

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

Friday **20 JANUARY 2006** Morning 1 hour 30 minutes

Additional materials:

8 page 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

- 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.
- Write your name, Centre number and candidate number in the spaces on the answer booklet.
- Write your answers, in blue or black ink, in the answer booklet provided.

Each question must be taken from a different section.

INFORMATION FOR CANDIDATES

The total number of marks for this paper is 60.

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

This question paper consists of 29 printed pages and 3 blank pages.

CONTENTS

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

SECTION A – Drama post-1914

(Answer not more than **ONE** question from this Section)

Page 3

SECTION B – Poetry post-1914

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

Page 11

OR

SECTION C – Prose post-1914

(Answer not more than **ONE** question from this Section)

Page 18

OR

SECTION D – Literary Non-Fiction post-1914

(Answer not more than **ONE** question from this Section)

Page 29

Section A

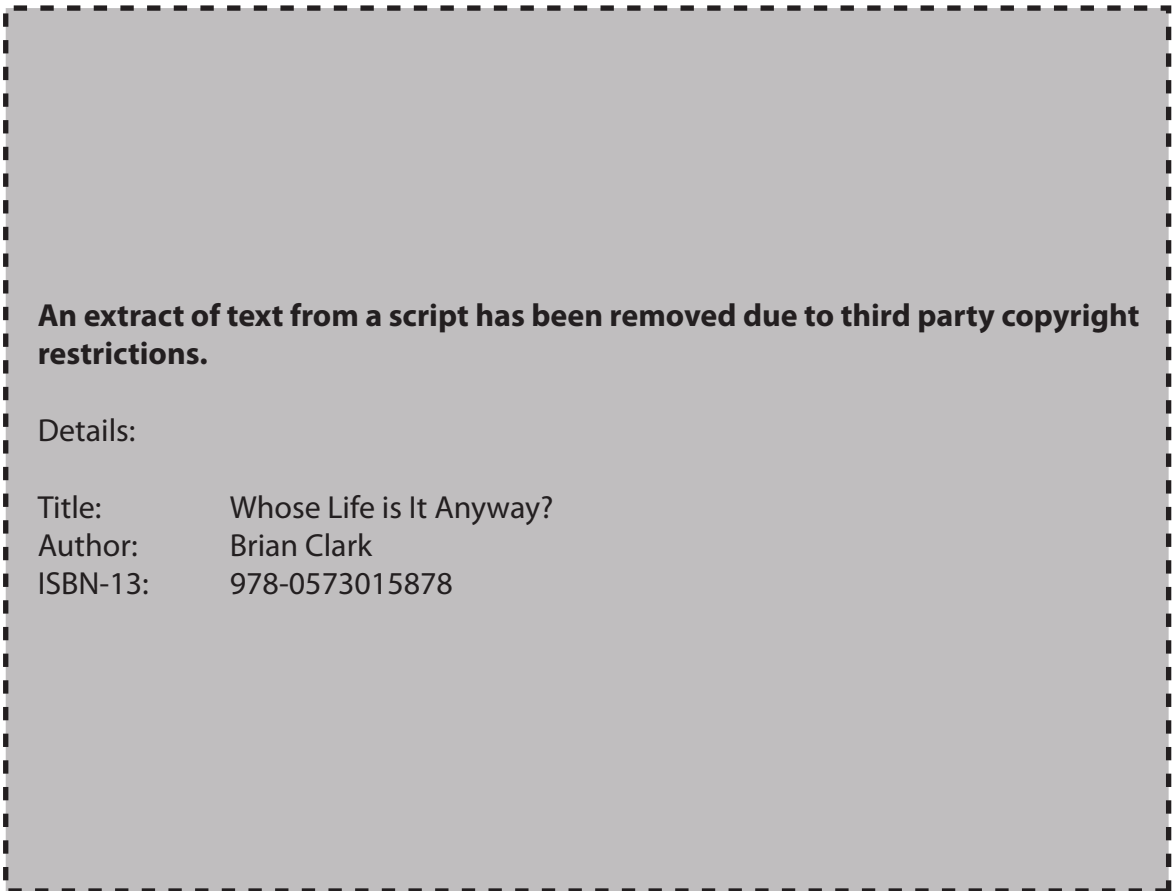
Answer NOT MORE THAN ONE question from this section.

	Pages	Questions
Drama post-1914		
<i>Whose Life is it Anyway?</i> (Clark)	4	1–2
<i>Death of a Salesman</i> (Miller)	6–7	3–4
<i>Journey's End</i> (Sherriff)	8	5–6
<i>The Caretaker</i> (Pinter)	9	7–8

BRIAN CLARK: Whose Life is it Anyway?

Ken: All you people have...

1



Ken:...get out... get out

Either 1 How does the writer dramatically convey to you Ken's decision that 'life isn't worth living' in this passage? [20]

Or 2 How does Clark's writing bring to life the character of John?
 Remember to support your answer with details from the play. [20]

BLANK PAGE

3

Willy: Glad to hear it...

An extract from a script has been removed due to third party copyright restrictions.

Details:

Title: Death of a Salesman
Author: Arthur Miller
ISBN: 0812034104

Willy: ...but monotonous humming rise

R. C. SHERRIFF: *Journey's End*

- 5 COLONEL: I suggest sending two officers and ten men. Quite enough for the purpose. Just opposite here there's only seventy yards of No Man's Land. Tonight the trench-mortars can blow a hole in the Boche wire and you can cut a hole in yours. Harrison of the trench-mortars is coming in to dinner with me this evening to discuss everything. I'd like you to come too. Eight o'clock suit you? 5
- STANHOPE: Very good, sir.
- COLONEL: I'll leave you to select the men.
- STANHOPE: You want me to go with them, sir?
- COLONEL: Oh, no, Stanhope. I – I can't let you go. No. I want one officer to direct the raid and one to make the dash in and collar some Boche. 10
- STANHOPE: Who do you suggest, sir?
- COLONEL: Well, I suggest Osborne, for one. He's a very level-headed chap. He can direct it.
- STANHOPE: And who else? 15
- COLONEL: Well, there's Trotter – but he's a bit fat, isn't he? Not much good at dashing in?
- STANHOPE: No. D'you suggest Hibbert?
- COLONEL: Well, what do *you* think of Hibbert?
- STANHOPE: I don't think so. 20
- COLONEL: No.
There is a pause.
- STANHOPE: Why not send a good sergeant, sir?
- COLONEL: No. I don't think a sergeant. The men expect officers to lead a raid.
- STANHOPE: Yes. There is that. 25
- COLONEL: As a matter of fact, Stanhope, I'm thinking of that youngster I sent up to you last night.
- STANHOPE: Raleigh?
- COLONEL: Yes. Just the type. Plenty of guts –
- STANHOPE: He's awfully new to it all – 30
- COLONEL: All to the good. His nerves are sound.
- STANHOPE: It's rotten to send a fellow who's only just arrived.
- COLONEL: Well, who else is there? I could send an officer from another company –
- STANHOPE: [*quickly*] Oh, Lord, no. We'll do it. 35

Either 5 In what ways does Sherriff's writing make this a dramatic and important moment in the play? [20]

Or 6 Explore some of the ways in which Sherriff's portrayal of Trotter makes him a likeable character in the play. [20]

Mick is alone in...

7



Aston: ...Take a seat

Either 7 How does Pinter make this such a dramatic opening to the play? [20]

Or 8 To what extent do you think that Pinter portrays Mick as a bully?
Remember to support your ideas with details from the play. [20]

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>	12–13	9–10
Or Section F: <i>The 1914–18 War (i)</i>	14	11–12
<i>Poems 2</i> (ed. MARKUS and JORDAN)	15	13–14
Poems by Philip Larkin and U. A. Fanthorpe		
<i>Touched with Fire</i> (ed. HYDES)	16–17	15–16
<i>Nicholson, Suddenly, Rising Five</i> (Nicholson); <i>The Early Purges, Death of a Naturalist, Follower</i> (Heaney); <i>Little Boy Crying</i> (Morris); <i>Dockery and Son, Toads Revisited</i> (Larkin); <i>The Lesson</i> (Lucie-Smith); <i>One Flesh</i> (Jennings); <i>Afterwards</i> (Hardy); <i>The Wild Swans at Coole</i> (Yeats)		

9 (a) Through my mother was...

A poem has been removed due to third party copyright restrictions.

Details:

Title: Long Distance
Author: Tony Harrison
Taken From: 'Selected poems'
ISBN: 014102443

...number I still call

(b)



Either 9 Compare the ways in which the poets movingly explore memories about those who have died in these two poems. [20]

Or 10 In what different ways do the writers convey the feelings of the parents about their children in TWO of the following poems?
To Edwin, at Eight Months
You're
Clocks [20]

11 (a)

Breakfast

We ate our breakfast lying on our backs,
 Because the shells were screeching overhead.
 I bet a rasher to a loaf of bread
 That Hull United would beat Halifax
 When Jimmy Stainthorp played full-back instead
 Of Billy Bradford. Ginger raised his head
 And cursed, and took the bet; and dropt back dead.
 We ate our breakfast lying on our backs,
 Because the shells were screeching overhead.

5

W. W. Gibson

(b)

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.
 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,
 '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.

5

10

C. H. Sorley

Either 11 Compare the ways in which the poets express strong feelings about death in wartime in the above poems. [20]

Or 12 Compare the ways in which the poets express the attitudes and feelings of women in wartime in **TWO** of the following poems:

War Girls (Pope)
In Time of War (Thanet)
Sonnet (Millay).

[20]

Poems 2: Larkin and Fanthorpe

13 (a)

An extract from a poem has been removed due to third party copyright restrictions

Details:

Title: An Arundel Tomb
 Author: Philip Larkin
 Taken from: Selected poems: Philip Larkin
 ISBN-10: 0571216544
 ISBN-13: 978-0571216543

And then, my goodness...

(b)

An extract from a poem has been removed due to third party copyright restrictions

Details:

Title: Half-past Two
 Author: Fanthorpe

...or you'll be late

Either 13 Compare the ways in which the poets create effective endings to their poems here. [20]

Or 14 Compare the ways in which the poets make thoughts about the past memorable for you in any TWO of these poems:

I Remember, I Remember

Growing Up

Casehistory: Alison (head injury) .

[20]

Either 15 (a)

All year the flax-dam...

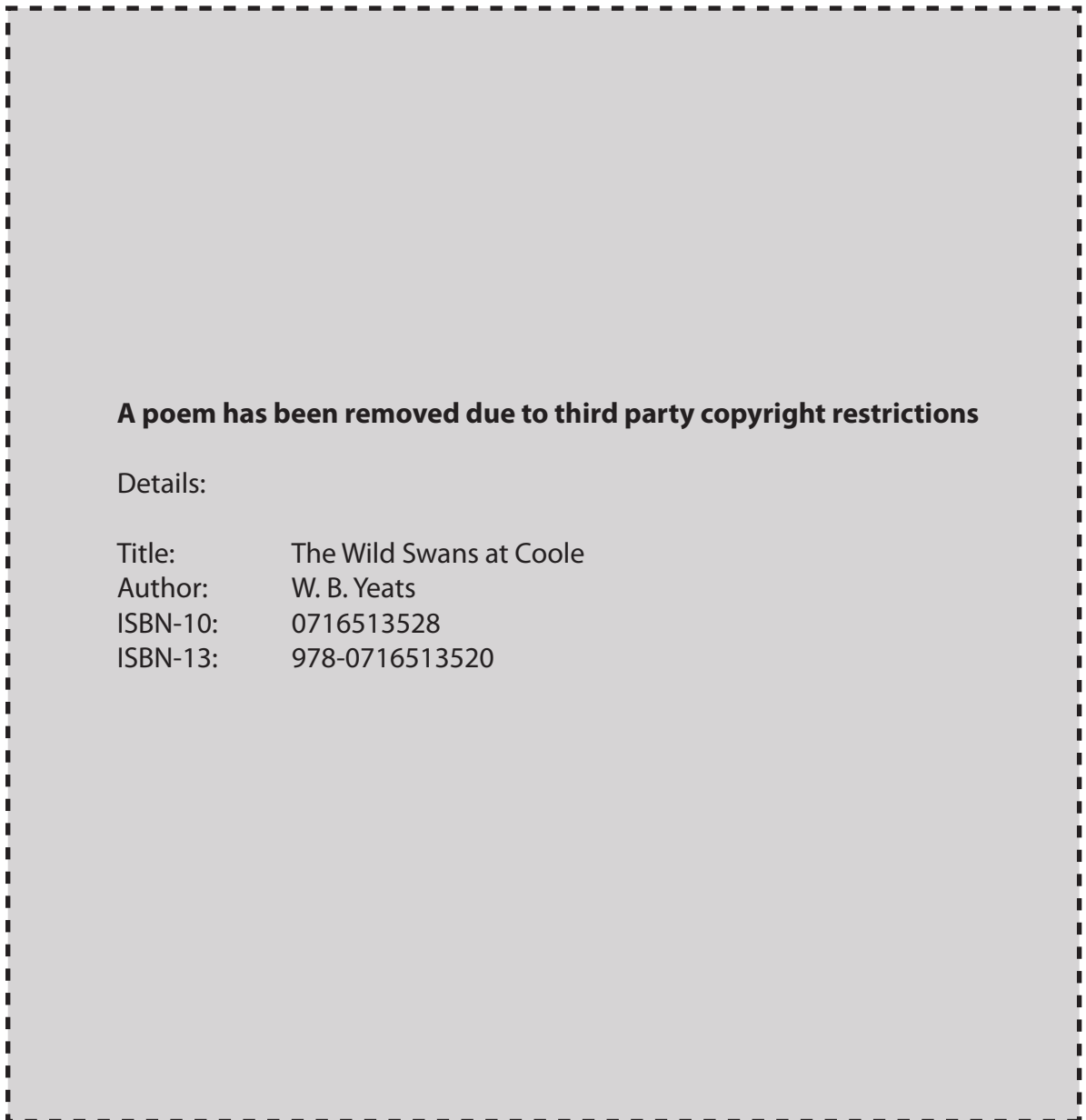
A poem has been removed due to third party copyright restrictions.

Details:

Title:	Death of a Naturalist
Author:	Seamus Heaney
ISBN:	0571230830

...spawn would clutch it

(b)



Either 15 Compare the ways in which the poets make descriptions of the natural world especially vivid for you in these two poems. [20]

Or 16 In what different ways do the poets make memorable for you the people described in any TWO of these poems?

Nicholson, Suddenly
 Rising Five
 Afterwards [20]

Section C

Answer NOT MORE THAN ONE question from this section.

	Pages	Questions
Prose post-1914		
<i>Opening Worlds</i> (OCR)	19	17–18
<i>Ten D H Lawrence Short Stories</i>	20–21	19–20
<i>Empire of the Sun</i> (Ballard)	22	21–22
<i>Modern Women's Short Stories</i> (ed. Hill) (The first 12 stories in the collection, up to and including Angela Huth: 'The Weighing-Up')	24–25	23–24
<i>Things Fall Apart</i> (Achebe)	26	25–26
<i>The Old Man and the Sea</i> (Hemingway)	27	27–28
<i>Nineteen Eighty-Four</i> (Orwell)	28	29–30

17 (a) Since then several years...

An extract has been removed due to third party copyright restrictions

Details:

Title: The Tall Woman and her Short Husband
Author: Feng Ji-cai

...on earth can fill

(b) On the following morning...

An extract has been removed due to third party copyright restrictions

Details:

Title: The Pieces of Silver
Author: Karl Sealy

...thrilling as a star's light

Either 17 How do the writers make these closing extracts particularly moving? [20]

Or 18 How do the writers make any TWO of these women particularly interesting?

Nancy Obi in Dead Men's Path
Neo in Snapshots of a Wedding
Cathy in The Young Couple

[20]

19 (a)

Rex

Since every family has its black sheep, it almost follows that every man must have a sooty uncle. Lucky if he hasn't two. However, it is only with my mother's brother that we are concerned. She had loved him dearly when he was a little blond boy. When he grew up black, she was always vowing she would never speak to him again. Yet when he put in an appearance, after years of absence, she invariably received him in a festive mood, and was even flirty with him. 5

He rolled up one day in a dog-cart, when I was a small boy. He was large and bullet-headed and blustering, and this time, sporty. Sometimes he was rather literary, sometimes coloured with business. But this time he was in checks, and was sporty. We viewed him from a distance. 10

The upshot was, would we rear a pup for him. Now my mother detested animals about the house. She could not bear the mix-up of human with animal life. Yet she consented to bring up the pup.

My uncle had taken a large, vulgar public-house in a large and vulgar town. It came to pass that I must fetch the pup. Strange for me, a member of the Band of Hope, to enter the big, noisy, smelly plate-glass and mahogany public-house. It was called The Good Omen. Strange to have my uncle towering over me in the passage, shouting 'Hello Johnny, what d'yer want?' He didn't know me. Strange to think he was my mother's brother, and that he had his bouts when he read Browning aloud with emotion and éclat. 15 20

(b)

The Lovely Lady

Mrs Attenborough's face was of the perfect oval and slightly flat type that wears best. There is no flesh to sag. Her nose rode serenely, in its finely-bridged curve. Only the big grey eyes were a tiny bit prominent, on the surface of her face, and they gave her away most. The bluish lids were heavy, as if they ached sometimes with the strain of keeping the eyes beneath them arch and bright; and at the corners of the eyes were fine little wrinkles which would slacken into haggardness, then be pulled up tense again to that bright, gay look like a Leonardo woman who really could laugh outright. 5

Her niece Cecilia was perhaps the only person in the world who was aware of the invisible little wire which connected Pauline's eye-wrinkles with Pauline's willpower. Only Cecilia consciously watched the eyes go haggard and old and tired, and remain so, for hours; until Robert came home. Then ping! – the mysterious little wire that worked between Pauline's will and her face went taut, the weary, haggard, prominent eyes suddenly began to gleam, the eyelids arched, the queer, curved eyebrows which floated in such frail arches on Pauline's forehead began to gather a mocking significance, and you had the *real* lovely lady, in all her charm. 10 15

D H LAWRENCE: *Ten D H Lawrence Short Stories* (Cont.)

Either 19 How do the descriptions of the uncle and of Pauline Attenborough here (at the beginnings of the two stories) prepare you for the endings of the stories? [20]

Or 20 How does Lawrence make his descriptions of the countryside so strikingly effective in **TWO** of the following stories?

Second Best

Shades of Spring

A Prelude

[20]

21 Three miles to the...

An extract has been removed due to third party copyright restrictions.

Details:

Title:	Empire of the sun
Author:	J. G. Ballard
ISBN:	0006547001

...had begun to learn?

Either 21 In what ways does Ballard present different views of war here? [20]

Or 22 How does Ballard make Jim's experiences in Lunghua Camp memorable for you? [20]

Turn to page 24 for Question 23.

23 (a) They start to climb...

An extract has been removed due to third party copyright restrictions.

Details:

Title: A Fall from Grace
Author: Sara Maitland
Taken From: 'The Penguin Book of Modern Women's Short Stories'
ISBN: 987-0140122008

...they could be separated

(b) She handed them over...



...get ready', she said

Either 23 How do the writers make these two passages suitable endings to the stories? [20]

Or 24 How do the writers strikingly convey the stresses within relationships in TWO of the following?

Hassan's Tower
 The Weighing Up
 The Black Madonna

[20]

25

Aruoyin de de de...



...were two powerful horns

Either 25 How does Achebe make this passage an amusing and interesting part of the novel? [20]

Or 26 How does Achebe make Ezinma a vivid character?

Remember to support your answer with details from the novel.

[20]

27 He was an old...



...were cheerful and undefeated

Either 27 In what ways does Hemingway make this a striking start to the story? [20]

Or 28 Explore ONE moment in the book which, in your opinion, Hemingway makes particularly dramatic. [20]

29 He did not know...



...pockets in the cells!

Either 29 How does Orwell make this passage particularly disturbing? [20]

Or 30 Under the spreading chestnut tree
 I sold you and you sold me:
 There lie they, and here lie we
 Under the spreading chestnut tree.

In what ways does Orwell make this song important in the novel? [20]

Section D

Answer NOT MORE THAN ONE question from this section.

	Pages	Questions
Literary non-fiction post-1914		
<i>Pole to Pole</i> (Palin)	30–31	31–32
<i>Fever Pitch</i> (Hornby)	32	33–34

But the strangest encounter...

31 (a)

An extract has been removed due to third party copyright restrictions.

Details:

Title: Pole to Pole with Michael Palin
Author: Michael Palin
ISBN-10: 0563362839
ISBN: 978-0563362838
Publisher: BBC Books

From Day 41

...we miss our families

(b)

When we arrive to...

An extract has been removed due to third party copyright restrictions.

Details:

Title: Pole to Pole with Michael Palin
Author: Michael Palin
ISBN-10: 0563362839
ISBN: 978-0563362838
Publisher: BBC Books

From Day 121

...come on, little one'

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

Either 31 What do you find striking about the way Palin depicts women in these extracts? [20]

Or 32 In what ways does Palin make **ONE** or **TWO** accounts of his discomfort memorable to you in the book? [20]

33

Absurdly, I haven't yet...

An extract has been removed due to third party copyright restrictions.

Details:

Title: Fever Pitch
 Author: Nick Hornby
 ISBN-10: 1573226882
 ISBN: 978-1573226882

...turning up and shouting

Either 33 How far and in what ways do you find this passage typical of Hornby's presentation of football in this book? [20]

Or 34 Explore ONE or TWO moments in which Hornby makes his teenage years (1968–75) memorable for you. [20]

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