

GCSE

English Literature

Session: 2010 June
Type: Question paper
Code: 1901
Units: 2441; 2442; 2444; 2445; 2446; 2448

GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2441/01

Scheme A

Unit 1 Drama Post-1914 (Foundation Tier)

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 4 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: 45 minutes



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.
- Answer **one** question on the text you have studied.
- 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.
- The total number of marks for this paper is **21**.
- This document consists of **12** pages. Any blank pages are indicated.



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

	Pages	Questions
Drama post-1914		
ARTHUR MILLER: <i>Death of a Salesman</i>	4–5	1–3
HAROLD PINTER: <i>The Caretaker</i>	6–7	4–6
BRIAN CLARK: <i>Whose Life Is It Anyway?</i>	8–9	7–9
R. C. SHERRIFF: <i>Journey's End</i>	10–11	10–12

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ARTHUR MILLER: *Death of a Salesman*

- 1 WILLY: They're knocking on the wrong door.
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ARTHUR MILLER: *Death of a Salesman* (Cont.)

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WILLY looks at BIFF, who is staring open-mouthed and horrified at the WOMAN. 60

Either 1 What do you think makes this such a dramatic moment in the play?

You should consider:

- Willy's situation and behaviour here
- the relationship between Willy and Biff
- the way the tension builds up.

[21]

Or 2 What are your feelings about Happy's relationship with his father?

Remember to support your ideas with details from the play.

[21]

Or 3 You are Willy on your way to see Howard (near the start of Act Two).

You might be thinking about:

- what you are going to say to Howard
- your working life as a salesman
- your family and the future.

Write your thoughts.

[21]

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Suddenly the electrolux starts to hum. A figure moves with it, guiding it.

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HAROLD PINTER: *The Caretaker* (Cont.)

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I'm impressed, anyway.

Either 4 What do you think makes this such a striking moment in the play?

You should consider:

- Mick's words and behaviour
- Davies's reactions to Mick
- the way the tension builds up.

[21]

Or 5 What do you think are the main differences between Aston and Davies, and what makes these differences so striking?

Remember to support your ideas with details from the play.

[21]

Or 6 You are Aston. Mick has just left, leaving the broken pieces of the Buddha behind him (near the end of Act Three).

You might be thinking about:

- the situation you find yourself in
- Mick's words and behaviour
- Davies's behaviour.

Write your thoughts.

[21]

BRIAN CLARK: *Whose Life Is It Anyway?*

7 DR EMERSON: Morning.

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DR EMERSON: That's very small. You might have to increase it to five milligrams.

BRIAN CLARK: *Whose Life Is It Anyway?* (Cont.)

Either **7** What do you think makes this such a powerful moment in the play?

You should consider:

- Ken's situation and his reactions to it here
- Dr Emerson's treatment of him
- the way the tension builds up.

[21]

Or **8** Which **ONE** member of the hospital staff do you think has the least success in dealing with Ken Harrison?

Remember to support your choice with details from the play.

[21]

Or **9** You are Mr Hill just after your dinner date with Dr Scott (in Act Two).

You might be thinking about:

- Dr Scott and your conversation with her
- your decision to represent Ken
- the legal battle to come.

Write your thoughts.

[21]

- 10 RALEIGH: Right. (*He crosses towards the door and turns.*) Where do we put
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the trench outside.

THE CURTAIN FALLS

Either 10 What makes this such a dramatic and moving moment in the play?

You should consider:

- the situation at this point
- Stanhope's behaviour and state of mind here
- how the tension builds.

[21]

Or 11 Explore **ONE** or **TWO** moments where you feel particularly sorry for Raleigh.

Remember to support your choice(s) with details from the play.

[21]

Or 12 You are Osborne. You have reassured Raleigh that you were both picked specially for the raid and you have finished your letter home (Act Two, Scene Two).

You might be thinking about:

- your last night before the raid
- your feelings about Raleigh and Stanhope
- the future.

Write your thoughts.

[21]



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GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2441/02

Scheme A

Unit 1 Drama Post-1914 (Higher Tier)

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 4 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: 45 minutes



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.
- Answer **one** question on the text you have studied.
- 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.
- The total number of marks for this paper is **30**.
- This document consists of **12** pages. Any blank pages are indicated.



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

	Pages	Questions
Drama post-1914		
ARTHUR MILLER: <i>Death of a Salesman</i>	4–5	1–3
HAROLD PINTER: <i>The Caretaker</i>	6–7	4–6
BRIAN CLARK: <i>Whose Life Is It Anyway?</i>	8–9	7–9
R. C. SHERRIFF: <i>Journey's End</i>	10–11	10–12

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ARTHUR MILLER: *Death of a Salesman*

- 1 WILLY: They're knocking on the wrong door.
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ARTHUR MILLER: *Death of a Salesman* (Cont.)

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the WOMAN.

Either **1** Explore the ways in which Miller makes this such a dramatic moment in the play. **[30]**

Or **2** Does Miller's portrayal of the relationship between Happy and his father encourage you to feel any sympathy for Happy?

Remember to support your ideas with details from the play. **[30]**

Or **3** You are Willy on your way to see Howard (near the start of Act Two).

Write your thoughts. **[30]**

4

Suddenly the electrolux starts to hum. A figure moves with it, guiding it.

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HAROLD PINTER: *The Caretaker* (Cont.)

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I'm impressed, anyway.

Either **4** How does Pinter make this such a striking moment in the play? **[30]**

Or **5** How does Pinter strikingly portray the differences between Aston and Davies?
Remember to support your ideas with details from the play. **[30]**

Or **6** You are Aston. Mick has just left, leaving the broken pieces of the Buddha behind him (near the end of Act Three).
Write your thoughts. **[30]**

BRIAN CLARK: *Whose Life Is It Anyway?*

7 DR EMERSON: Morning.

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DR EMERSON: That's very small. You might have to increase it to five milligrams.

BRIAN CLARK: *Whose Life Is It Anyway?* (Cont.)

Either **7** Explore the ways in which Clark makes this such a powerful moment in the play. **[30]**

Or **8** Which **ONE** member of the hospital staff do you think Clark portrays as having the least success in dealing with Ken Harrison?

Remember to support your choice with details from the play. **[30]**

Or **9** You are Mr Hill just after your dinner date with Dr Scott (in Act Two).

Write your thoughts.

[30]

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- 10 RALEIGH: Right. (*He crosses towards the door and turns.*) Where do we put
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R. C. SHERRIFF: *Journey's End* (Cont.)

Extract removed due to third party copyright restrictions

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the trench outside.

THE CURTAIN FALLS

Either **10** Explore the ways in which Sherriff makes this such a dramatic and moving moment in the play. **[30]**

Or **11** How does Sherriff's portrayal of Raleigh encourage you to feel sympathy for him?
Remember to support your ideas with details from the play. **[30]**

Or **12** You are Osborne. You have reassured Raleigh that you were both picked specially for the raid and you have finished your letter home (Act Two, Scene Two).
Write your thoughts. **[30]**



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**GENERAL CERTIFICATE OF SECONDARY EDUCATION
ENGLISH LITERATURE (Specification 1901)**

2442/01

Scheme A

Unit 2 Poetry and Prose Post-1914 (Foundation 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

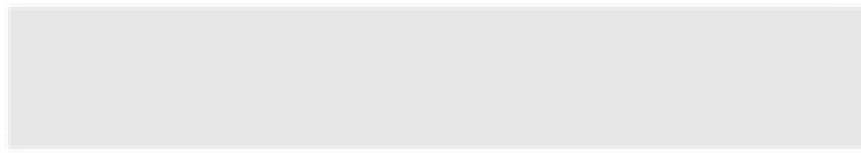


INSTRUCTIONS TO CANDIDATES

- 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 4 extra marks for the whole paper.
- The total number of marks for this paper is **46**.
- This document consists of **36** pages. Any blank pages are indicated.



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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

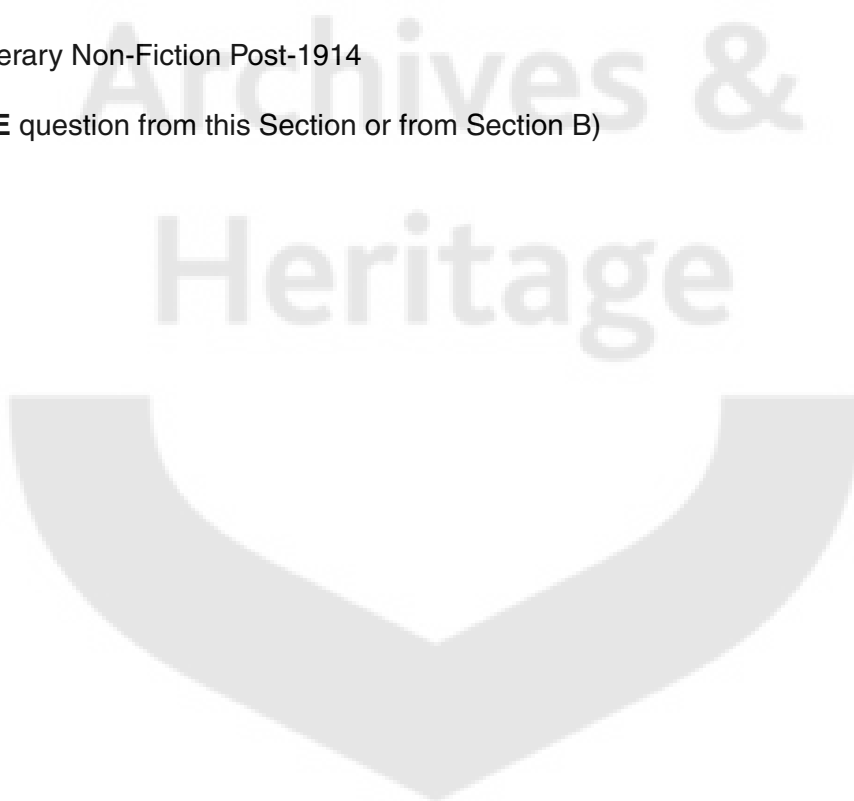
(Answer **ONE** question from this Section or from Section C)

Page 17

SECTION C – Literary Non-Fiction Post-1914

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

Page 33





SECTION A

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

	Pages	Questions
POETRY published post-1914		
OCR: <i>Opening Lines</i>	6–9	1–6
MARKUS and JORDAN (ed): <i>Poems 2: Larkin and Fanthorpe</i>	10–12	7–9
HYDES (ed): <i>Touched with Fire</i>	14–16	10–12

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1 (a)

Defying Gravity

Gravity is one of the oldest tricks in the book.

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

Roger McGough

(b)

Sometimes

Sometimes things don't go, after all,
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 restrictions

5

10

Sheenagh Pugh

Either 1 What do you find particularly moving about these two poems?

You should consider:

- what the poet writes about life, death and gravity (in *Defying Gravity*)
- what the poet writes about things sometimes turning out well (in *Sometimes*)
- the words and phrases each poet uses.

[21]

Or 2 What do you find striking about the portrayal of moments of happiness in *Wedding-Wind* (Larkin) and *In Your Mind* (Duffy)?

Remember to refer closely to the words and phrases of the poems.

[21]

Or 3 What criticisms of modern life do you think the poets are making in *A Consumer's Report* (Porter) and *I Am a Cameraman* (Dunn)?

You should consider:


- what Porter writes about life being a 'product' (in *A Consumer's Report*)
- what Dunn writes about film and real life (in *I Am a Cameraman*)
- the words and phrases each poet uses.

[21]

4 (a)

The Seed-Merchant's Son

The Seed-Merchant has lost his son,
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I heard him murmur: 'Thank God, thank God!'

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 What feelings of sadness do these two poems memorably convey to you?
Remember to refer closely to the words and phrases of the poems. [21]
-
- Or** 5 What do you find particularly moving about the reactions of the women to the loss of their loved ones in *Reported Missing* (Keown) and *Perhaps* – (Brittain)?
Remember to refer closely to the words and phrases of the poems. [21]
- Or** 6 What criticisms of the war do the poets powerfully convey to you in any **TWO** of the following poems?
Recruiting (Mackintosh)
The Target (Gurney)
The Bohemians (Gurney)
Remember to refer closely to the words and phrases of the poems. [21]

7 (a)

Wild Oats

About twenty years ago

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Unlucky charms, perhaps.

Larkin

(b)

Going Under

I turn over pages, you say,
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 restrictions

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In your own easy sound.

U. A. Fanthorpe

Either 7 What feelings about love do *Wild Oats* and *Going Under* vividly convey to you?

You should consider:

- the speaker and the girls in *Wild Oats*
- the speaker's worries in *Going Under*
- the words and phrases the poets use.

[21]

Turn to page 12 for Questions 8 and 9.

MARKUS and JORDAN (ed): *Poems 2: Larkin and Fanthorpe* (Cont.)

- Or 8** What feelings about people and places do **TWO** of the following poems convey to you?

An Arundel Tomb (Larkin)
Home Is So Sad (Larkin)
Old Man, Old Man (Fanthorpe)

Remember to refer to words and phrases from the poems in your answer. [21]

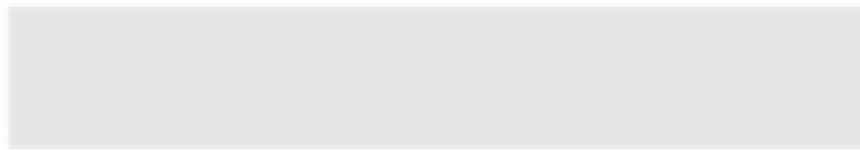
- Or 9** What powerful sympathies for people do the poets create in you in any **TWO** of the following poems?

Toads (Larkin)
Half-past Two (Fanthorpe)
Casehistory: Alison (head injury) (Fanthorpe)

Remember to refer to words and phrases from the poems in your answer. [21]

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Turn to page 14 for Question 10.



10 (a)

Mid-Term Break

I sat all morning in the college sick bay

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A four foot box, a foot for every year.

Heaney

(b)

Digging

Between my finger and my thumb
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 restrictions

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I'll dig with it.

Heaney

Either 10 What do you find particularly striking about Heaney's memories of his family in these two poems?

Remember to refer closely to the words and phrases of the poems.

[21]

Turn to page 16 for Questions 11 and 12.

HYDES (ed): *Touched with Fire* (Cont.)

- Or** **11** What do you find memorable about the clashes of cultures portrayed in *Piano and Drums* (Okara) and *Our History* (Dipoko)?

Remember to refer closely to the words and phrases of the poems.

[21]

- Or** **12** What do you find striking about what people say in *Telephone Conversation* (Soyinka) and *In Westminster Abbey* (Betjeman)?

You should consider:

- what the would-be lodger and the landlady say (in *Telephone Conversation*)
- what the lady prays for (in *In Westminster Abbey*)
- the words and phrases the poets use.

[21]

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SECTION B

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

	Pages	Questions
PROSE published post-1914		
OCR: <i>Opening Worlds</i>	18–19	13–15
D. H. LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)	20–21	16–18
J. G. BALLARD: <i>Empire of the Sun</i>	22	19–21
CHINUA ACHEBE: <i>Things Fall Apart</i>	24–25	22–24
ERNEST HEMINGWAY: <i>The Old Man and The Sea</i>	26–27	25–27
GEORGE ORWELL: <i>Nineteen Eighty-Four</i>	28–29	28–30
SUSAN HILL (ed.): <i>Modern Women's Short Stories</i>	30–31	31–33



13 (a)

The Red Ball

Suddenly the boy recognised his father in the cut-away trousers that came
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father, too, seemed tired, and now his mother took hold of the switch in his hand.

Khan

(b)

Two Kinds

She yanked me by the arm, pulled me off the floor, snapped off the TV. She was
 Extract removed due to third party copyright restrictions

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as if she were blowing away like a small brown leaf, thin, brittle, lifeless.

Tan

- Either** 13 What makes the confrontations between parents and children here so disturbing for you?

Remember to refer to details from both extracts.

[21]

- Or** 14 What makes the portrayal of hardship so moving for you in *The Gold-Legged Frog* (Srinawak) and *The Pieces of Silver* (Sealy)?

Remember to refer closely to details from the stories.

[21]

- Or** 15 In some stories in this collection, events do not turn out how characters expected them to.

What makes these unexpected events memorable for you in any **TWO** of the following stories?

Dead Men's Path (Achebe)

Games at Twilight (Desai)

The Train from Rhodesia (Gordimer)

[21]

16 (a)

Tickets, Please

There is in the Midlands a single-line tramway system which boldly leaves the county town and plunges off into the black, industrial countryside, up hill and down dale, through the long ugly villages of workmen's houses, over canals and railways, past churches perched high and nobly over the smoke and shadows, through stark, grimy cold little market-places, tilting away in a rush past cinemas and shops down to the hollow where the collieries are, then up again, past a little rural church, under the ash trees, on a rush to the terminus, the last little ugly place of industry, the cold little town that shivers on the edge of the wild, gloomy country beyond. There the green and creamy coloured tram-car seems to pause and purr with curious satisfaction. But in a few minutes – the clock on the turret of the Cooperative Wholesale Society's Shops gives the time – away it starts once more on the adventure. Again there are the reckless swoops downhill, bouncing the loops: again the chilly wait in the hill-top market-place: again the breathless slithering round the precipitous drop under the church: again the patient halts at the loops, waiting for the outcoming car: so on and on, for two long hours, till at last the city looms beyond the fat gas-works, the narrow factories draw near, we are in the sordid streets of the great town, once more we sidle to a standstill at our terminus, abashed by the great crimson and cream-coloured city cars, but still perky, jaunty, somewhat dare-devil, green as a jaunty sprig of parsley out of a black colliery garden.

5

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15

(b)

The Shades of Spring

Syson was extraordinarily glad. Like an uneasy spirit he had returned to the country of his past, and he found it waiting for him, unaltered. The hazel still spread glad little hands downwards, the bluebells here were still wan and few, among the lush grass and in shade of the bushes.

The path through the wood, on the very brow of a slope, ran winding easily for a time. All around were twiggy oaks, just issuing their gold, and floor spaces diapered with woodruff, with patches of dog-mercury and tufts of hyacinth. Two fallen trees still lay across the track. Syson jolted down a steep, rough slope, and came again upon the open land, this time looking north as through a great window in the wood. He stayed to gaze over the level fields of the hill-top, at the village which strewed the bare upland as if it had tumbled off the passing waggons of industry, and been forsaken. There was a stiff, modern, grey little church, and blocks and rows of red dwellings lying at random; at the back, the twinkling head-stocks of the pit, and the looming pit-hill. All was naked and out-of-doors, not a tree! It was quite unaltered.

5

10

D. H. LAWRENCE: *Ten Short Stories* (ed. Whittle and Blatchford) (Cont.)

- Either** **16** What do you find so memorable about the descriptions here of town (in *Tickets, Please*) and country (in *The Shades of Spring*)?

Remember to refer to details from both extracts.

[21]

-
- Or** **17** What brings the relationship between teachers and pupils to life for you in *A Lesson on a Tortoise* and *Lessford's Rabbits*?

Remember to refer to details from the stories.

[21]

- Or** **18** What do you think makes any **TWO** of the following relationships between men and women vivid?

Frances and Tom in *Second Best*

Nellie and Fred in *A Prelude*

Hilda and Syson in *The Shades of Spring*

[21]

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- 19 Jim returned to his Latin primer. At that moment an immense shadow crossed
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drew Japanese fire on to the camp and had killed several of the prisoners.

- Either** 19 What do you think makes this such an exciting and dramatic moment in the novel?

You should consider:

- the attack by the planes
- what Jim sees and hears
- the words and phrases Ballard uses.

[21]

- Or** 20 What do you think makes Dr Ransome such a good friend to Jim?

Remember to refer closely to details from the novel.

[21]

- Or** 21 What makes the conditions in Lunghua Camp so vivid for you?

[21]



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Turn to page 24 for Question 22.



22

Okonkwo sat in his *obi* crunching happily with Ikemefuna and Nwoye, and
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dance from a distant clan.

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

Either 22 What are your feelings as you read this extract leading up to the death of Ikemefuna?

You should consider:

- what Ezeudu says
- the reactions of Okonkwo and his family
- the words and phrases Achebe uses.

[21]

Or 23 What do you think makes Ekwefi and Ezinma's relationship with each other so moving?

Remember to support your ideas with details from the novel.

[21]

Or 24 What are your thoughts about the ways in which the white men behave in Umuofia?

Remember to support your ideas with details from the novel.

[21]

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25

He was happy feeling the gentle pulling and then he felt something hard and
Extract removed due to third party copyright restrictions

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was still braced solidly with the line across his back.

45

ERNEST HEMINGWAY: *The Old Man and the Sea* (Cont.)

Either 25 What do you find so exciting about this moment in the novel?

You should consider:

- the movements of the fish
- what the old man thinks and says
- the words and phrases Hemingway uses here.

[21]

Or 26 “I will show him what a man can do and what a man can endure.”

What does *The Old Man and the Sea* tell you about what a man can do and endure?

Remember to support your ideas with details from the novel.

[21]

Or 27 What, in your view, makes the old man so different from the other members of the Cuban community in *The Old Man and the Sea*?

Remember to support your ideas with details from the novel.

[21]



28

The prisoners sat very still, their hands crossed on their knees. The chinless man climbed back into his place. Down one side of his face the flesh was darkening. His mouth had swollen into a shapeless cherry-coloured mass with a black hole in the middle of it. From time to time a little blood dripped onto the breast of his overalls. His grey eyes still flitted from face to face, more guiltily than ever, as though he were trying to discover how much the others despised him for his humiliation.

5

The door opened. With a small gesture the officer indicated the skull-faced man.

"Room 101," he said.

There was a gasp and a flurry at Winston's side. The man had actually flung himself on his knees on the floor, with his hands clasped together.

10

"Comrade! Officer!" he cried. "You don't have to take me to that place! Haven't I told you everything already? What else is it you want to know? There's nothing I wouldn't confess, nothing! Just tell me what it is and I'll confess it straight off. Write it down and I'll sign it—anything! Not Room 101!"

15

"Room 101," said the officer.

The man's face, already very pale, turned a colour Winston would not have believed possible. It was definitely, unmistakably, a shade of green.

"Do anything to me!" he yelled. "You've been starving me for weeks. Finish it off and let me die. Shoot me. Hang me. Sentence me to twenty-five years. Is there somebody else you want me to give away? Just say who it is and I'll tell you anything you want. I don't care who it is or what you do to them. I've got a wife and three children. The biggest of them isn't six years old. You can take the whole lot of them and cut their throats in front of my eyes, and I'll stand by and watch it. But not Room 101!"

20

25

"Room 101," said the officer.

The man looked frantically round at the other prisoners, as though with some idea that he could put another victim in his own place. His eyes settled on the smashed face of the chinless man. He flung out a lean arm.

"That's the one you ought to be taking, not me!" he shouted. "You didn't hear what he was saying after they bashed his face. Give me a chance and I'll tell you every word of it. *He's* the one that's against the Party, not me." The guards stepped forward. The man's voice rose to a shriek. "You didn't hear him!" he repeated. "Something went wrong with the telescreen. *He's* the one you want. Take him, not me!"

30

35

The two sturdy guards had stooped to take him by the arms. But just at this moment he flung himself across the floor of the cell and grabbed one of the iron legs that supported the bench. He had set up a wordless howling, like an animal. The guards took hold of him to wrench him loose, but he clung on with astonishing strength. For perhaps twenty seconds they were hauling at him. The prisoners sat quiet, their hands crossed on their knees, looking straight in front of them. The howling stopped; the man had no breath left for anything except hanging on. Then there was a different kind of cry. A kick from a guard's boot had broken the fingers of one of his hands. They dragged him to his feet.

40

"Room 101," said the officer.

45

The man was led out, walking unsteadily, with head sunken, nursing his crushed hand, all the fight gone out of him.

GEORGE ORWELL: *Nineteen Eighty-Four* (Cont.)

Either 28 What do you find so horrifying about this extract?

You should consider:

- what the skull-faced man says and does
- what the guards do
- the words and phrases Orwell uses.

[21]

Or 29 What do you think makes Winston's relationship with Julia so important in *Nineteen Eighty-Four*?

Remember to support your ideas with details from the novel.

[21]

Or 30 What do you find particularly horrifying about the Party and its methods in *Nineteen Eighty-Four*?

Remember to support your ideas with details from the novel.

[21]

Archives &
Heritage



31 (a)

Stone Trees

Sweetie, do you remember the *smell* of that house? In Cambridge? And again
 Extract removed due to third party copyright restrictions

5

10

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scent. It was worst just before the Robertsons went away.

Gardam

(b)

Weekend

'I wish *you'd* wear scent,' said Martin to Martha, reproachfully. Katie wore lots. Martha
 Extract removed due to third party copyright restrictions

5

wonderful, in the dreary world of established spouses.

Weldon

- Either 31** What do you find so striking about the relationships between husbands and wives in these two extracts?

You should consider:

- what the wife says to her husband in *Stone Trees*
- what she says about Tom and Anna
- Martha's thoughts in *Weekend*
- the words and phrases the writers use.

[21]

-
- Or 32** What do you find so unkind about any **TWO** of the following?

- The way Alison treats Millicent in *The New People* (Tremain)
- The way Mrs Burton treats Addy in *Addy* (Blackwood)
- The way Rudi treats Faith in *Another Survivor* (Fainlight)

[21]

- Or 33** What do you find so moving about the way the writers portray as outsiders any **TWO** of the following characters?

Mabel in *Savages* (O'Brien)

Sally in *Nothing Missing But the Samovar* (Lively)

The man in *The Man Who Kept the Sweet Shop at the Bus Station* (Harris)

[21]



SECTION C

Answer **one** question from this Section **or** from Section B.

	Pages	Questions
LITERARY NON-FICTION published post-1914		
MICHAEL PALIN: <i>Pole to Pole</i>	34–35	34–36
NICK HORNBY: <i>Fever Pitch</i>	36	37–39

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34

(Day 98)

Each balloon can carry a dozen people and an apprehensive mixture of English
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breakfast-table by a line of spears.

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

Either 34 What makes this account of a balloon ride over the Masai Mara so entertaining for you?
Remember to refer closely to the extract. [21]

Or 35 What do you find memorable about the way Palin describes **TWO** unusual customs he encounters on his journey?

You might choose customs such as:

- the exchange of gifts at Novgorod on Day 32
- the Cypriot wedding on Day 49

or any other custom.

[21]

Or 36 What do you find vivid about Palin's discomfort in hotels on Days 77 and 103?

Remember to refer closely to details from the text.

[21]

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37

From NW3 To N17 Tottenham v Arsenal 4.3.87

I usually hate games between Arsenal and Tottenham, especially the away games,
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something then the identity of the opponents signifies less.

Either 37 What vivid impressions of football fans does this extract convey to you?

You should consider:

- what fans say and do here
- how cup-ties are different
- the words and phrases Hornby uses.

[21]

Or 38 What do you think makes the two words *Fever Pitch* such an appropriate title for Hornby's book?

Remember to support your ideas with details from the book.

[21]

Or 39 What do you find in the section *THE GREATEST MOMENT EVER* that makes this the greatest moment ever for Hornby?

Remember to support your ideas with details from the book.

[21]

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**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



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 **36** 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

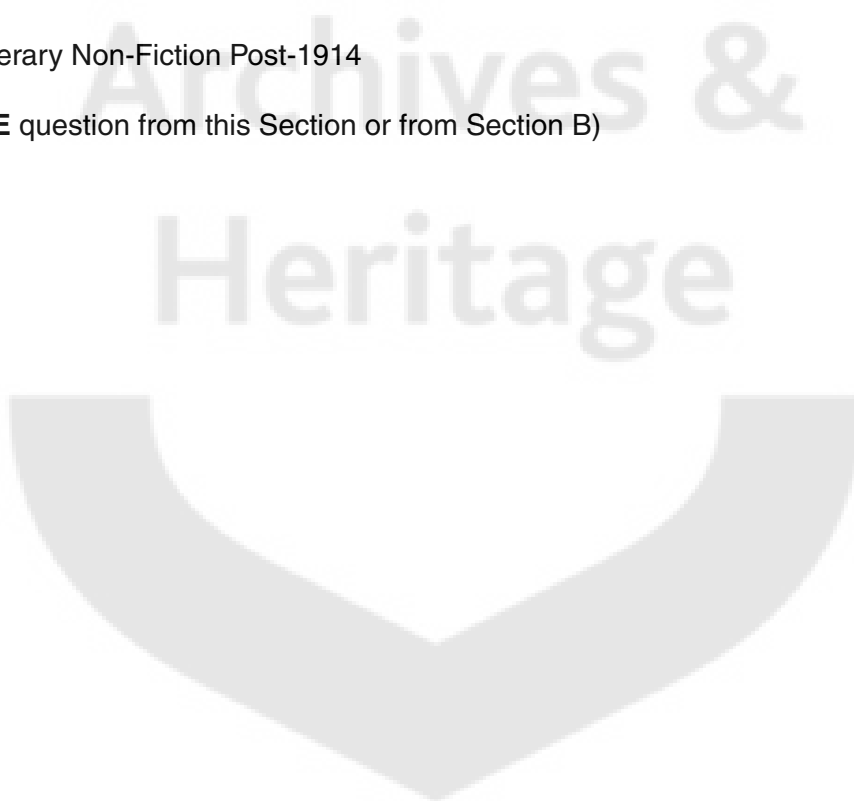
(Answer **ONE** question from this Section or from Section C)

Page 17

SECTION C – Literary Non-Fiction Post-1914

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

Page 33





SECTION A

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

	Pages	Questions
POETRY published post-1914		
OCR: <i>Opening Lines</i>	6–9	1–6
MARKUS and JORDAN (ed): <i>Poems 2: Larkin and Fanthorpe</i>	10–12	7–9
HYDES (ed): <i>Touched with Fire</i>	14–15	10–12

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1 (a)

Defying Gravity

Gravity is one of the oldest tricks in the book.

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

Roger McGough

(b)

Sometimes

Sometimes things don't go, after all,
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 restrictions

5

10

that seemed hard frozen: may it happen for you.


Sheenagh Pugh

- Either** 1 Explore the differing ways in which the poets make these two poems particularly moving for you. [30]
-
- Or** 2 Compare the ways in which the poets vividly convey moments of happiness in *Wedding-Wind* (Larkin) and *In Your Mind* (Duffy). [30]
- Or** 3 Explore the differing ways in which the poets make their criticisms of modern life so memorable for you, in *A Consumer's Report* (Porter) and *I Am a Cameraman* (Dunn). [30]

4 (a)

The Seed-Merchant's Son

The Seed-Merchant has lost his son,
Extract removed due to third party copyright restrictions



5

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25

I heard him murmur: 'Thank God, thank God!'

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** Explore the differing ways in which the poets movingly portray the reactions of women to the loss of their loved ones, in *Reported Missing* (Keown) and *Perhaps* – (Brittain). **[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]

7 (a)

Wild Oats

About twenty years ago
Extract removed due to third party copyright
restrictions

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Unlucky charms, perhaps.

Larkin

(b)

Going Under

I turn over pages, you say,
 Extract removed due to third party copyright
 restrictions

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In your own easy sound.

U. A. Fanthorpe

Either **7** Compare some of the ways in which Larkin and Fanthorpe powerfully convey feelings about love in these two poems. **[30]**

Turn to page 12 for Questions 8 and 9.

MARKUS and JORDAN (ed): *Poems 2: Larkin and Fanthorpe* (Cont.)

- Or** **8** Compare some of the ways the poets vividly portray the relationship between people and places in any **TWO** of the following poems:

An Arundel Tomb (Larkin)
Home Is So Sad (Larkin)
Old Man, Old Man (Fanthorpe).

Remember to refer to words and phrases from the poems in your answer. **[30]**

- Or** **9** Compare some of the ways in which the poets powerfully create sympathy for people in any **TWO** of the following poems:

Toads (Larkin)
Half-past Two (Fanthorpe)
Casehistory: Alison (head injury) (Fanthorpe).

Remember to refer closely to the words and phrases the poets use. **[30]**

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Turn to page 14 for Question 10.



10 (a)

Mid-Term Break

I sat all morning in the college sick bay
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A four foot box, a foot for every year.

Heaney

(b)

Digging

Between my finger and my thumb

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I'll dig with it.

30

Heaney

Either 10 Compare the ways in which Heaney here uses striking images to convey his memories of his family. [30]

Or 11 Explore the differing ways in which a clash of cultures is vividly conveyed in *Piano and Drums* (Okara) and *Our History* (Dipoko). [30]

Or 12 Explore the differing ways in which the poets reveal their opinions about people in *Telephone Conversation* (Soyinka) and *In Westminster Abbey* (Betjeman). [30]



SECTION B

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

	Pages	Questions
PROSE published post-1914		
OCR: <i>Opening Worlds</i>	18–19	13–15
D. H. LAWRENCE: <i>Ten Short Stories</i> (ed. Whittle and Blatchford)	20–21	16–18
J. G. BALLARD: <i>Empire of the Sun</i>	22	19–21
CHINUA ACHEBE: <i>Things Fall Apart</i>	24–25	22–24
ERNEST HEMINGWAY: <i>The Old Man and The Sea</i>	26–27	25–27
GEORGE ORWELL: <i>Nineteen Eighty-Four</i>	28–29	28–30
SUSAN HILL (ed.): <i>Modern Women's Short Stories</i>	30–31	31–33

13 (a)

The Red Ball

Suddenly the boy recognised his father in the cut-away trousers that came
 Extract removed due to third party copyright restrictions

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father, too, seemed tired, and now his mother took hold of the switch in his hand.

Khan

(b)

Two Kinds

She yanked me by the arm, pulled me off the floor, snapped off the TV. She was
 Extract removed due to third party copyright restrictions

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as if she were blowing away like a small brown leaf, thin, brittle, lifeless.

Tan

Either 13 In what ways do the writers here make the confrontations between parents and children so disturbing for you? [30]

Or 14 Explore the ways in which the writers movingly portray hardship in *The Gold-Legged Frog* (Srinawak) and *The Pieces of Silver* (Sealy). [30]

Or 15 In some stories in this collection, events do not turn out how characters expected them to.

Explore the ways in which the writers memorably portray unexpected outcomes in any **TWO** of the following stories:

Dead Men's Path (Achebe)

Games at Twilight (Desai)

The Train from Rhodesia (Gordimer).

[30]

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16 (a)

Tickets, Please

There is in the Midlands a single-line tramway system which boldly leaves the county town and plunges off into the black, industrial countryside, up hill and down dale, through the long ugly villages of workmen's houses, over canals and railways, past churches perched high and nobly over the smoke and shadows, through stark, grimy cold little market-places, tilting away in a rush past cinemas and shops down to the hollow where the collieries are, then up again, past a little rural church, under the ash trees, on a rush to the terminus, the last little ugly place of industry, the cold little town that shivers on the edge of the wild, gloomy country beyond. There the green and creamy coloured tram-car seems to pause and purr with curious satisfaction. But in a few minutes – the clock on the turret of the Cooperative Wholesale Society's Shops gives the time – away it starts once more on the adventure. Again there are the reckless swoops downhill, bouncing the loops: again the chilly wait in the hill-top market-place: again the breathless slithering round the precipitous drop under the church: again the patient halts at the loops, waiting for the outcoming car: so on and on, for two long hours, till at last the city looms beyond the fat gas-works, the narrow factories draw near, we are in the sordid streets of the great town, once more we sidle to a standstill at our terminus, abashed by the great crimson and cream-coloured city cars, but still perky, jaunty, somewhat dare-devil, green as a jaunty sprig of parsley out of a black colliery garden.

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(b)

The Shades of Spring

Syson was extraordinarily glad. Like an uneasy spirit he had returned to the country of his past, and he found it waiting for him, unaltered. The hazel still spread glad little hands downwards, the bluebells here were still wan and few, among the lush grass and in shade of the bushes.

The path through the wood, on the very brow of a slope, ran winding easily for a time. All around were twiggy oaks, just issuing their gold, and floor spaces diapered with woodruff, with patches of dog-mercury and tufts of hyacinth. Two fallen trees still lay across the track. Syson jolted down a steep, rough slope, and came again upon the open land, this time looking north as through a great window in the wood. He stayed to gaze over the level fields of the hill-top, at the village which strewed the bare upland as if it had tumbled off the passing waggons of industry, and been forsaken. There was a stiff, modern, grey little church, and blocks and rows of red dwellings lying at random; at the back, the twinkling head-stocks of the pit, and the looming pit-hill. All was naked and out-of-doors, not a tree! It was quite unaltered.

5

10

D. H. LAWRENCE: *Ten Short Stories* (ed. Whittle and Blatchford) (Cont.)

Either **16** Explore the ways in which Lawrence makes his descriptions here of town (in *Tickets, Please*) and country (in *The Shades of Spring*) so memorable. **[30]**

Or **17** How do you think Lawrence's writing brings the relationship between teachers and pupils to life, in *A Lesson on a Tortoise* and *Lessford's Rabbits*? **[30]**

Or **18** Many of the stories from this collection are about love between men and women.

In what ways does Lawrence make these relationships vivid for you in any **TWO** of the following stories?

Second Best

A Prelude

The Shades of Spring

[30]

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- 19** Jim returned to his Latin primer. At that moment an immense shadow crossed
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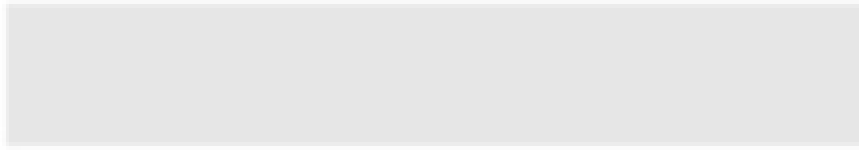
25

drew Japanese fire on to the camp and had killed several of the prisoners.

Either 19 How does Ballard make this such an exciting and dramatic moment in the novel? **[30]**

Or 20 Explore the ways in which Ballard memorably shows Dr Ransome as a good friend to Jim. **[30]**

Or 21 How does Ballard's writing make the conditions at Lunghua Camp so vivid for you? **[30]**



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Turn to page 24 for Question 22.



22

Okonkwo sat in his *obi* crunching happily with Ikemefuna and Nwoye, and
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dance from a distant clan.

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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25

He was happy feeling the gentle pulling and then he felt something hard and
Extract removed due to third party copyright restrictions

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was still braced solidly with the line across his back.

45

ERNEST HEMINGWAY: *The Old Man and the Sea* (Cont.)

Either **25** How does Hemingway make this moment in the novel so exciting? **[30]**

Or **26** “I will show him what a man can do and what a man can endure.”

How does Hemingway in *The Old Man and the Sea* vividly portray what a man can do and endure? **[30]**

Or **27** How does Hemingway in *The Old Man and the Sea* make the old man so intriguingly different from the other members of the Cuban community?

Remember to support your ideas with details from the novel. **[30]**

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28

The prisoners sat very still, their hands crossed on their knees. The chinless man climbed back into his place. Down one side of his face the flesh was darkening. His mouth had swollen into a shapeless cherry-coloured mass with a black hole in the middle of it. From time to time a little blood dripped onto the breast of his overalls. His grey eyes still flitted from face to face, more guiltily than ever, as though he were trying to discover how much the others despised him for his humiliation.

5

The door opened. With a small gesture the officer indicated the skull-faced man.

"Room 101," he said.

There was a gasp and a flurry at Winston's side. The man had actually flung himself on his knees on the floor, with his hands clasped together.

10

"Comrade! Officer!" he cried. "You don't have to take me to that place! Haven't I told you everything already? What else is it you want to know? There's nothing I wouldn't confess, nothing! Just tell me what it is and I'll confess it straight off. Write it down and I'll sign it—anything! Not Room 101!"

15

"Room 101," said the officer.

The man's face, already very pale, turned a colour Winston would not have believed possible. It was definitely, unmistakably, a shade of green.

"Do anything to me!" he yelled. "You've been starving me for weeks. Finish it off and let me die. Shoot me. Hang me. Sentence me to twenty-five years. Is there somebody else you want me to give away? Just say who it is and I'll tell you anything you want. I don't care who it is or what you do to them. I've got a wife and three children. The biggest of them isn't six years old. You can take the whole lot of them and cut their throats in front of my eyes, and I'll stand by and watch it. But not Room 101!"

20

25

"Room 101," said the officer.

The man looked frantically round at the other prisoners, as though with some idea that he could put another victim in his own place. His eyes settled on the smashed face of the chinless man. He flung out a lean arm.

"That's the one you ought to be taking, not me!" he shouted. "You didn't hear what he was saying after they bashed his face. Give me a chance and I'll tell you every word of it. *He's* the one that's against the Party, not me." The guards stepped forward. The man's voice rose to a shriek. "You didn't hear him!" he repeated. "Something went wrong with the telescreen. *He's* the one you want. Take him, not me!"

30

35

The two sturdy guards had stooped to take him by the arms. But just at this moment he flung himself across the floor of the cell and grabbed one of the iron legs that supported the bench. He had set up a wordless howling, like an animal. The guards took hold of him to wrench him loose, but he clung on with astonishing strength. For perhaps twenty seconds they were hauling at him. The prisoners sat quiet, their hands crossed on their knees, looking straight in front of them. The howling stopped; the man had no breath left for anything except hanging on. Then there was a different kind of cry. A kick from a guard's boot had broken the fingers of one of his hands. They dragged him to his feet.

40

"Room 101," said the officer.

45

The man was led out, walking unsteadily, with head sunken, nursing his crushed hand, all the fight gone out of him.

GEORGE ORWELL: *Nineteen Eighty-Four* (Cont.)

Either **28** How does Orwell make this extract so horrifying? **[30]**

Or **29** How do you think Orwell makes Winston's relationship with Julia so important in *Nineteen Eighty-Four*?

Remember to support your ideas with details from the novel. **[30]**

Or **30** How does Orwell make the Party and its aims and methods so horrifying in *Nineteen Eighty-Four*?

Remember to support your ideas with details from the novel. **[30]**

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31 (a)

Stone Trees

Sweetie, do you remember the *smell* of that house? In Cambridge? And again
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scent. It was worst just before the Robertsons went away.

Gardam

(b)

Weekend

'I wish *you'd* wear scent,' said Martin to Martha, reproachfully. Katie wore lots. Martha
 Extract removed due to third party copyright restrictions

5

wonderful, in the dreary world of established spouses.

Weldon

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

Either 31 How do you think the writers make the husband and wife relationships so striking in these two extracts? **[30]**

Or 32 How do the writers memorably convey the unkindness in any **TWO** of the following?

- The way Alison treats Millicent in *The New People* (Tremain)
- The way Mrs Burton treats Addy in *Addy* (Blackwood)
- The way Rudi treats Faith in *Another Survivor* (Fainlight)

[30]

Or 33 How do the writers make their portrayals of **TWO** of the following characters so moving?

Mabel in *Savages* (O'Brien)

Sally in *Nothing Missing But the Samovar* (Lively)

The man in *The Man Who Kept the Sweet Shop at the Bus Station* (Harris)

[30]

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SECTION C

Answer **one** question from this Section **or** from Section B.

	Pages	Questions
LITERARY NON-FICTION published post-1914		
MICHAEL PALIN: <i>Pole to Pole</i>	34–35	34–36
NICK HORNBY: <i>Fever Pitch</i>	36	37–39

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34

(Day 98)

Each balloon can carry a dozen people and an apprehensive mixture of English
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breakfast-table by a line of spears.

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

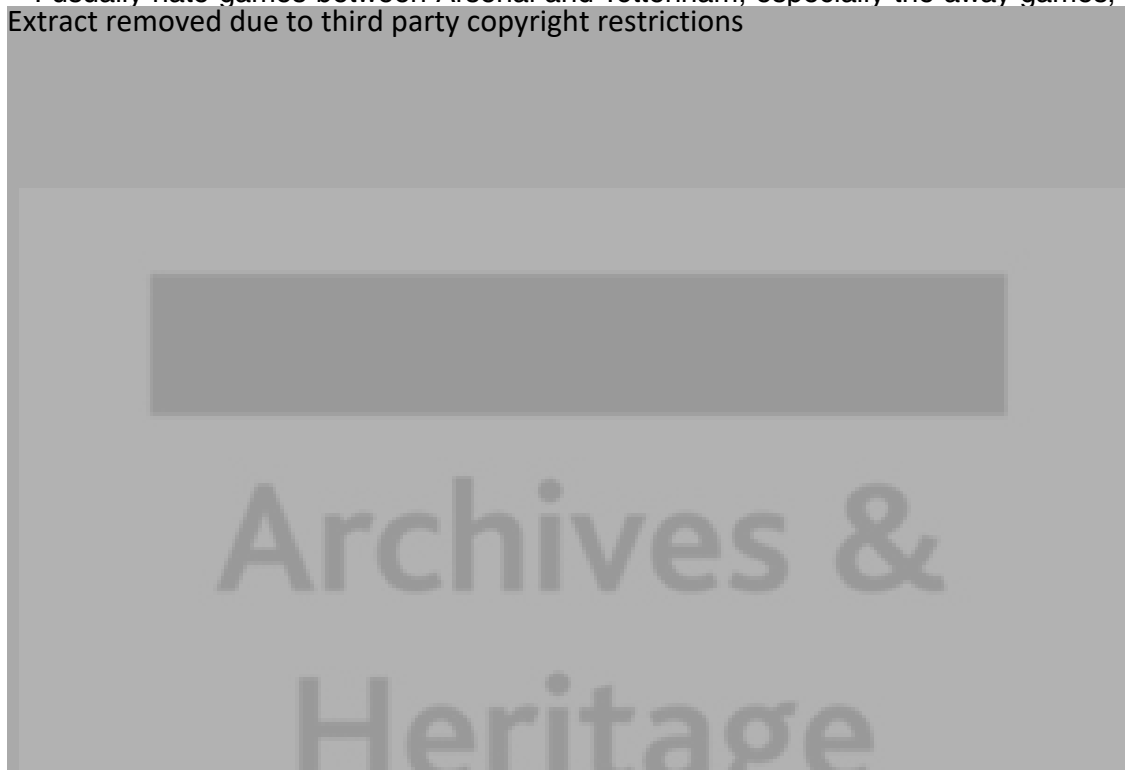
- Either** **34** In what ways does Palin make this account of a balloon ride over the Masai Mara so entertaining? **[30]**
-
- Or** **35** Explore the ways in which Palin memorably describes **TWO** unusual customs he encounters on his journey. **[30]**
- Or** **36** In what ways does Palin make so vivid for you his accounts of times when he suffers discomforts in hotels on Days 77 and 103? **[30]**

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37

From NW3 To N17 Tottenham v Arsenal 4.3.87

I usually hate games between Arsenal and Tottenham, especially the away games,
 Extract removed due to third party copyright restrictions



something then the identity of the opponents signifies less.

5

10

15

20

25

Either 37 How does Hornby create such a memorable picture of football fans in this extract? **[30]**

Or 38 In what ways does Hornby make the two words *Fever Pitch* such an appropriate title for his book?

Remember to support your ideas with details from the book. **[30]**

Or 39 How does Hornby's writing in *THE GREATEST MOMENT EVER* persuade you that it really was for him the greatest moment ever?

Remember to support your ideas with details from the book. **[30]**

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GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2444/01

Scheme A

Unit 4 Pre-1914 Texts (Foundation 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.

Thursday 27 May 2010

Afternoon

Duration: 1 hour 30 minutes



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.
 - You must answer **one** question from **Section A: Drama pre-1914**.
 - You must answer **one** question from **Section B: Poetry pre-1914**.
 - You must answer **one** question from **Section C: Prose pre-1914**.
- 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.
- The total number of marks for this paper is **42**.
- This document consists of **36** pages. Any blank pages are indicated.

CONTENTS

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

SECTION A – Drama pre-1914

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

Page 3

SECTION B – Poetry pre-1914

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

Page 13

SECTION C – Prose pre-1914

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

Page 22



Answer **one** question from this Section.

	Pages	Questions
Section A – Drama pre-1914		
SHAKESPEARE: <i>Much Ado About Nothing</i>	4–5	1–2
SHAKESPEARE: <i>Romeo and Juliet</i>	6–7	3–4
WILDE: <i>An Ideal Husband</i>	8–9	5–6
IBSEN: <i>An Enemy of the People</i>	10–11	7–8

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- 1 BENEDICK: Soft and fair friar, which is Beatrice?
 BEATRICE: [Unmasks] I answer to that name, what is your will?
 BENEDICK: Do not you love me?
 BEATRICE: Why no, no more than reason.
 BENEDICK: Why then your uncle, and the prince, and Claudio, 5
 Have been deceived, they swore you did.
 BEATRICE: Do not you love me?
 BENEDICK: Troth no, no more than reason.
 BEATRICE: Why then my cousin, Margaret and Ursula
 Are much deceived, for they did swear you did. 10
 BENEDICK: They swore that you were almost sick for me.
 BEATRICE: They swore that you were wellnigh dead for me.
 BENEDICK: 'Tis no such matter, then you do not love me?
 BEATRICE: No truly, but in friendly recompense.
 LEONATO: Come, cousin, I am sure you love the gentleman. 15
 CLAUDIO: And I'll be sworn upon't, that he loves her,
 For here's a paper written in his hand,
 A halting sonnet of his own pure brain,
 Fashioned to Beatrice.
 HERO: And here's another, 20
 Writ in my cousin's hand, stol'n from her pocket,
 Containing her affection unto Benedick.
 BENEDICK: A miracle, here's our own hands against our hearts: come, I will
 have thee, but by this light I take thee for pity.
 BEATRICE: I would not deny you, but by this good day, I yield upon great 25
 persuasion, and partly to save your life, for I was told, you were
 in a consumption.
 BENEDICK: [Kisses her] Peace I will stop your mouth.
 DON PEDRO: How dost thou, Benedick the married man?
 BENEDICK: I'll tell thee what, prince: a college of witcrackers cannot flout 30
 me out of my humour: dost thou think I care for a satire or an
 epigram? No, if a man will be beaten with brains, a shall wear
 nothing handsome about him: in brief, since I do purpose to
 marry, I will think nothing to any purpose that the world can say
 against it, and therefore never flout at me, for what I have said 35
 against it: for man is a giddy thing, and this is my conclusion: for
 thy part, Claudio, I did think to have beaten thee, but in that thou
 art like to be my kinsman, live unbruised, and love my cousin.
 CLAUDIO: I had well hoped thou wouldst have denied Beatrice, that I might
 have cudgelled thee out of thy single life, to make thee a double 40
 dealer, which out of question thou wilt be, if my cousin do not
 look exceeding narrowly to thee.
 BENEDICK: Come, come, we are friends, let's have a dance ere we are
 married, that we may lighten our own hearts, and our wives' 45
 heels.
 LEONATO: We'll have dancing afterwards.
 BENEDICK: First, of my word, therefore play music. Prince, thou art sad, get
 thee a wife, get thee a wife, there is no staff more reverend than
 one tipped with horn.
 Enter MESSENGER 50
 MESSENGER: My lord, your brother John is ta'en in flight,
 And brought with armed men back to Messina.
 BENEDICK: Think not on him till tomorrow, I'll devise thee brave punishments
 for him: strike up, pipers. 55
 Dance [and exeunt]

WILLIAM SHAKESPEARE: *Much Ado About Nothing* (Cont.)

Either **1** What do you find so enjoyable about the way this passage ends the play?

Remember to support your answer with details from the extract.

[14]

Or **2** You are Don John. You have just told Claudio that you will meet him at midnight and show him that Hero is disloyal.

You might be thinking about:

- Claudio and Don Pedro
- what you are planning to do.

Write your thoughts.

[14]

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[illegible]

WILLIAM SHAKESPEARE: *Romeo and Juliet* (Cont.)

Either **3** What makes this such a moving and dramatic moment in the play? **[14]**

Or **4** What do you think makes **ONE** of the following characters particularly memorable?

Mercutio
Benvolio
Lady Capulet

Remember to support your choice with details from the play.

[14]



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OSCAR WILDE: *An Ideal Husband*

- 5 MRS CHEVELEY: [*in her most nonchalant manner*]. My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms. 5
- SIR ROBERT CHILTERN: [*rises indignantly*]. If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs Cheveley, that you seem to be unable to realise that you are talking to an English gentleman.
- MRS CHEVELEY: [*detains him by touching his arm with her fan, and keeping it there while she is talking*]. I realise that I am talking to a man who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret. 10
- SIR ROBERT CHILTERN: [*biting his lip*]. What do you mean? 15
- MRS CHEVELEY: [*rising and facing him*]. I mean that I know the real origin of your wealth and your career, and I have got your letter, too.
- SIR ROBERT CHILTERN: What letter? 20
- MRS CHEVELEY: [*contemptuously*]. The letter you wrote to Baron Arnheim, when you were Lord Radley's secretary, telling the Baron to buy Suez Canal shares – a letter written three days before the Government announced its own purchase.
- SIR ROBERT CHILTERN: [*hoarsely*]. It is not true.
- MRS CHEVELEY: You thought that letter had been destroyed. How foolish of you! It is in my possession. 25
- SIR ROBERT CHILTERN: The affair to which you allude was no more than a speculation. The House of Commons had not yet passed the bill; it might have been rejected.
- MRS CHEVELEY: It was a swindle, Sir Robert. Let us call things by their proper names. It makes everything simpler. And now I am going to sell you that letter, and the price I ask for it is your public support of the Argentine scheme. You made your own fortune out of one canal. You must help me and my friends to make our fortunes out of another! 30
- SIR ROBERT CHILTERN: It is infamous, what you propose – infamous! 35

OSCAR WILDE: *An Ideal Husband* (Cont.)

Either **5** What does this passage make you think of Sir Robert? **[14]**

Or **6** You are Lord Goring. Your father, Lord Caversham, has just told you that it is high time you got married.

You might be thinking about:

- your conversation with your father
- Mabel Chiltern.

Write your thoughts.

[14]

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HENRIK IBSEN: *An Enemy of the People*

- 7 PETRA: So you were right after all.
 DR STOCKMANN: Ah, you remember, Petra? I wrote in opposing it, when they were drawing up the plans. But at that time nobody would listen to me. Well, now I'm going to let them have it. Naturally I've written a report for the Board – it's been lying there all ready for the past week. I was only waiting for this to come. 5
[He points to the letter] But now we'll get this off at once. *[He goes into his room and comes back with a sheaf of papers]* Look! Four closely written sheets! And the letter attached. A newspaper, Katherine! Something to wrap it in. Good! There 10
 we are! Give it to ... to ... *[Stamps his foot]* ... what the devil's her name again? Anyway, give it to that girl, and tell her to take it straight down to the Mayor.
[Mrs Stockmann takes the packet and goes out through the dining-room] 15
- PETRA: What do you think Uncle Peter's going to say, Father?
 DR STOCKMANN: What do you expect him to say? He can't help but be pleased that an important matter like this has been brought to light, surely.
- HOVSTAD: Do you mind if we put a little paragraph in the *Herald* about your discovery? 20
- DR STOCKMANN: I should be extremely grateful if you would.
- HOVSTAD: The sooner the public hears about this, the better.
- DR STOCKMANN: Certainly
- MRS STOCKMANN: *[returning]* She's just gone with it now. 25
- BILLING: You'll be the leading light of the town, Dr Stockmann, damn me if you won't!
- DR STOCKMANN: *[walks happily up and down]* Oh, don't be silly! I've only done my duty. It just happened to be a lucky strike, that's all. All the same ... 30
- BILLING: Hovstad, don't you think the town ought to organize something to show its appreciation to Dr Stockmann?
- HOVSTAD: I'll certainly put it forward.
- BILLING: And I'll talk it over with Aslaksen.
- DR STOCKMANN: Please, please, my dear friends! Let's have no more of this nonsense. I won't hear of it. And if the Board starts getting any idea about increasing my salary, I shall refuse. Do you hear me, Katherine? – I won't take it. 35
- MRS STOCKMANN: Quite right, Thomas.
- PETRA: *[raising her glass]* Your health, Father! 40
- HOVSTAD: } Your health, Dr Stockmann!
 BILLING: }
- HORSTER: *[clinking glasses with him]* Here's wishing you joy of it!
- DR STOCKMANN: Thank you, my dear friends, thank you! I am extremely happy ... What a wonderful thing it is to feel that one's been of 45
 some service to one's home town and fellow citizens. Hurrah, Katherine!

[He puts his arms round her and whirls her round and round; she screams and tries to resist. Laughter, applause and cheering for the Doctor. The boys poke their heads in at the door] 50

HENRIK IBSEN: *An Enemy of the People* (Cont.)

Either **7** What do you think makes this such a striking conclusion to the first Act of the play? [14]

Or **8** What in your view makes Dr Stockmann's brother, the Mayor, such an unpleasant character?

Remember to support your answer with details from the play.

[14]

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Answer **one** question from this Section.

	Pages	Questions
Section B – Poetry pre-1914		
OCR: <i>Opening Lines</i>	14–17	9–12
BLAKE: <i>Songs of Innocence and Experience</i>	18–19	13–14
HARDY: <i>Selected Poems</i>	20–21	15–16

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OCR Opening Lines: Section C: War

9 (a)

*To Lucasta,
Going to the Wars*

Tell me not, sweet, I am unkind,
That from the nunnery
Of thy chaste breast and quiet mind
To war and arms I fly.

True, a new mistress now I chase,
The first foe in the field;
And with a stronger faith embrace
A sword, a horse, a shield.

5

Yet this inconstancy is such
As you too shall adore;
I could not love thee, dear, so much,
Loved I not honour more.

10

Richard Lovelace

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OCR Opening Lines: Section C: War (Cont.)

(b)

The Drum

I hate that drum's discordant sound,
 Parading round, and round, and round:
 To thoughtless youth it pleasure yields,
 And lures from cities and from fields,
 To sell their liberty for charms
 Of tawdry lace, and glittering arms;
 And when Ambition's voice commands,
 To march, and fight, and fall, in foreign lands.

5

I hate that drum's discordant sound,
 Parading round, and round, and round:
 To me it talks of ravaged plains,
 And burning towns, and ruined swains,
 And mangled limbs, and dying groans,
 And widows' tears, and orphans' moans;
 And all that Misery's hand bestows,
 To fill the catalogue of human woes.

10

15

John Scott

Either 9 What feelings do these two poems convey to you about men being called to war? [14]

Or 10 What vivid impressions of battlefields do **TWO** of the following poems create for you?

The Destruction of Sennacherib (Byron)

After Blenheim (Southey)

The Charge of the Light Brigade (Tennyson)

Remember to refer closely to the words and images of the poems in your answer. [14]

11 (a)

Conveyancing

O, London is the place for all,
 In love with loco-motion!
 Still to and fro the people go
 Like billows of the ocean;
 Machine or man, or caravan, 5
 Can all be had for paying,
 When great estates, or heavy weights,
 Or bodies want conveying.

There's always hacks about in packs,
 Wherein you may be shaken, 10
 And Jarvis is not always *drunk*,
 Tho' always *overtaken*;
 In racing tricks he'll never mix,
 His nags are in their last days,
 And *slow* to go, altho' they show 15
 As if they had their *fast days*!

Then if you like a single horse,
 This age is quite a *cab-age*,
 A car not quite so small and light
 As those of our Queen *Mab* age; 20
 The horses have been *broken well*,
 All danger is rescinded,
 For some have *broken both their knees*,
 And some are *broken winded*.

If you've a friend at Chelsea end, 25
 The stages are worth knowing –
 There is a sort, we call 'em short,
 Although the longest going –
 For some will stop at Hatchett's shop,
 Till you grow faint and sick, 30
 Perched up behind, at last to find,
 Your dinner is all *dickey*!

Long stages run from every yard:
 But if you're wise and frugal,
 You'll never go with any Guard 35
 That plays upon a bugle,
 'Ye banks and braes,' and other lays
 And ditties everlasting,
 Like miners going all your way,
 With *boring* and with *blasting*. 40

Instead of *journeys*, people now
 May go upon a *Gurney*,
 With steam to do the horse's work,
 By *powers of attorney*;
 Tho' with a load it may explode, 45
 And you may all be *un-done*!
 And find you're going *up to Heav'n*,
 Instead of *Up to London*!

OCR Opening Lines: Section D: Town and Country (Cont.)

To speak of every kind of coach,
 It is not my intention; 50
 But there is still one vehicle
 Deserves a little mention;
 The world a sage has call'd a stage,
 With all its living lumber,
 And Malthus swears it always bears 55
 Above the proper number.

The law will transfer house or land
 For ever and a day hence,
 For lighter things, watch, brooches, rings,
 You'll never want conveyance; 60
 Ho! stop the thief! my handkerchief!
 It is no sight for laughter –
 Away it goes, and leaves my nose
 To join in running after!

Thomas Hood

(b)

London

I wander through each chartered street,
 Near where the chartered Thames does flow,
 And mark in every face I meet
 Marks of weakness, marks of woe.

In every cry of every man,
 In every infant's cry of fear,
 In every voice, in every ban,
 The mind-forged manacles I hear. 5

How the chimney-sweeper's cry
 Every blackening church appalls;
 And the hapless soldier's sigh
 Runs in blood down palace walls. 10

But most through midnight streets I hear
 How the youthful harlot's curse
 Blasts the newborn infant's tear,
 And blights with plagues the marriage hearse. 15

William Blake

Either 11 What vivid impressions of life in London do these two poems give you?

Remember to refer closely to some of the words and images the poets use. [14]

Or 12 What memorable images of nature do **TWO** of the following poems create for you?

To Autumn (Keats)
The Passionate Shepherd to his Love (Marlowe)
'On Wenlock Edge...' (Housman)

Remember to refer closely to some of the words and images the poets use. [14]

WILLIAM BLAKE: *Songs of Innocence and Experience*

13 (a)

Nurse's Song (Innocence)

When the voices of children are heard on the green,
And laughing is heard on the hill,
My heart is at rest within my breast,
And everything else is still.

'Then come home, my children, the sun is gone down,
And the dews of night arise;
Come, come, leave off play, and let us away
Till the morning appears in the skies.'

5

'No, no, let us play, for it is yet day,
And we cannot go to sleep;
Besides, in the sky the little birds fly,
And the hills are all cover'd with sheep.'

10

'Well, well, go & play till the light fades away,
And then go home to bed.'
And the little ones leaped & shouted & laugh'd
And all the hills ecchoed.

15

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WILLIAM BLAKE: *Songs of Innocence and Experience* (Cont.)

(b)

Nurse's Song (Experience)

When the voices of children are heard on the green,
 And whisp'rings are in the dale,
 The days of my youth rise fresh in my mind,
 My face turns green and pale.

Then come home, my children, the sun is gone down,
 And the dews of night arise;
 Your spring & your day are wasted in play,
 And your winter and night in disguise.

5

Either 13 What do these poems make you feel about the two Nurses, and the way they each speak to the children? [14]

Or 14 What powerful feelings of anger do **TWO** of the following poems convey to you?

Holy Thursday (Experience)
The Garden of Love (Experience)
London (Experience)

Remember to refer closely to some of the words and images that Blake uses. [14]

THOMAS HARDY: *Selected Poems*

15 (a)

A Broken Appointment

You did not come,
 And marching Time drew on, and wore me numb –
 Yet less for loss of your dear presence there
 Than that I thus found lacking in your make
 That high compassion which can overbear
 Reluctance for pure lovingkindness' sake
 Grieved I, when, as the hope-hour struck its sum,
 You did not come.

5

You love not me,
 And love alone can lend you loyalty;
 Of human deeds divine in all but name,
 Was it not worth a little hour or more
 To add yet this: Once you, a woman, came
 To sooth a time-torn man; even though it be
 You love not me?

10

15

(b)

On the Departure Platform

We kissed at the barrier; and passing through
 She left me, and moment by moment got
 Smaller and smaller, until to my view
 She was but a spot;

A wee white spot of muslin fluff
 That down the diminishing platform bore
 Through hustling crowds of gentle and rough
 To the carriage door.

5

Under the lamplight's fitful glowers,
 Behind dark groups from far and near,
 Whose interests were apart from ours,
 She would disappear,

10

Then show again, till I ceased to see
 That flexible form, that nebulous white;
 And she who was more than my life to me
 Had vanished quite ...

15

We have penned new plans since that fair fond day,
 And in season she will appear again –
 Perhaps in the same soft white array –
 But never as then!

20

– 'And why, young man, must eternally fly
 A joy you'll repeat, if you love her well?'
 – O friend, nought happens twice thus; why,
 I cannot tell.

THOMAS HARDY: Selected Poems (Cont.)

Either 15 What vivid feelings of sadness and loss do these two poems create for you? [14]

Or 16 What strong feelings of anger do **TWO** of the following poems convey to you?

She At His Funeral
I Look Into My Glass
In Tenebris 1

Remember to refer closely to some of the words and images that Hardy uses. [14]



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Answer **one** question from this Section.

	Pages	Questions
Section C – Prose pre-1914		
AUSTEN: <i>Northanger Abbey</i>	23	17–18
DICKENS: <i>Hard Times</i>	24–25	19–20
HARDY: <i>Far From the Madding Crowd</i>	26–27	21–22
ELIOT: <i>Silas Marner</i>	28	23–24
POE: <i>Selected Tales</i>	30–31	25–26
WELLS: <i>The History of Mr Polly</i>	32–33	27–28
CHOPIN: <i>Short Stories</i>	34–35	29–30

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- 17 Dejected and humbled, she had even some thoughts of not going with the others to the theatre that night; but it must be confessed that they were not of long continuance: for she soon recollected, in the first place, that she was without any excuse for staying at home; and, in the second, that it was a play she wanted very much to see. To the theatre accordingly they all went; no Tilneys appeared to plague or please her; she feared that, amongst the many perfections of the family, a fondness for plays was not to be ranked; but perhaps it was because they were habituated to the finer performances of the London stage, which she knew, on Isabella's authority, rendered every thing else of the kind 'quite horrid.' She was not deceived in her own expectation of pleasure; the comedy so well suspended her care, that no one, observing her during the first four acts, would have supposed she had any wretchedness about her. On the beginning of the fifth, however, the sudden view of Mr. Henry Tilney and his father, joining a party in the opposite box, recalled her to anxiety and distress. The stage could no longer excite genuine merriment—no longer keep her whole attention. Every other look upon an average was directed towards the opposite box; and, for the space of two entire scenes, did she thus watch Henry Tilney, without being once able to catch his eye. No longer could he be suspected of indifference for a play; his notice was never withdrawn from the stage during two whole scenes. At length, however, he did look towards her, and he bowed—but such a bow! no smile, no continued observance attended it; his eyes were immediately returned to their former direction. Catherine was restlessly miserable; she could almost have run round to the box in which he sat, and forced him to hear her explanation. Feelings rather natural than heroic possessed her; instead of considering her own dignity injured by this ready condemnation—instead of proudly resolving, in conscious innocence, to shew her resentment towards him who could harbour a doubt of it, to leave to him all the trouble of seeking an explanation, and to enlighten him on the past only by avoiding his sight, or flirting with somebody else, she took to herself all the shame of misconduct, or at least of its appearance, and was only eager for an opportunity of explaining its cause.
- The play concluded—the curtain fell—Henry Tilney was no longer to be seen where he had hitherto sat, but his father remained, and perhaps he might be now coming round to their box. She was right; in a few minutes he appeared, and, making his way through the then thinning rows, spoke with like calm politeness to Mrs. Allen and her friend.—Not with such calmness was he answered by the latter: 'Oh! Mr. Tilney, I have been quite wild to speak to you, and make my apologies. You must have thought me so rude; but indeed it was not my own fault,—was it, Mrs. Allen? Did not they tell me that Mr. Tilney and his sister were gone out in a phaeton together? and then what could I do? But I had ten thousand times rather have been with you; now had not I, Mrs. Allen?'
- 'My dear, you tumble my gown,' was Mrs. Allen's reply.

Either 17 What makes you sympathise with Catherine here?

You should consider:

- her feelings about the Tilneys
- Henry's behaviour towards her.

[14]

Or 18 What do you find particularly unpleasant about **EITHER** Frederick Tilney **OR** Isabella Thorpe?

Remember to support your answer with details from the novel.

[14]

19

It appeared from the little this man said to those about him, which was quickly repeated all over the circle, that the lost man had fallen upon a mass of crumbled rubbish with which the pit was half choked up, and that his fall had been further broken by some jagged earth at the side. He lay upon his back with one arm doubled under him, and according to his own belief had hardly stirred since he fell, except that he had moved his free hand to a side pocket, in which he remembered to have some bread and meat (of which he had swallowed crumbs), and had likewise scooped up a little water in it now and then. He had come straight away from his work, on being written to, and had walked the whole journey; and was on his way to Mr Bounderby's country-house after dark, when he fell. He was crossing that dangerous country at such a dangerous time, because he was innocent of what was laid to his charge, and couldn't rest from coming the nearest way to deliver himself up. The Old Hell Shaft, the pitman said, with a curse upon it, was worthy of its bad name to the last; for, though Stephen could speak now, he believed it would soon be found to have mangled the life out of him.

When all was ready, this man, still taking his last hurried charges from his comrades and the surgeon after the windlass had begun to lower him, disappeared into the pit. The rope went out as before, the signal was made as before, and the windlass stopped. No man removed his hand from it now. Every one waited with his grasp set, and his body bent down to the work, ready to reverse and wind in. At length the signal was given, and all the ring leaned forward.

For, now, the rope came in, tightened and strained to its utmost as it appeared, and the men turned heavily, and the windlass complained. It was scarcely endurable to look at the rope, and think of its giving way. But, ring after ring was coiled upon the barrel of the windlass safely, and the connecting chains appeared, and finally the bucket with the two men holding on at the sides – a sight to make the head swim, and oppress the heart – and tenderly supporting between them, slung and tied within, the figure of a poor, crushed, human creature.

A low murmur of pity went round the throng, and the women wept aloud, as this form, almost without form, was moved very slowly from its iron deliverance, and laid upon the bed of straw. At first, none but the surgeon went close to it. He did what he could in its adjustment on the couch, but the best that he could do was to cover it. That gently done, he called to him Rachael and Sissy. And at the time the pale, worn, patient face was seen looking up at the sky, with the broken right hand lying bare on the outside of the covering garments, as if waiting to be taken by another hand.

They gave him drink, moistened his face with water, and administered some drops of cordial and wine. Though he lay quite motionless looking up at the sky, he smiled and said, 'Rachael'.

She stooped down on the grass at his side, and bent over him until her eyes were between his and the sky, for he could not so much as turn them to look at her.

'Rachael, my dear.'

Either **19** What do you find so upsetting about this moment in the novel? **[14]**

Or **20** What makes the circus people so likeable and attractive?

You should consider :

- their connection with Sissy
- what they do for Tom Gradgrind.

[14]



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THOMAS HARDY: *Far From the Madding Crowd*

- 21 Boldwood, more like a somnambulist than a wakeful man, pulled out the large canvas bag he carried by way of a purse, and searched it.
 'I have twenty-one pounds more with me,' he said. 'Two notes and a sovereign. But before I leave you I must have a paper signed ...'
 'Pay me the money,' Troy replied, 'and we'll go straight to her parlour, and make any arrangement you please to secure my compliance with your wishes. But she must know nothing of this cash business.' 5
 'Nothing, nothing,' said Boldwood, hastily. 'Here is the sum, and if you'll come to my house we'll write out the agreement for the remainder, and the terms also.'
 'First we'll call upon her.' 10
 'But why? Come with me tonight, and go with me tomorrow to the surrogate's.'
 'But she must be consulted; at any rate informed.'
 'Very well; go on.'
 They went up the hill to Bathsheba's house. When they stood at the entrance, Troy said, 'Wait here a moment.' Opening the door, he glided inside, leaving the door ajar. 15
 Boldwood waited. In two minutes a light appeared in the passage. Boldwood then saw that the chain had been fastened across the door. Troy appeared inside, carrying a bedroom candlestick.
 'What, did you think I should break in?' said Boldwood, contemptuously. 20
 'Oh, no; it is merely my humour to secure things. Will you read this a moment? I'll hold the light.'
 Troy handed a folded newspaper through the slit between the door and doorpost, and put the candle close. 'That's the paragraph,' he said, placing his finger on a line. Boldwood looked and read – 25

MARRIAGES

- On the 17th inst., at St Ambrose's Church, Bath, by the Revd G. Mincing, B.A., Francis Troy, only son of the late Edward Troy, Esq., M.D. of Weatherbury, and sergeant 11th Dragoon Guards, to Bathsheba, only surviving daughter of the late Mr John Everdene, of Casterbridge. 30
- 'This may be called Fort meeting Feeble, hey, Boldwood?' said Troy. A low gurgle of derisive laughter followed the words.
 The paper fell from Boldwood's hands.

THOMAS HARDY: *Far From the Madding Crowd* (Cont.)

Either **21** What does this passage make you feel about Troy and Boldwood?

Remember to support your answer with details from the extract.

[14]

Or **22** What is your view of the way Bathsheba treats Gabriel Oak?

Remember to support your answer with details from the novel.

[14]



- 23 'Nancy,' said Godfrey, slowly, 'when I married you, I hid something from you—something I ought to have told you. That woman Marner found dead in the snow—Eppie's mother—that wretched woman—was my wife; Eppie is my child.'
- He paused, dreading the effect of his confession. But Nancy sat quite still, only that her eyes dropped and ceased to meet his. She was pale and quiet as a meditative statue, clasping her hands on her lap. 5
- You'll never think the same of me again,' said Godfrey, after a little while, with some tremor in his voice.
- She was silent.
- 'I oughtn't to have left the child unowned: I oughtn't to have kept it from you. But I couldn't bear to give you up, Nancy. I was led away into marrying her—I suffered for it.' 10
- Still Nancy was silent, looking down: and he almost expected that she would presently get up and say she would go to her father's. How could she have any mercy for faults that must seem so black to her, with her simple, severe notions? 15
- But at last she lifted up her eyes to his again and spoke. There was no indignation in her voice, only deep regret.
- 'Godfrey, if you had but told me this six years ago, we could have done some of our duty by the child. Do you think I'd have refused to take her in, if I'd known she was yours?' 20
- At that moment Godfrey felt all the bitterness of an error that was not simply futile, but had defeated its own end. He had not measured this wife with whom he had lived so long. But she spoke again, with more agitation.
- 'And—Oh, Godfrey—if we'd had her from the first, if you'd taken to her as you ought, she'd have loved me for her mother—and you'd have been happier with me: I could better have bore my little baby dying, and our life might have been more like what we used to think it 'ud be.' 25
- The tears fell, and Nancy ceased to speak.
- 'But you wouldn't have married me then, Nancy, if I'd told you,' said Godfrey, urged, in the bitterness of his self-reproach, to prove to himself that his conduct had not been utter folly. 'You may think you would now, but you wouldn't then. With your pride and your father's, you'd have hated having anything to do with me after the talk there'd have been.' 30

Either 23 What are your feelings for Godfrey and Nancy here?

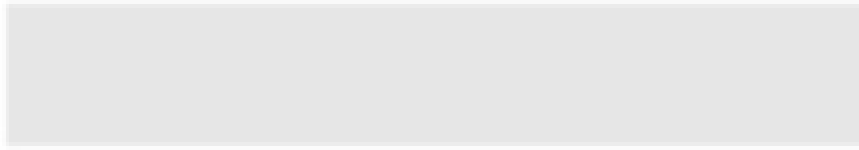
Remember to support your ideas with details from the extract.

[14]

Or 24 What do you find particularly amusing about any **ONE** incident in the novel?

Remember to support your choice with details from the novel.

[14]



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Turn to page 30 for Question 25.



25 (a)

The Masque of the Red Death

It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry – and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterward, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of the revellers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave cerements and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form. 5 10

And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all. 15

(b)

The Tell-Tale Heart

No doubt I now grew *very* pale; – but I talked more fluently, and with a heightened voice. Yet the sound increased – and what could I do? It was *a low, dull, quick sound – much such a sound as a watch makes when enveloped in cotton*. I gasped for breath – and yet the officers heard it not. I talked more quickly – more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observation of the men – but the noise steadily increased. Oh God! what *could* I do? I foamed – I raved – I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder – louder – *louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! – no, no! They heard! – they suspected! – they *knew!* – and they were making a mockery of my horror! – this I thought, and this I think. But any thing was better than this agony! Any thing was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! – and now – again! – hark! louder! louder! louder! *louder!* – 5 10 15

‘Villains!’ I shrieked, ‘dissemble no more! I admit the deed! – tear up the planks! – here, here! – it is the beating of his hideous heart!’

Either **25** What do you think makes these two endings so powerful? **[14]**

Or **26** What do you find particularly disturbing about the narrators of **TWO** of the following stories?

The Black Cat
The Imp of the Perverse
The Cask of Amontillado

Remember to refer closely to details from the stories.

[14]

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27

'Look here,' said Mr Polly, 'I'm wild for the love of you! I can't keep up this gesticulation game any more. I'm not a knight. Treat me as a human man. You may sit up there smiling, but I'd die in torments to have you mine for an hour. I'm nobody and nothing. But look here! Will you wait for me five years? You're just a girl yet, and it wouldn't be hard.'

5

'Shut up!' said Christabel, in an aside he did not hear, and something he did not see touched her hand.

'I've always been just dilligentytating about till now, but I could work. I've just woke up. Wait till I've got a chance with the money I've got.'

'But you haven't got much money!'

10

'I've got enough to take a chance with, some sort of chance. I'd find a chance. I'll do that, anyhow. I'll go away. I mean what I say. I'll stop trifling and shirking. If I don't come back it won't matter. If I do –'

Her expression had become uneasy. Suddenly she bent down towards him.

'Don't!' she said in an undertone.

15

'Don't – what?'

'Don't go on like this! You're different. Go on being the knight who wants to kiss my hand as his – what did you call it?' The ghost of a smile curved her face. 'Gurdrum!'

'But – !'

20

Then through a pause they both stared at each other, listening. A muffled tumult on the other side of the wall asserted itself.

'Shut up, Rosie!' said a voice.

'I tell you I will see! I can't half hear. Give me a leg up!'

'You idiot! He'll see you. You're spoiling everything.'

25

The bottom dropped out of Mr Polly's world. He felt as people must feel who are going to faint.

'You've got some one –' he said aghast.

She found life inexpressible to Mr Polly. She addressed some unseen hearers. 'You filthy little Beasts!' she cried, with a sharp note of agony in her voice, and swung herself back over the wall and vanished. There was a squeal of pain and fear, and a swift, fierce altercation.

30

For a couple of seconds he stood agape.

Then a wild resolve to confirm his worst sense of what was on the other side of the wall made him seize a log, put it against the stones, clutch the parapet with insecure fingers, and lug himself to a momentary balance on the wall.

35

Romance and his goddess had vanished.

A red-haired girl with a pigtail was wringing the wrist of a schoolfellow, who shrieked with pain and cried, 'Mercy! mercy! O-o-o! Christabel!'

'You idiot!' cried Christabel. 'You giggling idiot!'

40

Either **27** What do you find both amusing and moving in this moment from the novel? **[14]**

Or **28** What do you find particularly memorable about **ONE** of the following characters?

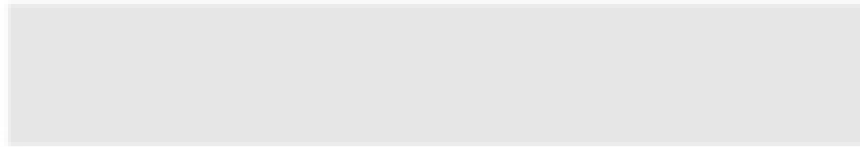
Parsons (in the Port Burdock Drapery Bazaar)

Mr Johnson (Mr Polly's cousin)

The plump woman (the landlady of the Potwell Inn)

Remember to support your choice with details from the novel.

[14]



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29 (a)

Her Letters

It seemed no longer of any moment to him that men should come and go; and fall or rise in the world; and wed and die. It did not signify if money came to him by a turn of chance or eluded him. Empty and meaningless seemed to him all devices which the world offers for man's entertainment. The food and the drink set before him had lost their flavour. He did not longer know or care if the sun shone or the clouds lowered about him. A cruel hazard had struck him there where he was weakest, shattering his whole being, leaving him with but one wish in his soul, one gnawing desire, to know the mystery which he had held in his hands and had cast into the river. 5

One night when there were no stars shining he wandered, restless, upon the streets. He no longer sought to know from men and women what they dared not or could not tell him. Only the river knew. He went and stood again upon the bridge where he had stood many an hour since that night when the darkness then had closed around him and engulfed his manhood. 10

Only the river knew. It babbled, and he listened to it, and it told him nothing, but it promised all. He could hear it promising him with caressing voice, peace and sweet repose. He could hear the sweep, the song of the water inviting him. 15

A moment more and he had gone to seek her, and to join her and her secret thought in the immeasurable rest.

(b)

Tonie/At Chenière Caminada

He stood still in the middle of the banquette when they had left him, watching them go toward the market. He could not stir. Something had happened to him—he did not know what. He wondered if the news was killing him.

Some women passed by, laughing coarsely. He noticed how they laughed and tossed their heads. A mockingbird was singing in a cage which hung from a window above his head. He had not heard it before. 5

Just beneath the window was the entrance to a barroom. Tonie turned and plunged through its swinging doors. He asked the bartender for whisky. The man thought he was already drunk, but pushed the bottle towards him nevertheless. Tonie poured a great quantity of the fiery liquor into a glass and swallowed it at a draught. The rest of the day he spent among the fishermen and Barataria oystermen; and that night he slept soundly and peacefully until morning. 10

He did not know why it was so; he could not understand. But from that day he felt that he began to live again, to be once more a part of the moving world about him. He would ask himself over and over again why it was so, and stay bewildered before this truth that he could not answer or explain, and which he began to accept as a holy mystery. 15

KATE CHOPIN: *Short Stories* (Cont.)

Either 29 What striking impressions do these extracts give you of the men's feelings after the deaths of the women they loved? [14]

Or 30 What do you find particularly moving about **TWO** of the following stories?

Beyond the Bayou

The Father of Désirée's Baby

The Dream of an Hour/The Story of an Hour

Remember to support your ideas with details from the stories.

[14]

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GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2444/02

Scheme A

Unit 4 Pre-1914 Texts (Higher Tier)

Candidates answer on the Answer Booklet

OCR Supplied Materials:

- 8 page Answer Booklet

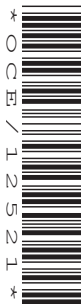
Other Materials Required:

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

Thursday 27 May 2010

Afternoon

Duration: 1 hour 30 minutes



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.
 - You must answer **one** question from **Section A: Drama pre-1914**.
 - You must answer **one** question from **Section B: Poetry pre-1914**.
 - You must answer **one** question from **Section C: Prose pre-1914**.
- 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.
- The total number of marks for this paper is **60**.
- This document consists of **36** pages. Any blank pages are indicated.

CONTENTS

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

SECTION A – Drama pre-1914

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

Page 3

SECTION B – Poetry pre-1914

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

Page 13

SECTION C – Prose pre-1914

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

Page 22



Answer **one** question from this Section.

	Pages	Questions
Section A – Drama pre-1914		
SHAKESPEARE: <i>Much Ado About Nothing</i>	4–5	1–2
SHAKESPEARE: <i>Romeo and Juliet</i>	6–7	3–4
WILDE: <i>An Ideal Husband</i>	8–9	5–6
IBSEN: <i>An Enemy of the People</i>	10–11	7–8

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

- 1 BENEDICK: Soft and fair friar, which is Beatrice?
 BEATRICE: [Unmasks] I answer to that name, what is your will?
 BENEDICK: Do not you love me?
 BEATRICE: Why no, no more than reason.
 BENEDICK: Why then your uncle, and the prince, and Claudio, 5
 Have been deceived, they swore you did.
 BEATRICE: Do not you love me?
 BENEDICK: Troth no, no more than reason.
 BEATRICE: Why then my cousin, Margaret and Ursula
 Are much deceived, for they did swear you did. 10
 BENEDICK: They swore that you were almost sick for me.
 BEATRICE: They swore that you were wellnigh dead for me.
 BENEDICK: 'Tis no such matter, then you do not love me?
 BEATRICE: No truly, but in friendly recompense.
 LEONATO: Come, cousin, I am sure you love the gentleman. 15
 CLAUDIO: And I'll be sworn upon't, that he loves her,
 For here's a paper written in his hand,
 A halting sonnet of his own pure brain,
 Fashioned to Beatrice.
 HERO: And here's another, 20
 Writ in my cousin's hand, stol'n from her pocket,
 Containing her affection unto Benedick.
 BENEDICK: A miracle, here's our own hands against our hearts: come, I will
 have thee, but by this light I take thee for pity.
 BEATRICE: I would not deny you, but by this good day, I yield upon great 25
 persuasion, and partly to save your life, for I was told, you were
 in a consumption.
 BENEDICK: [Kisses her] Peace I will stop your mouth.
 DON PEDRO: How dost thou, Benedick the married man?
 BENEDICK: I'll tell thee what, prince: a college of witcrackers cannot flout 30
 me out of my humour: dost thou think I care for a satire or an
 epigram? No, if a man will be beaten with brains, a shall wear
 nothing handsome about him: in brief, since I do purpose to
 marry, I will think nothing to any purpose that the world can say
 against it, and therefore never flout at me, for what I have said 35
 against it: for man is a giddy thing, and this is my conclusion: for
 thy part, Claudio, I did think to have beaten thee, but in that thou
 art like to be my kinsman, live unbruised, and love my cousin.
 CLAUDIO: I had well hoped thou wouldst have denied Beatrice, that I might
 have cudgelled thee out of thy single life, to make thee a double 40
 dealer, which out of question thou wilt be, if my cousin do not
 look exceeding narrowly to thee.
 BENEDICK: Come, come, we are friends, let's have a dance ere we are
 married, that we may lighten our own hearts, and our wives' 45
 heels.
 LEONATO: We'll have dancing afterwards.
 BENEDICK: First, of my word, therefore play music. Prince, thou art sad, get
 thee a wife, get thee a wife, there is no staff more reverend than
 one tipped with horn.
 Enter MESSENGER 50
 MESSENGER: My lord, your brother John is ta'en in flight,
 And brought with armed men back to Messina.
 BENEDICK: Think not on him till tomorrow, I'll devise thee brave punishments
 for him: strike up, pipers. 55
 Dance [and exeunt]

WILLIAM SHAKESPEARE: *Much Ado About Nothing* (Cont.)

Either **1** How does Shakespeare make this such an enjoyable ending to the play? **[20]**

Or **2** You are Don John. You have just told Claudio that you will meet him at midnight and show him that Hero is disloyal.

Write your thoughts.

[20]



ROMEO:	Good gentle youth, tempt not a desperate man; Fly hence and leave me; think upon thee gone; Let them affright thee. I beseech thee, youth, Put not another sin upon my head By urging me to fury. O be gone. By heaven, I love thee better than myself, For I come hither armed against myself. Stay not, be gone; live, and hereafter say A madman's mercy bid thee run away.	5
PARIS	I do defy thy conjuration, And apprehend thee for a villain here.	10
ROMEO	Wilt thou provoke me? Then have at thee, boy! <i>[They fight.]</i>	
PAGE	O Lord, they fight! I will go call the watch. <i>[Exit.]</i>	15
PARIS	O I am slain. If thou be merciful Open the tomb, lay me with Juliet.	
ROMEO	In faith I will. Let me peruse this face. Mercutio's kinsman, noble County Paris! What said my man, when my betossed soul Did not attend him as we rode? I think He told me Paris should have married Juliet. Said he not so? Or did I dream it so? Or am I mad, hearing him talk of Juliet, To think it was so? O give me thy hand, One writ with me in sour misfortune's book. I'll bury thee in a triumphant grave. A grave? O no, a lantern, slaughtered youth; For here lies Juliet, and her beauty makes This vault a feasting presence full of light. Death, lie thou there, by a dead man interred.	25
	<i>[Lays Paris in the tomb.]</i>	

WILLIAM SHAKESPEARE: *Romeo and Juliet* (Cont.)

Either **3** How does Shakespeare make this such a moving and dramatic moment in the play? **[20]**

Or **4** How does Shakespeare make **ONE** of the following characters particularly memorable for you?

Mercutio
Benvolio
Lady Capulet

Remember to support your choice with details from the play.

[20]

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OSCAR WILDE: *An Ideal Husband*

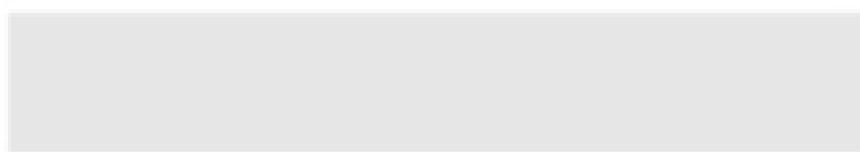
- 5 MRS CHEVELEY: [*in her most nonchalant manner*]. My dear Sir Robert, you are a man of the world, and you have your price, I suppose. Everybody has nowadays. The drawback is that most people are so dreadfully expensive. I know I am. I hope you will be more reasonable in your terms. 5
- SIR ROBERT CHILTERN: [*rises indignantly*]. If you will allow me, I will call your carriage for you. You have lived so long abroad, Mrs Cheveley, that you seem to be unable to realise that you are talking to an English gentleman.
- MRS CHEVELEY: [*detains him by touching his arm with her fan, and keeping it there while she is talking*]. I realise that I am talking to a man who laid the foundation of his fortune by selling to a Stock Exchange speculator a Cabinet secret. 10
- SIR ROBERT CHILTERN: [*biting his lip*]. What do you mean? 15
- MRS CHEVELEY: [*rising and facing him*]. I mean that I know the real origin of your wealth and your career, and I have got your letter, too.
- SIR ROBERT CHILTERN: What letter? 20
- MRS CHEVELEY: [*contemptuously*]. The letter you wrote to Baron Arnheim, when you were Lord Radley's secretary, telling the Baron to buy Suez Canal shares – a letter written three days before the Government announced its own purchase.
- SIR ROBERT CHILTERN: [*hoarsely*]. It is not true. 25
- MRS CHEVELEY: You thought that letter had been destroyed. How foolish of you! It is in my possession.
- SIR ROBERT CHILTERN: The affair to which you allude was no more than a speculation. The House of Commons had not yet passed the bill; it might have been rejected.
- MRS CHEVELEY: It was a swindle, Sir Robert. Let us call things by their proper names. It makes everything simpler. And now I am going to sell you that letter, and the price I ask for it is your public support of the Argentine scheme. You made your own fortune out of one canal. You must help me and my friends to make our fortunes out of another! 30
- SIR ROBERT CHILTERN: It is infamous, what you propose – infamous! 35

OSCAR WILDE: *An Ideal Husband* (Cont.)

Either **5** How does Wilde affect your opinion of Sir Robert in this passage? **[20]**

Or **6** You are Lord Goring. Your father, Lord Caversham, has just told you that it is high time you got married.

Write your thoughts. **[20]**



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HENRIK IBSEN: *An Enemy of the People*

- 7 PETRA: So you were right after all.
 DR STOCKMANN: Ah, you remember, Petra? I wrote in opposing it, when they were drawing up the plans. But at that time nobody would listen to me. Well, now I'm going to let them have it. Naturally I've written a report for the Board – it's been lying there all ready for the past week. I was only waiting for this to come. 5
[He points to the letter] But now we'll get this off at once. *[He goes into his room and comes back with a sheaf of papers]* Look! Four closely written sheets! And the letter attached. A newspaper, Katherine! Something to wrap it in. Good! There 10
 we are! Give it to ... to ... *[Stamps his foot]* ... what the devil's her name again? Anyway, give it to that girl, and tell her to take it straight down to the Mayor.
[Mrs Stockmann takes the packet and goes out through the dining-room] 15
- PETRA: What do you think Uncle Peter's going to say, Father?
 DR STOCKMANN: What do you expect him to say? He can't help but be pleased that an important matter like this has been brought to light, surely.
- HOVSTAD: Do you mind if we put a little paragraph in the *Herald* about your discovery? 20
- DR STOCKMANN: I should be extremely grateful if you would.
- HOVSTAD: The sooner the public hears about this, the better.
- DR STOCKMANN: Certainly
- MRS STOCKMANN: *[returning]* She's just gone with it now. 25
- BILLING: You'll be the leading light of the town, Dr Stockmann, damn me if you won't!
- DR STOCKMANN: *[walks happily up and down]* Oh, don't be silly! I've only done my duty. It just happened to be a lucky strike, that's all. All the same ... 30
- BILLING: Hovstad, don't you think the town ought to organize something to show its appreciation to Dr Stockmann?
- HOVSTAD: I'll certainly put it forward.
- BILLING: And I'll talk it over with Aslaksen.
- DR STOCKMANN: Please, please, my dear friends! Let's have no more of this nonsense. I won't hear of it. And if the Board starts getting any idea about increasing my salary, I shall refuse. Do you hear me, Katherine? – I won't take it. 35
- MRS STOCKMANN: Quite right, Thomas.
- PETRA: *[raising her glass]* Your health, Father! 40
- HOVSTAD: } Your health, Dr Stockmann!
 BILLING: }
- HORSTER: *[clinking glasses with him]* Here's wishing you joy of it!
- DR STOCKMANN: Thank you, my dear friends, thank you! I am extremely happy ... What a wonderful thing it is to feel that one's been of 45
 some service to one's home town and fellow citizens. Hurrah, Katherine!

[He puts his arms round her and whirls her round and round; she screams and tries to resist. Laughter, applause and cheering for the Doctor. The boys poke their heads in at the door] 50

HENRIK IBSEN: *An Enemy of the People* (Cont.)

Either **7** How does Ibsen make this such a striking conclusion to the first Act of the play? **[20]**

Or **8** How does Ibsen make Dr Stockmann's brother, the Mayor, such an unpleasant character?

Remember to support your views with details from the play.

[20]





Answer **one** question from this Section.

	Pages	Questions
Section B – Poetry pre-1914		
OCR: <i>Opening Lines</i>	14–17	9–12
BLAKE: <i>Songs of Innocence and Experience</i>	18–19	13–14
HARDY: <i>Selected Poems</i>	20–21	15–16

The logo for Archives & Heritage features a large, light grey shield shape. Inside the shield, the words "Archives &" are stacked above "Heritage" in a large, sans-serif font. Below the text is a large, light grey chevron pointing downwards.

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OCR Opening Lines: Section C: War

9 (a)

*To Lucasta,
Going to the Wars*

Tell me not, sweet, I am unkind,
That from the nunnery
Of thy chaste breast and quiet mind
To war and arms I fly.

True, a new mistress now I chase,
The first foe in the field;
And with a stronger faith embrace
A sword, a horse, a shield.

Yet this inconstancy is such
As you too shall adore;
I could not love thee, dear, so much,
Loved I not honour more.

5

10

Richard Lovelace

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OCR Opening Lines: Section C: War (Cont.)

(b)

The Drum

I hate that drum's discordant sound,
 Parading round, and round, and round:
 To thoughtless youth it pleasure yields,
 And lures from cities and from fields,
 To sell their liberty for charms
 Of tawdry lace, and glittering arms;
 And when Ambition's voice commands,
 To march, and fight, and fall, in foreign lands.

5

I hate that drum's discordant sound,
 Parading round, and round, and round:
 To me it talks of ravaged plains,
 And burning towns, and ruined swains,
 And mangled limbs, and dying groans,
 And widows' tears, and orphans' moans;
 And all that Misery's hand bestows,
 To fill the catalogue of human woes.

10

15

John Scott

Either 9 Compare the ways in which the poets convey feelings about men being called to war in these two poems. [20]

Or 10 Compare some of the ways in which the poets create vivid impressions of battlefields in **TWO** of the following poems:

The Destruction of Sennacherib (Byron)
After Blenheim (Southey)
The Charge of the Light Brigade (Tennyson).

[20]

11 (a)

Conveyancing

O, London is the place for all,
 In love with loco-motion!
 Still to and fro the people go
 Like billows of the ocean;
 Machine or man, or caravan, 5
 Can all be had for paying,
 When great estates, or heavy weights,
 Or bodies want conveying.

There's always hacks about in packs,
 Wherein you may be shaken, 10
 And Jarvis is not always *drunk*,
 Tho' always *overtaken*;
 In racing tricks he'll never mix,
 His nags are in their last days,
 And *slow* to go, altho' they show 15
 As if they had their *fast days*!

Then if you like a single horse,
 This age is quite a *cab-age*,
 A car not quite so small and light
 As those of our Queen *Mab* age; 20
 The horses have been *broken well*,
 All danger is rescinded,
 For some have *broken both their knees*,
 And some are *broken winded*.

If you've a friend at Chelsea end, 25
 The stages are worth knowing –
 There is a sort, we call 'em short,
 Although the longest going –
 For some will stop at Hatchett's shop,
 Till you grow faint and sick, 30
 Perched up behind, at last to find,
 Your dinner is all *dickey*!

Long stages run from every yard:
 But if you're wise and frugal,
 You'll never go with any Guard 35
 That plays upon a bugle,
 'Ye banks and braes,' and other lays
 And ditties everlasting,
 Like miners going all your way,
 With *boring* and with *blasting*. 40

Instead of *journeys*, people now
 May go upon a *Gurney*,
 With steam to do the horse's work,
 By *powers of attorney*;
 Tho' with a load it may explode, 45
 And you may all be *un-done*!
 And find you're going *up to Heav'n*,
 Instead of *Up to London*!

OCR Opening Lines: Section D: Town and Country (Cont.)

To speak of every kind of coach,
 It is not my intention; 50
 But there is still one vehicle
 Deserves a little mention;
 The world a sage has call'd a stage,
 With all its living lumber,
 And Malthus swears it always bears 55
 Above the proper number.

The law will transfer house or land
 For ever and a day hence,
 For lighter things, watch, brooches, rings,
 You'll never want conveyance; 60
 Ho! stop the thief! my handkerchief!
 It is no sight for laughter –
 Away it goes, and leaves my nose
 To join in running after!

Thomas Hood

(b)

London

I wander through each chartered street,
 Near where the chartered Thames does flow,
 And mark in every face I meet
 Marks of weakness, marks of woe.

In every cry of every man,
 In every infant's cry of fear,
 In every voice, in every ban,
 The mind-forged manacles I hear. 5

How the chimney-sweeper's cry
 Every blackening church appalls;
 And the hapless soldier's sigh
 Runs in blood down palace walls. 10

But most through midnight streets I hear
 How the youthful harlot's curse
 Blasts the newborn infant's tear,
 And blights with plagues the marriage hearse. 15

William Blake

Either 11 Compare some of the ways in which the poets vividly convey aspects of life in London in these two poems. [20]

Or 12 Compare some of the ways in which the poets create memorable images of nature in **TWO** of the following poems:

To Autumn (Keats)*The Passionate Shepherd to his Love* (Marlowe)*'On Wenlock Edge...'* (Housman).

[20]

WILLIAM BLAKE: *Songs of Innocence and Experience*

13 (a)

Nurse's Song (Innocence)

When the voices of children are heard on the green,
And laughing is heard on the hill,
My heart is at rest within my breast,
And everything else is still.

'Then come home, my children, the sun is gone down,
And the dews of night arise;
Come, come, leave off play, and let us away
Till the morning appears in the skies.'

5

'No, no, let us play, for it is yet day,
And we cannot go to sleep;
Besides, in the sky the little birds fly,
And the hills are all cover'd with sheep.'

10

'Well, well, go & play till the light fades away,
And then go home to bed.'
And the little ones leaped & shouted & laugh'd
And all the hills ecchoed.

15

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WILLIAM BLAKE: *Songs of Innocence and Experience* (Cont.)

(b)

Nurse's Song (Experience)

When the voices of children are heard on the green,
 And whisp'rings are in the dale,
 The days of my youth rise fresh in my mind,
 My face turns green and pale.

Then come home, my children, the sun is gone down,
 And the dews of night arise;
 Your spring & your day are wasted in play,
 And your winter and night in disguise.

5

Either 13 How does Blake's writing create such different pictures of the Nurses and the way they each speak to the children in these two poems? [20]

Or 14 Compare how Blake conveys powerful feelings of anger in **TWO** of the following poems:

Holy Thursday (Experience)
The Garden of Love (Experience)
London (Experience).

Remember to refer closely to some of the words and images that Blake uses. [20]

THOMAS HARDY: *Selected Poems*

15 (a)

A Broken Appointment

You did not come,
 And marching Time drew on, and wore me numb –
 Yet less for loss of your dear presence there
 Than that I thus found lacking in your make
 That high compassion which can overbear
 Reluctance for pure lovingkindness' sake
 Grieved I, when, as the hope-hour struck its sum,
 You did not come.

5

You love not me,
 And love alone can lend you loyalty;
 Of human deeds divine in all but name,
 Was it not worth a little hour or more
 To add yet this: Once you, a woman, came
 To sooth a time-torn man; even though it be
 You love not me?

10

15

(b)

On the Departure Platform

We kissed at the barrier; and passing through
 She left me, and moment by moment got
 Smaller and smaller, until to my view
 She was but a spot;

A wee white spot of muslin fluff
 That down the diminishing platform bore
 Through hustling crowds of gentle and rough
 To the carriage door.

5

Under the lamplight's fitful glowers,
 Behind dark groups from far and near,
 Whose interests were apart from ours,
 She would disappear,

10

Then show again, till I ceased to see
 That flexible form, that nebulous white;
 And she who was more than my life to me
 Had vanished quite ...

15

We have penned new plans since that fair fond day,
 And in season she will appear again –
 Perhaps in the same soft white array –
 But never as then!

20

– 'And why, young man, must eternally fly
 A joy you'll repeat, if you love her well?'
 – O friend, nought happens twice thus; why,
 I cannot tell.

THOMAS HARDY: Selected Poems (Cont.)

Either 15 Compare how Hardy creates vivid feelings of sadness and loss in these two poems. [20]

Or 16 Compare some of the ways in which Hardy creates such strong feelings of anger in **TWO** of the following poems:

She At His Funeral
I Look Into My Glass
In Tenebris 1.

Remember to refer closely to some of the words and images that Hardy uses.

[20]

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Answer **one** question from this Section.

	Pages	Questions
Section C – Prose pre-1914		
AUSTEN: <i>Northanger Abbey</i>	23	17–18
DICKENS: <i>Hard Times</i>	24–25	19–20
HARDY: <i>Far From the Madding Crowd</i>	26–27	21–22
ELIOT: <i>Silas Marner</i>	28	23–24
POE: <i>Selected Tales</i>	30–31	25–26
WELLS: <i>The History of Mr Polly</i>	32–33	27–28
CHOPIN: <i>Short Stories</i>	34–35	29–30

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- 17 Dejected and humbled, she had even some thoughts of not going with the others to the theatre that night; but it must be confessed that they were not of long continuance: for she soon recollected, in the first place, that she was without any excuse for staying at home; and, in the second, that it was a play she wanted very much to see. To the theatre accordingly they all went; no Tilneys appeared to plague or please her; she feared that, amongst the many perfections of the family, a fondness for plays was not to be ranked; but perhaps it was because they were habituated to the finer performances of the London stage, which she knew, on Isabella's authority, rendered every thing else of the kind 'quite horrid.' She was not deceived in her own expectation of pleasure; the comedy so well suspended her care, that no one, observing her during the first four acts, would have supposed she had any wretchedness about her. On the beginning of the fifth, however, the sudden view of Mr. Henry Tilney and his father, joining a party in the opposite box, recalled her to anxiety and distress. The stage could no longer excite genuine merriment—no longer keep her whole attention. Every other look upon an average was directed towards the opposite box; and, for the space of two entire scenes, did she thus watch Henry Tilney, without being once able to catch his eye. No longer could he be suspected of indifference for a play; his notice was never withdrawn from the stage during two whole scenes. At length, however, he did look towards her, and he bowed—but such a bow! no smile, no continued observance attended it; his eyes were immediately returned to their former direction. Catherine was restlessly miserable; she could almost have run round to the box in which he sat, and forced him to hear her explanation. Feelings rather natural than heroic possessed her; instead of considering her own dignity injured by this ready condemnation—instead of proudly resolving, in conscious innocence, to shew her resentment towards him who could harbour a doubt of it, to leave to him all the trouble of seeking an explanation, and to enlighten him on the past only by avoiding his sight, or flirting with somebody else, she took to herself all the shame of misconduct, or at least of its appearance, and was only eager for an opportunity of explaining its cause.
- The play concluded—the curtain fell—Henry Tilney was no longer to be seen where he had hitherto sat, but his father remained, and perhaps he might be now coming round to their box. She was right; in a few minutes he appeared, and, making his way through the then thinning rows, spoke with like calm politeness to Mrs. Allen and her friend.—Not with such calmness was he answered by the latter: 'Oh! Mr. Tilney, I have been quite wild to speak to you, and make my apologies. You must have thought me so rude; but indeed it was not my own fault,—was it, Mrs. Allen? Did not they tell me that Mr. Tilney and his sister were gone out in a phaeton together? and then what could I do? But I had ten thousand times rather have been with you; now had not I, Mrs. Allen?'
- 'My dear, you tumble my gown,' was Mrs. Allen's reply.

- Either** 17 How does Austen make you sympathise with Catherine here? [20]
-
- Or** 18 Explore the ways in which Austen's writing exposes the unpleasant nature of **EITHER** Frederick Tilney **OR** Isabella Thorpe. [20]

19

It appeared from the little this man said to those about him, which was quickly repeated all over the circle, that the lost man had fallen upon a mass of crumbled rubbish with which the pit was half choked up, and that his fall had been further broken by some jagged earth at the side. He lay upon his back with one arm doubled under him, and according to his own belief had hardly stirred since he fell, except that he had moved his free hand to a side pocket, in which he remembered to have some bread and meat (of which he had swallowed crumbs), and had likewise scooped up a little water in it now and then. He had come straight away from his work, on being written to, and had walked the whole journey; and was on his way to Mr Bounderby's country-house after dark, when he fell. He was crossing that dangerous country at such a dangerous time, because he was innocent of what was laid to his charge, and couldn't rest from coming the nearest way to deliver himself up. The Old Hell Shaft, the pitman said, with a curse upon it, was worthy of its bad name to the last; for, though Stephen could speak now, he believed it would soon be found to have mangled the life out of him.

When all was ready, this man, still taking his last hurried charges from his comrades and the surgeon after the windlass had begun to lower him, disappeared into the pit. The rope went out as before, the signal was made as before, and the windlass stopped. No man removed his hand from it now. Every one waited with his grasp set, and his body bent down to the work, ready to reverse and wind in. At length the signal was given, and all the ring leaned forward.

For, now, the rope came in, tightened and strained to its utmost as it appeared, and the men turned heavily, and the windlass complained. It was scarcely endurable to look at the rope, and think of its giving way. But, ring after ring was coiled upon the barrel of the windlass safely, and the connecting chains appeared, and finally the bucket with the two men holding on at the sides – a sight to make the head swim, and oppress the heart – and tenderly supporting between them, slung and tied within, the figure of a poor, crushed, human creature.

A low murmur of pity went round the throng, and the women wept aloud, as this form, almost without form, was moved very slowly from its iron deliverance, and laid upon the bed of straw. At first, none but the surgeon went close to it. He did what he could in its adjustment on the couch, but the best that he could do was to cover it. That gently done, he called to him Rachael and Sissy. And at the time the pale, worn, patient face was seen looking up at the sky, with the broken right hand lying bare on the outside of the covering garments, as if waiting to be taken by another hand.

They gave him drink, moistened his face with water, and administered some drops of cordial and wine. Though he lay quite motionless looking up at the sky, he smiled and said, 'Rachael'.

She stooped down on the grass at his side, and bent over him until her eyes were between his and the sky, for he could not so much as turn them to look at her.

'Rachael, my dear.'

CHARLES DICKENS: *Hard Times* (Cont.)

Either **19** How does Dickens make this moment in the novel so distressing? **[20]**

Or **20** Explore the ways in which Dickens makes the circus people so likeable and attractive. **[20]**



THOMAS HARDY: *Far From the Madding Crowd*

21

Boldwood, more like a somnambulist than a wakeful man, pulled out the large canvas bag he carried by way of a purse, and searched it.

'I have twenty-one pounds more with me,' he said. 'Two notes and a sovereign. But before I leave you I must have a paper signed ...'

'Pay me the money,' Troy replied, 'and we'll go straight to her parlour, and make any arrangement you please to secure my compliance with your wishes. But she must know nothing of this cash business.'

'Nothing, nothing,' said Boldwood, hastily. 'Here is the sum, and if you'll come to my house we'll write out the agreement for the remainder, and the terms also.'

'First we'll call upon her.'

'But why? Come with me tonight, and go with me tomorrow to the surrogate's.'

'But she must be consulted; at any rate informed.'

'Very well; go on.'

They went up the hill to Bathsheba's house. When they stood at the entrance, Troy said, 'Wait here a moment.' Opening the door, he glided inside, leaving the door ajar.

Boldwood waited. In two minutes a light appeared in the passage. Boldwood then saw that the chain had been fastened across the door. Troy appeared inside, carrying a bedroom candlestick.

'What, did you think I should break in?' said Boldwood, contemptuously.

'Oh, no; it is merely my humour to secure things. Will you read this a moment? I'll hold the light.'

Troy handed a folded newspaper through the slit between the door and doorpost, and put the candle close. 'That's the paragraph,' he said, placing his finger on a line. Boldwood looked and read –

MARRIAGES

On the 17th inst., at St Ambrose's Church, Bath, by the Revd G. Mincing, B.A., Francis Troy, only son of the late Edward Troy, Esq., M.D. of Weatherbury, and sergeant 11th Dragoon Guards, to Bathsheba, only surviving daughter of the late Mr John Everdene, of Casterbridge.

'This may be called Fort meeting Feeble, hey, Boldwood?' said Troy. A low gurgle of derisive laughter followed the words.

The paper fell from Boldwood's hands.

THOMAS HARDY: *Far From the Madding Crowd* (Cont.)

- Either** **21** What does Hardy's writing make you feel about Troy and Boldwood at this moment in the novel? **[20]**
-
- Or** **22** Explore the ways in which Hardy memorably portrays Bathsheba's treatment of Gabriel Oak. **[20]**



- 23 'Nancy,' said Godfrey, slowly, 'when I married you, I hid something from you—something I ought to have told you. That woman Marner found dead in the snow—Eppie's mother—that wretched woman—was my wife; Eppie is my child.'
- He paused, dreading the effect of his confession. But Nancy sat quite still, only that her eyes dropped and ceased to meet his. She was pale and quiet as a meditative statue, clasping her hands on her lap. 5
- You'll never think the same of me again,' said Godfrey, after a little while, with some tremor in his voice.
- She was silent.
- 'I oughtn't to have left the child unowned: I oughtn't to have kept it from you. But I couldn't bear to give you up, Nancy. I was led away into marrying her—I suffered for it.' 10
- Still Nancy was silent, looking down: and he almost expected that she would presently get up and say she would go to her father's. How could she have any mercy for faults that must seem so black to her, with her simple, severe notions? 15
- But at last she lifted up her eyes to his again and spoke. There was no indignation in her voice, only deep regret.
- 'Godfrey, if you had but told me this six years ago, we could have done some of our duty by the child. Do you think I'd have refused to take her in, if I'd known she was yours?' 20
- At that moment Godfrey felt all the bitterness of an error that was not simply futile, but had defeated its own end. He had not measured this wife with whom he had lived so long. But she spoke again, with more agitation.
- 'And—Oh, Godfrey—if we'd had her from the first, if you'd taken to her as you ought, she'd have loved me for her mother—and you'd have been happier with me: I could better have bore my little baby dying, and our life might have been more like what we used to think it 'ud be.' 25
- The tears fell, and Nancy ceased to speak.
- 'But you wouldn't have married me then, Nancy, if I'd told you,' said Godfrey, urged, in the bitterness of his self-reproach, to prove to himself that his conduct had not been utter folly. 'You may think you would now, but you wouldn't then. With your pride and your father's, you'd have hated having anything to do with me after the talk there'd have been.' 30

Either 23 How does Eliot make you feel sympathy for Godfrey and Nancy here? [20]

Or 24 Explore how Eliot makes any **ONE** incident in the novel particularly amusing for you. [20]



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Turn to page 30 for Question 25.



25 (a)

The Masque of the Red Death

It was then, however, that the Prince Prospero, maddening with rage and the shame of his own momentary cowardice, rushed hurriedly through the six chambers, while none followed him on account of a deadly terror that had seized upon all. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer. There was a sharp cry – and the dagger dropped gleaming upon the sable carpet, upon which, instantly afterward, fell prostrate in death the Prince Prospero. Then, summoning the wild courage of despair, a throng of the revellers at once threw themselves into the black apartment, and, seizing the mummer, whose tall figure stood erect and motionless within the shadow of the ebony clock, gasped in unutterable horror at finding the grave cerements and corpse-like mask, which they handled with so violent a rudeness, untenanted by any tangible form. 5 10

And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall. And the life of the ebony clock went out with that of the last of the gay. And the flames of the tripods expired. And Darkness and Decay and the Red Death held illimitable dominion over all. 15

(b)

The Tell-Tale Heart

No doubt I now grew *very* pale; – but I talked more fluently, and with a heightened voice. Yet the sound increased – and what could I do? It was *a low, dull, quick sound – much such a sound as a watch makes when enveloped in cotton*. I gasped for breath – and yet the officers heard it not. I talked more quickly – more vehemently; but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations, but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observation of the men – but the noise steadily increased. Oh God! what *could* I do? I foamed – I raved – I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder – louder – *louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! – no, no! They heard! – they suspected! – they *knew!* – and they were making a mockery of my horror! – this I thought, and this I think. But any thing was better than this agony! Any thing was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! – and now – again! – hark! louder! louder! louder! *louder!* – 5 10 15

‘Villains!’ I shrieked, ‘dissemble no more! I admit the deed! – tear up the planks! – here, here! – it is the beating of his hideous heart!’

Either **25** How do you think Poe's writing makes these two endings so powerful? **[20]**

Or **26** How does Poe's writing make the narrators in **TWO** of the following stories particularly disturbing?

The Black Cat

The Imp of the Perverse

The Cask of Amontillado

Remember to refer closely to details from the stories.

[20]

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27

'Look here,' said Mr Polly, 'I'm wild for the love of you! I can't keep up this gesticulation game any more. I'm not a knight. Treat me as a human man. You may sit up there smiling, but I'd die in torments to have you mine for an hour. I'm nobody and nothing. But look here! Will you wait for me five years? You're just a girl yet, and it wouldn't be hard.'

5

'Shut up!' said Christabel, in an aside he did not hear, and something he did not see touched her hand.

'I've always been just dilligentytating about till now, but I could work. I've just woke up. Wait till I've got a chance with the money I've got.'

'But you haven't got much money!'

10

'I've got enough to take a chance with, some sort of chance. I'd find a chance. I'll do that, anyhow. I'll go away. I mean what I say. I'll stop trifling and shirking. If I don't come back it won't matter. If I do –'

Her expression had become uneasy. Suddenly she bent down towards him.

'Don't!' she said in an undertone.

15

'Don't – what?'

'Don't go on like this! You're different. Go on being the knight who wants to kiss my hand as his – what did you call it?' The ghost of a smile curved her face. 'Gurdrum!'

'But – !'

20

Then through a pause they both stared at each other, listening. A muffled tumult on the other side of the wall asserted itself.

'Shut up, Rosie!' said a voice.

'I tell you I will see! I can't half hear. Give me a leg up!'

'You idiot! He'll see you. You're spoiling everything.'

25

The bottom dropped out of Mr Polly's world. He felt as people must feel who are going to faint.

'You've got some one –' he said aghast.

She found life inexpressible to Mr Polly. She addressed some unseen hearers. 'You filthy little Beasts!' she cried, with a sharp note of agony in her voice, and swung herself back over the wall and vanished. There was a squeal of pain and fear, and a swift, fierce altercation.

30

For a couple of seconds he stood agape.

Then a wild resolve to confirm his worst sense of what was on the other side of the wall made him seize a log, put it against the stones, clutch the parapet with insecure fingers, and lug himself to a momentary balance on the wall.

35

Romance and his goddess had vanished.

A red-haired girl with a pigtail was wringing the wrist of a schoolfellow, who shrieked with pain and cried, 'Mercy! mercy! O-o-o! Christabel!'

'You idiot!' cried Christabel. 'You giggling idiot!'

40

H. G. WELLS: *The History of Mr Polly* (Cont.)

Either **27** How does Wells's writing make this moment in the novel both amusing and moving at the same time? **[20]**

Or **28** How does Wells make **ONE** of the following characters particularly memorable?

Parsons (in the Port Burdock Drapery Bazaar)

Mr Johnson (Mr Polly's cousin)

The plump woman (the landlady of the Potwell Inn)

Remember to support your choice with details from the novel.

[20]

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29 (a)

Her Letters

It seemed no longer of any moment to him that men should come and go; and fall or rise in the world; and wed and die. It did not signify if money came to him by a turn of chance or eluded him. Empty and meaningless seemed to him all devices which the world offers for man's entertainment. The food and the drink set before him had lost their flavour. He did not longer know or care if the sun shone or the clouds lowered about him. A cruel hazard had struck him there where he was weakest, shattering his whole being, leaving him with but one wish in his soul, one gnawing desire, to know the mystery which he had held in his hands and had cast into the river. 5

One night when there were no stars shining he wandered, restless, upon the streets. He no longer sought to know from men and women what they dared not or could not tell him. Only the river knew. He went and stood again upon the bridge where he had stood many an hour since that night when the darkness then had closed around him and engulfed his manhood. 10

Only the river knew. It babbled, and he listened to it, and it told him nothing, but it promised all. He could hear it promising him with caressing voice, peace and sweet repose. He could hear the sweep, the song of the water inviting him. 15

A moment more and he had gone to seek her, and to join her and her secret thought in the immeasurable rest.

(b)

Tonie/At Chenière Caminada

He stood still in the middle of the banquette when they had left him, watching them go toward the market. He could not stir. Something had happened to him—he did not know what. He wondered if the news was killing him.

Some women passed by, laughing coarsely. He noticed how they laughed and tossed their heads. A mockingbird was singing in a cage which hung from a window above his head. He had not heard it before. 5

Just beneath the window was the entrance to a barroom. Tonie turned and plunged through its swinging doors. He asked the bartender for whisky. The man thought he was already drunk, but pushed the bottle towards him nevertheless. Tonie poured a great quantity of the fiery liquor into a glass and swallowed it at a draught. The rest of the day he spent among the fishermen and Barataria oystermen; and that night he slept soundly and peacefully until morning. 10

He did not know why it was so; he could not understand. But from that day he felt that he began to live again, to be once more a part of the moving world about him. He would ask himself over and over again why it was so, and stay bewildered before this truth that he could not answer or explain, and which he began to accept as a holy mystery. 15

KATE CHOPIN: *Short Stories* (Cont.)

- Either** **29** Explore the ways in which Chopin vividly depicts here the feelings of the two men after the deaths of the women they loved. **[20]**
-

- Or** **30** How does Chopin's writing make **TWO** of the following stories particularly moving for you?

Beyond the Bayou

The Father of Désirée's Baby

The Dream of an Hour/The Story of an Hour

Remember to support your ideas with details from the stories.

[20]

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GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2445/01

Scheme B

Unit 5 Drama Pre-1914 (Foundation Tier)

Candidates answer on the Answer Booklet

OCR Supplied Materials:

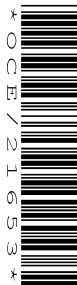
- 4 page Answer Booklet

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: 45 minutes



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.
- Answer **one** question on the text you have studied.
- Do **not** write in the bar codes.

INFORMATION FOR CANDIDATES

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- All questions carry equal marks.
- The total number of marks for this paper is **21**.
- This document consists of **12** pages. Any blank pages are indicated.



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

	Pages	Questions
Drama pre-1914		
WILLIAM SHAKESPEARE: <i>Much Ado About Nothing</i>	4–5	1–3
WILLIAM SHAKESPEARE: <i>Romeo and Juliet</i>	6–7	4–6
OSCAR WILDE: <i>An Ideal Husband</i>	8–9	7–9
HENRIK IBSEN: <i>An Enemy of the People</i>	10–11	10–12

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

1

Enter DON JOHN

DON JOHN: My lord and brother, God save you.

DON PEDRO: Good-e'en, brother.

DON JOHN: If your leisure served, I would speak with you.

DON PEDRO: In private?

5

DON JOHN: If it please you, yet Count Claudio may hear, for what I would speak of concerns him.

DON PEDRO: What's the matter?

DON JOHN: [*To Claudio*] Means your lordship to be married tomorrow?

DON PEDRO: You know he does.

10

DON JOHN: I know not that, when he knows what I know.

CLAUDIO: If there be an impediment, I pray you discover it.

DON JOHN: You may think I love you not; let that appear hereafter, and aim better at me by that I now will manifest. For my brother, I think he holds you well, and in dearness of heart hath help to effect your ensuing marriage – surely suit ill spent, and labour ill bestowed.

15

DON PEDRO: Why, what's the matter?

DON JOHN: I came hither to tell you; and, circumstances shortened – for she has been too long a talking of – the lady is disloyal.

CLAUDIO: Who, Hero?

20

DON JOHN: Even she, Leonato's Hero, your Hero, every man's Hero.

CLAUDIO: Disloyal?

DON JOHN: The word is too good to paint out her wickedness. I could say she were worse; think you of a worse title, and I will fit her to it. Wonder not till further warrant. Go but with me tonight, you shall see her chamber-window entered, even the night before her wedding-day. If you love her then, tomorrow wed her; but it would better fit your honour to change your mind.

25

CLAUDIO: May this be so?

DON PEDRO: I will not think it.

30

DON JOHN: If you dare not trust that you see, confess not that you know. If you will follow me, I will show you enough; and when you have seen more and heard more, proceed accordingly.

CLAUDIO: If I see any thing tonight why I should not marry her tomorrow, in the congregation, where I should wed, there will I shame her.

35

DON PEDRO: And as I wooed for thee to obtain her, I will join with thee to disgrace her.

DON JOHN: I will disparage her no farther till you are my witness. Bear it coldly but till midnight, and let the issue show itself.

DON PEDRO: O day untowardly turned!

40

CLAUDIO: O mischief strangely thwarting!

DON JOHN: O plague right well prevented! So will you say when you have seen the sequel.

[*Exeunt*]

WILLIAM SHAKESPEARE: *Much Ado About Nothing* (Cont.)

Either 1 What makes this such a dramatic moment in the play?

You should consider:

- what Don John says to Claudio
- the reactions of Claudio and Don Pedro
- the way the tension builds.

[21]

Or 2 You might feel differently about Benedick at different points in the play.

Show why by exploring **TWO** different moments in the play.

Remember to support your ideas with details from the play.

[21]

Or 3 You are Benedick, just after Don Pedro and Claudio have teased you for your lovesick appearance (Act Three, Scene Two).

You might be thinking about:

- Don Pedro's and Claudio's words and actions
- your relationship with Beatrice
- the future.

Write your thoughts.

[21]

WILLIAM SHAKESPEARE: *Romeo and Juliet*

4	JULIET:	Come gentle night, come loving black-browed night, Give me my Romeo, and when I shall die, Take him and cut him out in little stars, And he will make the face of heaven so fine, That all the world will be in love with night, And pay no worship to the garish sun. O I have bought the mansion of a love, But not possessed it, and, though I am sold, Not yet enjoyed. So tedious is this day, As is the night before some festival To an impatient child that hath new robes And may not wear them. O here comes my Nurse, [Enter NURSE wringing her hands, with the ladder of cords in her lap] And she brings news, and every tongue that speaks But Romeo's name, speaks heavenly eloquence. Now Nurse, what news? What has thou there? The cords That Romeo bid thee fetch?	5 10 15
	NURSE:	Ay, ay the cords.	
	JULIET:	Ay me, what news? Why dost thou wring thy hands?	20
	NURSE:	Ah weraday, he's dead, he's dead, he's dead. We are undone lady, we are undone. Alack the day, he's gone, he's killed, he's dead.	
	JULIET:	Can heaven be so envious?	
	NURSE:	Romeo can Though heaven cannot. O Romeo, Romeo, Who ever would have thought it? Romeo!	25 30
	JULIET:	What devil art thou that dost torment me thus? This torture should be roared in dismal hell. Hath Romeo slain himself? Say thou but 'I', And that bare vowel 'I' shall poison more Than the death-darting eye of cockatrice. I am not I, if there should be such an 'I'; Or those eyes shut, that make thee answer 'I'. If he be slain, say 'I'; or if not, 'no'. Brief sounds determine of my weal or woe.	35 40
	NURSE:	I saw the wound, I saw it with mine eyes – God save the mark – here on his manly breast. A piteous corse, a bloody piteous corse, Pale, pale as ashes, all bedaubed in blood, All in gore-blood. I swounded at the sight.	45
	JULIET:	O break, my heart, poor bankrupt, break at once. To prison, eyes, ne'er look on liberty. Vile earth, to earth resign; end motion here; And thou and Romeo press one heavy bier.	50
	NURSE:	O Tybalt, Tybalt, the best friend I had, O courteous Tybalt, honest gentleman, That ever I should live to see thee dead!	
	JULIET:	What storm is this that blows so contrary? Is Romeo slaughtered? And is Tybalt dead?	

WILLIAM SHAKESPEARE: *Romeo and Juliet* (Cont.)

	My dearest cousin, and my dearer lord? Then dreadful trumpet, sound the general doom, For who is living, if those two are gone?	
NURSE:	Tybalt is gone, and Romeo banished, Romeo that killed him, he is banished.	55
JULIET:	O God, did Romeo's hand shed Tybalt's blood?	
NURSE:	It did, it did, alas the day, it did!	
JULIET:	O serpent heart, hid with a flow'ring face! Did ever dragon keep so fair a cave? Beautiful tyrant, fiend angelical, Dove-feathered raven, wolvisch ravening lamb, Despised substance of divinest show, Just opposite to what thou justly seem'st, A damned saint, an honourable villain. O nature, what hadst thou to do in hell, When thou didst bower the spirit of a fiend.	60 65
NURSE:	There's no trust, No faith, no honesty in men; all perjured, All forsworn, all naught, all dissemblers. Ah, where's my man? Give me some aqua vitae. These griefs, these woes, these sorrows make me old. Shame come to Romeo. Was ever book containing such vile matter So fairly bound? O that deceit should dwell In such a gorgeous palace!	70 75

Either 4 What do you think makes this such a dramatic moment in the play?

You should consider:

- Juliet's changing feelings
- the Nurse's behaviour
- the way the tension builds.

[21]

Or 5 What makes Mercutio such a memorable character in the play?

Remember to support your ideas with details from the play.

[21]

Or 6 You are Lord Capulet. You and your wife have just had the angry confrontation with Juliet about her refusal to marry Paris (Act Three, Scene Five).

You might be thinking about:

- Juliet's behaviour
- what you said to her
- the future.

Write your thoughts.

[21]

7

LADY CHILTERN *stands like someone in a dreadful dream. Then she turns round and looks at her husband. She looks at him with strange eyes, as though she was seeing him for the first time.*

LADY CHILTERN: You sold a Cabinet secret for money! You began your life with fraud! You built up your career on dishonour! Oh, tell me it is not true! Lie to me! Lie to me! Tell me it is not true! 5

SIR ROBERT CHILTERN: What this woman said is quite true. But, Gertrude, listen to me. You don't realise how I was tempted. Let me tell you the whole thing. 10
[*Goes towards her.*]

LADY CHILTERN: Don't come near me. Don't touch me. I feel as if you had soiled me for ever. Oh! what a mask you have been wearing all these years! A horrible painted mask! You sold your self for money. Oh! a common thief were better. You put yourself up to sale to the highest bidder! You were bought in the market. You lie to the whole world. And yet you will not lie to me. 15

SIR ROBERT CHILTERN: [*rushing towards her*]. Gertrude! Gertrude! 20

LADY CHILTERN: [*thrusting him back with outstretched hands*]. No, don't speak! Say nothing! Your voice wakes terrible memories – memories of things that made me love you – memories of words that made me love you – memories that now are horrible to me. And how I worshipped you! You were to me something apart from common life, a thing pure, noble, honest, without stain. The world seemed to me finer because you were in it, and goodness more real because you lived. And now – oh, when I think that I made of a man like you my ideal! the ideal of my life! 25 30

SIR ROBERT CHILTERN: There was your mistake. There was your error. The error all women commit. Why can't you women love us, faults and all? Why do you place us on monstrous pedestals? We have all feet of clay, women as well as men: but when we men love women, we love them knowing their weaknesses, their follies, their imperfections, love them all the more, it may be, for that reason. It is not the perfect, but the imperfect, who have need of love. It is when we are wounded by our own hands, or by the hands of others, that love should come to cure us – else what use is love at all? All sins, except a sin against itself, Love should forgive. All lives, save loveless lives, true Love should pardon. A man's love is like that. It is wider, larger, more human than a woman's. Women think that they are making ideals of men. What they are making of us are false idols merely. You made your false idol of me, and I had not the courage to come down, show you my wounds, tell you my weaknesses. I was afraid that I might lose your love, as I have lost it now. And so, last night you ruined my life for me – yes, ruined it! What this woman asked 35 40 45 50

OSCAR WILDE: *An Ideal Husband* (Cont.)

of me was nothing compared to what she offered to me. She offered security, peace, stability. The sin of my youth, that I had thought was buried, rose up in front of me, hideous, horrible, with its hands at my throat. I could have killed it for ever, sent it back into its tomb, destroyed its record, burned the one witness against me. You prevented me. No one but you, you know it. And now what is there before me but public disgrace, ruin, terrible shame, the mockery of the world, a lonely dishonoured life, a lonely dishonoured death, it may be, some day? Let women make no more ideals of men! let them not put them on altars and bow before them, or they may ruin other lives as completely as you – you whom I have so wildly loved – have ruined mine!

He passes from the room. LADY CHILTERN rushes towards him, but the door is closed when she reaches it. Pale with anguish, bewildered, helpless, she sways like a plant in the water. Her hands, outstretched, seem to tremble in the air like blossoms in the wind. Then she flings herself down beside a sofa and buries her face. Her sobs are like the sobs of a child.

Either 7 What do you think makes this such a moving moment in the play?

You should consider:

- the impact of what Mrs Cheveley has said
- the feelings of the Chilterns for each other now
- their powerful words and actions.

[21]

Or 8 What do you think are the main differences between the characters of Lord Goring and Sir Robert Chiltern, and what makes these differences so fascinating?

Remember to support your ideas with details from the play.

[21]

Or 9 You are Lord Caversham on your way to visit your son, Lord Goring (at the start of the Third Act).

You might be thinking about:

- your son and the life he leads
- the differences between your son and Sir Robert Chiltern
- what you are planning to say to your son.

Write your thoughts.

[21]

HENRIK IBSEN: *An Enemy of the People*

10 PETRA: What can that be, Mother?
 MRS. STOCKMANN: I don't know. He's done nothing else these last few days but ask whether the postman's been.
 BILLING: Presumably some country patient.
 PETRA: Poor Father! All this work, it's getting too much for him. 5
 [She mixes her drink.] Ah, I'm going to enjoy this!
 HOVSTAD: Have you been taking Evening Classes again today?
 PETRA: [sipping her glass.] Two hours.
 BILLING: And four hours this morning at the Institute.
 PETRA: [sits at the table.] Five hours. 10
 MRS. STOCKMAN: And tonight I see you have essays to correct.
 PETRA: A whole bundle of them.
 HORSTER: You've got plenty of work to do yourself, it seems.
 PETRA: Yes, but that's all right. It makes you feel so gloriously tired afterwards. 15
 BILLING: Do you like that?
 PETRA: Yes, it makes you sleep so well.
 MORTEN: You must be a dreadful sinner, Petra!
 PETRA: Sinner?
 MORTEN: Working as hard as you do. Mr. Rørlund says that work is a 20
 punishment for our sins.
 EJLIF: Puh! You must be stupid, believing a thing like that!
 MRS. STOCKMAN: Now, now, Ejlif!
 BILLING: [laughs]. Oh, that's good, that is!
 HOVSTAD: Don't you want to work as hard as that, Morten? 25
 MORTEN: No, I don't.
 HOVSTAD: Well, what *do* you want to be when you grow up?
 MORTEN: I want to be a Viking.
 EJLIF: Well, you'd have to be a heathen.
 MORTEN: All right, I'll be a heathen. 30
 BILLING: I'm with you there, Morten. I say exactly the same.
 MRS. STOCKMAN: [making signs]. I'm sure you wouldn't really do anything of the kind.
 BILLING: Yes I would, so help me! I *am* a heathen, and proud of it. 35
 You watch, we'll all be heathens before long.
 MORTEN: And *then* can we do exactly what we like?
 BILLING: Well, you see, Morten ...
 MRS. STOCKMAN: Now, boys off you go now; I'm sure you've got some homework for tomorrow.
 EJLIF: Couldn't I just stay on a little bit longer ...? 40
 MRS. STOCKMAN: No. Off you go now, both of you.
 [The boys say good night and go into the room, left.]
 HOVSTAD: Do you really think it's bad for the boys to listen to things like that?
 MRS. STOCKMANN: Oh, I don't know. But I don't much like it. 45
 PETRA: Oh, mother! I think you're quite mistaken there.
 MRS. STOCKMANN: Yes, that's quite possible. But I *don't* like it, not in my own home.

HENRIK IBSEN: *An Enemy of the People* (Cont.)

PETRA: All this hypocrisy, both at home and at school. At home one mustn't say anything; and at school we have to stand there and lie to the children. 50

HORSTER: Lie to them?

PETRA: Yes, Can't you see we have to teach all sorts of things we don't even believe in ourselves?

BILLING: That's only too true. 55

PETRA: If only I had the money, I'd start a school myself, where things would be run very differently.

BILLING: Huh! The money!

HORSTER: Well, if you've got anything like that in mind, Miss Stockmann, I'd be glad to offer you the necessary accommodation. My father's big old house is standing there practically empty; there's an enormous dining-room on the ground floor ... 60

PETRA: [*laughs*]. Thanks, thanks very much. But nothing's likely to come of it. 65

HOVSTAD: No, I think Miss Petra's much more likely to join the ranks of the journalists. By the way, have you had any time to look at that English story you promised to translate for us?

PETRA: No, not yet. But you'll have it in good time.

[DOCTOR STOCKMANN *comes out of his room, with the open letter in his hand.*] 70

Either 10 What makes this a fascinating moment to return to when you know what happens later in the play?

You should consider:

- Petra's strong views on teaching
- the reactions of the other characters
- the hints of problems to come.

[21]

Or 11 What is there about the character of the Mayor which makes you feel that he is the real 'enemy of the people'?

Remember to support your ideas with details from the play.

[21]

Or 12 You are Dr. Stockmann. You are on your way home after you have been called 'an enemy of the people' at the public meeting (at the end of Act Four).

You might be thinking about:

- what you have said at the meeting
- the way you have been treated
- the future.

Write your thoughts.

[21]



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GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2445/02

Scheme B

Unit 5 Drama Pre-1914 (Higher Tier)

Candidates answer on the Answer Booklet

OCR Supplied Materials:

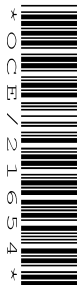
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Tuesday 25 May 2010
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Duration: 45 minutes



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

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WILLIAM SHAKESPEARE: *Much Ado About Nothing*

1

Enter DON JOHN

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DON PEDRO: In private?

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DON JOHN: If it please you, yet Count Claudio may hear, for what I would speak of concerns him.

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DON JOHN: [*To Claudio*] Means your lordship to be married tomorrow?

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DON JOHN: I know not that, when he knows what I know.

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40

CLAUDIO: O mischief strangely thwarting!

DON JOHN: O plague right well prevented! So will you say when you have seen the sequel.

[Exeunt]

WILLIAM SHAKESPEARE: *Much Ado About Nothing* (Cont.)

Either **1** How does Shakespeare make this such a dramatic moment in the play? **[30]**

Or **2** Does the way Shakespeare portrays Benedick encourage you to feel differently about him at different points in the play?

Remember to support your ideas with details from the play. **[30]**

Or **3** You are Benedick, just after Don Pedro and Claudio have teased you for your lovesick appearance (Act Three, Scene Two).

Write your thoughts. **[30]**

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WILLIAM SHAKESPEARE: *Romeo and Juliet*

4	JULIET:	Come gentle night, come loving black-browed night, Give me my Romeo, and when I shall die, Take him and cut him out in little stars, And he will make the face of heaven so fine, That all the world will be in love with night, And pay no worship to the garish sun. O I have bought the mansion of a love, But not possessed it, and, though I am sold, Not yet enjoyed. So tedious is this day, As is the night before some festival To an impatient child that hath new robes And may not wear them. O here comes my Nurse, [Enter NURSE wringing her hands, with the ladder of cords in her lap] And she brings news, and every tongue that speaks But Romeo's name, speaks heavenly eloquence. Now Nurse, what news? What has thou there? The cords That Romeo bid thee fetch?	5 10
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WILLIAM SHAKESPEARE: *Romeo and Juliet* (Cont.)

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 Romeo that killed him, he is banished. 55

JULIET: O God, did Romeo's hand shed Tybalt's blood?

NURSE: It did, it did, alas the day, it did!

JULIET: O serpent heart, hid with a flow'ring face!
 Did ever dragon keep so fair a cave?
 Beautiful tyrant, fiend angelical, 60
 Dove-feathered raven, wolvisch ravening lamb,
 Despised substance of divinest show,
 Just opposite to what thou justly seem'st,
 A damned saint, an honourable villain.
 O nature, what hadst thou to do in hell, 65
 When thou didst bower the spirit of a fiend.

NURSE: There's no trust,
 No faith, no honesty in men; all perjured,
 All forsworn, all naught, all dissemblers.
 Ah, where's my man? Give me some aqua vitae. 70
 These griefs, these woes, these sorrows make me old.
 Shame come to Romeo.
 Was ever book containing such vile matter
 So fairly bound? O that deceit should dwell
 In such a gorgeous palace! 75

Either 4 Explore some of the ways in which Shakespeare makes this such a dramatic moment in the play. [30]

Or 5 How does Shakespeare's portrayal of Mercutio contribute to the dramatic impact of the play?

Remember to support your ideas with details from the play. [30]

Or 6 You are Lord Capulet. You and your wife have just had the angry confrontation with Juliet about her refusal to marry Paris (Act Three, Scene Five).

Write your thoughts. [30]

OSCAR WILDE: *An Ideal Husband*

7

LADY CHILTERN *stands like someone in a dreadful dream. Then she turns round and looks at her husband. She looks at him with strange eyes, as though she was seeing him for the first time.*

LADY CHILTERN: You sold a Cabinet secret for money! You began your life with fraud! You built up your career on dishonour! Oh, tell me it is not true! Lie to me! Lie to me! Tell me it is not true! 5

SIR ROBERT CHILTERN: What this woman said is quite true. But, Gertrude, listen to me. You don't realise how I was tempted. Let me tell you the whole thing. 10
[*Goes towards her.*]

LADY CHILTERN: Don't come near me. Don't touch me. I feel as if you had soiled me for ever. Oh! what a mask you have been wearing all these years! A horrible painted mask! You sold your self for money. Oh! a common thief were better. You put yourself up to sale to the highest bidder! You were bought in the market. You lie to the whole world. And yet you will not lie to me. 15

SIR ROBERT CHILTERN: [*rushing towards her*]. Gertrude! Gertrude! 20

LADY CHILTERN: [*thrusting him back with outstretched hands*]. No, don't speak! Say nothing! Your voice wakes terrible memories – memories of things that made me love you – memories of words that made me love you – memories that now are horrible to me. And how I worshipped you! You were to me something apart from common life, a thing pure, noble, honest, without stain. The world seemed to me finer because you were in it, and goodness more real because you lived. And now – oh, when I think that I made of a man like you my ideal! the ideal of my life! 25 30

SIR ROBERT CHILTERN: There was your mistake. There was your error. The error all women commit. Why can't you women love us, faults and all? Why do you place us on monstrous pedestals? We have all feet of clay, women as well as men: but when we men love women, we love them knowing their weaknesses, their follies, their imperfections, love them all the more, it may be, for that reason. It is not the perfect, but the imperfect, who have need of love. It is when we are wounded by our own hands, or by the hands of others, that love should come to cure us – else what use is love at all? All sins, except a sin against itself, Love should forgive. All lives, save loveless lives, true Love should pardon. A man's love is like that. It is wider, larger, more human than a woman's. Women think that they are making ideals of men. What they are making of us are false idols merely. You made your false idol of me, and I had not the courage to come down, show you my wounds, tell you my weaknesses. I was afraid that I might lose your love, as I have lost it now. And so, last night you ruined my life for me – yes, ruined it! What this woman asked 35 40 45 50

OSCAR WILDE: *An Ideal Husband* (Cont.)

of me was nothing compared to what she offered to me. She offered security, peace, stability. The sin of my youth, that I had thought was buried, rose up in front of me, hideous, horrible, with its hands at my throat. I could have killed it for ever, sent it back into its tomb, destroyed its record, burned the one witness against me. You prevented me. No one but you, you know it. And now what is there before me but public disgrace, ruin, terrible shame, the mockery of the world, a lonely dishonoured life, a lonely dishonoured death, it may be, some day? Let women make no more ideals of men! let them not put them on altars and bow before them, or they may ruin other lives as completely as you – you whom I have so wildly loved – have ruined mine!

He passes from the room. LADY CHILTERN rushes towards him, but the door is closed when she reaches it. Pale with anguish, bewildered, helpless, she sways like a plant in the water. Her hands, outstretched, seem to tremble in the air like blossoms in the wind. Then she flings herself down beside a sofa and buries her face. Her sobs are like the sobs of a child.

Either **7** Explore the ways in which Wilde makes this such a moving moment in the play. **[30]**

Or **8** How does Wilde make the differences between the characters of Lord Goring and Sir Robert Chiltern so fascinating?

Remember to support your ideas with details from the play. **[30]**

Or **9** You are Lord Caversham on your way to visit your son, Lord Goring (at the start of the Third Act).

Write your thoughts. **[30]**

HENRIK IBSEN: *An Enemy of the People*

- 10 PETRA: What can that be, Mother?
 MRS. STOCKMANN: I don't know. He's done nothing else these last few days but ask whether the postman's been.
- BILLING: Presumably some country patient.
 PETRA: Poor Father! All this work, it's getting too much for him. 5
[She mixes her drink.] Ah, I'm going to enjoy this!
- HOVSTAD: Have you been taking Evening Classes again today?
 PETRA: *[sipping her glass.]* Two hours.
 BILLING: And four hours this morning at the Institute.
 PETRA: *[sits at the table.]* Five hours. 10
- MRS. STOCKMAN: And tonight I see you have essays to correct.
 PETRA: A whole bundle of them.
 HORSTER: You've got plenty of work to do yourself, it seems.
 PETRA: Yes, but that's all right. It makes you feel so gloriously tired afterwards. 15
- BILLING: Do you like that?
 PETRA: Yes, it makes you sleep so well.
 MORTEN: You must be a dreadful sinner, Petra!
 PETRA: Sinner?
 MORTEN: Working as hard as you do. Mr. Rørlund says that work is a 20 punishment for our sins.
- EJLIF: Puh! You must be stupid, believing a thing like that!
 MRS. STOCKMAN: Now, now, Ejlif!
 BILLING: *[laughs]*. Oh, that's good, that is!
 HOVSTAD: Don't you want to work as hard as that, Morten? 25
- MORTEN: No, I don't.
 HOVSTAD: Well, what *do* you want to be when you grow up?
 MORTEN: I want to be a Viking.
 EJLIF: Well, you'd have to be a heathen.
 MORTEN: All right, I'll be a heathen. 30
- BILLING: I'm with you there, Morten. I say exactly the same.
 MRS. STOCKMAN: *[making signs]*. I'm sure you wouldn't really do anything of the kind.
 BILLING: Yes I would, so help me! I *am* a heathen, and proud of it. 35
 You watch, we'll all be heathens before long.
- MORTEN: And *then* can we do exactly what we like?
 BILLING: Well, you see, Morten ...
 MRS. STOCKMAN: Now, boys off you go now; I'm sure you've got some homework for tomorrow.
 EJLIF: Couldn't I just stay on a little bit longer ...? 40
- MRS. STOCKMAN: No. Off you go now, both of you.
[The boys say good night and go into the room, left.]
 HOVSTAD: Do you really think it's bad for the boys to listen to things like that?
 MRS. STOCKMANN: Oh, I don't know. But I don't much like it. 45
- PETRA: Oh, mother! I think you're quite mistaken there.
 MRS. STOCKMANN: Yes, that's quite possible. But I *don't* like it, not in my own home.

HENRIK IBSEN: *An Enemy of the People* (Cont.)

PETRA: All this hypocrisy, both at home and at school. At home one mustn't say anything; and at school we have to stand there and lie to the children. 50

HORSTER: Lie to them?

PETRA: Yes, Can't you see we have to teach all sorts of things we don't even believe in ourselves?

BILLING: That's only too true. 55

PETRA: If only I had the money, I'd start a school myself, where things would be run very differently.

BILLING: Huh! The money!

HORSTER: Well, if you've got anything like that in mind, Miss Stockmann, I'd be glad to offer you the necessary accommodation. My father's big old house is standing there practically empty; there's an enormous dining-room on the ground floor ... 60

PETRA: [*laughs*]. Thanks, thanks very much. But nothing's likely to come of it. 65

HOVSTAD: No, I think Miss Petra's much more likely to join the ranks of the journalists. By the way, have you had any time to look at that English story you promised to translate for us?

PETRA: No, not yet. But you'll have it in good time.

[DOCTOR STOCKMANN *comes out of his room, with the open letter in his hand.*] 70

Either 10 How does Ibsen make this a fascinating moment to return to when you know what happens later in the play? [30]

Or 11 How far does Ibsen's portrayal of the Mayor encourage you to feel that he is the real 'enemy of the people'?

Remember to support your ideas with details from the play. [30]

Or 12 You are Dr. Stockmann. You are on your way home after you have been called 'an enemy of the people' at the public meeting (at the end of Act Four).

Write your thoughts. [30]



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GENERAL CERTIFICATE OF SECONDARY EDUCATION
ENGLISH LITERATURE (Specification 1901)
Scheme B

2446/01

Unit 6 Poetry and Prose Pre-1914 (Foundation Tier)

Candidates answer on the Answer Booklet

OCR Supplied Materials:

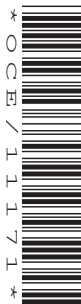
- 8 page Answer Booklet

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



INSTRUCTIONS TO CANDIDATES

- Write your name 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.
- Answer **two** questions:
 - You must answer **one** question from **Section A: Poetry pre-1914**.
 - You must answer **one** question from **Section B: Prose pre-1914**.
- 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 4 extra marks for the whole paper.
- The total number of marks for this paper is **46**.
- This document consists of **28** pages. Any blank pages are indicated.



SECTION A

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

	Pages	Questions
Poetry pre-1914		
OCR: <i>Opening Lines</i>	4–7	1–6
WILLIAM BLAKE: <i>Songs of Innocence and Experience</i>	8–9	7–9
THOMAS HARDY: <i>Selected Poems</i>	10–11	10–12

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1 (a)

The Man He Killed

'Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!

'But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

'I shot him dead because –
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

'He thought he'd 'list, perhaps,
Off-hand like – just as I –
Was out of work – had sold his traps –
No other reason why.

'Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown.'

Thomas Hardy

(b)

The Drum

I hate that drum's discordant sound,
Parading round, and round, and round:
To thoughtless youth it pleasure yields,
And lures from cities and from fields,
To sell their liberty for charms
Of tawdry lace, and glittering arms;
And when Ambition's voice commands,
To march, and fight, and fall, in foreign lands.

I hate that drum's discordant sound;
Parading round, and round, and round:
To me it talks of ravaged plains,
And burning towns, and ruined swains,
And mangled limbs, and dying groans,
And widows' tears, and orphans' moans;
And all that Misery's hand bestows,
To fill the catalogue of human woes.

John Scott

OCR: *Opening Lines: War* (Cont.)

Either **1** What strong feelings about war do you find in these two poems?

You should consider:

- the speaker's feelings about his enemy in *The Man He Killed*
- why the speaker hates the recruiting drum in *The Drum*
- the words and phrases the poets use.

[21]

Or **2** What do you find particularly moving in *After Blenheim* (Southey) and *Come up from the fields father ...* (Whitman)?

Remember to refer closely to the words and phrases the poets use.

[21]

Or **3** What striking feelings of war being noble and honourable do you find in *The Volunteer* (Asquith) and *Vitaï Lampada* (Newbolt)?

Remember to refer closely to the words and phrases the poets use.

[21]



OCR: *Opening Lines: Town and Country*

4 (a)

*Composed Upon Westminster Bridge,
September 3, 1802*

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

5

10

William Wordsworth

(b)

A Dead Harvest In Kensington Gardens

Along the graceless grass of town
They rake the rows of red and brown, –
Dead leaves, unlike the rows of hay
Delicate, touched with gold and grey,
Raked long ago and far away.

5

A narrow silence in the park,
Between the lights a narrow dark.
One street rolls on the north; and one,
Muffled, upon the south doth run;
Amid the mist the work is done.

10

A futile crop! – for it the fire
Smoulders, and, for a stack, a pyre.
So go the town's lives on the breeze,
Even as the shedding of the trees;
Bosom nor barn is filled with these.

15

Alice Meynell

OCR: *Opening Lines: Town and Country* (Cont.)

Either **4** What strikingly different impressions of London do you find in these two poems? **[21]**

Or **5** What makes *Beeny Cliff* (Hardy) and *The Lake Isle of Innisfree* (Yeats) so moving for you?

You should consider:

- why Beeny Cliff holds moving memories for Hardy
- what Yeats loves about the Lake Isle of Innisfree
- the words and phrases the poets use.

[21]

Or **6** What do you particularly enjoy about the descriptions of the natural world in *To Autumn* (Keats) and *The Eagle* (Tennyson)?

Remember to refer closely to the words and phrases the poets use.

[21]

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WILLIAM BLAKE: *Songs of Innocence and Experience*

7 (a)

Holy Thursday (Innocence)

'Twas on a Holy Thursday, their innocent faces clean,
 The children walking two & two, in red & blue & green,
 Grey-headed beadles walk'd before, with wands as white as snow,
 Till into the high dome of Paul's they like Thames' waters flow.

O what a multitude they seem'd, these flowers of London town!
 Seated in companies they sit with radiance all their own.
 The hum of multitudes was there, but multitudes of lambs,
 Thousands of little boys & girls raising their innocent hands.

Now like a mighty wind they raise to heaven the voice of song,
 Or like harmonious thunderings the seats of heaven among.
 Beneath them sit the aged men, wise guardians of the poor;
 Then cherish pity, lest you drive an angel from your door.

5

10

(b)

Holy Thursday (Experience)

Is this a holy thing to see
 In a rich and fruitful land,
 Babes reduc'd to misery,
 Fed with cold and usurous hand?

Is that trembling cry a song?
 Can it be a song of joy?
 And so many children poor?
 It is a land of poverty!

And their sun does never shine,
 And their fields are bleak & bare,
 And their ways are fill'd with thorns:
 It is eternal winter there.

For where-e'er the sun does shine,
 And where-e'er the rain does fall,
 Babe can never hunger there,
 Nor poverty the mind appall.

5

10

15

WILLIAM BLAKE: *Songs of Innocence and Experience* (Cont.)

- Either** **7** What strikingly different impressions of childhood does Blake create for you in these two poems?

Remember to refer closely to the words and phrases Blake uses.

[21]

- Or** **8** What powerful feelings about love and relationships does Blake convey to you in *On Another's Sorrow* (Innocence) and *The Sick Rose* (Experience)?

You should consider:

- the reactions to sorrow described in *On Another's Sorrow*
- the descriptions of the rose and the worm in *The Sick Rose*
- the words and phrases Blake uses.

[21]

- Or** **9** Explore the images which you find particularly disturbing in **TWO** of the following poems.

The Tyger (Experience)
The Garden of Love (Experience)
Infant Sorrow (Experience)

Remember to refer closely to the words and phrases Blake uses.

[21]

10 (a)

Neutral Tones

We stood by a pond that winter day,
 And the sun was white, as though chidden of God,
 And a few leaves lay on the starving sod;
 – They had fallen from an ash and were gray.

Your eyes on me were as eyes that rove
 Over tedious riddles of years ago;
 And some words played between us to and fro
 On which lost the more by our love.

5

The smile on your mouth was the deadliest thing
 Alive enough to have strength to die;
 And a grin of bitterness swept thereby
 Like an ominous bird a-wing. ...

10

Since then, keen lessons that love deceives,
 And wrings with wrong, have shaped to me
 Your face, and the God-curst sun, and a tree,
 And a pond edged with grayish leaves.

15

(b)

On the Departure Platform

We kissed at the barrier; and passing through
 She left me, and moment by moment got
 Smaller and smaller, until to my view
 She was but a spot;

A wee white spot of muslin fluff
 That down the diminishing platform bore
 Through hustling crowds of gentle and rough
 To the carriage door.

5

Under the lamplight's fitful glowers,
 Behind dark groups from far and near,
 Whose interests were apart from ours,
 She would disappear,

10

Then show again, till I ceased to see
 That flexible form, that nebulous white;
 And she who was more than my life to me
 Had vanished quite. ...

15

We have penned new plans since that fair fond day,
 And in season she will appear again –
 Perhaps in the same soft white array –
 But never as then!

20

– ‘And why, young man, must eternally fly
 A joy you’ll repeat, if you love her well?’
 – O friend, nought happens twice thus; why,
 I cannot tell!

THOMAS HARDY: *Selected Poems* (Cont.)

- Either** 10 What strong feelings about lovers parting does Hardy convey to you in these two poems?

You should consider:

- the narrator's situation and feelings in each poem
- the descriptions of the scenes in each poem
- the mood at the end of each poem.

[21]

- Or** 11 What makes you think deeply about the impact of war in *A Wife in London* and *The Man He Killed*?

Remember to refer closely to the words and phrases Hardy uses.

[21]

- Or** 12 What do you find moving about the portrayal of the speakers in **TWO** of the following poems?

Valenciennes
To Lizbie Browne
In Tenebris I

Remember to refer closely to the words and phrases Hardy uses.

[21]



SECTION B

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

	Pages	Questions
Prose pre-1914		
JANE AUSTEN: <i>Northanger Abbey</i>	14–15	13–15
CHARLES DICKENS: <i>Hard Times</i>	16–17	16–18
THOMAS HARDY: <i>Far From the Madding Crowd</i>	18–19	19–21
GEORGE ELIOT: <i>Silas Marner</i>	20–21	22–24
EDGAR ALLAN POE: <i>Selected Tales</i>	22–23	25–27
H. G. WELLS: <i>The History of Mr Polly</i>	24–25	28–30
KATE CHOPIN: Short Stories	26–27	31–33



13

Catherine was too wretched to be fearful. The journey in itself had no terrors for her; and she began without either dreading its length, or feeling its solitariness. Leaning back in one corner of the carriage, in a violent burst of tears, she was conveyed some miles beyond the walls of the Abbey before she raised her head; and the highest point of ground within the park was almost closed from her view before she was capable of turning her eyes towards it. Unfortunately, the road she now travelled was the same which only ten days ago she had so happily passed along in going to and from Woodston; and, for fourteen miles, every bitter feeling was rendered more severe by the review of objects on which she had first looked under impressions so different. Every mile, as it brought her nearer Woodston, added to her sufferings, and when within the distance of five, she passed the turning which led to it, and thought of Henry, so near, yet so unconscious, her grief and agitation were excessive.

5

10

The day which she had spent at that place had been one of the happiest of her life. It was there, it was on that day that the General had made use of such expressions with regard to Henry and herself, had so spoken and so looked as to give her the most positive conviction of his actually wishing their marriage. Yes, only ten days ago had he elated her by his pointed regard – had he even confused her by his too significant reference! And now – what had she done, or what had she omitted to do, to merit such a change?

15

The only offence against him of which she could accuse herself, had been such as was scarcely possible to reach his knowledge. Henry and her own heart only were privy to the shocking suspicions which she had so idly entertained; and equally safe did she believe her secret with each. Designedly, at least, Henry could not have betrayed her. If, indeed, by any strange mischance his father should have gained intelligence of what she had dared to think and look for, of her causeless fancies and injurious examinations, she could not wonder at any degree of his indignation. If aware of her having viewed him as a murderer, she could not wonder at his even turning her from his house. But a justification so full of torture to herself, she trusted would not be in his power.

20

25

Anxious as were all her conjectures on this point, it was not, however, the one on which she dwelt most. There was a thought yet nearer, a more prevailing, more impetuous concern. How Henry would think, and feel, and look, when he returned on the morrow to Northanger and heard of her being gone, was a question of force and interest to rise over every other, to be never ceasing, alternately irritating and soothing; it sometimes suggested the dread of his calm acquiescence, and at others was answered by the sweetest confidence in his regret and resentment. To the General, of course, he would not dare to speak; but to Eleanor – what might he not say to Eleanor about her?

30

35

In this unceasing recurrence of doubts and inquiries, on any one article of which her mind was capable of more than momentary repose, the hours passed away, and her journey advanced much faster than she looked for. The pressing anxieties of thought, which prevented her from noticing anything before her, when once beyond the neighbourhood of Woodston, saved her at the same time from watching her progress; and though no object on the road could engage a moment's attention, she found no stage of it tedious. From this, she was preserved too by another cause, by feeling no eagerness for her journey's conclusion; for to return in such a manner to Fullerton was almost to destroy the pleasure of a meeting with those she loved best, even after an absence such as hers – an eleven weeks absence. What had she to say that would not humble herself and pain her family; that would not increase her own grief by the confession of it, extend an useless resentment, and perhaps involve the innocent with the guilty in undistinguishing ill-will? She could never do justice to Henry and Eleanor's merit, she felt it too strongly for expression; and should a dislike be taken against them, should they be thought of unfavourably, on their father's account, it would cut her to the heart.

40

45

50

JANE AUSTEN: *Northanger Abbey* (Cont.)

Either **13** What makes you feel particularly sorry for Catherine as you read this passage?

You should consider:

- Catherine's situation
- why she is so upset
- Austen's description of Catherine's sorrow.

[21]

Or **14** What makes you dislike John Thorpe so much?

Remember to support your ideas with details from the novel.

[21]

Or **15** Explore **ONE** or **TWO** moments in the novel where you find Catherine's misunderstanding of another character particularly entertaining.

Remember to support your ideas with details from the novel.

[21]



16

He thought he saw the curtain move. He looked again, and he was sure it moved. He saw a hand come forth and grope about a little. Then the curtain moved more perceptibly, and the woman in the bed put it back, and sat up.

With her woful eyes, so haggard and wild, so heavy and large, she looked all round the room, and passed the corner where he slept in his chair. Her eyes turned to that corner, and she put her hand over them as a shade, while she looked into it. Again they went all round the room, scarcely heeding Rachael if at all, and returned to that corner. He thought, as she once more shaded them—not so much looking at him, as looking for him with a brutish instinct that he was there—that no single trace was left in those debauched features, or in the mind that went along with them, of the woman he had married eighteen years before. But that he had seen her come to this by inches, he never could have believed her to be the same.

All this time, as if a spell were on him, he was motionless and powerless, except to watch her.

Stupidly dozing, or communing with her incapable self about nothing, she sat for a little while with her hands at her ears, and her head resting on them. Presently, she resumed her staring round the room. And now, for the first time, her eyes stopped at the table with the bottles on it.

Straightaway she turned her eyes back to his corner, with the defiance of last night, and moving very cautiously and softly, stretched out her greedy hand. She drew a mug into the bed, and sat for a while considering which of the two bottles she should choose. Finally, she laid her insensate grasp upon the bottle that had swift and certain death in it, and, before his eyes, pulled out the cork with her teeth.

Dream or reality, he had no voice, nor had he power to stir. If this be real, and her allotted time be not yet come, wake, Rachael, wake!

She thought of that, too. She looked at Rachael, and very slowly, very cautiously, poured out the contents. The draught was at her lips. A moment and she would be past all help, let the whole world wake and come about her with its utmost power. But in that moment Rachael started up with a suppressed cry. The creature struggled, struck her, seized her by the hair; but Rachael had the cup.

Stephen broke out of his chair. 'Rachael, am I wakin' or dreamin' this dreadfo' night?'

'Tis all well, Stephen. I have been asleep, myself. 'Tis near three. Hush! I hear the bells.'

The wind brought the sounds of the church clock to the window. They listened, and it struck three. Stephen looked at her, saw how pale she was, noted the disorder of her hair, and the red marks of fingers on her forehead, and felt assured that his senses of sight and hearing had been awake. She held the cup in her hand even now.

'I thought it must be near three,' she said, calmly pouring from the cup into the basin, and steeping the linen as before. 'I am thankful I stayed! 'Tis done now, when I have put this on. There! And now she's quiet again. The few drops in the basin I'll pour away, for 'tis bad stuff to leave about, though ever so little of it.' As she spoke, she drained the basin into the ashes of the fire, and broke the bottle on the hearth.

She had nothing to do, then, but to cover herself with her shawl before going out into the wind and rain.

'Thou'lt let me walk wi' thee at this hour, Rachael?'

'No, Stephen. 'Tis but a minute, and I'm home.'

'Thou'rt not fearfo';' he said it in a low voice, as they went out at the door; 'to leave me alone wi' her!'

As she looked at him, saying, 'Stephen?' he went down on his knee before her, on the poor mean stairs, and put an end of her shawl to his lips.

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CHARLES DICKENS: *Hard Times* (Cont.)

'Thou art an Angel. Bless thee, bless thee!'

'I am, as I have told thee, Stephen, thy poor friend. Angels are not like me. Between them, and a working woman fu' of faults, there is a deep gulf set. My little sister is among them, but she is changed.'

55

She raised her eyes for a moment as she said the words; and then they fell again, in all their gentleness and mildness, on his face.

'Thou changest me from bad to good. Thou mak'st me humbly wishfo' to be more like thee, and fearfo' to lose thee when this life is ower, and a' the muddle cleared awa'. Thou'rt an Angel; it may be, thou hast saved my soul alive!'

60

Either **16** What do you think makes this such a powerful moment in the novel? **[21]**

Or **17** What makes the relationship between James Harthouse and Louisa Bounderby such a gripping part of the novel for you?

You should consider:

- why they are attracted to each other
- Mrs Sparsit's reactions
- the impact of the relationship on Louisa.

[21]

Or **18** Explore **ONE** or **TWO** moments in the novel where you think people are treated particularly unfairly.

Remember to support your choice(s) with details from the novel.

[21]

THOMAS HARDY: *Far From the Madding Crowd*

19

Though the overshadowing trees and the approach of eventide enveloped them in gloom, Bathsheba could see plainly enough to discern the extreme poverty of the woman's garb, and the sadness of her face.

'Please, sir, do you know at what time Casterbridge Unionhouse closes at night?' 5

The woman said these words to Troy over his shoulder.

Troy started visibly at the sound of the voice; yet he seemed to recover presence of mind sufficient to prevent himself from giving way to his impulse to suddenly turn and face her. He said, slowly –

'I don't know.' 10

The woman, on hearing him speak, quickly looked up, examined the side of his face, and recognised the soldier under the yeoman's garb. Her face was drawn into an expression which had gladness and agony both among its elements. She uttered an hysterical cry, and fell down.

'O, poor thing!' exclaimed Bathsheba, instantly preparing to alight. 15

'Stay where you are, and attend to the horse!' said Troy, peremptorily throwing her the reins and the whip. 'Walk the horse to the top: I'll see to the woman.'

'But I ...'

'Do you hear? Clk – Poppet!' 20

The horse, gig, and Bathsheba moved on.

'How on earth did you come here? I thought you were miles away, or dead! Why didn't you write to me?' said Troy to the woman, in a strangely gentle, yet hurried voice, as he lifted her up.

'I feared to.'

'Have you any money?' 25

'None.'

'Good Heaven – I wish I had more to give you! Here's – wretched – the merest trifle. It is every farthing I have left. I have none but what my wife gives me, you know, and I can't ask her now.'

The woman made no answer. 30

'I have only another moment,' continued Troy, 'and now listen. Where are you going tonight? Casterbridge Union?'

'Yes; I thought to go there.'

'You shan't go there; yet, wait. Yes, perhaps for tonight; I can do nothing better – worse luck! Sleep there tonight, and stay there tomorrow. Monday is the first free day I have; and on Monday morning, at ten exactly, meet me on Grey's Bridge just out of the town. I'll bring all the money I can muster. You shan't want – I'll see that, Fanny; then I'll get you a lodging somewhere. Goodbye till then. I am a brute – but goodbye!' 35

After advancing the distance which completed the ascent of the hill, Bathsheba turned her head. The woman was upon her feet, and Bathsheba saw her withdrawing from Troy, and going feebly down the hill by the third milestone from Casterbridge. Troy then came on towards his wife, stepped into the gig, took the reins from her hand, and without making any observation whipped the horse into a trot. He was rather agitated. 40

'Do you know who that woman was?' said Bathsheba, looking searchingly into his face.

'I do,' he said, looking boldly back into hers.

'I thought you did,' said she, with angry hauteur, and still regarding him. 'Who is she?' 50

He suddenly seemed to think that frankness would benefit neither of the women.

'Nothing to either of us,' he said. 'I know her by sight.'

THOMAS HARDY: *Far From the Madding Crowd* (Cont.)

'What is her name?'

'How should I know her name?'

'I think you do.'

'Think if you will, and be ...' The sentence was completed by a smart cut of the whip round Poppet's flank, which caused the animal to start forward at a wild pace. No more was said.

55

Either 19 What do you find particularly tense and moving about this moment in the novel?

You should consider:

- the situation here for Troy, Fanny and Bathsheba
- the descriptions of Fanny
- Troy's behaviour towards Fanny and towards Bathsheba.

[21]

Or 20 What does Bathsheba's relationship with Boldwood make you feel about her?

Remember to support your ideas with details from the novel.

[21]

Or 21 How does the ending of the novel make you feel that Bathsheba and Gabriel will have a happy married life together?

Remember to support your ideas with details from the novel.

[21]

22

Someone opened the door at the other end of the room, and Nancy felt that it was her husband. She turned from the window with gladness in her eyes, for the wife's chief dread was stilled.

'Dear, I'm so thankful you're come,' she said, going towards him. 'I began to get ...'

She paused abruptly, for Godfrey was laying down his hat with trembling hands, and turned towards her with a pale face and a strange unanswering glance, as if he saw her indeed, but saw her as part of a scene invisible to herself. She laid her hand on his arm; not daring to speak again; but he left the touch unnoticed, and threw himself into his chair.

Jane was already at the door with the hissing urn. 'Tell her to keep away, will you?' said Godfrey; and when the door was closed again he exerted himself to speak more distinctly.

'Sit down, Nancy – there,' he said, pointing to a chair opposite him. 'I came back as soon as I could, to hinder anybody's telling you but me. I've had a great shock – but I care most about the shock it'll be to you.'

'It isn't father and Priscilla?' said Nancy, with quivering lips, clasping her hands together tightly on her lap.

'No, it's nobody living,' said Godfrey, unequal to the considerate skill with which he would have wished to make his revelation. 'It's Dunstan – my brother Dunstan, that we lost sight of sixteen years ago. We've found him – found his body – his skeleton.'

The deep dread Godfrey's look had created in Nancy made her feel these words a relief. She sat in comparative calmness to hear what else he had to tell. He went on: 'The Stone-pit has gone dry suddenly – from the draining, I suppose; and there he lies – has lain for sixteen years, wedged between two great stones. There's his watch and seals, and there's my gold-handled hunting-whip, with my name on: he took it away, without my knowing, the day he went hunting on Wildfire, the last time he was seen.'

Godfrey paused: it was not so easy to say what came next. 'Do you think he drowned himself?' said Nancy, almost wondering that her husband should be so deeply shaken by what had happened all those years ago to an unloved brother, of whom worse things had been augured.

'No, he fell in,' said Godfrey, in a low but distinct voice, as if he felt some deep meaning in the fact. Presently he added: 'Dunstan was the man that robbed Silas Marner.'

The blood rushed to Nancy's face and neck at this surprise and shame, for she had been bred up to regard even a distant kinship with crime as a dishonour.

'O Godfrey!' she said, with compassion in her tone, for she had immediately reflected that the dishonour must be felt still more keenly by her husband.

'There was the money in the pit,' he continued – 'all the weaver's money. Everything's being gathered up, and they're taking the skeleton to the Rainbow. But I came back to tell you: there was no hindering it; you must know.'

He was silent, looking on the ground for two long minutes. Nancy would have said some words of comfort under this disgrace, but she refrained, from an instinctive sense that there was something behind – that Godfrey had something else to tell her. Presently he lifted his eyes to her face, and kept them fixed on her, as he said; 'Everything comes to light, Nancy, sooner or later. When God Almighty wills it, our secrets are found out. I've lived with a secret on my mind, but I'll keep it from you no longer. I wouldn't have you know it by somebody else, and not by me – I wouldn't have you find it out after I'm dead. I'll tell you now. It's been "I will" and "I won't" with me all my life – I'll make sure of myself now.'

GEORGE ELIOT: *Silas Marner* (Cont.)

Nancy's utmost dread had returned. The eyes of the husband and wife met with awe in them, as at a crisis which suspended affection.

'Nancy,' said Godfrey, slowly, 'when I married you, I hid something from you – something I ought to have told you. That woman Marner found dead in the snow – Eppie's mother – that wretched woman – was my wife: Eppie is my child.'

55

He paused, dreading the effect of his confession. But Nancy sat quite still, only that her eyes dropped and ceased to meet his. She was pale and quiet as a meditative statue, clasping her hands on her lap.

Either **22** What do you think makes this such a dramatic and revealing moment in the novel? **[21]**

Or **23** What strong impressions of Silas's loneliness and isolation do the early chapters of the novel give to you?

Remember to refer to details from the novel in your answer.

[21]

Or **24** What do you find amusing and entertaining about the local villagers at the Rainbow Inn in *Silas Marner*?

You should consider:

- their topics of conversation
- how they treat one another
- their reactions to Silas after the theft of his gold.

[21]

25 (a)

The Black Cat

For the most wild yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not – and very surely do I not dream. But to-morrow I die, and to-day I would unburden my soul. My immediate purpose is to place before the world, plainly, succinctly, and without comment, a series of mere household events. In their consequences, these events have terrified – have tortured – have destroyed me. Yet I will not attempt to expound them. To me, they have presented little but horror – to many they will seem less terrible than *baroques*. Hereafter, perhaps, some intellect may be found which will reduce my phantasm to the commonplace – some intellect more calm, more logical, and far less excitable than my own, which will perceive, in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects.

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From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them.

15

(b)

The Cask of Amontillado

The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length*, I would be avenged; this was a point definitively settled – but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

5

It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my good-will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.

10

Either 25 What do you find gripping about these two openings?

You should consider:

- the thoughts and feelings of the narrators
- the hints of disturbing events to come
- the words and phrases Poe uses.

[21]

EDGAR ALLAN POE: *Selected Tales* (Cont.)

- Or** **26** What do you think makes the character of Auguste Dupin particularly fascinating in *The Murders in the Rue Morgue* and *The Purloined Letter*?

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

- Or** **27** Explore **TWO** characters (each from a different story) that you find particularly evil.

Remember to support your choices with details from the stories. **[21]**



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28

'Where's that muddy-faced mongrel?' cried Uncle Jim. 'Let 'im come out to me! Where's that blighted whisp with the punt pole—I got a word to say to 'im. Come out of it, you pot-bellied chunk of dirtiness, you! Come out and 'ave your ugly face wiped. I got a Thing for you. ... 'Ear me?'

'E's 'iding, that's what 'E's doing,' said the voice of Uncle Jim, dropping for a moment to sorrow, and then with a great increment of wrathfulness: 'Come out of my nest, you blinking cuckoo, you, or I'll cut your silly insides out! Come out of it, you pockmarked Rat! Stealing another man's 'ome away from 'im! Come out and look me in the face, you squinting son of a Skunk! ...'

Mr Polly took the ginger beer and went thoughtfully upstairs to the bar.

'E's back,' said the plump woman as he appeared. 'I knew 'e'd come back.'

'I heard him,' said Mr Polly, and looked about. 'Just gimme the old poker handle that's under the beer-engine.'

The door opened softly, and Mr Polly turned quickly. But it was only the pointed nose and intelligent face of the young man with the gilt spectacles and the discreet manner. He coughed, and the spectacles fixed Mr Polly.

'I say,' he said with quiet earnestness, 'there's a chap out here seems to *want* some one.'

'Why don't he come in?' said Mr Polly.

'He seems to want you out there.'

'What's he want?'

'I *think*,' said the spectacled young man, after a thoughtful moment, 'he appears to have brought you a present of fish.'

'Isn't he shouting?'

'He *is* a little boisterous.'

'He'd better come in.'

The manner of the spectacled young man intensified. 'I wish you'd come out and persuade him to go away,' he said. 'His language—*isn't* quite the thing—ladies.'

'It never was,' said the plump woman, her voice charged with sorrow.

Mr Polly moved towards the door and stood with his hand on the handle. The gold-spectacled face disappeared.

'Now, my man,' came his voice from outside, 'be careful what you're saying—'

'OO in all the World and Hereafter are you to call me me man?' cried Uncle Jim, in the voice of one astonished and pained beyond endurance, and added scornfully, 'You gold-eyed Geezer, you!'

'Tut, tut!' said the gentleman in gilt glasses. 'Restrain yourself!'

Mr Polly emerged, poker in hand, just in time to see what followed. Uncle Jim in his shirt-sleeves, and a state of ferocious decolletage, was holding something—yes!—a dead eel by means of a piece of newspaper about its tail, holding it down and back and a little sideways in such a way as to smite with it upward and hard. It struck the spectacled gentleman under the jaw with a peculiar dead thud, and a cry of horror came from the two seated parties at the sight. One of the girls shrieked piercingly, 'Horace!' and every one sprang up. The sense of helping numbers came to Mr Polly's aid.

'Drop it!' he cried, and came down the steps waving his poker and thrusting the spectacled gentleman before him, as heretofore great heroes were wont to wield the oxhide shield.

Uncle Jim gave ground suddenly, and trod upon the foot of a young man in a blue shirt, who immediately thrust at him violently with both hands.

'Lea go!' howled Uncle Jim. 'That's the Chap I'm looking for!' and pressing the head of the spectacled gentleman aside, smote hard at Mr Polly.

But at the sight of this indignity inflicted upon the spectacled gentleman a woman's heart was stirred, a pink parasol drove hard and true at Uncle Jim's wiry neck, and at the same moment the young man in the blue shirt sought to collar him, and lost his grip again.

'Suffragettes!' gasped Uncle Jim, with the ferrule at his throat.

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H. G. WELLS: *The History of Mr Polly* (Cont.)

Either 28 What makes you laugh at this point in the novel?

You should consider:

- Uncle Jim's behaviour
- the reactions of Mr Polly and the other characters
- the words and phrases Wells uses.

[21]

Or 29 What do you think makes Mr Polly's friendship with Parsons such an entertaining and important part of the novel?

Remember to support your ideas with details from the novel.

[21]

Or 30 What are your feelings about Miriam and her relationship with Mr Polly?

Remember to support your ideas with details from the novel.

[21]



KATE CHOPIN: *Short Stories*

31 (a)

The Dream of an Hour/The Story of an Hour

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

5

And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

‘Free! Body and soul free!’ she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. ‘Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.’

10

‘Go away. I am not making myself ill.’ No; she was drinking in a very elixir of life through that open window.

How fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

15

She arose at length and opened the door to her sister’s importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister’s waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

20

Some one was opening the front door with a latch key. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine’s piercing cry; at Richards’ quick motion to screen him from the view of his wife.

25

But Richards was too late.

When the doctors came they said she had died of heart disease—of joy that kills.

30

(b)

Lilacs

Adrienne remained stunned. She could not gather her faculties to grasp the meaning of this singular reception. The lilacs fell from her arms to the stone portico on which she was standing. She turned the note and the parcel stupidly over in her hands, instinctively dreading what their contents might disclose.

The outlines of the crucifix were plainly to be felt through the wrapper of the bundle, and she guessed, without having courage to assure herself, that the jeweled necklace and the altar cloth accompanied it.

5

Leaning against the heavy oaken door for support, Adrienne opened the letter. She did not seem to read the few bitter reproachful lines word by word—the lines that banished her forever from this haven of peace, where her soul was wont to come and refresh itself. They imprinted themselves as a whole upon her brain, in all their seeming cruelty—she did not dare to say injustice.

10

There was no anger in her heart; that would doubtless possess her later, when her nimble intelligence would begin to seek out the origin of this treacherous turn. Now, there was only room for tears. She leaned her forehead against the heavy oaken panel of the door and wept with the abandonment of a little child.

15

KATE CHOPIN: *Short Stories* (Cont.)

She descended the steps with a nerveless and dragging tread. Once as she was walking away, she turned to look back at the imposing facade of the convent, hoping to see a familiar face, or a hand, even, giving a faint token that she was still cherished by some one faithful heart. But she saw only the polished windows looking down at her like so many cold and glittering reproachful eyes.

20

In the little white room above the chapel, a woman knelt beside the bed on which Adrienne had slept. Her face was pressed deep in the pillow in her efforts to smother the sobs that convulsed her frame. It was Sister Agathe.

After a short while, a lay Sister came out of the door with a broom, and swept away the lilac blossoms which Adrienne had let fall upon the portico.

25

Either **31** What do you find so upsetting about the endings of these two stories? **[21]**

Or **32** What do you feel about the ways in which Calixta in *At the 'Cadian Ball* and Tonie in *Tonie/At Chênrière Caminada* behave towards the opposite sex?

You should consider:

- Calixta's behaviour towards Alcée and Bobinôt
- Tonie's feelings for Claire before and after her death.

[21]

Or **33** Choose **TWO** men (each from a different story) with whom you find it difficult to sympathise and show why you feel this way.

Remember to support your choices with details from the stories.

[21]



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GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2446/02

Scheme B

Unit 6 Poetry and Prose Pre-1914 (Higher Tier)

Candidates answer on the Answer Booklet

OCR Supplied Materials:

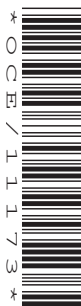
- 8 page Answer Booklet

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



INSTRUCTIONS TO CANDIDATES

- Write your name 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.
- Answer **two** questions:
 - You must answer **one** question from **Section A: Poetry pre-1914**.
 - You must answer **one** question from **Section B: Prose pre-1914**.
- 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 **28** pages. Any blank pages are indicated.



SECTION A

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

	Pages	Questions
Poetry pre-1914		
OCR: <i>Opening Lines</i>	4–7	1–6
WILLIAM BLAKE: <i>Songs of Innocence and Experience</i>	8–9	7–9
THOMAS HARDY: <i>Selected Poems</i>	10–11	10–12

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1 (a)

The Man He Killed

'Had he and I but met
By some old ancient inn,
We should have sat us down to wet
Right many a nipperkin!

'But ranged as infantry,
And staring face to face,
I shot at him as he at me,
And killed him in his place.

'I shot him dead because –
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

'He thought he'd 'list, perhaps,
Off-hand like – just as I –
Was out of work – had sold his traps –
No other reason why.

'Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown.'

Thomas Hardy

(b)

The Drum

I hate that drum's discordant sound,
Parading round, and round, and round:
To thoughtless youth it pleasure yields,
And lures from cities and from fields,
To sell their liberty for charms
Of tawdry lace, and glittering arms;
And when Ambition's voice commands,
To march, and fight, and fall, in foreign lands.

I hate that drum's discordant sound;
Parading round, and round, and round:
To me it talks of ravaged plains,
And burning towns, and ruined swains,
And mangled limbs, and dying groans,
And widows' tears, and orphans' moans;
And all that Misery's hand bestows,
To fill the catalogue of human woes.

John Scott

OCR: *Opening Lines: War* (Cont.)

- Either** **1** Compare the ways in which these two poems vividly reveal to you the poets' feelings about war. **[30]**
-
- Or** **2** In what different ways do the poets convey a powerful impression of the suffering war causes, in *After Blenheim* (Southey) and *Come up from the fields father ...* (Whitman)? **[30]**
- Or** **3** Compare the ways in which the poets strikingly portray war as noble and honourable in *The Volunteer* (Asquith) and *Vitaī Lampada* (Newbolt). **[30]**

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OCR: *Opening Lines: Town and Country*

4 (a)

*Composed Upon Westminster Bridge,
September 3, 1802*

Earth has not anything to show more fair:
 Dull would he be of soul who could pass by
 A sight so touching in its majesty:
 This City now doth, like a garment, wear
 The beauty of the morning; silent, bare,
 Ships, towers, domes, theatres, and temples lie
 Open unto the fields, and to the sky;
 All bright and glittering in the smokeless air.
 Never did sun more beautifully steep
 In his first splendour, valley, rock, or hill;
 Ne'er saw I, never felt, a calm so deep!
 The river glideth at his own sweet will:
 Dear God! the very houses seem asleep;
 And all that mighty heart is lying still!

5

10

William Wordsworth

(b)

A Dead Harvest In Kensington Gardens

Along the graceless grass of town
 They rake the rows of red and brown, –
 Dead leaves, unlike the rows of hay
 Delicate, touched with gold and grey,
 Raked long ago and far away.

5

A narrow silence in the park,
 Between the lights a narrow dark.
 One street rolls on the north; and one,
 Muffled, upon the south doth run;
 Amid the mist the work is done.

10

A futile crop! – for it the fire
 Smoulders, and, for a stack, a pyre.
 So go the town's lives on the breeze,
 Even as the shedding of the trees;
 Bosom nor barn is filled with these.

15

Alice Meynell

OCR: *Opening Lines: Town and Country* (Cont.)

Either **4** How do the poets create strikingly different impressions of London for you in these two poems? **[30]**

Or **5** Compare how the poets movingly convey their feelings about a particular place in *Beeny Cliff* (Hardy) and *The Lake Isle of Innisfree* (Yeats).

Remember to refer closely to the words and phrases the poets use. **[30]**

Or **6** Compare how the poets vividly describe the natural world in *To Autumn* (Keats) and *The Eagle* (Tennyson). **[30]**

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WILLIAM BLAKE: *Songs of Innocence and Experience*

7 (a)

Holy Thursday (Innocence)

'Twas on a Holy Thursday, their innocent faces clean,
 The children walking two & two, in red & blue & green,
 Grey-headed beadles walk'd before, with wands as white as snow,
 Till into the high dome of Paul's they like Thames' waters flow.

O what a multitude they seem'd, these flowers of London town!
 Seated in companies they sit with radiance all their own.
 The hum of multitudes was there, but multitudes of lambs,
 Thousands of little boys & girls raising their innocent hands.

Now like a mighty wind they raise to heaven the voice of song,
 Or like harmonious thunderings the seats of heaven among.
 Beneath them sit the aged men, wise guardians of the poor;
 Then cherish pity, lest you drive an angel from your door.

5

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(b)

Holy Thursday (Experience)

Is this a holy thing to see
 In a rich and fruitful land,
 Babes reduc'd to misery,
 Fed with cold and usurous hand?

Is that trembling cry a song?
 Can it be a song of joy?
 And so many children poor?
 It is a land of poverty!

And their sun does never shine,
 And their fields are bleak & bare,
 And their ways are fill'd with thorns:
 It is eternal winter there.

For where-e'er the sun does shine,
 And where-e'er the rain does fall,
 Babe can never hunger there,
 Nor poverty the mind appall.

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WILLIAM BLAKE: *Songs of Innocence and Experience* (Cont.)

Either **7** How does Blake create such strikingly different impressions of childhood in these two poems? **[30]**

Or **8** Compare the ways in which Blake expresses powerful feelings about love and relationships in *On Another's Sorrow* (Innocence) and *The Sick Rose* (Experience). **[30]**

Or **9** Compare the ways in which Blake creates such disturbing images in **TWO** of the following poems:

The Tyger (Experience)
The Garden of Love (Experience)
Infant Sorrow (Experience).

[30]

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10 (a)

Neutral Tones

We stood by a pond that winter day,
 And the sun was white, as though chidden of God,
 And a few leaves lay on the starving sod;
 – They had fallen from an ash and were gray.

Your eyes on me were as eyes that rove
 Over tedious riddles of years ago;
 And some words played between us to and fro
 On which lost the more by our love.

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The smile on your mouth was the deadliest thing
 Alive enough to have strength to die;
 And a grin of bitterness swept thereby
 Like an ominous bird a-wing. ...

10

Since then, keen lessons that love deceives,
 And wrings with wrong, have shaped to me
 Your face, and the God-curst sun, and a tree,
 And a pond edged with grayish leaves.

15

(b)

On the Departure Platform

We kissed at the barrier; and passing through
 She left me, and moment by moment got
 Smaller and smaller, until to my view
 She was but a spot;

A wee white spot of muslin fluff
 That down the diminishing platform bore
 Through hustling crowds of gentle and rough
 To the carriage door.

5

Under the lamplight's fitful glowers,
 Behind dark groups from far and near,
 Whose interests were apart from ours,
 She would disappear,

10

Then show again, till I ceased to see
 That flexible form, that nebulous white;
 And she who was more than my life to me
 Had vanished quite. ...

15

We have penned new plans since that fair fond day,
 And in season she will appear again –
 Perhaps in the same soft white array –
 But never as then!

20

– ‘And why, young man, must eternally fly
 A joy you’ll repeat, if you love her well?’
 – O friend, nought happens twice thus; why,
 I cannot tell!

THOMAS HARDY: *Selected Poems* (Cont.)

Either **10** Compare the ways in which Hardy conveys to you strong feelings about lovers parting in these two poems. **[30]**

Or **11** Compare the ways in which Hardy makes you think deeply about the impact of war in *A Wife in London* and *The Man He Killed*. **[30]**

Or **12** Explore the different ways in which Hardy encourages you to feel sympathy for the speakers in **TWO** of the following poems:

Valenciennes
To Lizbie Browne
In Tenebris I.

[30]

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SECTION B

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

	Pages	Questions
Prose pre-1914		
JANE AUSTEN: <i>Northanger Abbey</i>	14–15	13–15
CHARLES DICKENS: <i>Hard Times</i>	16–17	16–18
THOMAS HARDY: <i>Far From the Madding Crowd</i>	18–19	19–21
GEORGE ELIOT: <i>Silas Marner</i>	20–21	22–24
EDGAR ALLAN POE: <i>Selected Tales</i>	22–23	25–27
H. G. WELLS: <i>The History of Mr Polly</i>	24–25	28–30
KATE CHOPIN: Short Stories	26–27	31–33



13

Catherine was too wretched to be fearful. The journey in itself had no terrors for her; and she began without either dreading its length, or feeling its solitariness. Leaning back in one corner of the carriage, in a violent burst of tears, she was conveyed some miles beyond the walls of the Abbey before she raised her head; and the highest point of ground within the park was almost closed from her view before she was capable of turning her eyes towards it. Unfortunately, the road she now travelled was the same which only ten days ago she had so happily passed along in going to and from Woodston; and, for fourteen miles, every bitter feeling was rendered more severe by the review of objects on which she had first looked under impressions so different. Every mile, as it brought her nearer Woodston, added to her sufferings, and when within the distance of five, she passed the turning which led to it, and thought of Henry, so near, yet so unconscious, her grief and agitation were excessive.

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The day which she had spent at that place had been one of the happiest of her life. It was there, it was on that day that the General had made use of such expressions with regard to Henry and herself, had so spoken and so looked as to give her the most positive conviction of his actually wishing their marriage. Yes, only ten days ago had he elated her by his pointed regard – had he even confused her by his too significant reference! And now – what had she done, or what had she omitted to do, to merit such a change?

15

The only offence against him of which she could accuse herself, had been such as was scarcely possible to reach his knowledge. Henry and her own heart only were privy to the shocking suspicions which she had so idly entertained; and equally safe did she believe her secret with each. Designedly, at least, Henry could not have betrayed her. If, indeed, by any strange mischance his father should have gained intelligence of what she had dared to think and look for, of her causeless fancies and injurious examinations, she could not wonder at any degree of his indignation. If aware of her having viewed him as a murderer, she could not wonder at his even turning her from his house. But a justification so full of torture to herself, she trusted would not be in his power.

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Anxious as were all her conjectures on this point, it was not, however, the one on which she dwelt most. There was a thought yet nearer, a more prevailing, more impetuous concern. How Henry would think, and feel, and look, when he returned on the morrow to Northanger and heard of her being gone, was a question of force and interest to rise over every other, to be never ceasing, alternately irritating and soothing; it sometimes suggested the dread of his calm acquiescence, and at others was answered by the sweetest confidence in his regret and resentment. To the General, of course, he would not dare to speak; but to Eleanor – what might he not say to Eleanor about her?

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In this unceasing recurrence of doubts and inquiries, on any one article of which her mind was capable of more than momentary repose, the hours passed away, and her journey advanced much faster than she looked for. The pressing anxieties of thought, which prevented her from noticing anything before her, when once beyond the neighbourhood of Woodston, saved her at the same time from watching her progress; and though no object on the road could engage a moment's attention, she found no stage of it tedious. From this, she was preserved too by another cause, by feeling no eagerness for her journey's conclusion; for to return in such a manner to Fullerton was almost to destroy the pleasure of a meeting with those she loved best, even after an absence such as hers – an eleven weeks absence. What had she to say that would not humble herself and pain her family; that would not increase her own grief by the confession of it, extend an useless resentment, and perhaps involve the innocent with the guilty in undistinguishing ill-will? She could never do justice to Henry and Eleanor's merit, she felt it too strongly for expression; and should a dislike be taken against them, should they be thought of unfavourably, on their father's account, it would cut her to the heart.

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JANE AUSTEN: *Northanger Abbey* (Cont.)

Either **13** In what ways does Austen convey to you a vivid sense of Catherine's distress at this point in the novel? **[30]**

Or **14** How does Austen encourage you to laugh at John Thorpe and to dislike him?
Remember to support your ideas with details from the novel. **[30]**

Or **15** Explore **ONE** or **TWO** moments in the novel where Austen makes Catherine's misunderstanding of another character particularly entertaining.
Remember to support your ideas with details from the novel. **[30]**

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16

He thought he saw the curtain move. He looked again, and he was sure it moved. He saw a hand come forth and grope about a little. Then the curtain moved more perceptibly, and the woman in the bed put it back, and sat up.

With her woful eyes, so haggard and wild, so heavy and large, she looked all round the room, and passed the corner where he slept in his chair. Her eyes turned to that corner, and she put her hand over them as a shade, while she looked into it. Again they went all round the room, scarcely heeding Rachael if at all, and returned to that corner. He thought, as she once more shaded them—not so much looking at him, as looking for him with a brutish instinct that he was there—that no single trace was left in those debauched features, or in the mind that went along with them, of the woman he had married eighteen years before. But that he had seen her come to this by inches, he never could have believed her to be the same.

All this time, as if a spell were on him, he was motionless and powerless, except to watch her.

Stupidly dozing, or communing with her incapable self about nothing, she sat for a little while with her hands at her ears, and her head resting on them. Presently, she resumed her staring round the room. And now, for the first time, her eyes stopped at the table with the bottles on it.

Straightaway she turned her eyes back to his corner, with the defiance of last night, and moving very cautiously and softly, stretched out her greedy hand. She drew a mug into the bed, and sat for a while considering which of the two bottles she should choose. Finally, she laid her insensate grasp upon the bottle that had swift and certain death in it, and, before his eyes, pulled out the cork with her teeth.

Dream or reality, he had no voice, nor had he power to stir. If this be real, and her allotted time be not yet come, wake, Rachael, wake!

She thought of that, too. She looked at Rachael, and very slowly, very cautiously, poured out the contents. The draught was at her lips. A moment and she would be past all help, let the whole world wake and come about her with its utmost power. But in that moment Rachael started up with a suppressed cry. The creature struggled, struck her, seized her by the hair; but Rachael had the cup.

Stephen broke out of his chair. 'Rachael, am I wakin' or dreamin' this dreadfo' night?'

'Tis all well, Stephen. I have been asleep, myself. 'Tis near three. Hush! I hear the bells.'

The wind brought the sounds of the church clock to the window. They listened, and it struck three. Stephen looked at her, saw how pale she was, noted the disorder of her hair, and the red marks of fingers on her forehead, and felt assured that his senses of sight and hearing had been awake. She held the cup in her hand even now.

'I thought it must be near three,' she said, calmly pouring from the cup into the basin, and steeping the linen as before. 'I am thankful I stayed! 'Tis done now, when I have put this on. There! And now she's quiet again. The few drops in the basin I'll pour away, for 'tis bad stuff to leave about, though ever so little of it.' As she spoke, she drained the basin into the ashes of the fire, and broke the bottle on the hearth.

She had nothing to do, then, but to cover herself with her shawl before going out into the wind and rain.

'Thou'lt let me walk wi' thee at this hour, Rachael?'

'No, Stephen. 'Tis but a minute, and I'm home.'

'Thou'rt not fearfo';' he said it in a low voice, as they went out at the door; 'to leave me alone wi' her!'

As she looked at him, saying, 'Stephen?' he went down on his knee before her, on the poor mean stairs, and put an end of her shawl to his lips.

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CHARLES DICKENS: *Hard Times* (Cont.)

'Thou art an Angel. Bless thee, bless thee!'

'I am, as I have told thee, Stephen, thy poor friend. Angels are not like me. Between them, and a working woman fu' of faults, there is a deep gulf set. My little sister is among them, but she is changed.'

55

She raised her eyes for a moment as she said the words; and then they fell again, in all their gentleness and mildness, on his face.

'Thou changest me from bad to good. Thou mak'st me humbly wishfo' to be more like thee, and fearfo' to lose thee when this life is ower, and a' the muddle cleared awa'. Thou'rt an Angel; it may be, thou hast saved my soul alive!'

60

Either **16** In what ways does Dickens make this such a powerful moment in the novel? **[30]**

Or **17** How does Dickens make the relationship between James Harthouse and Louisa Bounderby such a gripping part of the novel? **[30]**

Or **18** Explore **ONE** or **TWO** moments in the novel where Dickens makes you particularly angry about the unfairness of life in Coketown.

Remember to support your ideas with details from the novel.

[30]

THOMAS HARDY: *Far From the Madding Crowd*

19

Though the overshadowing trees and the approach of eventide enveloped them in gloom, Bathsheba could see plainly enough to discern the extreme poverty of the woman's garb, and the sadness of her face.

'Please, sir, do you know at what time Casterbridge Unionhouse closes at night?' 5

The woman said these words to Troy over his shoulder.

Troy started visibly at the sound of the voice; yet he seemed to recover presence of mind sufficient to prevent himself from giving way to his impulse to suddenly turn and face her. He said, slowly –

'I don't know.' 10

The woman, on hearing him speak, quickly looked up, examined the side of his face, and recognised the soldier under the yeoman's garb. Her face was drawn into an expression which had gladness and agony both among its elements. She uttered an hysterical cry, and fell down.

'O, poor thing!' exclaimed Bathsheba, instantly preparing to alight. 15

'Stay where you are, and attend to the horse!' said Troy, peremptorily throwing her the reins and the whip. 'Walk the horse to the top: I'll see to the woman.'

'But I ...'

'Do you hear? Clk – Poppet!' 20

The horse, gig, and Bathsheba moved on.

'How on earth did you come here? I thought you were miles away, or dead! Why didn't you write to me?' said Troy to the woman, in a strangely gentle, yet hurried voice, as he lifted her up.

'I feared to.'

'Have you any money?' 25

'None.'

'Good Heaven – I wish I had more to give you! Here's – wretched – the merest trifle. It is every farthing I have left. I have none but what my wife gives me, you know, and I can't ask her now.'

The woman made no answer. 30

'I have only another moment,' continued Troy, 'and now listen. Where are you going tonight? Casterbridge Union?'

'Yes; I thought to go there.'

'You shan't go there; yet, wait. Yes, perhaps for tonight; I can do nothing better – worse luck! Sleep there tonight, and stay there tomorrow. Monday is the first free day I have; and on Monday morning, at ten exactly, meet me on Grey's Bridge just out of the town. I'll bring all the money I can muster. You shan't want – I'll see that, Fanny; then I'll get you a lodging somewhere. Goodbye till then. I am a brute – but goodbye!' 35

After advancing the distance which completed the ascent of the hill, Bathsheba turned her head. The woman was upon her feet, and Bathsheba saw her withdrawing from Troy, and going feebly down the hill by the third milestone from Casterbridge. Troy then came on towards his wife, stepped into the gig, took the reins from her hand, and without making any observation whipped the horse into a trot. He was rather agitated. 40

'Do you know who that woman was?' said Bathsheba, looking searchingly into his face.

'I do,' he said, looking boldly back into hers.

'I thought you did,' said she, with angry hauteur, and still regarding him. 'Who is she?' 50

He suddenly seemed to think that frankness would benefit neither of the women.

'Nothing to either of us,' he said. 'I know her by sight.'

THOMAS HARDY: *Far From the Madding Crowd* (Cont.)

'What is her name?'

'How should I know her name?'

'I think you do.'

'Think if you will, and be ...' The sentence was completed by a smart cut of the whip round Poppet's flank, which caused the animal to start forward at a wild pace. No more was said.

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Either **19** Explore the ways in which Hardy creates such a tense and moving moment in the novel here. **[30]**

Or **20** What does Hardy's portrayal of Bathsheba's relationship with Boldwood make you feel about her?

Remember to support your ideas with details from the novel. **[30]**

Or **21** How does Hardy's portrayal of Bathsheba and Gabriel at the end of the novel encourage you to feel that they will have a happy married life together?

Remember to support your ideas with details from the novel. **[30]**

22

Someone opened the door at the other end of the room, and Nancy felt that it was her husband. She turned from the window with gladness in her eyes, for the wife's chief dread was stilled.

'Dear, I'm so thankful you're come,' she said, going towards him. 'I began to get ...'

She paused abruptly, for Godfrey was laying down his hat with trembling hands, and turned towards her with a pale face and a strange unanswering glance, as if he saw her indeed, but saw her as part of a scene invisible to herself. She laid her hand on his arm; not daring to speak again; but he left the touch unnoticed, and threw himself into his chair.

Jane was already at the door with the hissing urn. 'Tell her to keep away, will you?' said Godfrey; and when the door was closed again he exerted himself to speak more distinctly.

'Sit down, Nancy – there,' he said, pointing to a chair opposite him. 'I came back as soon as I could, to hinder anybody's telling you but me. I've had a great shock – but I care most about the shock it'll be to you.'

'It isn't father and Priscilla?' said Nancy, with quivering lips, clasping her hands together tightly on her lap.

'No, it's nobody living,' said Godfrey, unequal to the considerate skill with which he would have wished to make his revelation. 'It's Dunstan – my brother Dunstan, that we lost sight of sixteen years ago. We've found him – found his body – his skeleton.'

The deep dread Godfrey's look had created in Nancy made her feel these words a relief. She sat in comparative calmness to hear what else he had to tell. He went on: 'The Stone-pit has gone dry suddenly – from the draining, I suppose; and there he lies – has lain for sixteen years, wedged between two great stones. There's his watch and seals, and there's my gold-handled hunting-whip, with my name on: he took it away, without my knowing, the day he went hunting on Wildfire, the last time he was seen.'

Godfrey paused: it was not so easy to say what came next. 'Do you think he drowned himself?' said Nancy, almost wondering that her husband should be so deeply shaken by what had happened all those years ago to an unloved brother, of whom worse things had been augured.

'No, he fell in,' said Godfrey, in a low but distinct voice, as if he felt some deep meaning in the fact. Presently he added: 'Dunstan was the man that robbed Silas Marner.'

The blood rushed to Nancy's face and neck at this surprise and shame, for she had been bred up to regard even a distant kinship with crime as a dishonour.

'O Godfrey!' she said, with compassion in her tone, for she had immediately reflected that the dishonour must be felt still more keenly by her husband.

'There was the money in the pit,' he continued – 'all the weaver's money. Everything's being gathered up, and they're taking the skeleton to the Rainbow. But I came back to tell you: there was no hindering it; you must know.'

He was silent, looking on the ground for two long minutes. Nancy would have said some words of comfort under this disgrace, but she refrained, from an instinctive sense that there was something behind – that Godfrey had something else to tell her. Presently he lifted his eyes to her face, and kept them fixed on her, as he said; 'Everything comes to light, Nancy, sooner or later. When God Almighty wills it, our secrets are found out. I've lived with a secret on my mind, but I'll keep it from you no longer. I wouldn't have you know it by somebody else, and not by me – I wouldn't have you find it out after I'm dead. I'll tell you now. It's been "I will" and "I won't" with me all my life – I'll make sure of myself now.'

GEORGE ELIOT: *Silas Marner* (Cont.)

Nancy's utmost dread had returned. The eyes of the husband and wife met with awe in them, as at a crisis which suspended affection.

'Nancy,' said Godfrey, slowly, 'when I married you, I hid something from you – something I ought to have told you. That woman Marner found dead in the snow – Eppie's mother – that wretched woman – was my wife: Eppie is my child.'

55

He paused, dreading the effect of his confession. But Nancy sat quite still, only that her eyes dropped and ceased to meet his. She was pale and quiet as a meditative statue, clasping her hands on her lap.

Either **22** In what ways does Eliot make this such a dramatic and revealing moment in the novel? **[30]**

Or **23** How does Eliot create such a strong impression of Silas's loneliness and isolation in the early chapters of the novel? **[30]**

Or **24** What do you find amusing and entertaining about Eliot's portrayal of the local villagers at the Rainbow Inn?

Remember to refer to details from the novel in your answer.

[30]

25 (a)

The Black Cat

For the most wild yet most homely narrative which I am about to pen, I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where my very senses reject their own evidence. Yet, mad am I not – and very surely do I not dream. But to-morrow I die, and to-day I would unburden my soul. My immediate purpose is to place before the world, plainly, succinctly, and without comment, a series of mere household events. In their consequences, these events have terrified – have tortured – have destroyed me. Yet I will not attempt to expound them. To me, they have presented little but horror – to many they will seem less terrible than *baroques*. Hereafter, perhaps, some intellect may be found which will reduce my phantasm to the commonplace – some intellect more calm, more logical, and far less excitable than my own, which will perceive, in the circumstances I detail with awe, nothing more than an ordinary succession of very natural causes and effects.

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From my infancy I was noted for the docility and humanity of my disposition. My tenderness of heart was even so conspicuous as to make me the jest of my companions. I was especially fond of animals, and was indulged by my parents with a great variety of pets. With these I spent most of my time, and never was so happy as when feeding and caressing them.

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(b)

The Cask of Amontillado

The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. *At length*, I would be avenged; this was a point definitively settled – but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when retribution overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

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It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my good-will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile *now* was at the thought of his immolation.

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Either 25 How does Poe make these two openings so gripping?

[30]

EDGAR ALLAN POE: *Selected Tales* (Cont.)

- Or** **26** Explore the ways in which Poe makes the character of Auguste Dupin particularly fascinating for you in *The Murders in the Rue Morgue* and *The Purloined Letter*.

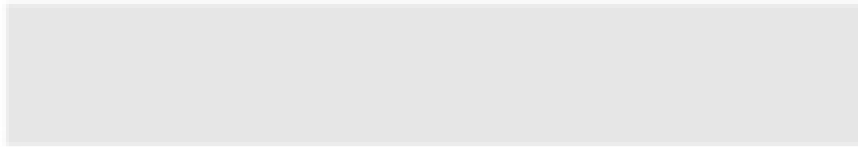
Remember to support your ideas with details from the stories.

[30]

- Or** **27** How in your view does Poe portray **TWO** characters (each from a different story) as particularly evil?

Remember to support your choices with details from the stories.

[30]



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28

'Where's that muddy-faced mongrel?' cried Uncle Jim. 'Let 'im come out to me! Where's that blighted whisp with the punt pole—I got a word to say to 'im. Come out of it, you pot-bellied chunk of dirtiness, you! Come out and 'ave your ugly face wiped. I got a Thing for you. ... 'Ear me?'

'E's 'iding, that's what 'E's doing,' said the voice of Uncle Jim, dropping for a moment to sorrow, and then with a great increment of wrathfulness: 'Come out of my nest, you blinking cuckoo, you, or I'll cut your silly insides out! Come out of it, you pockmarked Rat! Stealing another man's 'ome away from 'im! Come out and look me in the face, you squinting son of a Skunk! ...'

Mr Polly took the ginger beer and went thoughtfully upstairs to the bar.

'E's back,' said the plump woman as he appeared. 'I knew 'e'd come back.'

'I heard him,' said Mr Polly, and looked about. 'Just gimme the old poker handle that's under the beer-engine.'

The door opened softly, and Mr Polly turned quickly. But it was only the pointed nose and intelligent face of the young man with the gilt spectacles and the discreet manner. He coughed, and the spectacles fixed Mr Polly.

'I say,' he said with quiet earnestness, 'there's a chap out here seems to *want* some one.'

'Why don't he come in?' said Mr Polly.

'He seems to want you out there.'

'What's he want?'

'I *think*,' said the spectacled young man, after a thoughtful moment, 'he appears to have brought you a present of fish.'

'Isn't he shouting?'

'He *is* a little boisterous.'

'He'd better come in.'

The manner of the spectacled young man intensified. 'I wish you'd come out and persuade him to go away,' he said. 'His language—*isn't* quite the thing—ladies.'

'It never was,' said the plump woman, her voice charged with sorrow.

Mr Polly moved towards the door and stood with his hand on the handle. The gold-spectacled face disappeared.

'Now, my man,' came his voice from outside, 'be careful what you're saying—'

'OO in all the World and Hereafter are you to call me me man?' cried Uncle Jim, in the voice of one astonished and pained beyond endurance, and added scornfully, 'You gold-eyed Geezer, you!'

'Tut, tut!' said the gentleman in gilt glasses. 'Restrain yourself!'

Mr Polly emerged, poker in hand, just in time to see what followed. Uncle Jim in his shirt-sleeves, and a state of ferocious decolletage, was holding something—yes!—a dead eel by means of a piece of newspaper about its tail, holding it down and back and a little sideways in such a way as to smite with it upward and hard. It struck the spectacled gentleman under the jaw with a peculiar dead thud, and a cry of horror came from the two seated parties at the sight. One of the girls shrieked piercingly, 'Horace!' and every one sprang up. The sense of helping numbers came to Mr Polly's aid.

'Drop it!' he cried, and came down the steps waving his poker and thrusting the spectacled gentleman before him, as heretofore great heroes were wont to wield the oxhide shield.

Uncle Jim gave ground suddenly, and trod upon the foot of a young man in a blue shirt, who immediately thrust at him violently with both hands.

'Lea go!' howled Uncle Jim. 'That's the Chap I'm looking for!' and pressing the head of the spectacled gentleman aside, smote hard at Mr Polly.

But at the sight of this indignity inflicted upon the spectacled gentleman a woman's heart was stirred, a pink parasol drove hard and true at Uncle Jim's wiry neck, and at the same moment the young man in the blue shirt sought to collar him, and lost his grip again.

'Suffragettes!' gasped Uncle Jim, with the ferrule at his throat.

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H. G. WELLS: *The History of Mr Polly* (Cont.)

Either **28** Explore some of the ways in which Wells makes you laugh at this point in the novel. **[30]**

Or **29** How does Wells make Mr Polly's friendship with Parsons such an entertaining and significant part of the novel?

Remember to support your ideas with details from the novel. **[30]**

Or **30** How far does Wells's portrayal of Miriam encourage you to feel sympathy for her?

Remember to support your ideas with details from the novel. **[30]**

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KATE CHOPIN: *Short Stories*

31 (a)

The Dream of an Hour/The Story of an Hour

There would be no one to live for during those coming years; she would live for herself. There would be no powerful will bending hers in that blind persistence with which men and women believe they have a right to impose a private will upon a fellow-creature. A kind intention or a cruel intention made the act seem no less a crime as she looked upon it in that brief moment of illumination.

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And yet she had loved him—sometimes. Often she had not. What did it matter! What could love, the unsolved mystery, count for in face of this possession of self-assertion which she suddenly recognized as the strongest impulse of her being!

‘Free! Body and soul free!’ she kept whispering.

Josephine was kneeling before the closed door with her lips to the keyhole, imploring for admission. ‘Louise, open the door! I beg; open the door—you will make yourself ill. What are you doing, Louise? For heaven’s sake open the door.’

10

‘Go away. I am not making myself ill.’ No; she was drinking in a very elixir of life through that open window.

How fancy was running riot along those days ahead of her. Spring days, and summer days, and all sorts of days that would be her own. She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long.

15

She arose at length and opened the door to her sister’s importunities. There was a feverish triumph in her eyes, and she carried herself unwittingly like a goddess of Victory. She clasped her sister’s waist, and together they descended the stairs. Richards stood waiting for them at the bottom.

20

Some one was opening the front door with a latch key. It was Brently Mallard who entered, a little travel-stained, composedly carrying his grip-sack and umbrella. He had been far from the scene of accident, and did not even know there had been one. He stood amazed at Josephine’s piercing cry; at Richards’ quick motion to screen him from the view of his wife.

25

But Richards was too late.

When the doctors came they said she had died of heart disease—of joy that kills.

30

(b)

Lilacs

Adrienne remained stunned. She could not gather her faculties to grasp the meaning of this singular reception. The lilacs fell from her arms to the stone portico on which she was standing. She turned the note and the parcel stupidly over in her hands, instinctively dreading what their contents might disclose.

The outlines of the crucifix were plainly to be felt through the wrapper of the bundle, and she guessed, without having courage to assure herself, that the jeweled necklace and the altar cloth accompanied it.

5

Leaning against the heavy oaken door for support, Adrienne opened the letter. She did not seem to read the few bitter reproachful lines word by word—the lines that banished her forever from this haven of peace, where her soul was wont to come and refresh itself. They imprinted themselves as a whole upon her brain, in all their seeming cruelty—she did not dare to say injustice.

10

There was no anger in her heart; that would doubtless possess her later, when her nimble intelligence would begin to seek out the origin of this treacherous turn. Now, there was only room for tears. She leaned her forehead against the heavy oaken panel of the door and wept with the abandonment of a little child.

15

KATE CHOPIN: *Short Stories* (Cont.)

She descended the steps with a nerveless and dragging tread. Once as she was walking away, she turned to look back at the imposing facade of the convent, hoping to see a familiar face, or a hand, even, giving a faint token that she was still cherished by some one faithful heart. But she saw only the polished windows looking down at her like so many cold and glittering reproachful eyes.

20

In the little white room above the chapel, a woman knelt beside the bed on which Adrienne had slept. Her face was pressed deep in the pillow in her efforts to smother the sobs that convulsed her frame. It was Sister Agathe.

After a short while, a lay Sister came out of the door with a broom, and swept away the lilac blossoms which Adrienne had let fall upon the portico.

25

Either **31** How does Chopin's writing make the endings of these two stories so upsetting for you? **[30]**

Or **32** In what ways does Chopin portray the power of love in *At the 'Cadian Ball* and *Tonie/At Chênrière Caminada*? **[30]**

Or **33** Choose **TWO** men (each from a different story) with whom you find it difficult to sympathise and explore how Chopin makes you feel this way.

Remember to support your choices with details from the stories.

[30]



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GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2448/01

Scheme B

Unit 8 Post-1914 Texts (Foundation 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.**

Thursday 27 May 2010

Afternoon

Duration: 1 hour 30 minutes



INSTRUCTIONS TO CANDIDATES

- Write your name 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.
- 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.**
- 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.
- The total number of marks for this paper is **42**.
- This document consists of **40** pages. Any blank pages are indicated.

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

SECTION C – Prose post-1914

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

Page 21

SECTION D – Literary Non-Fiction post-1914

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

Page 35

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)	5	3–4
<i>Journey's End</i> (Sherriff)	6–7	5–6
<i>The Caretaker</i> (Pinter)	8–9	7–8

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BRIAN CLARK: *Whose Life Is It Anyway?*

- 1 DR EMERSON: I am trying to save Mr Harrison's life. There is no need to remind
Extract removed due to third party copyright restrictions



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HILL: Good afternoon.

Either 1 What makes this such a dramatic and important moment in the play? **[14]**

Or 2 What do you think makes John such a memorable character in the play?

You should consider:

- his part in the play
- his relationship with Ken.

[14]

ARTHUR MILLER: *Death of a Salesman*

3

(WILLY is almost gone when BIFF, in his pyjamas, comes down the stairs)

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LINDA: Biff, a man is not a bird, to come and go with the springtime.

Either **3** What is revealed to you about the characters of Linda and Biff and their relationship at this point in the play? **[14]**

Or **4** What do you think makes Uncle Ben such a memorable character in the play? **[14]**

- 5 HARDY (*laughing*): Imagine Stanhope spending his leave in a country vicarage
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HARDY: Oh, you sweet, sentimental old darling!

Either **5** What makes this such a striking introduction to the character of Stanhope in the play? **[14]**

Or **6** What are your impressions of Trotter in the play?

You should consider:

- his conversations with other characters
- how he does his job.

[14]

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7 DAVIES: He's got some stuff in here.

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MICK: What's the game?
Curtain.

HAROLD PINTER: *The Caretaker* (Cont.)

Either **7** What do you think makes this such a tense and dramatic ending to Act One?

You should consider:

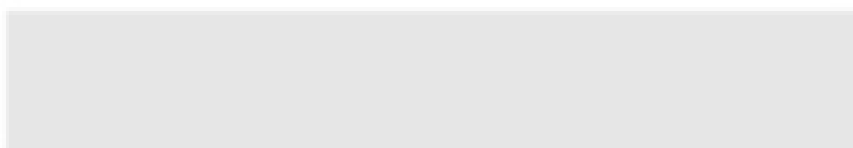
- what Davies does and says
- Mick's actions and movements.

[14]

Or **8** Do you think Aston has changed in any way by the end of the play?

Remember to support your ideas with details from the play.

[14]



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Section B

You MUST answer ONE question from this Section.

	Pages	Questions
Poetry post-1914		
<i>Opening Lines</i> (OCR)		
Section G: How It Looks From Here	12–13	9–10
Or Section H: The 1914–18 War (ii)	14–15	11–12
<i>Poems 2</i> (ed. Markus and Jordan)	16–17	13–14
Poems by Philip Larkin and U. A. Fanthorpe		
<i>Touched with Fire</i> (ed. Hydes)	18–19	15–16
<i>Mid-Term Break</i> (Heaney); <i>5 Ways to Kill a Man</i> (Brock); <i>Dulce et Decorum Est</i> (Owen); <i>In Westminster Abbey</i> (Betjeman); <i>Telephone Conversation</i> (Soyinka); <i>Piano and Drums</i> (Okara); <i>Refugee Mother and Child</i> (Achebe); <i>Our History</i> (Dipoko); <i>Hawk Roosting</i> (Hughes); <i>Mushrooms</i> (Plath); <i>Digging</i> (Heaney); <i>Nursery Rhyme of Innocence and Experience</i> (Causley)		

9 (a)

Bedfellows

An inch or so above the bed
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 restrictions

5

10

than the door and the window

Don Paterson

(b)

Defying Gravity

Gravity is one of the oldest tricks in the book.
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5

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15

20

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

Roger McGough

Either 9 What strong views about death and dying do the poets express in these two poems? [14]

Or 10 What differences between appearance and reality are explored in **TWO** of the following poems?

Judging Distances (Reed)

Things (Adcock)

I Am a Cameraman (Dunn)

Remember to support your answer with details from the poems.

[14]

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11 (a)

Joining the Colours

(West Kents, Dublin, August 1914)

There they go marching all in step so gay!
Smooth-cheeked and golden, food for shells and guns.
Blithely they go as to a wedding day,
The mothers' sons.

The drab street stares to see them row on row
On the high tram-tops, singing like the lark.
Too careless-gay for courage, singing they go
Into the dark.

5

With tin whistles, mouth-organs, any noise,
They pipe the way to glory and the grave;
Foolish and young, the gay and golden boys
Love cannot save.

10

High heart! High courage! The poor girls they kissed
Run with them: they shall kiss no more, alas!
Out of the mist they stepped – into the mist
Singing they pass.

15

Katherine Tynan Hinkson

(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 11 What strong feelings about soldiers going off to war are expressed in these two poems? [14]

Or 12 What makes the world of nature in wartime so vivid for you in **TWO** of the following poems?

Spring Offensive (Owen)
The Falling Leaves (Cole)
The Seed-Merchant's Son (Herbertson)

Remember to support your answer with words and phrases from the poems. [14]

Poems 2: Larkin and Fanthorpe

13 (a)

Posterity

Jake Balokowsky, my biographer,
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 restrictions

5

10

15

One of those old-type *natural* fouled-up guys.'

Philip Larkin

(b)

You Will Be Hearing from Us Shortly

You feel adequate to the demands of this position?
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Poems 2: Larkin and Fanthorpe (Cont.)

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So glad we agree.

U A Fanthorpe

- Either** **13** What do you think these poems memorably express about the ways people treat each other?

You should consider:

- Jake's opinion of the person he is writing about in *Posterity*
- the interviewer's comments and questions in the second poem.

[14]

-
- Or** **14** What makes any **TWO** of these poems particularly sad, in your view?

Home is So Sad (Larkin)

Old Man, Old Man (Fanthorpe)

Casehistory: Alison (head injury) (Fanthorpe)

[14]

15 (a)

Mid-Term Break

I sat all morning in the college sick bay
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A four foot box, a foot for every year.

Seamus Heaney

HYDES (ed): *Touched With Fire* (Cont.)

(b)

Refugee Mother and Child

No Madonna and Child could touch
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 copyright restrictions

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on a tiny grave.

Chinua Achebe

Either **15** What makes the death of a child so memorable in these two poems? **[14]**

Or **16** What powerful memories do the poets bring to life in any **TWO** of the following poems?

Piano and Drums (Okara)*Our History* (Dipoko)*Digging* (Heaney)**[14]**



Section C

Answer NOT MORE THAN ONE question from this Section.

	Pages	Questions
Prose post-1914		
<i>Opening Worlds</i> (OCR)	22–23	17–18
<i>Ten D H Lawrence Short Stories</i> (ed. Whittle and Blatchford)	24–25	19–20
<i>Empire of the Sun</i> (Ballard)	26–27	21–22
<i>Modern Women's Short Stories</i> (ed. Hill) (The 13 stories in the second half of the collection, beginning with <i>The Man Who Kept the Sweet Shop at the Bus Station</i> by Harris)	28–29	23–24
<i>Things Fall Apart</i> (Achebe)	30	25–26
<i>The Old Man and the Sea</i> (Hemingway)	31	27–28
<i>Nineteen Eighty-Four</i> (Orwell)	32–33	29–30

Opening Worlds (OCR)

17 (a)

The Train to Rhodesia

She sat down again in the corner and her face slumped in her hands, stared out
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5

10

15

coming; and again, there was no answer.

Gordimer

(b)

Dead Man's Path

'I am sorry,' said the young headmaster. 'But the school compound cannot be a
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5

10

village, arising in part from the misguided zeal of the new headmaster'.

Achebe

Either 17 What do you think makes these passages such powerful endings to the stories? **[14]**

Or 18 What conflicts with people in authority are memorably portrayed in any **TWO** of the following stories?

The Tall Woman and Her Short Husband (Feng)

The Pieces of Silver (Sealy)

The Winter Oak (Nagibin)

[14]

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19 (a)

Adolf

Even we understood that he must go. It was decided, after a long deliberation, that my father should carry him back to the wild woods. Once again he was stowed into the great pocket of the pit-jacket.

'Best pop him i' the pot,' said my father, who enjoyed raising the wind of indignation.

5

And so, next day, our father said that Adolf, set down on the edge of the coppice, had hopped away with utmost indifference, neither elated nor moved. We heard it and believed. But many, many were the heart-searchings. How would the other rabbits receive him? Would they smell his tameness, his humanised degradation, and rend him? My mother pooh-poohed the extravagant idea.

10

However, he was gone, and we were rather relieved. My father kept an eye open for him. He declared that several times passing the coppice in the early morning, he had seen Adolf peeping through the nettle-stalks. He had called him in an odd, high-voiced, cajoling fashion. But Adolf had not responded. Wildness gains so soon upon its creatures. And they become so contemptuous then of our tame presence. So it seemed to me. I myself would go to the edge of the coppice, and call softly. I myself would imagine bright eyes between the nettle-stalks, flash of a white scornful tail past the bracken. That insolent white tail, as Adolf turned his flank on us.

15

(b)

Rex

And to tell the truth, he was dirty at first. How could he be otherwise, so young! But my mother hated him for it. And perhaps this was the real start of their hostility. For he lived in the house with us. He would wrinkle his nose and show his tiny dagger-teeth in fury when he was thwarted, and his growls of real battle-rage against my mother rejoiced us as much as they angered her. But at last she caught him *in flagrante*. She pounced on him, rubbed his nose in the mess, and flung him out into the yard. He yelped with shame and disgust and indignation. I shall never forget the sight of him as he rolled over, then tried to turn his head away from the disgust of his own muzzle, shaking his little snout with a sort of horror, and trying to sneeze it off. My sister gave a yell of despair, and dashed out with a rag and a pan of water, weeping wildly. She sat in the middle of the yard with the befouled puppy, and shedding bitter tears she wiped him and washed him clean. Loudly she reproached my mother. 'Look how much bigger you are than he is. It's a shame, it's a shame!'

5

'You ridiculous little lunatic, you've undone all the good it would do him, with your soft ways. Why is my life made a curse with animals! Haven't I enough as it is –'

10

There was a subdued tension afterwards. Rex was a little white chasm between us and our parent.

15

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

Either 19 What makes the narrators' memories so moving in these two passages?

You should consider:

- the feelings of the narrators about the animals
- the words Lawrence uses to describe Adolf and Rex.

[14]

Or 20 What do you think makes the descriptions of the countryside so striking in **TWO** of the following stories?

Second Best
The Shades of Spring
A Prelude

Remember to support your answer with details from the stories.

[14]

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21

Rescue Mission

Jim despaired. Flattening the grass with his hands, he made a small place for
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thrown down the bank with the other aircrew.

Either 21 What do you think makes this passage so disturbing?

[14]

Or 22 Explore **ONE** or **TWO** moments in the novel where Jim is enjoying his life during the war.

You might choose:

- when he is riding in the truck (in Chapter 16)
- when he attends lectures and concerts (in Chapter 22)
- or any other moment(s).

[14]

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23 (a)

Passages

The massive coincidence necessary to tell an effective ghost story had just occurred. At precisely the time when I was explaining the significance of ghostly wheels on gravel as a portent of death – a car drew up. In all my years of telling ghost stories at school, and arranging for bells to ring or doors to open at crucial moments, I had never stage-managed anything so effective as that car drawing up when it did.

5

I found myself sitting in the dark of the room with only the light from the fire throwing grotesque shadows on to the walls and the groans of the wind whistling around me as company. I knew then that I could not bring myself to move through the darkness towards the door or beyond into the dark hall and then up three flights of stairs past all those closed doorways and little landings to my bed. I was riveted. So I stayed sitting still with my back to the fire, watching the silent occupants of the darkness, until I calmed down. Once or twice I imagined I saw the handle of the door turning, so I tried to think of something pleasant. But when I looked away to the window all the elements of stories I had told in broad daylight on the beach, or in the gym or the second-form common room, began to reassemble around me. And I wished I hadn't had such a fertile imagination. Then, just when I managed to convince myself of my silliness and was beginning to work out how I could make another story out of this incident, something happened which arrested me so completely that I thought my heart would stop. From behind me in the fire I heard a little cry; not a groan, like the wind made, of that I am absolutely clear. It began like a short gasp and became a rising crescendo of 'hah' sounds; each one was following the one before, and getting louder each time. I experienced a moment of such pure terror that I felt my heart would burst with the strain as I waited for the gasps to reach their topmost note. Suddenly, just when the sounds had come to a peak, I felt myself propelled from the room and ran screaming upstairs. I take no responsibility for that action; a voice simply broke from my throat which corresponded to screams.

10

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Anne Devlin

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

(b)

Another Survivor

When Faith came down the stairs Rudi was astounded by the uncanny
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separate universe.

Ruth Fainlight

Either 23 What feelings of horror and fear do you experience when reading these passages?

Remember to support your ideas with details from the passages.

[14]

Or 24 What memorable pictures of girls growing up do **TWO** of the following stories create for you?

The Man Who Kept the Sweet Shop at the Bus Station (Harris)

Nothing Missing but the Samovar (Lively)

Stormy Weather (Kesson)

[14]

25

Then they came to the tree from which Okonkwo's body was dangling, and they
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after much thought: *The Pacification of the Primitive Tribes of the Lower Niger*.

Either 25 What do you think makes this a dramatic and moving ending to the novel?

You should consider:

- what Obierika says
- how the District Commissioner reacts.

[14]

Or 26 In what ways is Ezinma an interesting and lively character for you?

Remember to support your answer with details from the novel.

[14]

- 27** He was an old man who fished alone in a skiff in the Gulf Stream and he had
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'No,' the old man said. 'But we have. Haven't we?'

- Either 27** What do you think makes this a striking start to the novel?

You should consider:

- the boy's thoughts and feelings about the old man
- the old man's appearance.

[14]

- Or 28** What do you particularly admire in the old man's struggle to bring the marlin to shore?

Remember to support your answer with details from the novel.

[14]

29

'Do you remember,' he said, 'the thrush that sang to us, that first day, at the edge of the wood?'

'He wasn't singing to us,' said Julia. 'He was singing to please himself. Not even that. He was just singing.'

The birds sang, the proles sang, the Party did not sing. All round the world, in London and New York, in Africa and Brazil, and in the mysterious, forbidden lands beyond the frontiers, in the streets of Paris and Berlin, in the villages of the endless Russian plain, in the bazaars of China and Japan – everywhere stood the same solid unconquerable figure, made monstrous by work and childbearing, toiling from birth to death and still singing. Out of those mighty loins a race of conscious beings must one day come. You were the dead; theirs was the future. But you could share in that future if you kept alive in the mind as they kept alive in the body, and passed on the secret doctrine that two plus two make four.

'We are the dead,' he said.

'We are the dead,' echoed Julia dutifully.

'You are the dead,' said an iron voice behind them.

They sprang apart. Winston's entrails seemed to have turned into ice. He could see white all round the irises of Julia's eyes. Her face had turned a milky yellow. The smear of rouge that was still on each cheekbone stood out sharply, almost as though unconnected with the skin beneath.

'You are the dead,' repeated the iron voice.

'It was behind the picture,' breathed Julia.

'It was behind the picture,' said the voice. 'Remain exactly where you are. Make no movement until you are ordered.'

It was starting, it was starting at last! They could do nothing except stand gazing into one another's eyes. To run for life, to get out of the house before it was too late – no such thought occurred to them. Unthinkable to disobey the iron voice from the wall. There was a snap as though a catch had been turned back, and a crash of breaking glass. The picture had fallen to the floor, uncovering the telescreen behind it.

'Now they can see us,' said Julia.

'Now we can see you,' said the voice. 'Stand out in the middle of the room. Stand back to back. Clasp your hands behind your heads. Do not touch one another.'

They were not touching, but it seemed to him that he could feel Julia's body shaking. Or perhaps it was merely the shaking of his own. He could just stop his teeth from chattering, but his knees were beyond his control. There was a sound of trampling boots below, inside the house and outside. The yard seemed to be full of men. Something was being dragged across the stones. The woman's singing had stopped abruptly. There was a long, rolling clang, as though the washtub had been flung across the yard, and then a confusion of angry shouts which ended in a yell of pain.

'The house is surrounded,' said Winston.

'The house is surrounded,' said the voice.

He heard Julia snap her teeth together. 'I suppose we may as well say good-bye,' she said.

'You may as well say good-bye,' said the voice. And then another quite different voice, a thin, cultivated voice which Winston had the impression of having heard before, struck in: 'And by the way, while we are on the subject, "Here comes a candle to light you to bed, here comes a chopper to chop off your head!"'

Something crashed on to the bed behind Winston's back. The head of a ladder had been thrust through the window and had burst in the frame. Someone was climbing through the window. There was a stampede of boots up the stairs. The room was full of solid men in black uniforms, with iron-shod boots on their feet and truncheons in their hands.

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GEORGE ORWELL: *Nineteen Eighty-Four* (Cont.)

Either **29** What do you think makes this such a powerful moment in the novel? **[14]**

Or **30** What do you think makes O'Brien such a horrifying character? **[14]**





Section D

Answer NOT MORE THAN ONE question from this Section.

	Pages	Questions
Literary non-fiction post-1914		
<i>Pole to Pole</i> (Palin)	36–37	31–32
<i>Fever Pitch</i> (Hornby)	38–39	33–34

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MICHAEL PALIN: *Pole to Pole*

31 (a)

Day 41: Odessa to Istanbul

But the strangest encounter is with the lovely Lyuba, proprietress of the bar. I had
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5

10

conversation about schools, children and how we miss our families.

15

(b)

Day 121: Bulawayo

When we arrive to film, Pearle is concerned that we don't get the wrong impression
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green, 'Come on, kiddo ... come on, little one.'

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

Either 31 What makes Palin's description of women so lively and interesting here?

You should consider:

- Palin's reactions to Lyuba
- the description of the Bowls Club.

[14]

Or 32 What do you find amusing and memorable about any **TWO** incidents in the book involving transport?

Remember to support your answer with details from the book.

[14]

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THE GREATEST MOMENT EVER
Liverpool v Arsenal 26.5.89

Richardson finally got up, ninety-two minutes gone now, and even managed a
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potential for unexpected delirium.

Either **33** What do you think makes Hornby's feelings so vivid in this passage? **[14]**

Or **34** Explore any **TWO** moments in the book when you feel that people's behaviour is particularly frightening.

Remember to support your answer with details from the book.

[14]



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GENERAL CERTIFICATE OF SECONDARY EDUCATION

ENGLISH LITERATURE (Specification 1901)

2448/02

Scheme B

Unit 8 Post-1914 Texts (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.**

Thursday 27 May 2010

Afternoon

Duration: 1 hour 30 minutes



INSTRUCTIONS TO CANDIDATES

- Write your name 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.
- 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.**
- 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.
- The total number of marks for this paper is **60**.
- This document consists of **40** pages. Any blank pages are indicated.

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

SECTION C – Prose post-1914

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

Page 21

SECTION D – Literary Non-Fiction post-1914

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

Page 35

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)	5	3–4
<i>Journey's End</i> (Sherriff)	6–7	5–6
<i>The Caretaker</i> (Pinter)	8–9	7–8

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BRIAN CLARK: *Whose Life Is It Anyway?*

- 1 DR EMERSON: I am trying to save Mr Harrison's life. There is no need to remind
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HILL: Good afternoon.

Either 1 How does Clark make this such a dramatic and important moment in the play? [20]

Or 2 How does Clark's writing make John a memorable character in the play?

Remember to support your answer with details from the play.

[20]

ARTHUR MILLER: *Death of a Salesman*

3

(WILLY is almost gone when BIFF, in his pyjamas, comes down the stairs

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LINDA: Biff, a man is not a bird, to come and go with the springtime.

Either **3** How does Miller dramatically reveal to you the characters of Linda and Biff and their relationship at this point in the play? **[20]**

Or **4** How does Miller make Uncle Ben a memorable and important character in the play? **[20]**

- 5 HARDY (*laughing*): Imagine Stanhope spending his leave in a country vicarage
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HARDY: Oh, you sweet, sentimental old darling!

R C SHERRIFF: *Journey's End* (Cont.)

Either **5** How does Sherriff make this such a striking introduction to the character of Stanhope in the play? **[20]**

Or **6** To what extent does Sherriff lead you to see Trotter as a likeable character in the play?

Remember to support your answer with details from the play.

[20]



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7 DAVIES: He's got some stuff in here.

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MICK: What's the game?
Curtain.

HAROLD PINTER: *The Caretaker* (Cont.)

Either **7** How does Pinter make this such a tense and dramatic ending to Act One? **[20]**

Or **8** Does Pinter's portrayal of Aston suggest to you that he has changed in any way by the end of the play? **[20]**

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Section B

You MUST answer ONE question from this Section.

	Pages	Questions
Poetry post-1914		
<i>Opening Lines</i> (OCR)		
Section G: How It Looks From Here	12–13	9–10
Or Section H: The 1914–18 War (ii)	14–15	11–12
<i>Poems 2</i> (ed. Markus and Jordan)	16–17	13–14
Poems by Philip Larkin and U. A. Fanthorpe		
<i>Touched with Fire</i> (ed. Hydes)	18–19	15–16
<i>Mid-Term Break</i> (Heaney); <i>5 Ways to Kill a Man</i> (Brock); <i>Dulce et Decorum Est</i> (Owen); <i>In Westminster Abbey</i> (Betjeman); <i>Telephone Conversation</i> (Soyinka); <i>Piano and Drums</i> (Okara); <i>Refugee Mother and Child</i> (Achebe); <i>Our History</i> (Dipoko); <i>Hawk Roosting</i> (Hughes); <i>Mushrooms</i> (Plath); <i>Digging</i> (Heaney); <i>Nursery Rhyme of Innocence and Experience</i> (Causley)		

9 (a)

Bedfellows

An inch or so above the bed
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 copyright restrictions

5

10

than the door and the window

Don Paterson

(b)

Defying Gravity

Gravity is one of the oldest tricks in the book.
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5

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15

20

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

Roger McGough

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

Either **9** Compare how the poets express strong views about death and dying in these two poems. **[20]**

Or **10** Compare how the poets explore the differences between appearance and reality in **TWO** of the following poems:

Judging Distances (Reed)
Things (Adcock)
I Am a Cameraman (Dunn).

[20]

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11 (a)

Joining the Colours

(West Kents, Dublin, August 1914)

There they go marching all in step so gay!
Smooth-cheeked and golden, food for shells and guns.
Blithely they go as to a wedding day,
The mothers' sons.

The drab street stares to see them row on row
On the high tram-tops, singing like the lark.
Too careless-gay for courage, singing they go
Into the dark.

5

With tin whistles, mouth-organs, any noise,
They pipe the way to glory and the grave;
Foolish and young, the gay and golden boys
Love cannot save.

10

High heart! High courage! The poor girls they kissed
Run with them: they shall kiss no more, alas!
Out of the mist they stepped – into the mist
Singing they pass.

15

Katherine Tynan Hinkson

(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 11 Compare the ways in which the poets express strong feelings about soldiers going off to war in these poems. [20]

Or 12 Compare how the poets bring the world of nature in wartime to life for you in **TWO** of the following poems.

Spring Offensive (Owen)
The Falling Leaves (Cole)
The Seed-Merchant's Son (Herbertson)

[20]

Poems 2: Larkin and Fanthorpe

13 (a)

Posterity

Jake Balokowsky, my biographer,
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 restrictions

5

10

15

One of those old-type *natural* fouled-up guys.'

Philip Larkin

(b)

You Will Be Hearing from Us Shortly

You feel adequate to the demands of this position?
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Poems 2: Larkin and Fanthorpe (Cont.)

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So glad we agree.

U A Fanthorpe

- Either** **13** Compare the ways in which these poems mock the opinions and attitudes of the speakers. **[20]**

- Or** **14** Compare the ways in which the poets strongly convey to you a sense of sadness in **TWO** of the following poems:

Home is So Sad (Larkin)

Old Man, Old Man (Fanthorpe)

Casehistory: Alison (head injury) (Fanthorpe).

[20]

15 (a)

Mid-Term Break

I sat all morning in the college sick bay

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A four foot box, a foot for every year.

Seamus Heaney

HYDES (ed): *Touched With Fire* (Cont.)

(b)

Refugee Mother and Child

No Madonna and Child could touch
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restrictions

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on a tiny grave.

Chinua Achebe

Either **15** Explore the different ways in which Heaney and Achebe memorably portray reactions to the death of a child in these two poems. **[20]**

Or **16** Compare some of the ways in which the poets bring memories alive in any **TWO** of the following poems:

Piano and Drums (Okara)

Our History (Dipoko)

Digging (Heaney).

[20]



Section C

Answer NOT MORE THAN ONE question from this Section.

	Pages	Questions
Prose post-1914		
<i>Opening Worlds</i> (OCR)	22–23	17–18
<i>Ten D H Lawrence Short Stories</i> (ed. Whittle and Blatchford)	24–25	19–20
<i>Empire of the Sun</i> (Ballard)	26–27	21–22
<i>Modern Women's Short Stories</i> (ed. Hill) (The 13 stories in the second half of the collection, beginning with <i>The Man Who Kept the Sweet Shop at the Bus Station</i> by Harris)	28–29	23–24
<i>Things Fall Apart</i> (Achebe)	30	25–26
<i>The Old Man and the Sea</i> (Hemingway)	31	27–28
<i>Nineteen Eighty-Four</i> (Orwell)	32–33	29–30

Opening Worlds (OCR)

17 (a)

The Train to Rhodesia

She sat down again in the corner and her face slumped in her hands, stared out
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5

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coming; and again, there was no answer.

Gordimer

(b)

Dead Man's Path

'I am sorry,' said the young headmaster. 'But the school compound cannot be a
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5

10

village, arising in part from the misguided zeal of the new headmaster'.

Achebe

Opening Worlds (OCR) (Cont.)

Either 17 How do the writers make these passages such powerful endings to the stories? **[20]**

Or 18 How do the writers memorably portray conflict with people in authority in any **TWO** of the following stories?

The Tall Woman and Her Short Husband (Feng)

The Pieces of Silver (Sealy)

The Winter Oak (Nagibin)

[20]

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19 (a)

Adolf

Even we understood that he must go. It was decided, after a long deliberation, that my father should carry him back to the wild woods. Once again he was stowed into the great pocket of the pit-jacket.

'Best pop him i' the pot,' said my father, who enjoyed raising the wind of indignation.

5

And so, next day, our father said that Adolf, set down on the edge of the coppice, had hopped away with utmost indifference, neither elated nor moved. We heard it and believed. But many, many were the heart-searchings. How would the other rabbits receive him? Would they smell his tameness, his humanised degradation, and rend him? My mother pooh-poohed the extravagant idea.

10

However, he was gone, and we were rather relieved. My father kept an eye open for him. He declared that several times passing the coppice in the early morning, he had seen Adolf peeping through the nettle-stalks. He had called him in an odd, high-voiced, cajoling fashion. But Adolf had not responded. Wildness gains so soon upon its creatures. And they become so contemptuous then of our tame presence. So it seemed to me. I myself would go to the edge of the coppice, and call softly. I myself would imagine bright eyes between the nettle-stalks, flash of a white scornful tail past the bracken. That insolent white tail, as Adolf turned his flank on us.

15

(b)

Rex

And to tell the truth, he was dirty at first. How could he be otherwise, so young! But my mother hated him for it. And perhaps this was the real start of their hostility. For he lived in the house with us. He would wrinkle his nose and show his tiny dagger-teeth in fury when he was thwarted, and his growls of real battle-rage against my mother rejoiced us as much as they angered her. But at last she caught him *in flagrante*. She pounced on him, rubbed his nose in the mess, and flung him out into the yard. He yelped with shame and disgust and indignation. I shall never forget the sight of him as he rolled over, then tried to turn his head away from the disgust of his own muzzle, shaking his little snout with a sort of horror, and trying to sneeze it off. My sister gave a yell of despair, and dashed out with a rag and a pan of water, weeping wildly. She sat in the middle of the yard with the befouled puppy, and shedding bitter tears she wiped him and washed him clean. Loudly she reproached my mother. 'Look how much bigger you are than he is. It's a shame, it's a shame!'

5

'You ridiculous little lunatic, you've undone all the good it would do him, with your soft ways. Why is my life made a curse with animals! Haven't I enough as it is –'

10

There was a subdued tension afterwards. Rex was a little white chasm between us and our parent.

15

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

- Either** 19 How does Lawrence movingly convey the narrators' memories in these two passages?

Remember to support your answer with details from the stories.

[20]

-
- Or** 20 What do you think makes Lawrence's descriptions of the countryside so strikingly effective in **TWO** of the following stories?

Second Best
The Shades of Spring
A Prelude

Remember to support your answer with details from the stories.

[20]

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21

Rescue Mission

Jim despaired. Flattening the grass with his hands, he made a small place for
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thrown down the bank with the other aircrew.

Either **21** How does Ballard's writing make this passage so disturbing? **[20]**

Or **22** How does Ballard's writing convey to you Jim's enjoyment of his life during the war in **ONE** or **TWO** episodes from the novel? **[20]**

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23 (a)

Passages

The massive coincidence necessary to tell an effective ghost story had just occurred. At precisely the time when I was explaining the significance of ghostly wheels on gravel as a portent of death – a car drew up. In all my years of telling ghost stories at school, and arranging for bells to ring or doors to open at crucial moments, I had never stage-managed anything so effective as that car drawing up when it did.

5

I found myself sitting in the dark of the room with only the light from the fire throwing grotesque shadows on to the walls and the groans of the wind whistling around me as company. I knew then that I could not bring myself to move through the darkness towards the door or beyond into the dark hall and then up three flights of stairs past all those closed doorways and little landings to my bed. I was riveted. So I stayed sitting still with my back to the fire, watching the silent occupants of the darkness, until I calmed down. Once or twice I imagined I saw the handle of the door turning, so I tried to think of something pleasant. But when I looked away to the window all the elements of stories I had told in broad daylight on the beach, or in the gym or the second-form common room, began to reassemble around me. And I wished I hadn't had such a fertile imagination. Then, just when I managed to convince myself of my silliness and was beginning to work out how I could make another story out of this incident, something happened which arrested me so completely that I thought my heart would stop. From behind me in the fire I heard a little cry; not a groan, like the wind made, of that I am absolutely clear. It began like a short gasp and became a rising crescendo of 'hah' sounds; each one was following the one before, and getting louder each time. I experienced a moment of such pure terror that I felt my heart would burst with the strain as I waited for the gasps to reach their topmost note. Suddenly, just when the sounds had come to a peak, I felt myself propelled from the room and ran screaming upstairs. I take no responsibility for that action; a voice simply broke from my throat which corresponded to screams.

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Anne Devlin

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

(b)

Another Survivor

When Faith came down the stairs Rudi was astounded by the uncanny
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separate universe.

Ruth Fainlight

Either 23 How do the writers create horror and fear in these passages?

Remember to support your ideas with details from the passages.

[20]

Or 24 How do the writers create memorable pictures of girls growing up in **TWO** of the following stories?

The Man Who Kept the Sweet Shop at the Bus Station (Harris)

Nothing Missing but the Samovar (Lively)

Stormy Weather (Kesson)

[20]

25

Then they came to the tree from which Okonkwo's body was dangling, and they
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after much thought: *The Pacification of the Primitive Tribes of the Lower Niger*.

Either **25** How does Achebe make this a dramatic and moving ending to the novel?

[20]

Or **26** How does Achebe make Ezinma a lively and interesting character?

Remember to support your answer with details from the novel.

[20]

ERNEST HEMINGWAY: *The Old Man and the Sea*

- 27 He was an old man who fished alone in a skiff in the Gulf Stream and he had
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'No,' the old man said. 'But we have. Haven't we?'

Either **27** How does Hemingway make this a striking start to the novel? **[20]**

Or **28** To what extent does Hemingway's writing make you admire the old man's struggle to bring the marlin to shore?

Remember to support your answer with details from the novel. **[20]**

29

'Do you remember,' he said, 'the thrush that sang to us, that first day, at the edge of the wood?'

'He wasn't singing to us,' said Julia. 'He was singing to please himself. Not even that. He was just singing.'

The birds sang, the proles sang, the Party did not sing. All round the world, in London and New York, in Africa and Brazil, and in the mysterious, forbidden lands beyond the frontiers, in the streets of Paris and Berlin, in the villages of the endless Russian plain, in the bazaars of China and Japan – everywhere stood the same solid unconquerable figure, made monstrous by work and childbearing, toiling from birth to death and still singing. Out of those mighty loins a race of conscious beings must one day come. You were the dead; theirs was the future. But you could share in that future if you kept alive in the mind as they kept alive in the body, and passed on the secret doctrine that two plus two make four.

'We are the dead,' he said.

'We are the dead,' echoed Julia dutifully.

'You are the dead,' said an iron voice behind them.

They sprang apart. Winston's entrails seemed to have turned into ice. He could see white all round the irises of Julia's eyes. Her face had turned a milky yellow. The smear of rouge that was still on each cheekbone stood out sharply, almost as though unconnected with the skin beneath.

'You are the dead,' repeated the iron voice.

'It was behind the picture,' breathed Julia.

'It was behind the picture,' said the voice. 'Remain exactly where you are. Make no movement until you are ordered.'

It was starting, it was starting at last! They could do nothing except stand gazing into one another's eyes. To run for life, to get out of the house before it was too late – no such thought occurred to them. Unthinkable to disobey the iron voice from the wall. There was a snap as though a catch had been turned back, and a crash of breaking glass. The picture had fallen to the floor, uncovering the telescreen behind it.

'Now they can see us,' said Julia.

'Now we can see you,' said the voice. 'Stand out in the middle of the room. Stand back to back. Clasp your hands behind your heads. Do not touch one another.'

They were not touching, but it seemed to him that he could feel Julia's body shaking. Or perhaps it was merely the shaking of his own. He could just stop his teeth from chattering, but his knees were beyond his control. There was a sound of trampling boots below, inside the house and outside. The yard seemed to be full of men. Something was being dragged across the stones. The woman's singing had stopped abruptly. There was a long, rolling clang, as though the washtub had been flung across the yard, and then a confusion of angry shouts which ended in a yell of pain.

'The house is surrounded,' said Winston.

'The house is surrounded,' said the voice.

He heard Julia snap her teeth together. 'I suppose we may as well say good-bye,' she said.

'You may as well say good-bye,' said the voice. And then another quite different voice, a thin, cultivated voice which Winston had the impression of having heard before, struck in: 'And by the way, while we are on the subject, "Here comes a candle to light you to bed, here comes a chopper to chop off your head!"'

Something crashed on to the bed behind Winston's back. The head of a ladder had been thrust through the window and had burst in the frame. Someone was climbing through the window. There was a stampede of boots up the stairs. The room was full of solid men in black uniforms, with iron-shod boots on their feet and truncheons in their hands.

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GEORGE ORWELL: *Nineteen Eighty-Four* (Cont.)

Either **29** How does Orwell make this such a powerful moment in the novel? **[20]**

Or **30** How does Orwell make O'Brien such a horrifying character? **[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)	36–37	31–32
<i>Fever Pitch</i> (Hornby)	38–39	33–34

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MICHAEL PALIN: *Pole to Pole*

31 (a)

Day 41: Odessa to Istanbul

But the strangest encounter is with the lovely Lvuba, proprietress of the bar. I had
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5

10

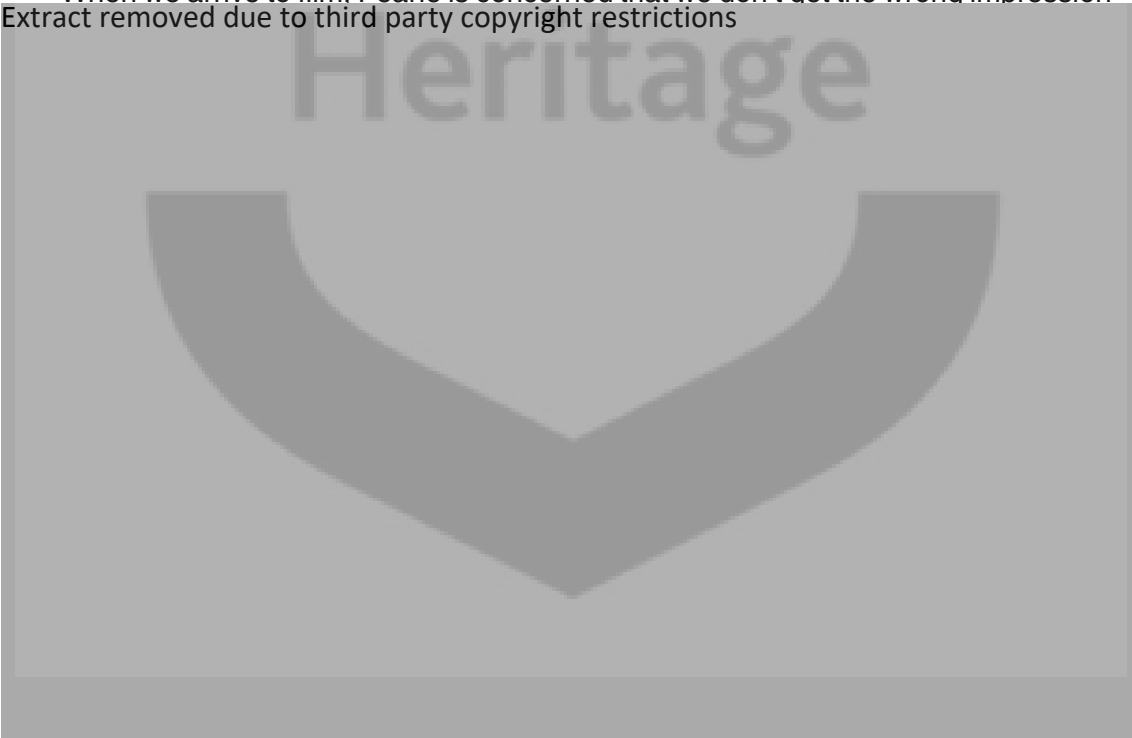
conversation about schools, children and how we miss our families.

15

(b)

Day 121: Bulawayo

When we arrive to film, Pearle is concerned that we don't get the wrong impression
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green, 'Come on, kiddo ... come on, little one.'

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

Either **31** How does Palin's writing make his depiction of women so lively and interesting here? **[20]**

Or **32** How does Palin's writing make **TWO** incidents involving transport amusing and memorable for you? **[20]**



33

THE GREATEST MOMENT EVER
Liverpool v Arsenal 26.5.89

Richardson finally got up, ninety-two minutes gone now, and even managed a
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potential for unexpected delirium.

Either **33** How does Hornby's writing vividly convey his feelings in this passage? **[20]**

Or **34** Explore any **TWO** moments in the book when Hornby's writing makes people's behaviour seem particularly frightening.

Remember to support your answer with details from the book.

[20]



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