

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
General Certificate of Secondary Education

ENGLISH LITERATURE (Specification 1901)
Scheme B

2448/1

UNIT 8 Post-1914 Texts (Foundation Tier)

Monday **23 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 in the answer booklet.
- You must answer **THREE** questions.
- You must answer **one** question from Section B.
- You must answer **two other** questions, from Section A, Section C or Section D.

Each question must be taken from a different section.

- 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 30.

- The number of marks is given in [] at the end of each question.
- All questions carry equal marks.

This question paper consists of 32 printed pages and 4 blank pages.

CONTENTS

	Pages	Questions
Section A – Drama post-1914		
<i>Whose Life is it Anyway?</i> (Clark)	4	1–2
<i>Death of a Salesman</i> (Miller)	5	3–4
<i>Journey's End</i> (Sherriff)	6	5–6
<i>The Caretaker</i> (Pinter)	7	7–8
Section B – Poetry post-1914		
<i>Opening Lines</i> (OCR)	10–13	9–12
<i>Poems 2</i> (ed. Markus and Jordan)	14–15	13–14
<i>Touched with Fire</i> (ed. Hydes)	16–17	15–16
Section C – Prose post-1914		
<i>Opening Worlds</i> (OCR)	20–21	17–18
<i>Ten D H Lawrence Short Stories</i>	22–23	19–20
<i>Empire of the Sun</i> (Ballard)	24	21–22
<i>Modern Women's Short Stories</i> (ed. Hill)	26–27	23–24
<i>Things Fall Apart</i> (Achebe)	28	25–26
<i>Old Man and the Sea</i> (Hemingway)	29	27–28
<i>Nineteen Eighty-Four</i> (Orwell)	30	29–30
Section D – Literary non-fiction post-1914		
<i>Pole to Pole</i> (Palin)	32–33	31–32
<i>Fever Pitch</i> (Hornby)	34–35	33–34

SECTION A

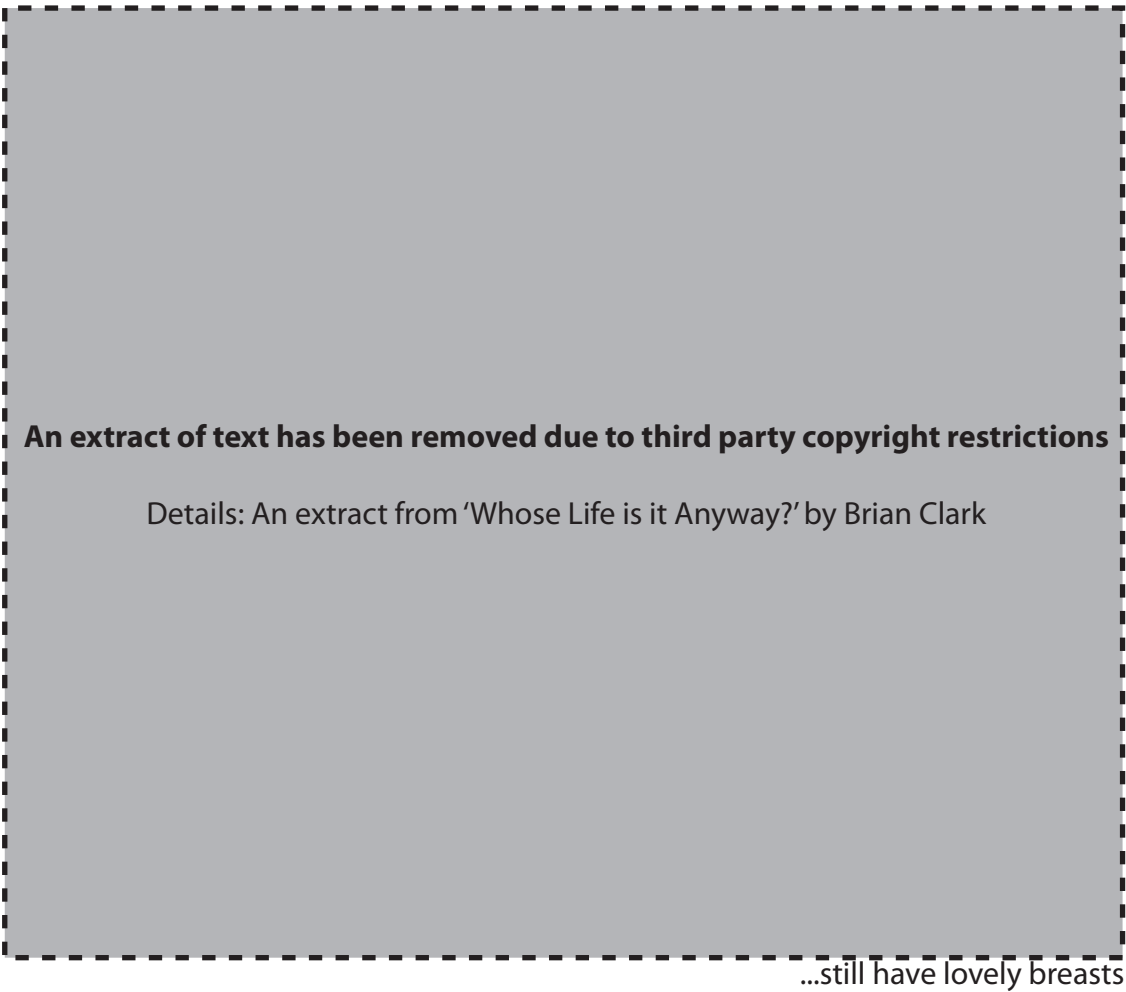
Answer NOT MORE THAN ONE question from this section.

	Pages	Questions
DRAMA post-1914		
BRIAN CLARK: <i>Whose Life is it Anyway?</i>	4	1–2
ARTHUR MILLER: <i>Death of a Salesman</i>	5	3–4
R. C. SHERRIFF: <i>Journey's End</i>	6	5–6
HAROLD PINTER: <i>The Caretaker</i>	7	7–8

BRIAN CLARK: Whose Life is it Anyway?

Ken: I am serious...

1



5

10

15

20

25

Either 1 Why do you think this is such a dramatic and important conversation in the play?

You should consider:

- what Ken says about his decision
- the effect of Ken's words on Dr S cott.

[10]

Or 2 In what ways do you find Dr Emerson a sympathetic character?

Remember to support your answer with details from the play.

[10]

Willy: Charley, look...

3



5

10

15

20

25

30

...I was just fired

Either 3 What are your feelings about Willy here?

You should consider:

- Willy's behaviour towards Charley
- the way Charley treats Willy.

[10]

Or 4 What do you think the final scene called 'Requiem' adds to the play?

[10]

Davies: You mean you're...

7



5

10

15

20

25

...is a long silence

Either 7 In what ways do you think this is a good ending to the play? [10]

Or 8 What makes you feel particularly sorry for Aston?
Remember to support your ideas with details from the play. [10]

SECTION B

You MUST answer ONE question from this section.

	Pages	Questions
POETRY post-1914		
<i>Opening Lines</i> (OCR)		
Section E: <i>Generations</i>	10–11	9–10
Or Section F: <i>The 1914–18 War</i> (i)	12–13	11–12
 <i>Poems 2</i> (ed. MARKUS and JORDAN)		
poems by Philip Larkin and U. A. Fanthorpe	14–15	13–14
 <i>Touched with Fire</i> (ed. HYDES)		
	16–17	15–16

9 (a)

You're
Clownlike, happiest on your...



5

10

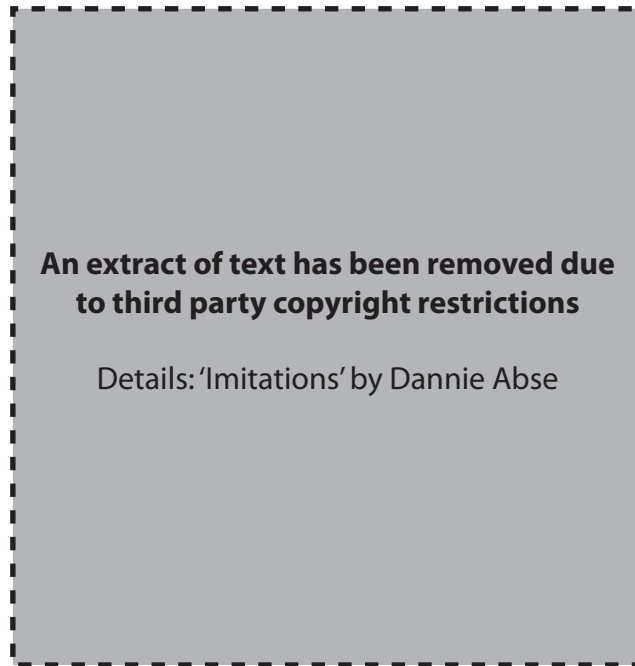
15

...your own face on
Sylvia Plath

(b)

Imitations

In this house, in...



An extract of text has been removed due to third party copyright restrictions

Details: 'Imitations' by Dannie Abse

5

10

15

...by elastic, and pass

Dannie Abse

Either 9 What do you find most fascinating about the relationships between parents and children in these two poems?

Remember to support your answer with reference to some of the words and images in the poems.

[10]

Or 10 Explore how Joseph Mary Plunkett Ward in Anseo and the father in Follower have changed by the end of the poems.

You should consider:

- the initial cruelty Joseph suffered at school
- the father's actions during Follower.

[10]

11 (a)

from *Exposure*

Our brains ache, in the merciless iced east winds that knife us ...
 Wearied we keep awake because the night is silent ...
 Low, drooping flares confuse our memory of the salient ...
 Worried by silence, sentries whisper, curious, nervous,
 But nothing happens. 5

Watching, we hear the mad gusts tugging on the wire,
 Like twitching agonies of men among its brambles.
 Northward, incessantly, the flickering gunnery rumbles,
 Far off, like a dull rumour of some other war.
 What are we doing here? 10

The poignant misery of dawn begins to grow ...
 We only know war lasts, rain soaks, and clouds sag stormy.
 Dawn massing in the east her melancholy army
 Attacks once more in ranks on shivering ranks of grey,
 But nothing happens. 15

Sudden successive flights of bullets streak the silence.
 Less deathly than the air that shudders black with snow,
 With sidelong flowing flakes that flock, pause, and renew;
 We watch them wandering up and down the wind's nonchalance,
 But nothing happens. 20

Pale flakes with fingering stealth come feeling for our faces –
 We cringe in holes, back on forgotten dreams, and stare, snow-dazed,
 Deep into grassier ditches. So we drowse, sun-dozed,
 Littered with blossoms trickling where the blackbird fusses,
 – Is it that we are dying? 25

Wilfred Owen

OCR: *Opening Lines: The 1914–18 War (i)* (Cont.)(b) *Returning, We Hear the Larks*

Sombre the night is.
And though we have our lives, we know
What sinister threat lurks there.

Dragging these anguished limbs, we only know
This poison-blasted track opens on our camp –
On a little safe sleep.

5

But hark! joy – joy – strange joy.
Lo! heights of night ringing with unseen larks.
Music showering our upturned list'ning faces.

Death could drop from the dark
As easily as song –
But song only dropped,
Like a blind man's dreams on the sand
By dangerous tides,
Like a girl's dark hair for she dreams no ruin lies there,
Or her kisses where a serpent hides.

10

15

Isaac Rosenberg

Either 11 What do you find most striking about the soldiers' views of the natural world in the above extract from *Exposure* and in *Returning, We Hear the Larks*?

You should consider:

- the damaging effects of the weather in *Exposure*
- the changing feelings of the soldiers in *Returning, We Hear the Larks*. [10]

Or 12 What strong impressions of life at home during wartime do you get from reading **TWO** of the following poems?

As the Team's Head-Brass (Thomas)

War Girls (Pope)

Of the Great White War (Burke)

Remember to support your answer with detail from the poems. [10]

Poems 2: Larkin and Fanthorpe

13 (a)

Poetry of Departures

Sometimes you hear, fifth-hand...



An extract of text has been removed due to third party copyright restrictions

Details: 'Poetry of Departures' by Philip Larkin

5

10

15

20

25

30

...a life reprehensibly perfect

Philip Larkin

Poems 2: Larkin and Fanthorpe (Cont.)

(b)

After Visiting Hours

Like gulls they are...



**An extract of text has been removed due to
third party copyright restrictions**

Details: 'After Visiting Hours' by U. A. Fanthorpe

5

10

15

20

25

...behind, the gulls crying

U. A. Fanthorpe

Either 13 In what ways do you think that familiar places are memorably described in these two poems?

You should consider:

- the way the poet describes the home he hates in the first poem
- the patients and their ward in the second poem.

[10]

Or 14 What do you find both funny and serious in TWO of these poems?

Annus Mirabilis (Larkin)

Toads (Larkin)

Reports (Fanthorpe)

[10]

15 (a)

One Flesh

Lying apart now, each...



An extract of text has been removed due to third party copyright restrictions

Details: 'One Flesh' by Elizabeth Jennings

5

10

15

...has now grown cold?

Elizabeth Jennings

(b)

Follower

My father worked with...



5

10

15

20

...will not go away
Seamus Heaney

Either 15 What do you find memorable about the descriptions of the parents in these two poems? [10]

Or 16 In what ways are the thoughts and feelings of the children vividly communicated in TWO of the following poems? [10]

The Early Purges (Heaney)
 The Lesson (Lucie-Smith)
 Little Boy Crying (Morris)

SECTION C

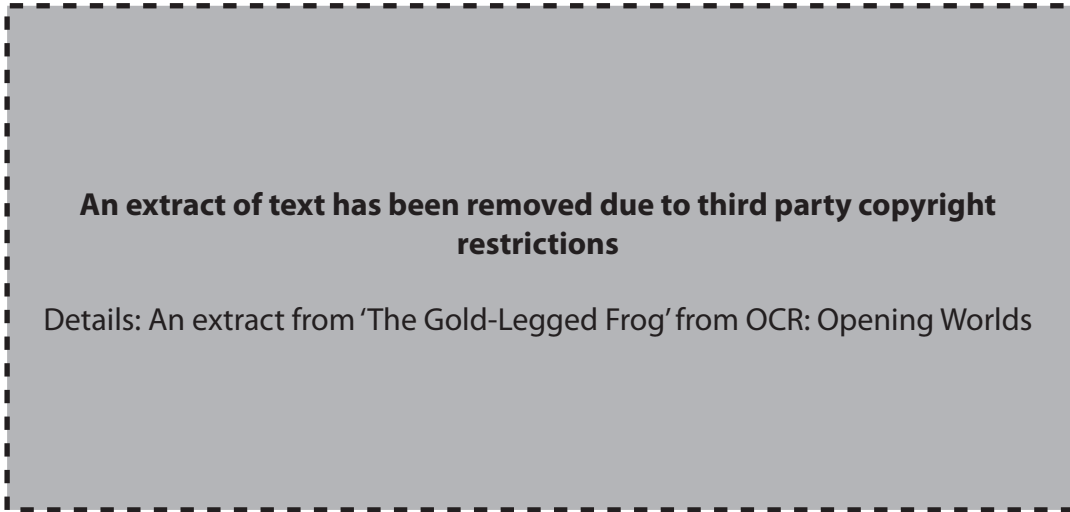
Answer NOT MORE THAN ONE question from this section.

	Pages	Questions
PROSE post-1914		
OCR: <i>Opening Worlds</i>	20–21	17–18
WHITTLE and BLATCHFORD (ed.): <i>Ten D H Lawrence Short Stories</i>	22–23	19–20
J G BALLARD: <i>Empire of the Sun</i>	24	21–22
SUSAN HILL (ed.): <i>Modern Women's Short Stories</i>	26–27	23–24
CHINUA ACHEBE: <i>Things Fall Apart</i>	28	25–26
ERNEST HEMINGWAY: <i>The Old Man and the Sea</i>	29	27–28
GEORGE ORWELL: <i>Nineteen Eighty-Four</i>	30	29–30

17 (a)

from The Gold-Legged Frog

The sun blazed as...



5

10

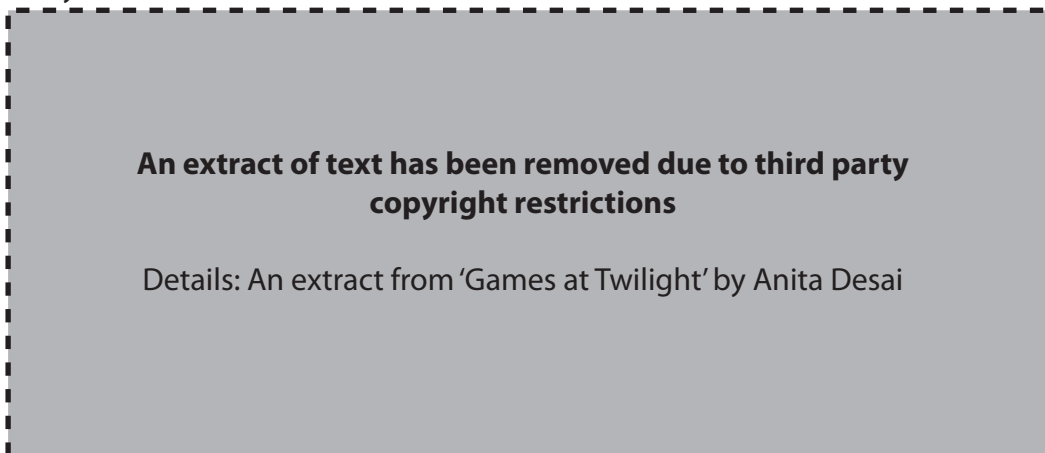
15

...of his little son

(b)

from Games at Twilight

They faced the afternoon...



5

10

...across the white sky

Either 17 What do these passages convey to you about living in a hot country? [10]

Or 18 What lessons do you think **TWO** of the following characters should learn?

Michael Obi in *Dead Men's Path*
the boy in *The Red Ball*
Anna in *The Winter Oak*

Remember to support your answer with details from the stories. [10]

19 (a)

A Lesson on a Tortoise

The boys crowded round the table noisily as soon as they discovered Joe. 'Is he alive? – Look, his head's coming out! He'll bite you? – He *won't!* – with much scorn – 'Please Sir, do tortoises bite?' I hurried them off to their seats in a little group in front, and pulled the table up to the desks. Joe kept fairly still. The boys nudged each other excitedly, making half audible remarks concerning the poor reptile, looking quickly from me to Joe and then to their neighbours. I set them sketching, but in their pleasure at the novelty they could not be still: 5

'Please Sir – shall we draw the marks on the shell? Please Sir, has he only got four toes? – 'Toes!' echoes somebody, covertly delighted at the absurdity of calling the grains of claws 'toes'. 'Please Sir, he's moving – Please Sir!' 10

I stroked his neck and calmed him down:

'Now don't make me wish I hadn't brought him. That's enough. Miles – you shall go to the back and draw twigs if I hear you again! Enough now – be still, get on with the drawing, it's hard!'

(b)

Lessford's Rabbits

At playtime I began to question Halket: 'Please Sir – we had some rabbits in a place on the allotments. We used to gather manure for a man, and he let us have half of his tool-house in the garden –'

'How many had you – rabbits?'

'Please Sir – they varied. When we had young ones we used to have sixteen sometimes. We had two brown does and a black buck.' 5

I was somewhat taken back by this.

'How long have you had them?'

'A long time now Sir. We've had six lots of young ones.'

'And what did you do with them?' 10

'Fatten them, Sir' – he spoke with a little triumph, but he was reluctant to say much more.

'And what did you fatten them on?'

The boy glanced swiftly at me. He reddened, and for the first time became confused. 15

'Green stuff, what we had given us out of the gardens, and what we got out of the fields.'

'And bread,' I answered quietly.

He looked at me. He saw I was not angry, only ironical. For a few moments he hesitated, whether to lie or not. Then he admitted, very subdued: 20

'Yes Sir.'

'And what did you do with the rabbits?' – he did not answer. – 'Come, tell me. I can find out whether or not.'

'Sold them,' – he hung his head guiltily.

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

Either 19 Explore the boys' interest in animals as revealed in the two extracts.

You should consider:

- what the boys say and do in *A Lesson on a Tortoise*
- what Halket says in *Lessford's Rabbits*.

[10]

Or 20 In what ways do women get what they want in **TWO** of the following stories?

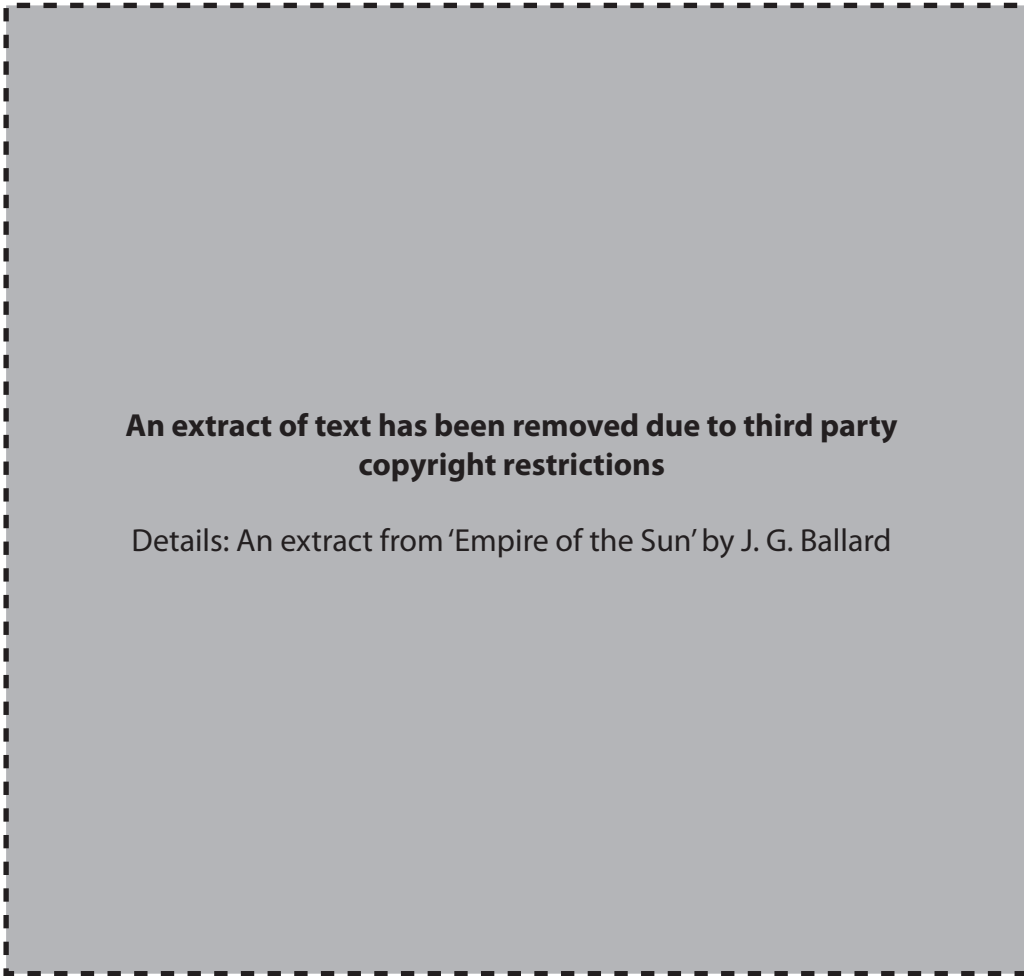
Second Best
The Shades of Spring
Tickets, Please

Remember to support your answer with details from the stories.

[10]

He felt Basie nudge...

21



5

10

15

20

25

...looking after you, Jim'

Either 21 What does this passage tell you about the relationship between Jim and Basie? [10]

Or 22 Explore ONE moment in the novel when you feel particularly sorry for Jim. [10]

Turn to page 26 for Question 23.

23 (a) Some Retired Ladies on a Tour

Forty years she had...



An extract of text has been removed due to third party copyright restrictions

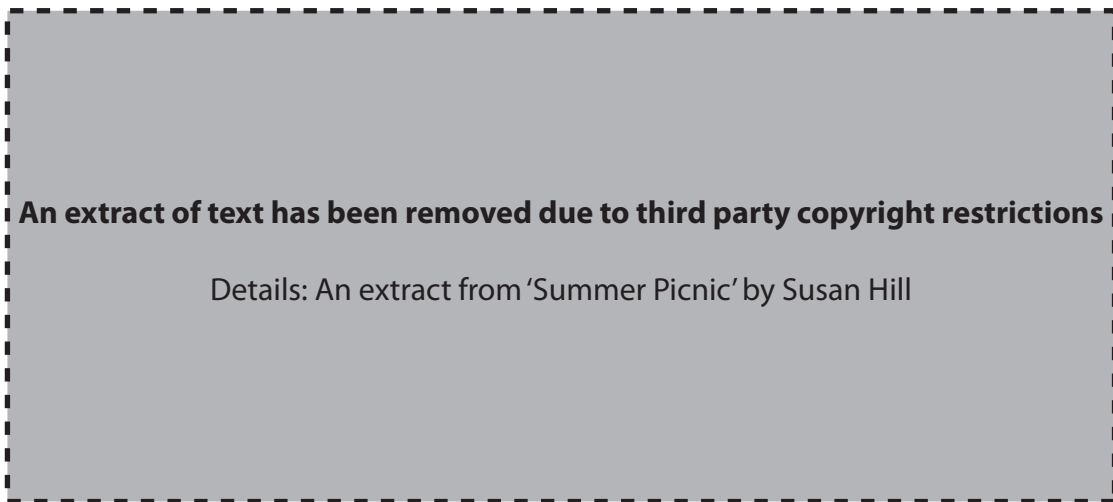
Details: An extract from 'Some Retired Ladies on a Tour' by Susan Hill

5
10
15
20
25

...to wear fancy knits

(b) Summer Picnic

In her young days...



An extract of text has been removed due to third party copyright restrictions

Details: An extract from 'Summer Picnic' by Susan Hill

5
10
15

...down on the road

SUSAN HILL (ed.): *Modern Women's Short Stories* (Cont.)

Either 23 What do you find striking about the old ladies' memories in these two extracts?

You should consider:

- Doris's first day at work
- the grandmother's picnic when she was young.

[10]

Or 24 What do you find powerful about the final meeting or conversation in **TWO** of the following stories?

The Tulip Plate (Hammick)

The July Ghost (Byatt)

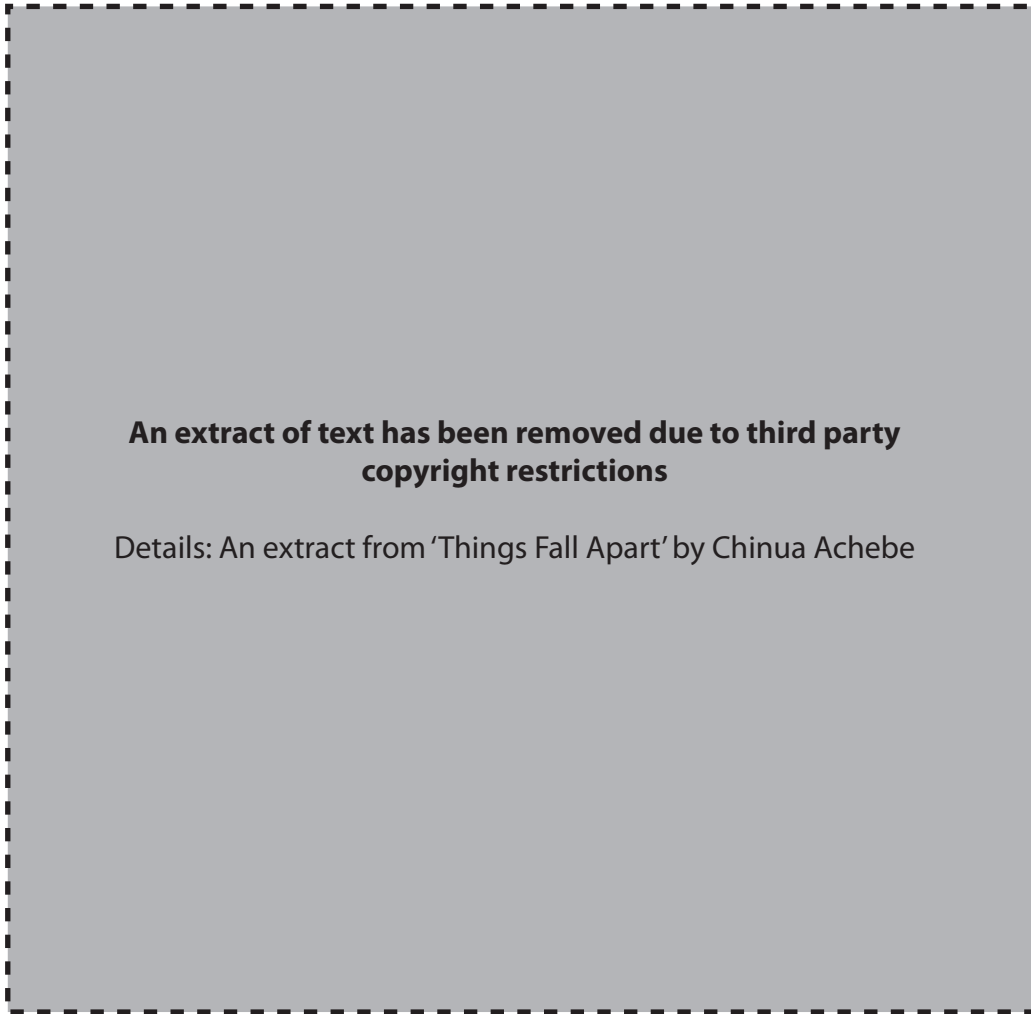
The Weighing Up (Huth)

Remember to support your answer with details from the stories.

[10]

How his mother would...

25



An extract of text has been removed due to third party copyright restrictions

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

...of being thought weak

5

10

15

20

25

30

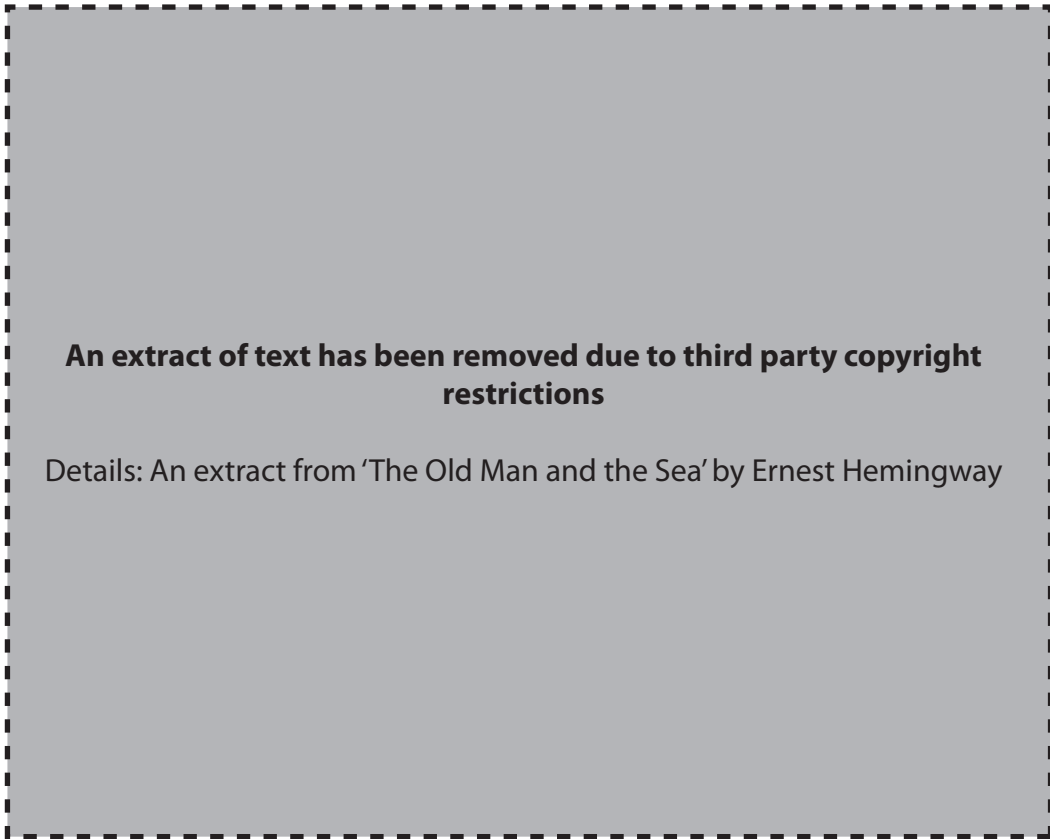
Either 25 What makes the killing of Ikemefuna here a shocking moment in the novel for you?

Remember to support your answer with details from the novel. [10]

Or 26 Explore TWO incidents in the novel where the tribes of the Lower Niger appear most fascinating to you. [10]

As he watched the...

27



5

10

15

20

...it in the water

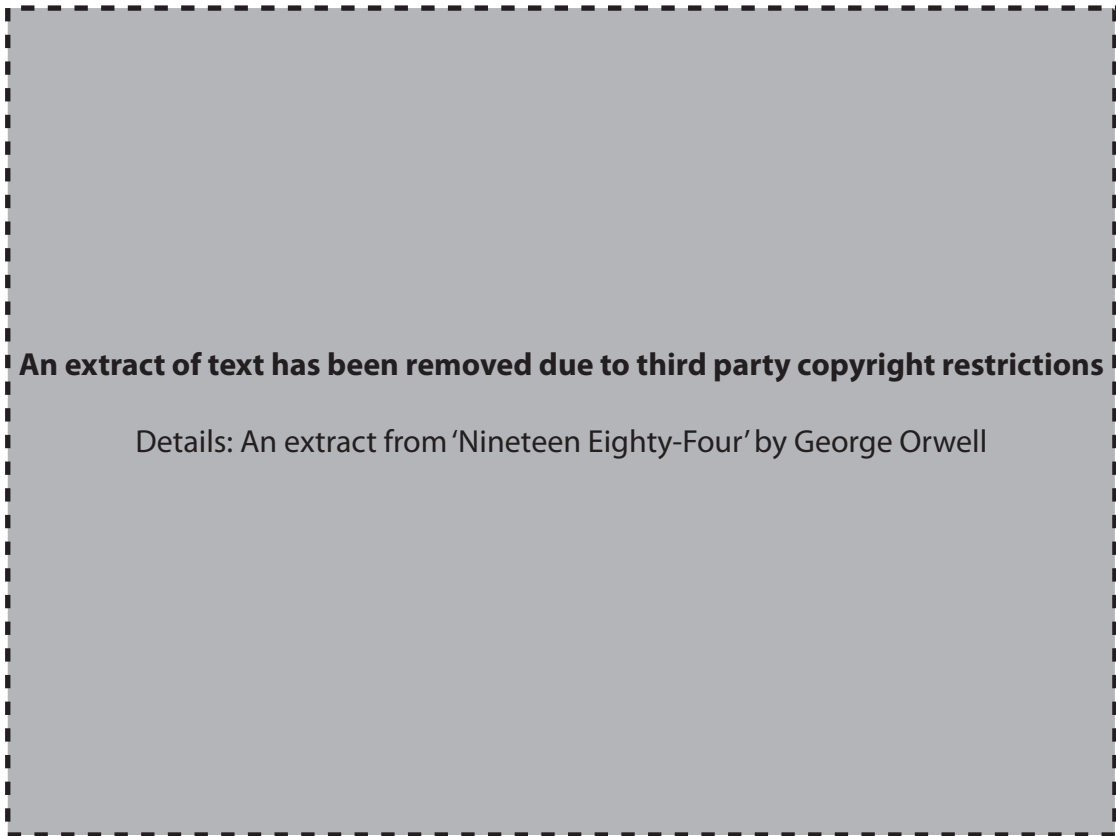
25

Either 27 What do you find particularly striking about this description of the natural world in which the old man lives? [10]

Or 28 Do you think the old man is a hero?
Remember to support your answer with details from the novel. [10]

A thrush had alighted...

29



5

10

15

20

...a clatter of wings 25

Either 29 How does this passage help you to understand Winston's feelings at this stage in the novel? [10]

Or 30 In what ways do you think O'Brien is an important and memorable character in the novel?

Remember to support your answer with details from the novel. [10]

SECTION D

Answer NOT MORE THAN ONE question from this section.

	Pages	Questions
LITERARY NON-FICTION post-1914		
MICHAEL PALIN: <i>Pole to Pole</i>	32–33	31–32
NICK HORNBY: <i>Fever Pitch</i>	34–35	33–34

31 (a) Day 9

A night of varying...



5
10
15
20
25

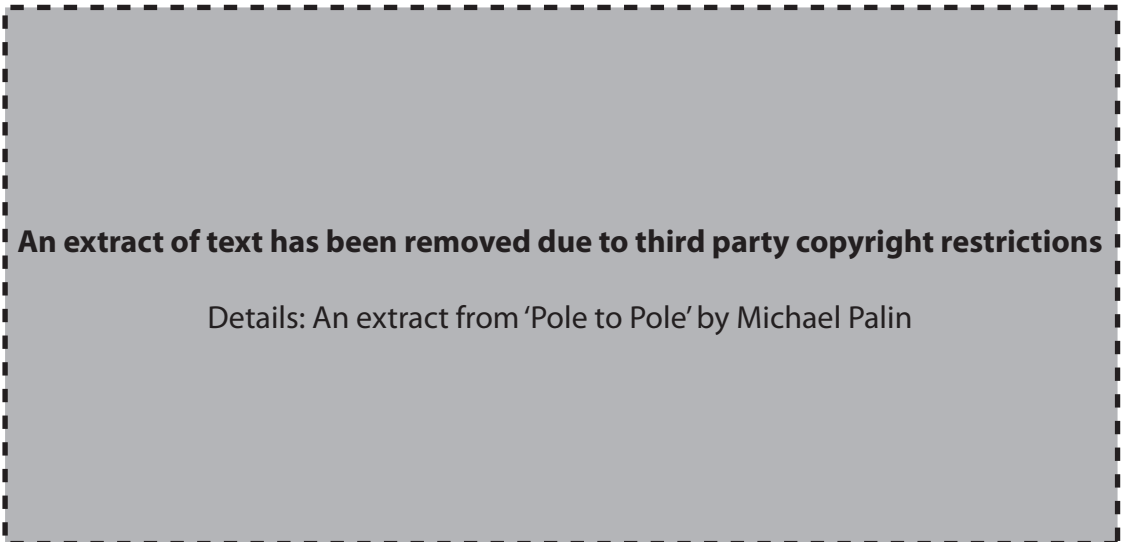
An extract of text has been removed due to third party copyright restrictions

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

...to reproduce this effect

(b) from Day 65

By midday my thermometer...



5
10
15

An extract of text has been removed due to third party copyright restrictions

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

...a honeymoon in Cairo

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

Either 31 What do you find amusing and interesting in the accounts of weather conditions in these two extracts?

You should consider:

- how the boat journey is affected by weather
- what happens on the train because of the heat.

[10]

Or 32 In what ways do **TWO** of the following characters make a strong impression on you?

Felix (Days 40–42)

Dr Baela (Day 108)

Edward Ranenko (Day 31)

Remember to support your answer with details from the book.

[10]

33

There were rumours emanating...



5

10

15

An extract of text has been removed due to third party copyright restrictions

20

Details: An extract from 'Fever Pitch' by Nick Hornby

25

30

35

40

...then pray, very hard

45

NICK HORNBY: *Fever Pitch* (Cont.)

Either 33 What do you find striking about Hornby's thoughts and feelings towards the Hillsborough disaster in this passage?

You should consider:

- the words he uses to describe the event itself
- his ideas about its causes.

[10]

Or 34 Explore **ONE** moment in the book which for you shows just what a loyal and devoted football fan Hornby is. [10]

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (OCR) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

OCR is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.