

GENERAL CERTIFICATE OF SECONDARY EDUCATION
ENGLISH LITERATURE (Specification 1901)

2442/02

Scheme A

Unit 2 Poetry and Prose Post-1914 (Higher Tier)

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 8 page Answer Booklet

Other Materials Required:

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

Tuesday 25 May 2010
Morning

Duration: 1 hour 30 minutes



MODIFIED LANGUAGE

INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the spaces provided on the Answer Booklet.
- Use black ink.
- Read each question carefully and make sure that you know what you have to do before starting your answer.
- You must answer **one** question from **Section A**.
- You must answer **one other** question, **either** from **Section B** or from **Section C**.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [] at the end of each question or part 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.
- The total number of marks for this paper is **66**.
- This document consists of **12** pages. Any blank pages are indicated.

CONTENTS

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

SECTION A – Poetry Post-1914

(You **must** answer **ONE** question from this Section)

Page 5

SECTION B – Prose Post-1914

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

Page 9

SECTION A

You must answer **one** question from this Section.

	Pages	Questions
POETRY published post-1914		
OCR: <i>Opening Lines</i>	6–7	4–6

4 (a)

The Seed-Merchant's Son

The Seed-Merchant has lost his son,
His dear, his loved, his only one.

So young he was. Even now it seems
He was a child with a child's dreams.

He would race over the meadow-bed
With his bright, bright eyes and his cheeks all red. 5

Fair and healthy and long of limb:
It made one young just to look at him.

His school books, into the cupboard thrust,
Have scarcely had time to gather dust. 10

Died in the war ... And it seems his eyes
Must have looked at death with a child's surprise.

The Seed-Merchant goes on his way:
I saw him out on his land today;

Old to have fathered so young a son,
And now the last glint of his youth is gone. 15

What could one say to him in his need?
Little there seemed to say indeed.

So still he was that the birds flew round
The grey of his head without a sound, 20

Careless and tranquil in the air,
As if naught human were standing there.

Oh, never a soul could understand
Why he looked at the earth, and the seed in his hand,

As he had never before seen seed or sod:
I heard him murmur: 'Thank God, thank God!' 25

Agnes Grozier Herbertson

(b)

The Send-Off

Down the close darkening lanes they sang their way
To the siding-shed,
And lined the train with faces grimly gay.

Their breasts were stuck all white with wreath and spray
As men's are, dead. 5

Dull porters watched them, and a casual tramp
Stood staring hard,
Sorry to miss them from the upland camp.

Then, unmoved, signals nodded, and a lamp
Winked to the guard. 10

So secretly, like wrongs hushed-up, they went.
They were not ours:
We never heard to which front these were sent;

Nor there if they yet mock what women meant
Who gave them flowers. 15

Shall they return to beating of great bells
In wild train-loads?
A few, a few, too few for drums and yells,

May creep back, silent, to village wells,
Up half-known roads. 20

Wilfred Owen

Either 4 Compare the ways in which the poets memorably convey feelings of sadness in these two poems. **[30]**

Or 5 'Reported Missing' (Keown) and 'Perhaps –' (Brittain) are poems about women's reactions to the deaths of people they love. Explore the different ways that the poets movingly portray these reactions. **[30]**

Or 6 Explore the differing ways in which the poets powerfully convey criticisms of the war in any **TWO** of the following poems:

Recruiting (Mackintosh)
The Target (Gurney)
The Bohemians (Gurney). **[30]**

SECTION B

You must answer **one** question from this Section.

	Pages	Questions
PROSE published post-1914		
CHINUA ACHEBE: <i>Things Fall Apart</i>	10–11	22–24

CHINUA ACHEBE: *Things Fall Apart*

22

Okonkwo sat in his *obi* crunching happily with Ikemefuna and Nwoye, and drinking palm-wine copiously, when Ogbuefi Ezeudu came in. Ezeudu was the oldest man in this quarter of Umuofia. He had been a great and fearless warrior in his time, and was now accorded great respect in all the clan. He refused to join in the meal, and asked Okonkwo to have a word with him outside. And so they walked out together, the old man supporting himself with his stick. When they were out of ear-shot, he said to Okonkwo:

5

“That boy calls you father. Do not bear a hand in his death.” Okonkwo was surprised, and was about to say something when the old man continued:

“Yes, Umuofia has decided to kill him. The Oracle of the Hills and the Caves has pronounced it. They will take him outside Umuofia as is the custom, and kill him there. But I want you to have nothing to do with it. He calls you his father.”

10

The next day a group of elders from all the nine villages of Umuofia came to Okonkwo’s house early in the morning, and before they began to speak in low tones Nwoye and Ikemefuna were sent out. They did not stay very long, but when they went away Okonkwo sat still for a very long time supporting his chin in his palms. Later in the day he called Ikemefuna and told him that he was to be taken home the next day. Nwoye overheard it and burst into tears, whereupon his father beat him heavily. As for Ikemefuna, he was at a loss. His own home had gradually become very faint and distant. He still missed his mother and his sister and would be very glad to see them. But somehow he knew he was not going to see them. He remembered once when men had talked in low tones with his father; and it seemed now as if it was happening all over again.

15

Later, Nwoye went to his mother’s hut and told her that Ikemefuna was going home. She immediately dropped the pestle with which she was grinding pepper, folded her arms across her breast and sighed, “Poor child”.

25

The next day, the men returned with a pot of wine. They were all fully dressed as if they were going to a big clan meeting or to pay a visit to a neighbouring village. They passed their cloths under the right arm-pit, and hung their goatskin bags and sheathed matchets over their left shoulders. Okonkwo got ready quickly and the party set out with Ikemefuna carrying the pot of wine. A deathly silence descended on Okonkwo’s compound. Even the very little children seemed to know. Throughout the day Nwoye sat in his mother’s hut and tears stood in his eyes.

30

At the beginning of their journey the men of Umuofia talked and laughed about the locusts, about their women, and about some effeminate men who had refused to come with them. But as they drew near to the outskirts of Umuofia silence fell upon them too.

35

The sun rose slowly to the centre of the sky, and the dry, sandy footway began to throw up the heat that lay buried in it. Some birds chirruped in the forests around. The men trod dry leaves on the sand. All else was silent. Then from the silence came the faint beating of the *ekwe*. It rose and faded with the wind—a peaceful dance from a distant clan.

40

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

Either 22 How does Achebe make this moment in the novel so ominous? **[30]**

Or 23 How does Achebe make Ekwefi's relationship with Ezinma so moving?
Remember to support your ideas with details from the novel. **[30]**

Or 24 How does Achebe's writing make you feel about the behaviour of the white man in Umuofia?
Remember to support your ideas with details from the novel. **[30]**

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