

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

**2433/02**

**ENGLISH (Specification 1900)**

**UNIT 3 Literary Heritage and Imaginative Writing  
(Higher Tier)**

**MONDAY 15 JUNE 2009: Morning**

**DURATION: 1 hour 45 minutes**

**SUITABLE FOR VISUALLY IMPAIRED CANDIDATES**

**Candidates answer on the Answer Booklet.**

**OCR SUPPLIED MATERIALS:**

**8 page Answer Booklet**

**OTHER MATERIALS REQUIRED:**

**ALL texts permitted in examination room.**

**TEXTS MUST NOT BE ANNOTATED.**

**READ INSTRUCTIONS OVERLEAF**

## 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 THREE questions.

In SECTION A, answer QUESTION 1.

In SECTION B, answer TWO questions: ONE on SHAKESPEARE and ONE on POETRY.

## INFORMATION FOR CANDIDATES

- The number of marks is given in brackets [ ] at the end of each question or part question.
- SECTION A is worth 30 marks. You are advised to spend NO MORE THAN 45 MINUTES on it.
- SECTION B is worth 30 marks. You are advised to spend NO MORE THAN 1 HOUR on it.
- The total number of marks for this paper is 60.

## **SECTION A: WRITING**

You are advised to spend **NO MORE THAN 45 MINUTES** on this Section.

### **WRITING TO EXPLORE, IMAGINE, ENTERTAIN**

Answer **QUESTION 1**. *This task will be marked for writing.*

- 1 Copy out the sentence below, and then continue the story, establishing a strong sense of **ATMOSPHERE**.

**AT THAT MOMENT THE SCREEN WENT BLANK.**

- *Spend some time thinking and making notes before writing out your answer.*
- *You may choose to end at any appropriate point. You do not have to write a complete story.*
- *Leave yourself time to check your writing. [30]*

## SECTION B: READING

You are advised to spend NO MORE THAN 1 HOUR on this Section.

Answer TWO questions: ONE on Shakespeare and ONE on Poetry.

### TEXTS FROM THE ENGLISH LITERARY HERITAGE

#### SHAKESPEARE

Answer ONE question, on the play you have studied.

#### 2 *Much Ado About Nothing*

#### EITHER

- 2 (a) In what ways does Shakespeare show different sides to Beatrice's character in *Much Ado About Nothing*?

You may choose to focus your answer on TWO occasions in the play.

*Support your answer by referring to and quoting from the play.*

*Remember to put quotation marks round any words or phrases you use from the play. [15]*

**OR**

- 2 (b) Explore the use Shakespeare makes of deception in *Much Ado About Nothing*.**

**You may choose to focus your answer on ONE or TWO occasions in the play.**

***Support your answer by referring to and quoting from the play.***

***Remember to put quotation marks round any words or phrases you use from the play. [15]***

### 3 *Romeo and Juliet*

#### EITHER

- 3 (a) How does Shakespeare make the Nurse an important character in the play *Romeo and Juliet*?

*Support your answer by referring to and quoting from the play.*

*Remember to put quotation marks round any words or phrases you use from the play. [15]*

#### OR

- 3 (b) Explore how anger or hatred contributes to the tragic outcome of the play *Romeo and Juliet*.

*Support your answer by referring to and quoting from the play.*

*Remember to put quotation marks round any words or phrases you use from the play. [15]*

## **POETRY pre-1914 or post-1914: *Opening Lines* (OCR)**

Answer **ONE** question, on the Section you have studied.

### **EITHER**

#### **4 SECTION C: War**

Explore some of the ways in which the poets present death in battle, in **TWO** of the following poems:

(Page 36)	Tennyson	<i>The Charge of the Light Brigade</i>
(Page 37)	Byron	<i>The Destruction of Sennacherib</i>
(Page 41)	Kipling	<i>The Hyaenas</i>

***Support your answer by referring to and quoting from the poems.***

***Remember to put quotation marks round any words or phrases you use from the poems. [15]***

**OR**

**5 SECTION D: Town and Country**

How do the poets convey impressions of London, in **TWO** of the following poems?

(Page 51)	Wilde	<i>Symphony in Yellow</i>
(Page 53)	Wordsworth	<i>Composed Upon Westminster Bridge, September 3, 1802</i>
(Page 56)	Blake	<i>London</i>

***Support your answer by referring to and quoting from the poems.***

***Remember to put quotation marks round any words or phrases you use from the poems. [15]***

**OR**

**6 SECTION G: How It Looks From Here**

Explore some of the ways in which the poets evoke memories or personal experiences, in **TWO** of the following poems:

(Page 92)	Duffy	<i>In Your Mind</i>
(Page 93)	Larkin	<i>Wedding-Wind</i>
(Page 97)	McGough	<i>Defying Gravity</i>

***Support your answer by referring to and quoting from the poems.***

***Remember to put quotation marks round any words or phrases you use from the poems. [15]***



**OR**

**7 SECTION H: The 1914–18 War (ii)**

**Explore some of the ways in which the poets convey anger or bitterness about war, in TWO of the following poems:**

<b>(Page 102)</b>	<b>Mackintosh</b>	<b><i>Recruiting</i></b>
<b>(Page 107)</b>	<b>Letts</b>	<b><i>The Deserter</i></b>
<b>(Page 107)</b>	<b>Sassoon</b>	<b><i>The Hero</i></b>

***Support your answer by referring to and quoting from the poems.***

***Remember to put quotation marks round any words or phrases you use from the poems. [15]***

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