

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS  
GENERAL CERTIFICATE OF SECONDARY EDUCATION**

**2442/01**

**ENGLISH LANGUAGE (Specification 1901)**

**Scheme A**

**Unit 2 Poetry and Prose Post-1914  
(Foundation Tier)**

**TUESDAY 24 MAY 2011: Morning**

**DURATION: 1 hour 30 minutes**

**SUITABLE FOR VISUALLY IMPAIRED CANDIDATES**

**Candidates answer on the answer booklet.**

**OCR SUPPLIED MATERIALS:**

**8 page answer booklet (sent with general stationery)**

**OTHER MATERIALS REQUIRED:**

**This is an 'open book' paper.**

**Texts should be taken into the examination.**

**THEY MUST NOT BE ANNOTATED.**

**READ INSTRUCTIONS OVERLEAF**

## **INSTRUCTIONS TO CANDIDATES**

- **Write your name, centre number and candidate number in the spaces provided on the answer booklet. Please write clearly and in capital letters.**
- **Use black ink.**
- **Read each question carefully. Make sure 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 from SECTION B.**

## **INFORMATION FOR CANDIDATES**

- **The number of marks is given in brackets [ ] at the end of each question or part question.**
- **You will be awarded marks for Written Communication (spelling, punctuation, grammar). This is worth 4 extra marks for the whole paper.**
- **The total number of marks for this paper is 46.**

# 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)**

**Page 13**

**BLANK PAGE**

## SECTION A

You must answer ONE question from this Section.

	PAGES	QUESTIONS
POETRY published post-1914		
OCR: <i>Opening Lines</i>	6–12	1–6

**OCR: Opening Lines: Section G: How It Looks From Here**

**1 (a) Defying Gravity**

**Gravity is one of the oldest tricks in the book.  
Let go of the book and it abseils to the ground  
As if, at the centre of the earth, spins a giant yo-yo  
To which everything is attached by an invisible string.**

**Tear out a page of the book and make an aeroplane. 5  
Launch it. For an instant it seems that you have  
fashioned  
A shape that can outwit air, that has slipped the knot.  
But no. The earth turns, the winch tightens, it is  
wound in. 10**

**One of my closest friends is, at the time of writing,  
Attempting to defy gravity, and will surely succeed.  
Eighteen months ago he was playing rugby,  
Now, seven stones lighter, his wife carries him aw-**

**Kwardly from room to room. Arranges him gently 15  
Upon the sofa for the visitors. 'How are things?'  
Asks one, not wanting to know. Pause. 'Not too bad.'  
(Open brackets. Condition inoperable. Close  
brackets.)**

**Soon now, the man that I love (not the armful of 20  
bones)  
Will defy gravity. Freeing himself from the tackle  
He will sidestep the opposition and streak down  
the wing  
Towards a dimension as yet unimagined. 25**

**OCR: *Opening Lines: Section G: How It Looks From Here*  
(Cont.)**

**Back where the strings are attached there will be a  
service**

**And homage paid to the giant yo-yo. A box of  
left-overs**

**Will be lowered into a space on loan from the clay. 30**

**Then, weighted down, the living will walk wearily  
away.**

**Roger McGough**

**OCR: Opening Lines: Section G: How It Looks From Here  
(Cont.)**

**(b) *Bedfellows***

**An inch or so above the bed  
the yellow blindspot hovers  
where the last incumbent's greasy head  
has worn away the flowers.**

**Every night I have to rest 5  
my head in his dead halo;  
I feel his heart tick in my wrist;  
then, below the pillow,**

**his suffocated voice resumes 10  
its dreary innuendo:  
*there are other ways to leave the room  
than the door and the window***

**Don Paterson**



**OCR: *Opening Lines: Section G: How It Looks From Here*  
(Cont.)**

**EITHER 1 What do you find powerful about the portrayal of death in these two poems? [21]**

---

**OR 2 What do you find disturbing about the views of the speakers in *Mort aux Chats* (Porter) and *Rat, O Rat ...* (Logue)?**

**Remember to refer closely to the words and phrases of the poems. [21]**

**OR 3 What ways of looking at life do any TWO of the following poems memorably convey to you?**

***Judging Distances* (Reed)  
*Sometimes* (Pugh)  
*Engineers' Corner* (Cope)**

**For your chosen poems you should consider:**

- the different views of nature (in *Judging Distances*)
- what the poet says sometimes happens (in *Sometimes*)
- the comparisons between poets and engineers (in *Engineers' Corner*)
- the words and phrases each poet uses.

**[21]**

**4 (a) *Spring in War-Time***

**Now the sprinkled blackthorn snow  
Lies along the lovers' lane  
Where last year we used to go –  
Where we shall not go again.**

**In the hedge the buds are new, 5  
By our wood the violets peer –  
Just like last year's violets, too,  
But they have no scent this year.**

**Every bird has heart to sing 10  
Of its nest, warmed by its breast;  
We had heart to sing last spring,  
But we never built our nest.**

**Presently red roses blown 15  
Will make all the garden gay ...  
Not yet have the daisies grown  
On your clay.**

**Edith Nesbit**

**OCR: *Opening Lines: Section H: The 1914–18 War (ii)*  
(Cont.)**

**(b) *Perhaps –  
(To R. A. L. Died of Wounds in France,  
December 23rd, 1915)***

**Perhaps some day the sun will shine again,  
And I shall see that still the skies are blue,  
And feel once more I do not live in vain,  
Although bereft of You.**

**Perhaps the golden meadows at my feet 5  
Will make the sunny hours of Spring seem gay,  
And I shall find the white May blossoms sweet,  
Though You have passed away.**

**Perhaps the summer woods will shimmer bright, 10  
And crimson roses once again be fair,  
And autumn harvest fields a rich delight,  
Although You are not there.**

**Perhaps some day I shall not shrink in pain 15  
To see the passing of the dying year,  
And listen to the Christmas songs again,  
Although You cannot hear.**

**But, though kind Time may many joys renew, 20  
There is one greatest joy I shall not know  
Again, because my heart for loss of You  
Was broken, long ago.**

**Vera Brittain**

**OCR: Opening Lines: Section H: The 1914–18 War (ii)  
(Cont.)**

**EITHER 4 What do you find so moving about these two poems?**

**You should consider:**

- the contrast between past and present (in *Spring in War-Time*)
- the contrasts between past, present and future (in *Perhaps –*)
- the words and phrases each poet uses.

**[21]**

---

**OR 5 What thoughts and feelings about the dead do the poets memorably convey to you in *The Falling Leaves* (Cole) and *In Flanders Fields* (McCrae)?**

**Remember to refer closely to the words and phrases of the poems. [21]**

**OR 6 What do you find so moving about the poets' sympathy for the soldiers in any TWO of the following poems?**

***The Target* (Gurney)**

***The Deserter* (Letts)**

***Lamentations* (Sassoon)**

**Remember to refer closely to the words and phrases of the poems. [21]**

## SECTION B

You must answer ONE question from this Section.

	PAGES	QUESTIONS
<b>PROSE published post-1914</b>		
<b>OCR: <i>Opening Worlds</i></b>	<b>14–16</b>	<b>13–15</b>
<b>J. G. BALLARD: <i>Empire of the Sun</i></b>	<b>17–19</b>	<b>19–21</b>

13 (a)

*Games at Twilight*

They faced the afternoon. It was too hot. Too bright. The white walls of the veranda glared stridently in the sun. The bougainvillea hung about it, purple and magenta, in livid balloons. The garden outside was like a tray made of beaten brass, flattened out on the red gravel and the stony soil in all shades of metal – aluminium, tin, copper and brass. No life stirred at this arid time of day – the birds still drooped, like dead fruit, in the papery tents of the trees; some squirrels lay limp on the wet earth under the garden tap. The outdoor dog lay stretched as if dead on the veranda mat, his paws and ears and tail all reaching out like dying travellers in search of water. He rolled his eyes at the children – two white marbles rolling in the purple sockets, begging for sympathy – and attempted to lift his tail in a wag but could not. It only twitched and lay still.

Anita Desai

## OCR: *Opening Worlds* (Cont.)

### (b) *The Gold-Legged Frog*

The sun blazed as if determined to burn every living thing in the broad fields to a crisp. Now and again the tall, straight, isolated *sabang* and shorea trees let go of some of their dirty yellow leaves. He sat exhausted against a tree trunk, his dark blue shirt wet with sweat. The expanse round him expressed total dryness. He stared at the tufts of dull grass and bits of straw spinning in a column to the sky. The whirlwind sucked brown earth up into the air casting a dark pall over everything. He recalled the old people had told him this was the portent of drought, want, disaster, and death, and he was afraid. He was now anxious to get home; he could already see the tips of the bamboo thickets surrounding the house far ahead like blades of grass. But he hesitated. A moment before reaching the shade of the tree he felt his ears buzz and his eyes blur and knew it meant giddiness and sunstroke. He looked at the soles of his feet blistered from the burning sandy ground and became indescribably angry – angry at the weather capable of such endless torture. In the morning the cold had pierced his bones, but now it was so hot he felt his head would break into pieces. As he recalled the biting cold of the morning, he thought again of his little son.

Khamsing Srinawak

**OCR: *Opening Worlds* (Cont.)**

**EITHER 13 What makes a hot climate seem so unpleasant in these two extracts?**

**You should consider:**

- what Desai writes about the heat and its effect on animals (in *Games at Twilight*)
  - what Srinawak writes about the heat and dryness and their effect on Nak (in *The Gold-Legged Frog*)
  - the words and phrases each writer uses. [21]
- 

**OR 14 What do you think makes money such a memorable topic in *The Red Ball* (Khan) and *The Pieces of Silver* (Sealy)?**

**Remember to refer closely to details from the stories. [21]**

**OR 15 What brings alive for you a conflict between old ways and new ways in any TWO of the following stories?**

***Dead Men's Path* (Achebe)  
*Snapshots of a Wedding* (Head)  
*The Young Couple* (Jhabvala)**

**Remember to refer closely to details from the stories. [21]**



**J. G. BALLARD: *Empire of the Sun***

**19** Were they lost? For an hour, as they trundled through the industrial suburbs of northern Shanghai, Jim gripped the wooden bar behind the driving cabin, his head filled with a dozen compass bearings. He grinned to himself, forgetting his illness and the desperate weeks in the open-air cinema. His knees ached from the constant swaying, and at times he had to hold on to the leather belt of the Japanese soldier beside him. But at last he was moving towards the open countryside, and the welcoming world of the prison camps. **5**  
**10**

The endless streets of Chapei ran past, an area of tenements and derelict cotton mills, police barracks and shanty towns built on the banks of black canals. They drove below the overhead conveyors of a steel works decorated with dragon-festival hoardings, dreams of fire conjured from its silent furnaces. Shuttered pawnshops stood outside the abandoned radio and cigarette factories, and platoons of Chinese puppet troops patrolled the Del Monte brewery and the Dodge truck depot. Jim had never been to Chapei. Before the war a small English boy would have been killed for his shoes within minutes. Now he was safe, guarded by the Japanese soldiers – he laughed over this so much that the Dutch woman reached out a hand to calm him. **15**  
**20**  
**25**

But Jim relished the foetid air, the smell of human fertilizer from the open sewage congs that signalled the approach of the countryside. Even the driver's hostility failed to worry him. **30**

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

**Whenever they stopped at a military check-point the driver would put his head out of the cabin and wave a warning finger at Jim, as if this eleven-year-old prisoner was responsible for the absurd expedition. 35**

**Watching the sun's angle, as he had done for hours in the detention centre, Jim made certain that they were moving north. 40**

**They passed the ruins of the Chapei ceramic works, its kilns shaped like the German forts at Tsingtao. Its trademark stood beside the gates, a Chinese teapot three storeys high built entirely from green bricks. During the Sino-Japanese War of 1937 it had been holed by shell-fire, and now resembled a punctured globe of the earth. Thousands of the bricks had migrated across the surrounding fields to the villages beside the works canal, incorporated in the huts and dwellings, a vision of a magical rural China. 45**

**These strange dislocations appealed to Jim. For the first time he felt able to enjoy the war. He gazed happily at the burnt-out trams and tenement blocks, at the thousands of doors open to the clouds, a deserted city invaded by the sky. It only disappointed him that his fellow prisoners failed to share his excitement. They sat glumly on the benches, staring at their feet. 50**

**55**

**60**

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

**EITHER 19 'For the first time he felt able to enjoy the war.'  
Why do you think Jim is enjoying the war here?**

**Remember to support your answer with details from the extract. [21]**

---

**OR 20 What do you find memorable about the relationship between Jim and the Vincents in Lunghua Camp?**

**Remember to support your ideas with details from the novel. [21]**

**OR 21 In Chapter 22 Jim says 'the best teacher is the university of life.'**

**What do you think makes Lunghua Camp such an education for Jim?**

**You should consider:**

- **how Jim gets extra food**
- **what Jim learns from Basie, Mr Maxted and Dr Ransome**
- **the words and phrases Ballard uses.**

**[21]**



## **Copyright Information**

**OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.**

**If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.**

**For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.**

**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.**