

OXFORD CAMBRIDGE AND RSA EXAMINATIONS
GCSE

A664/02

ENGLISH LITERATURE

Unit 4: Literary Heritage Prose and Contemporary Poetry
(Higher Tier)

THURSDAY 24 MAY 2012: Afternoon

DURATION: 1 hour 30 minutes

MODIFIED ENLARGED

Candidates answer on the Answer Booklet.

OCR SUPPLIED MATERIALS:

8 page Answer Booklet
(sent with general stationery)

OTHER MATERIALS REQUIRED:

This is an open book paper. Texts should be taken into the examination.

THEY MUST NOT BE ANNOTATED.

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- Write your name, centre number and candidate number in the spaces provided on the Answer Booklet. Please write clearly and in capital letters.
- Use black ink.
- Answer **TWO** questions: **ONE** on Literary Heritage Prose and **ONE** on Contemporary Poetry.

SECTION A: LITERARY HERITAGE PROSE

Answer **ONE** question on the prose text you have studied

PRIDE AND PREJUDICE: JANE AUSTEN

pages 4–7 questions 1(a)–(b)

SILAS MARNER: GEORGE ELIOT

pages 8–10 questions 2(a)–(b)

LORD OF THE FLIES: WILLIAM GOLDING

pages 11–13 questions 3(a)–(b)

**THE WITHERED ARM AND OTHER WESSEX TALES:
THOMAS HARDY**

pages 14–16 questions 4(a)–(b)

ANIMAL FARM: GEORGE ORWELL

pages 17–19 questions 5(a)–(b)

**THE STRANGE CASE OF DR JEKYLL AND
MR HYDE: R L STEVENSON**

pages 20–22 questions 6(a)–(b)

SECTION B: CONTEMPORARY POETRY

EITHER answer ONE question on the poet you have studied OR answer the question on the Unseen Poem.

SIMON ARMITAGE

pages 23–25 questions 7(a)–(c)

GILLIAN CLARKE

pages 26–27 questions 8(a)–(c)

WENDY COPE

pages 28–30 questions 9(a)–(c)

CAROL ANN DUFFY

pages 31–32 questions 10(a)–(c)

SEAMUS HEANEY

pages 33–35 questions 11(a)–(c)

BENJAMIN ZEPHANIAH

pages 36–38 questions 12(a)–(c)

UNSEEN POEM

pages 39–40 question 13

- **Read each question carefully. Make sure you know what you have to do before starting your answer.**

INFORMATION FOR CANDIDATES

- **The number of marks is given in brackets [] at the end of each question or part question.**
- **Your Quality of Written Communication is assessed in this paper.**
- **The total number of marks for this paper is 40.**

SECTION A: LITERARY HERITAGE PROSE

JANE AUSTEN: PRIDE AND PREJUDICE

- 1 (a) “In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.”

Elizabeth’s astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement, and the avowal of all that he felt and had long felt for her, immediately followed. He spoke well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority—of its being a degradation—of the family obstacles which judgment had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit. 5 10 15 20

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man’s affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to answer him with patience, when he should have done. He concluded with representing to her the strength of that 25 30

attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favourable answer. He *spoke* of apprehension and anxiety, but his countenance expressed real security. Such a circumstance could only exasperate farther, and when he ceased, the colour rose into her cheeks, and she said,

“In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned. It is natural that obligation should be felt, and if I could *feel* gratitude, I would now thank you. But I cannot—I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to any one. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the acknowledgment of your regard, can have little difficulty in overcoming it after this explanation.”

Mr. Darcy, who was leaning against the mantle-piece with his eyes fixed on her face, seemed to catch her words with no less resentment than surprise. His complexion became pale with anger, and the disturbance of his mind was visible in every feature. He was struggling for the appearance of composure, and would

not open his lips, till he believed himself to have attained it. The pause was to Elizabeth's feelings dreadful. At length, in a voice of forced calmness, he said,

“And this is all the reply which I am to have the honour of expecting! I might, perhaps, wish to be informed why, with so little *endeavour* at civility, I am thus rejected. But it is of small importance.”

“I might as well enquire,” replied she, “why with so evident a design of offending and insulting me, you chose to tell me that you liked me against your will, against your reason, and even against your character? Was not this some excuse for incivility, if I *was* uncivil? But I have other provocations. You know I have. Had not my own feelings decided against you, had they been indifferent, or had they even been favourable, do you think that any consideration would tempt me to accept the man, who has been the means of ruining, perhaps for ever, the happiness of a most beloved sister?”

As she pronounced these words, Mr. Darcy changed colour; but the emotion was short, and he listened without attempting to interrupt her while she continued.

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EITHER 1 (a)

How does Austen make this encounter between Darcy and Elizabeth so dramatic? [24]

OR 1 (b)

Does Austen's writing persuade you that Mr Bennet is a good father?

Remember to support your ideas with details from the novel. [24]

GEORGE ELIOT: SILAS MARNER

- 2 (a) But there was a cry on the hearth: the child had awaked, and Marner stooped to lift it on his knee. It clung round his neck, and burst louder and louder into that mingling of inarticulate cries with 'mammy' by which little children express the bewilderment of waking. Silas pressed it to him, and almost unconsciously uttered sounds of hushing tenderness, while he bethought himself that some of his porridge, which had got cool by the dying fire, would do to feed the child with if it were only warmed up a little. 5
- He had plenty to do through the next hour. The porridge, sweetened with some dry brown sugar from an old store which he had refrained from using for himself, stopped the cries of the little one, and made her lift her blue eyes with a wide quiet gaze at Silas, as he put the spoon into her mouth. Presently she slipped from his knee and began to toddle about, but with a pretty stagger that made Silas jump up and follow her lest she should fall against anything that would hurt her. But she only fell in a sitting posture on the ground, and began to pull at her boots, looking up at him with a crying face as if the boots hurt her. He took her on his knee again, but it was some time before it occurred to Silas's dull bachelor mind that the wet boots were the grievance, pressing on her warm ankles. He got them off with difficulty, and baby 10 20 25 30 35

was at once happily occupied with the
primary mystery of her own toes, inviting
Silas, with much chuckling, to consider
the mystery too. But the wet boots had
at last suggested to Silas that the child 40
had been walking on the snow, and this
roused him from his entire oblivion of
any ordinary means by which it could
have entered or been brought into his
house. Under the prompting of this 45
new idea, and without waiting to form
conjectures, he raised the child in his
arms, and went to the door. As soon as
he had opened it, there was the cry of
'mammy' again, which Silas had not heard 50
since the child's first hungry waking.
Bending forward, he could just discern
the marks made by the little feet on the
virgin snow, and he followed their track
to the furze bushes. 'Mammy!' the little 55
one cried again and again, stretching
itself forward so as almost to escape from
Silas's arms, before he himself was aware
that there was something more than the
bush before him – that there was a human 60
body, with the head sunk low in the furze,
and half-covered with the shaken snow.

EITHER 2 (a)

How does Eliot's writing here make this such a memorable turning-point in the novel? [24]

OR 2 (b)

How does Eliot's writing make Dolly Winthrop such a significant figure in the novel?

Remember to support your ideas with details from the novel. [24]

WILLIAM GOLDING: LORD OF THE FLIES

- 3 (a) “You are a silly little boy,” said the Lord of the Flies, “just an ignorant, silly little boy.”**
- Simon moved his swollen tongue but said nothing. 5**
- “Don’t you agree?” said the Lord of the Flies. “Aren’t you just a silly little boy?”**
- Simon answered him in the same silent voice.**
- “Well then,” said the Lord of the Flies, 10**
“you’d better run off and play with the others. They think you’re batty. You don’t want Ralph to think you’re batty, do you? You like Ralph a lot, don’t you? And Piggy, and Jack?” 15
- Simon’s head was tilted slightly up. His eyes could not break away and the Lord of the Flies hung in space before him.**
- “What are you doing out here all alone? Aren’t you afraid of me?” 20**
- Simon shook.**
- “There isn’t anyone to help you. Only me. And I’m the Beast.”**
- Simon’s mouth laboured, brought forth audible words. 25**
- “Pig’s head on a stick.”**
- “Fancy thinking the Beast was something you could hunt and kill!” said the head. For a moment or two the forest and all the other dimly appreciated places 30**
echoed with the parody of laughter. “You knew, didn’t you? I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are what they are?”
- The laughter shivered again. 35**

**“Come now,” said the Lord of the Flies.
“Get back to the others and we’ll forget
the whole thing.”**

**Simon’s head wobbled. His eyes were
half closed as though he were imitating
the obscene thing on the stick. He knew
that one of his times was coming on. The
Lord of the Flies was expanding like a
balloon.**

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**“This is ridiculous. You know perfectly
well you’ll only meet me down there—so
don’t try to escape!”**

45

**Simon’s body was arched and stiff. The
Lord of the Flies spoke in the voice of a
schoolmaster.**

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**“This has gone quite far enough. My
poor, misguided child, do you think you
know better than I do?”**

There was a pause.

**“I’m warning you. I’m going to get
waxy. D’you see? You’re not wanted.
Understand? We are going to have fun on
this island. Understand? We are going to
have fun on this island! So don’t try it on,
my poor misguided boy, or else—”**

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**Simon was found he was looking into a
vast mouth. There was blackness within, a
blackness that spread.**

**“—Or else,” said the Lord of the Flies,
“we shall do you. See? Jack and Roger
and Maurice and Robert and Bill and
Piggy and Ralph. Do you. See?”**

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**Simon was inside the mouth. He fell
down and lost consciousness.**

EITHER 3 (a)

How does Golding's writing here make this passage so frightening and so revealing? [24]

OR 3 (b)

How far does Golding's writing persuade you that Ralph is bound to fail as the leader of the boys on the island?

Remember to support your ideas with details from the novel. [24]

**THOMAS HARDY:
THE WITHERED ARM AND OTHER WESSEX TALES**

THE WITHERED ARM

- 4 (a) On the spot at which she had now arrived were two trestles, and before she could think of their purpose she heard heavy feet descending stairs somewhere at her back. Turn her head she would not, or could not, and, rigid in this position, she was conscious of a rough coffin passing her shoulder, borne by four men. It was open, and in it lay the body of a young man, wearing the smockfrock of a rustic, and fustian breeches. The corpse had been thrown into the coffin so hastily that the skirt of the smockfrock was hanging over. The burden was temporarily deposited on the trestles. 5 10 15
- By this time the young woman's state was such that a grey mist seemed to float before her eyes, on account of which, and the veil she wore, she could scarcely discern anything: it was as though she had nearly died, but was held up by a sort of galvanism. 20
- 'Now!' said a voice close at hand, and she was just conscious that the word had been addressed to her. 25
- By a last strenuous effort she advanced, at the same time hearing persons approaching behind her. She bared her poor curst arm; and Davies, uncovering the face of the corpse, took Gertrude's hand, and held it so that her arm lay across the dead man's neck, upon 30

a line the colour of an unripe blackberry,
which surrounded it.

Gertrude shrieked: 'the turn o' the
blood', predicted by the conjuror, had
taken place. But at that moment a second
shriek rent the air of the enclosure: it was
not Gertrude's, and its effect upon her
was to make her start round. 35 40

Immediately behind her stood
Rhoda Brook, her face drawn, and her
eyes red with weeping. Behind Rhoda
stood Gertrude's own husband; his
countenance lined, his eyes dim, but
without a tear. 45

'D—n you! what are you doing here?'
he said hoarsely.

'Hussy – to come between us and
our child now!' cried Rhoda. 'This is the
meaning of what Satan showed me in
the vision! You are like her at last!' And
clutching the bare arm of the younger
woman, she pulled her unresistingly
back against the wall. Immediately Brook
had loosened her hold the fragile young
Gertrude slid down against the feet of her
husband. When he lifted her up she was
unconscious. 50 55

The mere sight of the twain had been
long enough to suggest to her that the
dead young man was Rhoda's son. At that
time the relatives of an executed convict
had the privilege of claiming the body
for burial, if they chose to do so; and
it was for this purpose that Lodge was
awaiting the inquest with Rhoda. He had
been summoned by her as soon as the
young man was taken in the crime, and at 60 65

different times since; and he had attended in court during the trial. This was the ‘holiday’ he had been indulging in of late. The two wretched parents had wished to avoid exposure; and hence had come themselves for the body, a waggon and sheet for its conveyance and covering being in waiting outside.	70
Gertrude’s case was so serious that it was deemed advisable to call to her the surgeon who was at hand. She was taken out of the jail into the town; but she never reached home alive. Her delicate vitality, sapped perhaps by the paralysed arm, collapsed under the double shock that followed the severe strain, physical and mental, to which she had subjected herself during the previous twenty-four hours. Her blood had been ‘turned’ indeed – too far. Her death took place in the town three days after.	75 80 85 90

EITHER 4 (a)

How does Hardy’s writing make this such a dramatic and moving moment near the end of the story? [24]

OR 4 (b)

Explore some of the ways in which Hardy’s writing makes Tony Kytes, The Arch-Deceiver such an entertaining story. [24]

GEORGE ORWELL: ANIMAL FARM

- 5 (a) The animals huddled about Clover,
not speaking, The knoll where they were
lying gave them a wide prospect across
the countryside. Most of Animal Farm
was within their view – the long pasture 5
stretching down to the main road, the
hayfield, the spinney, the drinking pool,
the ploughed fields where the young
wheat was thick and green, and the red
roofs of the farm buildings with the 10
smoke curling from the chimneys. It was
a clear spring evening. The grass and the
bursting hedges were gilded by the level
rays of the sun. Never had the farm – and
with a kind of surprise they remembered 15
that it was their own farm, every inch of
it their own property – appeared to the
animals so desirable a place. As Clover
looked down the hillside her eyes filled
with tears. If she could have spoken her 20
thoughts, it would have been to say that
this was not what they had aimed at when
they had set themselves years ago to
work for the overthrow of the human race.
These scenes of terror and slaughter 25
were not what they had looked forward to
on that night when old Major first stirred
them to rebellion. If she herself had had
any picture of the future, it had been of
a society of animals set free from hunger 30
and the whip, all equal, each working
according to his capacity, the strong
protecting the weak, as she had protected
the last brood of ducklings with her
foreleg on the night of Major's speech. 35

Instead – she did not know why – they had come to a time when no one dared speak his mind, when fierce, growling dogs roamed everywhere, and when you had to watch your comrades torn to pieces after confessing to shocking crimes. There was no thought of rebellion or disobedience in her mind. She knew that, even as things were, they were far better off than they had been in the days of Jones, and that before all else it was needful to prevent the return of the human beings. Whatever happened she would remain faithful, work hard, carry out the orders that were given to her, and accept the leadership of Napoleon. But still, it was not for this that she and all the other animals had hoped and toiled. It was not for this that they had built the windmill and faced the bullets of Jones’s guns. Such were her thoughts, though she lacked the words to express them. 40 45 50 55

At last, feeling this to be in some way a substitute for the words she was unable to find, she began to sing ‘Beasts of England’. The other animals sitting round her took it up, and they sang it three times over – very tunefully, but slowly and mournfully, in a way they had never sung it before. 60 65

They had just finished singing it for the third time when Squealer, attended by two dogs, approached them with the air of having something important to say. He announced that, by a special decree of Comrade Napoleon, ‘Beasts of England’ had been abolished. From now onwards it 70

was forbidden to sing it.

The animals were taken aback.

‘Why?’ cried Muriel.

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‘It is no longer needed, comrade,’ said

Squealer stiffly. ““Beasts of England”

was the song of the Rebellion. But

the Rebellion is now completed. The

execution of the traitors this afternoon

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was the final act. The enemy both external

and internal has been defeated. In “Beasts

of England” we expressed our longing for

a better society in days to come. But that

society has now been established. Clearly

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this song has no longer any purpose.’

EITHER 5 (a)

How does Orwell’s writing make this moment in the novel so moving? [24]

OR 5 (b)

How does Orwell make Snowball such a significant figure in the novel?

Remember to support your ideas with details from the novel. [24]

**R L STEVENSON:
THE STRANGE CASE OF DR JEKYLL AND MR HYDE
THE LAST NIGHT**

- 6 (a) The footman came at the summons,
very white and nervous.
- “Pull yourself together, Bradshaw,”
said the lawyer. “This suspense, I know,
is telling upon all of you; but it is now 5
our intention to make an end of it.
Poole, here, and I are going to force our
way into the cabinet. If all is well, my
shoulders are broad enough to bear the
blame. Meanwhile, lest anything should 10
really be amiss, or any malefactor seek
to escape by the back, you and the boy
must go round the corner with a pair of
good sticks, and take your post at the
laboratory door. We give you ten minutes 15
to get to your stations.”
- As Bradshaw left, the lawyer looked at
his watch. “And now, Poole, let us get to
ours,” he said; and taking the poker under
his arm, he led the way into the yard. The 20
scud had banked over the moon, and
it was now quite dark. The wind, which
only broke in puffs and draughts into
that deep well of building, tossed the
light of the candle to and fro about their 25
steps, until they came into the shelter of
the theatre, where they sat down silently
to wait. London hummed solemnly all
around; but nearer at hand, the stillness
was only broken by the sound of a footfall 30
moving to and fro along the cabinet floor.
- “So it will walk all day, sir,” whispered

Poole; “ay, and the better part of the night. Only when a new sample comes from the chemist, there’s a bit of a break. Ah, it’s an ill conscience that’s such an enemy to rest! Ah, sir, there’s blood foully shed in every step of it! But hark again, a little closer—put your heart in your ears, Mr. Utterson, and tell me, is that the doctor’s foot?”

The steps fell lightly and oddly, with a certain swing, for all they went so slowly; it was different indeed from the heavy creaking tread of Henry Jekyll. Utterson sighed. “Is there never anything else?” he asked.

Poole nodded “Once,” he said. “Once I heard it weeping!”

“Weeping? how that?” said the lawyer, conscious of a sudden chill of horror.

“Weeping like a woman or a lost soul,” said the butler. “I came away with that upon my heart, that I could have wept too.”

But now the ten minutes drew to an end. Poole disinterred the axe from under a stack of packing straw; the candle was set upon the nearest table to light them to the attack; and they drew near with bated breath to where that patient foot was still going up and down, up and down in the quiet of the night.

“Jekyll,” cried Utterson, with a loud voice, “I demand to see you.” He paused a moment, but there came no reply. “I give you fair warning, our suspicions are aroused, and I must and shall see you,” he resumed; “if not by fair means, then by

foul—if not of your consent, then by brute force!” 70

“Utterson,” said the voice, “for God’s sake, have mercy!”

“Ah, that’s not Jekyll’s voice—it’s Hyde’s!” cried Utterson. “Down with the door, Poole!” 75

EITHER 6 (a)

How does Stevenson’s writing make this such a tense and dramatic moment in the novel? [24]

OR 6 (b)

Does Stevenson’s writing persuade you that Dr Jekyll is mainly responsible for his own downfall and death, or do you blame Mr Hyde?

Remember to support your ideas with details from the novel. [24]

SECTION B: CONTEMPORARY POETRY

SIMON ARMITAGE

7 (a)

ALASKA

So you upped
and went. Big deal!
Now you must be sitting pretty.
Now you must see me
like a big kodiak bear, 5

safe and holed up
for the close season, then rumbled.
Girl, you must see me
like the crown prince
rattling 10

round his icy palace,
the cook and bottle-washer gone,
snuck off, a moonlight flit
to the next estate
for sick pay, wages, running water 15

in their own chambers, that type
of concession. Girl,
you must picture me: clueless,
the brand of a steam iron
on my dress shirt, 20

the fire left on all night,
the kitchen a scrap heap
of ring-pulls and beer cans
but let me say, girl,
the only time I came within a mile 25

of missing you
was a rainy Wednesday, April,
hauling in the sheets,
trying to handle
that big king-sizer. Girl, 30

you should see yourself with him,
out in the snowfield
like nodding donkeys
or further west, you and him,
hand in hand, 35

his and hers,
and all this
under my nose,
like the Bering Strait,
just a stone's throw away. 40

EITHER 7 (a)

How does Armitage make this such a strikingly bitter poem?

Remember to support your ideas with details from the poem. [16]

OR 7 (b)

How does Armitage make the relationship between a child and a parent so memorable in EITHER Mice and snakes don't give me the shivers OR Mother, any distance greater than a single span?

Remember to support your ideas with details from the poem you choose. [16]

OR 7 (c)

How does Armitage's writing make destruction so memorable in EITHER The Convergence of the Twain OR Gooseberry Season?

Remember to support your ideas with details from the poem you choose. [16]

GILLIAN CLARKE

8 (a)

MARGED

I think of her sometimes when I lie in bed,
falling asleep in the room I have made in
the roof-space
over the old dark parlwr where she died
alone in winter, ill and penniless. 5
Lighting the lamps, November afternoons,
a reading book, whisky gold in my glass.
At my type-writer tapping under stars
at my new roof-window, radio tunes
and dog for company. Or parking the car 10
where through the mud she called her
single cow
up from the field, under the sycamore.
Or looking at the hills she looked at too.
I find her broken crocks, digging her 15
garden.
What else do we share, but being women?

EITHER 8 (a)

How does Clarke's writing make this such a moving poem?

Remember to support your ideas with details from the poem. [16]

OR 8 (b)

Explore the ways in which Clarke's writing brings childhood memories to life in EITHER The Angelus OR Sunday.

Remember to support your ideas with details from the poem you choose. [16]

OR 8 (c)

How does Clarke's writing make her portrayal of the natural world so striking in EITHER Hare in July OR The Hare?

Remember to support your ideas with details from the poem you choose. [16]

WENDY COPE

9 (a) THE STICKLEBACK SONG

‘Someone should see to the dead stickleback.’ School inspector to London headteacher

**A team of inspectors came round here today,
They looked at our school and pronounced it OK.**

We've no need to worry, we shan't get the sack, **5**

**But someone should see to the dead
stickleback,
Dead stickleback, dead stickleback,
But someone should see to the dead
stickleback.**

**Well, we've got some gerbils, all thumping
their tails,
And we've got a tankful of live water-snails,
But there's one little creature we certainly
lack –**

15

**We haven't a quick or a dead stickleback,
Dead stickleback, dead stickleback,
We haven't a quick or a dead stickleback.**

Oh was it a spectre the inspector saw, 20
The ghost of some poor classroom pet
who's no more?
And will it be friendly or will it attack?
We're living in fear of the dead stickleback,
Dead stickleback, dead stickleback, 25
We're living in fear of the dead stickleback.

**Or perhaps there's a moral to this little
song:
Inspectors work hard and their hours are
too long. 30
When they overdo it, their minds start to
crack
And they begin seeing the dead
stickleback,
Dead stickleback, dead stickleback, 35
And they begin seeing the dead
stickleback.**

**Now all you young teachers, so eager and
good,
You won't lose your wits for a few years, 40
touch wood.
But take off as fast as a hare on the track
The day you encounter the dead
stickleback.
Dead stickleback, dead stickleback, 45
The day you encounter the dead
stickleback.**

EITHER 9 (a)

How does Cope make this such an entertaining poem?

Remember to support your ideas with details from the poem. [16]

OR 9 (b)

How does Cope's writing make her depiction of the past so moving in EITHER On Finding an Old Photograph OR Sonnet of '68?

Remember to support your ideas with details from the poem you choose. [16]

OR 9 (c)

Explore the ways in which Cope portrays poets and poetry in EITHER Engineers' Corner OR Strugnell's Sonnets (*vii*) (beginning "Indeed 'tis true, I travel here and there").

Remember to support your ideas with details from the poem you choose. [16]

CAROL ANN DUFFY

10 (a)

WAR PHOTOGRAPHER

**In his darkroom he is finally alone
with spools of suffering set out in ordered
rows.**

**The only light is red and softly glows,
as though this were a church and he
a priest preparing to intone a Mass.
Belfast. Beirut. Phnom Penh. All flesh is
grass.**

5

**He has a job to do. Solutions slop in trays
beneath his hands which did not tremble
then
though seem to now. Rural England. Home
again
to ordinary pain which simple weather can
dispel,
to fields which don't explode beneath the
feet
of running children in a nightmare heat.**

10

15

**Something is happening. A stranger's
features
faintly start to twist before his eyes,
a half-formed ghost. He remembers the
cries
of this man's wife, how he sought approval
without words to do what someone must
and how the blood stained into foreign
dust.**

20

25

**A hundred agonies in black-and-white
from which his editor will pick out five or
six
for Sunday's supplement. The reader's
eyeballs prick
with tears between the bath and pre-lunch
beers.
From the aeroplane he stares impassively
at where
he earns his living and they do not care.**

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EITHER 10 (a)

**How does Duffy's writing make the war photographer
such a memorable figure?**

**Remember to support your ideas with details from the
poem. [16]**

OR 10 (b)

**How does Duffy's writing make an outsider such a
fascinating figure in EITHER Liar OR Stealing?**

**Remember to support your ideas with details from the
poem you choose. [16]**

OR 10 (c)

**How does Duffy's writing make the change from
happiness to different emotions so vivid in EITHER In Mrs
Tilscher's Class OR In Your Mind?**

**Remember to support your ideas with details from the
poem you choose. [16]**

SEAMUS HEANEY

11 (a) DEATH OF NATURALIST

All year the flax-dam festered in the heart
Of the townland; green and heavy headed
Flax had rotted there, weighted down by
huge sods.

Daily it sweltered in the punishing sun. 5
Bubbles gargled delicately, bluebottles
Wove a strong gauze of sound around the
smell.

There were dragon-flies, spotted 10
butterflies,
But best of all was the warm thick slobber
Of frogspawn that grew like clotted water
In the shade of the banks. Here, every
spring

I would fill jam-potfuls of the jellied 15
Specks to range on window-sills at home,
On shelves at school, and wait and watch
until

The fattening dots burst into nimble- 20
Swimming tadpoles. Miss Walls would tell
us how

The daddy frog was called a bullfrog
And how he croaked and how the mammy
frog

Laid hundreds of little eggs and this was 25
Frogspawn. You could tell the weather by
frogs too

For they were yellow in the sun and brown
In rain.

Then one hot day when fields were rank 30
With coudung in the grass the angry frogs
Invaded the flax-dam; I ducked through
hedges
To a coarse croaking that I had not heard
Before. The air was thick with a bass 35
chorus.
Right down the dam gross-bellied frogs
were cocked
On sods; their loose necks pulsed like
sails. Some hopped: 40
The slap and plop were obscene threats.
Some sat
Poised like mud grenades, their blunt
heads farting.
I sickened, turned, and ran. The great slime 45
kings
Were gathered there for vengeance and I
knew
That if I dipped my hand the spawn would
clutch it. 50

EITHER 11 (a)

Explore the ways in which Heaney creates such striking descriptions of nature in Death of a Naturalist.

Remember to support your ideas with details from the poem. [16]

OR 11 (b)

How does Heaney's writing memorably depict the way things change in EITHER Blackberry-Picking OR Ancestral Photograph?

Remember to support your ideas with details from the poem you choose. [16]

OR 11 (c)

Explore the ways in which Heaney makes his portrayal of men at work so vivid in EITHER Digging OR Follower.

Remember to support your ideas with details from the poem you choose. [16]

BENJAMIN ZEPHANIAH

12 (a)

JIMMY GROWS OLD

Jimmy's getting old now
He wants softness an romance,
He's checking all dat's movin
He don't want to miss a chance,
His rebel style is changing 5
An he really wants a child,
He really is behaving
Jimmy's no longer wild.

He still has de scars of fights
But now it's no fight time, 10
He don't need de bright lights
An he stays far from crime,
He's lonely in his bedsit
He's given up de scene,
De doctor at de clinic said, 15
"It is part of having been".

He was tough an energetic,
Now where are his friends?
He has none,
But he knows so many people who pretend, 20
De beat is not important
Now he likes a lyrical song,
De doctor at de clinic said,
"You're changing, nothing's wrong".

He now sweats in his sleep 25
He has woke up clutching his pillow,
Each day dressed in underpants
He eyes up his mirror,
Too well known to cry in public,
Too weak to be macho, 30

**Feeling like a lifeless object,
Feeling kinda hollow.**

**Well Jimmy boy said, “What de hell
I might as well get drinking,
I did my bit, I did rebel, 35
Now I am de rebel thinking,
I could write a poem
But I was told dat’s sloppy,
All I know is as I grow
My strength is getting floppy”. 40**

**Jimmy’s social worker said,
“Jimmy get off the booze”
De parish priest said, “Jimmy
What is de path you choose?”
Jimmy said, “I just need friends, 45
And winters are so cold”
De doctor at de clinic said,
“It’s part of growing old”.**

EITHER 12 (a)

In what ways does Zephaniah's portrayal make Jimmy such a sympathetic figure?

Remember to support your ideas with details from the poem. [16]

OR 12 (b)

How does Zephaniah's writing vividly express views on justice in EITHER Chant of a Homesick Nigga OR What Stephen Lawrence Has Taught Us?

Remember to support your ideas with details from the poem you choose. [16]

OR 12 (c)

How does Zephaniah vividly convey to you the difficulties of living an honest life in EITHER Adultery OR What If?

Remember to support your ideas with details from the poem you choose. [16]

UNSEEN POEM

13

WALKING AWAY (for Sean)

It is eighteen years ago, almost to the
day —

A sunny day with the leaves just turning,
The touch-lines new-ruled — since I
watched you play

5

Your first game of football, then, like a
satellite

Wrenched from its orbit, go drifting away

Behind a scatter of boys. I can see

You walking away from me towards the
school

10

With the pathos of a half-fledged thing set
free

Into a wilderness, the gait* of one

Who finds no path where the path should
be.

15

That hesitant figure, eddying away

Like a winged seed loosened from its
parent stem,

Has something I never quite grasp to
convey

20

About nature's give-and-take — the small,
the scorching

Ordeals which fire one's irresolute clay.

I have had worse partings, but none that so 25
Gnaws at my mind still. Perhaps it is
roughly
Saying what God alone could perfectly
show —
How selfhood begins with a walking away, 30
And love is proved in the letting go.

C DAY LEWIS

* gait: the way someone walks

13

How does the poet make a parent's thoughts and feelings
for his child so moving in *Walking Away*?

You should consider:

how the parent remembers a particular day
the description of the way the son walks towards the
school
why this parting so "Gnaws at" the parent's mind
some of the language the poet uses
how the poem is structured
the tone of the parent's voice in the poem
anything else that you think is important. [16]

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