

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
General Certificate of Secondary Education

ENGLISH LITERATURE (Specification 1901)
Scheme B

2448/2

UNIT 8 Post-1914 Texts (Higher 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 45.

- 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

...still have lovely breasts

Either 1 How does Clark's writing here make this a particularly dramatic moment in the play? [15]

Or 2 In what ways does Clark convey Dr Emerson as a sympathetic character to you?
Remember to support your answer with details from the play. [15]

Willy: Charley, look...

3



5

10

15

20

25

30

...I was just fired

Either 3 In this extract how does Miller affect your feelings about Willy and the situation he finds himself in? [15]

Or 4 In what ways do you think Miller makes 'Requiem' such an effective conclusion to the play? [15]

HAROLD PINTER: The Caretaker

Davies: You mean you're...

7



5

10

15

20

25

...is a long silence

Either 7 In what ways do you think Pinter makes this extract a fitting ending to the play? [15]

Or 8 Do you agree that Aston is the character who deserves most sympathy?
Remember to support your answer with details from the play. [15]

SECTION B

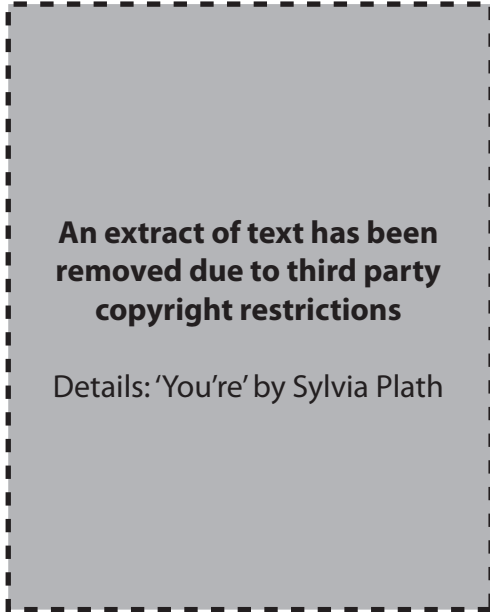
You MUST answer ONE question from this section.

	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

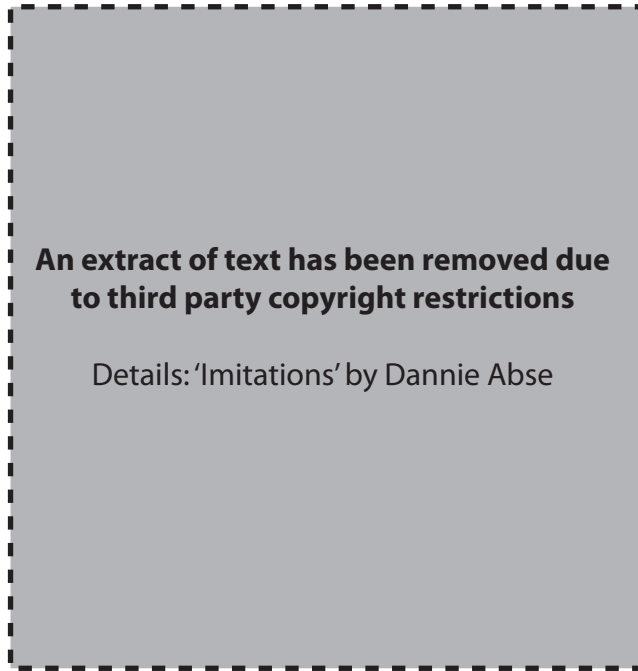
...your own face on

Sylvia Plath

(b)

Imitations

In this house, in...



5

10

15

...by elastic, and pass
Dannie Abse

Either 9 Compare how the poets' use of imagery in these two poems conveys the relationships between parent and child. [15]

Or 10 What do you find most memorable about the differing ways the poets express the changes to Joseph Mary Plunkett Ward in Anseo (Muldoon) and to the father in Follower (Heaney)? [15]

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

(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 Compare some of the ways in which the soldiers' views of the natural world around them are strikingly conveyed in these two poems. [15]

Or 12 How do the poets convey contrasting feelings and emotions about life at home during wartime in **TWO** of the following poems?

As the Team's Head-Brass (Thomas)

War Girls (Pope)

Of the Great White War (Burke)

[15]

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 Compare the views of familiar surroundings that the writers create in these two poems. [15]

Or 14 In what different ways do the poets combine humour and seriousness in TWO of these poems?

Annus Mirabilis (Larkin)

Toads (Larkin)

Reports (Fanthorpe)

[15]

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

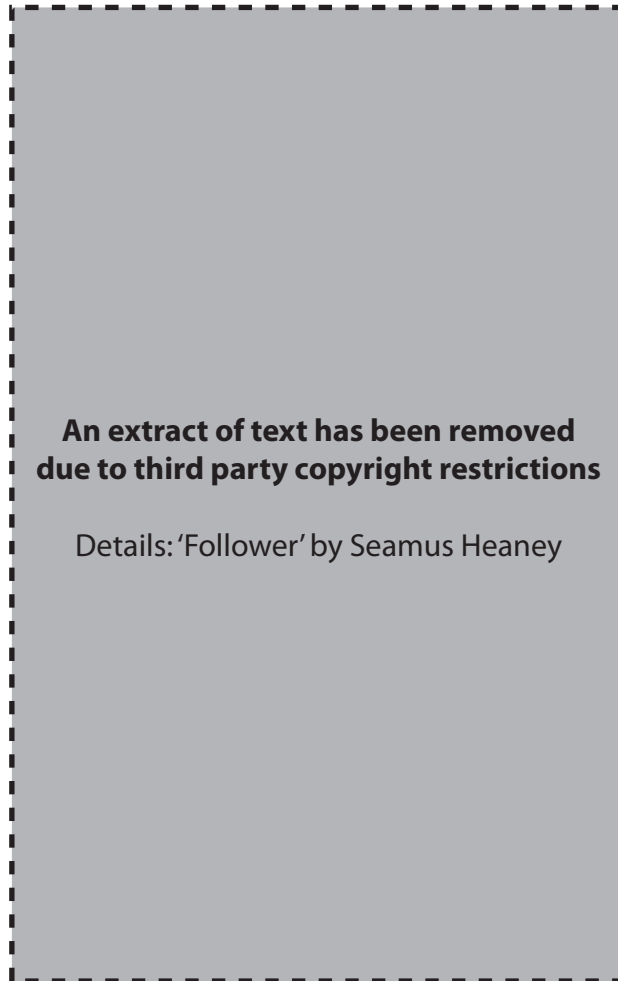
...has now grown cold?

Elizabeth Jennings

(b)

Follower

My father worked with...



5

10

15

20

...will not go away

Seamus Heaney

Either 15 Compare the ways in which the poets memorably portray parents in these two poems. [15]

Or 16 Explore the different ways in which the poets vividly express the thoughts and feelings of the children in TWO of the following poems.

The Early Purges (Heaney)

The Lesson (Lucie-Smith)

Little Boy Crying (Morris)

[15]

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...

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

Details: An extract from 'The Gold-Legged Frog' from OCR: Opening Worlds

5

10

15

...of his little son

(b)

from Games at Twilight

They faced the afternoon...

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

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

5

10

...across the white sky

Either 17 How do the writers vividly convey life in hot countries in these passages? [15]

Or 18 In what ways do the writers suggest that the characters have lessons to learn in **TWO** of the following stories?

Dead Men's Path

The Red Ball

The Winter Oak

[15]

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 How does Lawrence's writing memorably convey to you the boys' interest in the animals in these two extracts? [15]

Or 20 How does Lawrence's writing persuade you that the women get what they want in **TWO** of the following stories?

Second Best

The Shades of Spring

Tickets, Please

[15]

He felt Basie nudge...

21



5

10

15

20

25

...looking after you, Jim'

Either 21 How does Ballard portray the relationship between Jim and Basie at this stage in the novel? [15]

Or 22 Explore ONE moment in the novel when Ballard makes you feel particularly sorry for Jim. [15]

Turn to page 26 for Question 23.

23 (a) Some Retired Ladies on a Tour

Forty years she had...



5

10

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

15

20

25

...to wear fancy knits

(b) Summer Picnic

In her young days...



5

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

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

10

15

...down on the road

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

Either 23 How in these two passages do the writers bring alive for you the old ladies' memories? [15]

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)

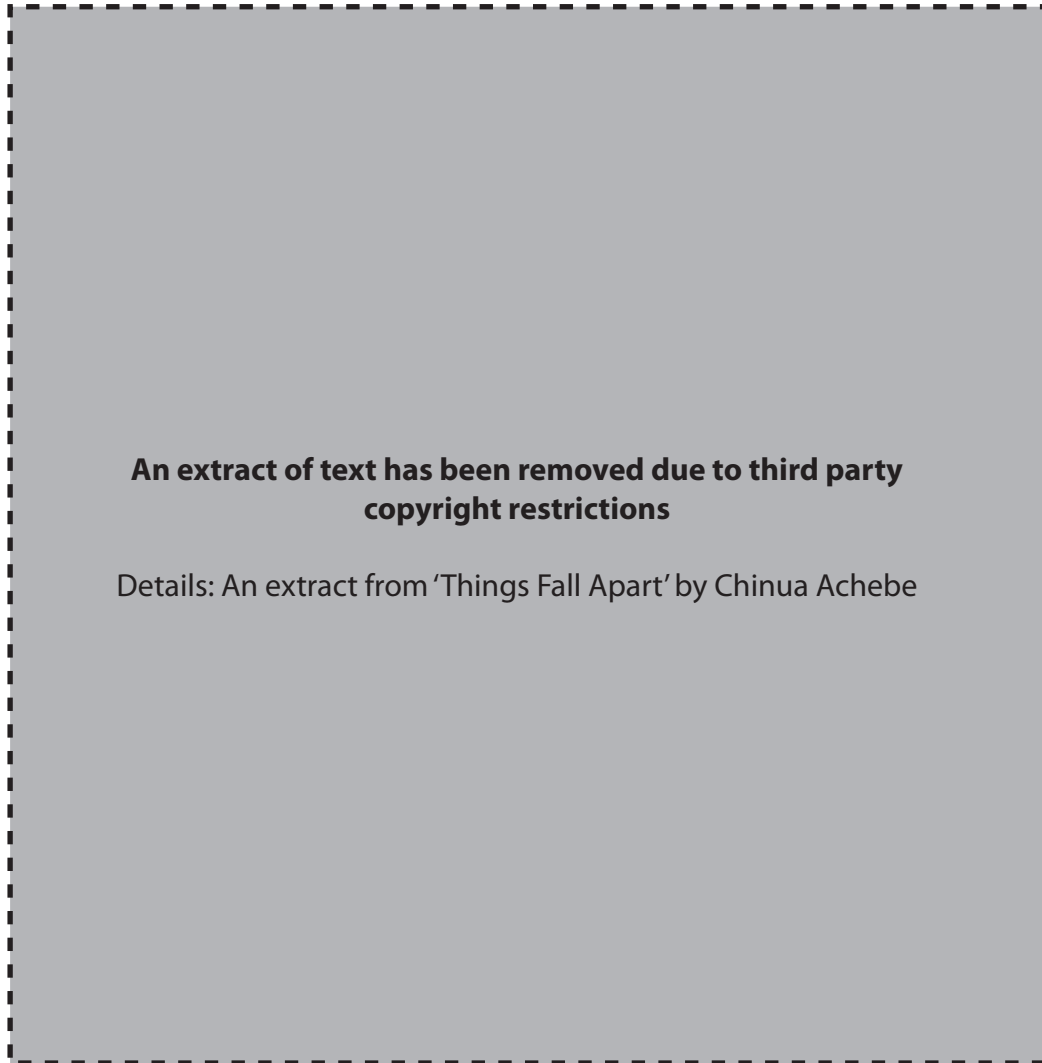
The Weighing Up (Huth)

Remember to support your answer with details from the stories. [15]

CHINUA ACHEBE: Things Fall Apart

How his mother would...

25



5

10

15

20

25

...of being thought weak

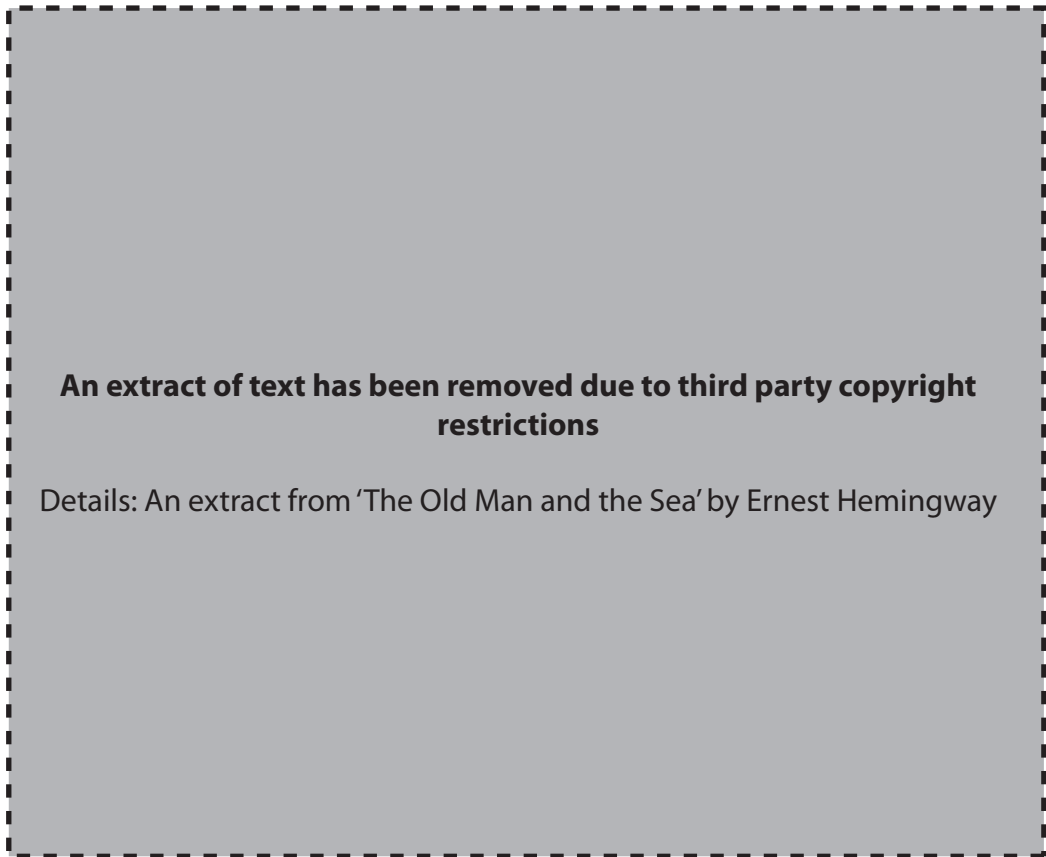
30

Either 25 How does Achebe make the killing of Ikemefuna here seem so shocking? [15]

Or 26 How does Achebe make the tribes of the Lower Niger fascinating to you in any incidents in the novel? TWO [15]

As he watched the...

27



5

10

15

20

25

...it in the water

Either 27 What do you find striking here about Hemingway's description of the natural world in which the old man lives? [15]

Or 28 To what extent do you think Hemingway portrays the old man as a hero?
Remember to support your answer with details from the novel. [15]

A thrush had alighted...

29



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

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

...a clatter of wings

5

10

15

20

25

Either 29 How does this passage help you to understand Winston's feelings at this stage in the novel? [15]

Or 30 How does Orwell make O'Brien such an important and memorable character?
Remember to support your answer with details from the novel. [15]

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...



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

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

5
10
15
20
25

...to reproduce this effect

(b) from Day 65

By midday my thermometer...



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

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

5
10
15

...a honeymoon in Cairo

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

Either 31 In what ways are Palin's accounts of weather conditions in these extracts made amusing and interesting? [15]

Or 32 How does Palin's writing create a lively impression of any **TWO** of the following characters?

Felix (Days 40 and 41)

Dr Baela (Day 108)

Edward Ranenko (Day 31)

[15]

There were rumours emanating...

33



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

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

...then pray, very hard

5

10

15

20

25

30

35

40

45

NICK HORNBY: *Fever Pitch* (Cont.)

Either 33 How does Hornby convey his thoughts and feelings about the Hillsborough disaster at this point in the book? [15]

Or 34 In *Fever Pitch* how does Hornby convey his loyalty and devotion as a football fan?
Base your answer on **ONE** or **TWO** moments from the book. [15]

BLANK PAGE

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.