to support your answer with details from the novel. [30]

During the night two...

25



5

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25

...and butchered her promptly

30

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

- Either** 25 In what ways does Hemingway's writing here add to your understanding of the old man and his relationship with the creatures of the sea? [30]
- 
- Or** 26 The old man thinks that being a fisherman is 'the thing I was born for'.  
How far does Hemingway convince you that the old man is right? [30]
- Or** 27 Explore any **ONE** or **TWO** moments in the novel when Hemingway most powerfully creates in you sympathy for the old man. [30]

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

28



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35

40

...me! Julia! Not me!

45

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

- Either 28** In what ways does Orwell make this extract particularly horrifying? [30]
- 
- Or 29** Explore how Orwell makes Julia such a significant and memorable character in *Nineteen Eighty-Four*. [30]
- Or 30** Explore Orwell's portrayal of The Ministry of Truth.  
Remember to support your answer with details from the novel. [30]

## 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

The boy was sitting...

(b)

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

5

10

...conding, beautiful desired smile 15

Either 31 In what ways do Mackay and Byatt make the endings of their stories here so moving? [30]

Or 32 How do the writers of any TWO of the following stories make the setting of the story so memorable?

Sylvia's workplace ( Slaves to the Mushroom )  
 Morocco ( Hassan's Tower )  
 Paris ( A Fall From Grace )  
 the hospital ( Indefinite Nights ) [30]

Or 33 Explore any TWO moments (each from a different story) which the writers made particularly amusing for you.

Remember to refer to details of the writing to support your answer. [30]

## SECTION C

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

	<b>Pages</b>	<b>Questions</b>
<b>LITERARY NON-FICTION post-1914</b>		
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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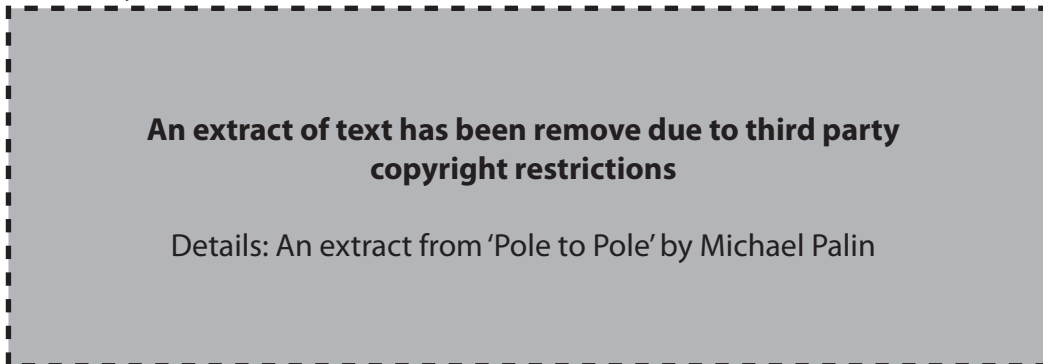
15

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**    Explore the ways in which Palin's writing here makes the African landscape appear both powerful and magnificent. [30]
- 
- Or**        **35**    How far does Palin's portrayal of **TWO** cities make you want **or** not want to visit them?  
Remember to support your answer with details from the text. [30]
- Or**        **36**    Explore in detail any **TWO** moments from *Pole to Pole* which show most vividly the pains **or** pleasures of Palin's travels in the far North (Days 1–6). [30]

The premise was this...

37



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35

...to miss the point

40

NICK HORNBY: *Fever Pitch* (Cont.)

- Either** 37 How does the writing here confirm Hornby's view that being a spectator at a football match can be dangerous? [30]
- 
- Or** 38 Hornby says of football 'The way the game is consumed seems to offer all sorts of information about our society.'  
How does Hornby's writing highlight this for you? [30]
- Or** 39 How does Hornby memorably convey what being a football fan is like in the chapter *The King of Kenilworth Road*? [30]

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