

**Wednesday 16 January 2013 – Morning**

**GCSE ENGLISH LITERATURE**

**A664/02/QPI** Unit 4: Literary Heritage Prose and Contemporary Poetry  
(Higher Tier)

**QUESTION PAPER INSERT**

**Duration:** 1 hour 30 minutes



**INSTRUCTIONS TO CANDIDATES**

- This Question Paper Insert is for your reference only.
- 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 2–3 questions 1(a)–(b)

*Silas Marner:* George Eliot pages 4–5 questions 2(a)–(b)

*Lord of the Flies:* William Golding pages 6–7 questions 3(a)–(b)

*The Withered Arm and Other Wessex Tales:* Thomas Hardy pages 8–9 questions 4(a)–(b)

*Animal Farm:* George Orwell pages 10–11 questions 5(a)–(b)

*The Strange Case of Dr Jekyll and Mr Hyde:* R L Stevenson pages 12–13 questions 6(a)–(b)

R L Stevenson

**SECTION B: CONTEMPORARY POETRY**

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

Simon Armitage page 14 questions 7(a)–(c)

Gillian Clarke page 15 questions 8(a)–(c)

Wendy Cope page 16 questions 9(a)–(c)

Carol Ann Duffy page 17 questions 10(a)–(c)

Seamus Heaney page 18 questions 11(a)–(c)

Benjamin Zephaniah page 19 questions 12(a)–(c)

**UNSEEN POEM** page 20 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**.
- This document consists of **20** pages. Any blank pages are indicated.

**INSTRUCTION TO EXAMS OFFICER/INVIGILATOR**

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## SECTION A: LITERARY HERITAGE PROSE

JANE AUSTEN: *Pride and Prejudice*

- 1 (a) Darcy, after enquiring of her how Mr. and Mrs. Gardiner did, a question which she could not answer without confusion, said scarcely any thing. He was not seated by her; perhaps that was the reason of his silence; but it had not been so in Derbyshire. There he had talked to her friends, when he could not to herself. But now several minutes elapsed, without bringing the sound of his voice; and when occasionally, unable to resist the impulse of curiosity, she raised her eyes to his face, she as often found him looking at Jane, as at herself, and frequently on no object but the ground. More thoughtfulness, and less anxiety to please than when they last met, were plainly expressed. She was disappointed, and angry with herself for being so. 5
- “Could I expect it to be otherwise!” said she. “Yet why did he come?” She was in no humour for conversation with any one but himself; and to him she had hardly courage to speak. 10
- She enquired after his sister, but could do no more. 15
- “It is a long time, Mr. Bingley, since you went away,” said Mrs. Bennet. He readily agreed to it.
- “I began to be afraid you would never come back again. People *did* say, you meant to quit the place entirely at Michaelmas; but, however, I hope it is not true. A great many changes have happened in the neighbourhood, since you went away. Miss Lucas is married and settled. And one of my own daughters. I suppose you have heard of it; indeed, you must have seen it in the papers. It was in the Times and the Courier, I know; though it was not put in as it ought to be. It was only said, ‘Lately, George Wickham, Esq. to Miss Lydia Bennet,’ without there being a syllable said of her father, or the place where she lived, or any thing. It was my brother Gardiner’s drawing up too, and I wonder how he came to make such an awkward business of it. Did you see it?” 20
- Bingley replied that he did, and made his congratulations. Elizabeth dared not lift up her eyes. How Mr. Darcy looked, therefore, she could not tell. 25
- “It is a delightful thing, to be sure, to have a daughter well married,” continued her mother, “but at the same time, Mr. Bingley, it is very hard to have her taken such a way from me. They are gone down to Newcastle, a place quite northward, it seems, and there they are to stay, I do not know how long. His regiment is there; for I suppose you have heard of his leaving the—shire, and of his being gone into the regulars. Thank Heaven! he has *some* friends, though perhaps not so many as he deserves.” 30
- Elizabeth, who knew this to be levelled at Mr. Darcy, was in such misery of shame, that she could hardly keep her seat. It drew from her, however, the exertion of speaking, which nothing else had so effectually done before; and she asked Bingley, whether he meant to make any stay in the country at present. A few weeks, he believed. 35
- “When you have killed all your own birds, Mr. Bingley,” said her mother, “I beg you will come here, and shoot as many as you please, on Mr. Bennet’s manor. I am sure he will be vastly happy to oblige you, and will save all the best of the covies for you.” 40
- Elizabeth’s misery increased, at such unnecessary, such officious attention! Were the same fair prospect to arise at present, as had flattered them a year ago, every thing, she was persuaded, would be hastening to the same vexatious conclusion. At that instant she felt, that years of happiness could not make Jane or herself amends, for moments of such painful confusion. 45 50

“The first wish of my heart,” said she to herself, “is never more to be in company with either of them. Their society can afford no pleasure, that will atone for such wretchedness as this! Let me never see either one or the other again!” 55

**Either** 1 **(a)** How does Austen’s writing make this conversation so embarrassing for Elizabeth? [24]

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**Or** 1 **(b)** How does Austen make Mr. Bingley such a fascinating and significant character in the novel?

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

**GEORGE ELIOT: *Silas Marner***

2 (a)

‘I must have slept,’ said Silas. Then, after a pause, he added, ‘Or I must have had another visitation like that which you have all seen me under, so that the thief must have come and gone while I was not in the body, but out of the body. But, I say again, search me and my dwelling, for I have been nowhere else.’

5

The search was made, and it ended – in William Dane’s finding the well-known bag, empty, tucked behind the chest of drawers in Silas’s chamber! On this William exhorted his friend to confess, and not to hide his sin any longer. Silas turned a look of keen reproach on him, and said. ‘William, for nine years that we have gone in and out together, have you ever known me tell a lie? But God will clear me.’

10

‘Brother,’ said William, ‘how do I know what you may have done in the secret chambers of your heart, to give Satan an advantage over you?’

Silas was still looking at his friend. Suddenly a deep flush came over his face, and he was about to speak impetuously, when he seemed checked again by some inward shock, that sent the flush back and made him tremble. But at last he spoke feebly, looking at William.

15

‘I remember now – the knife wasn’t in my pocket.’

William said, ‘I know nothing of what you mean.’ The other persons present, however, began to inquire where Silas meant to say that the knife was, but he would give no further explanation: he only said, ‘I am sore stricken; I can say nothing. God will clear me.’

20

On their return to the vestry there was further deliberation. Any resort to legal measures for ascertaining the culprit was contrary to the principles of the church in Lantern Yard, according to which prosecution was forbidden to Christians, even had the case held less scandal to the community. But the members were bound to take other measures for finding out the truth, and they resolved on praying and drawing lots. This resolution can be a ground of surprise only to those who are unacquainted with that obscure religious life which has gone on in the alleys of our towns. Silas knelt with his brethren, relying on his own innocence being certified by immediate divine interference, but feeling that there was sorrow and mourning behind for him even then – that his trust in man had been cruelly bruised. *The lots declared that Silas Marner was guilty.* He was solemnly suspended from church-membership, and called upon to render up the stolen money: only on confession, as the sign of repentance, could he be received once more within the fold of the church. Marner listened in silence. At last, when every one rose to depart, he went towards William Dane and said, in a voice shaken by agitation –

25

‘The last time I remember using my knife, was when I took it out to cut a strap for you. I don’t remember putting it in my pocket again. *You* stole the money, and you have woven a plot to lay the sin at my door. But you may prosper, for all that: there is no just God that governs the earth righteously, but a God of lies, that bears witness against the innocent.’

40

There was a general shudder at this blasphemy.

45

William said meekly, ‘I leave our brethren to judge whether this is the voice of Satan or not. I can do nothing but pray for you, Silas.’

**Either**    **2**    **(a)** How does Eliot's writing make this such a shocking and significant moment in the novel? **[24]**

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**Or**        **2**    **(b)** How does Eliot make Squire Cass such a dislikeable figure?  
Remember to support your ideas with details from the novel. **[24]**

William Golding, Lord of the Flies, 1954,  
Faber & Faber. Removed due to third party  
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**Either** 3 (a) How does Golding's writing make this such a horrifying moment in the novel? [24]

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**Or** 3 (b) How does Golding's writing make the way the boys' behaviour changes so frightening?

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

**THOMAS HARDY: *The Withered Arm and Other Wessex Tales***

***The Son's Veto***

4 (a)

Before Randolph left her that summer a letter arrived from Sam to inform her that he had been unexpectedly fortunate in obtaining the shop. He was in possession; it was the largest in the town, combining fruit with vegetables, and he thought it would form a home worthy even of her some day. Might he not run up to town to see her?

5

She met him by stealth, and said he must still wait for her final answer. The autumn dragged on, and when Randolph was home at Christmas for the holidays she broached the matter again. But the young gentleman was inexorable.

It was dropped for months; renewed again; abandoned under his repugnance; again attempted; and thus the gentle creature reasoned and pleaded till four or five long years had passed. Then the faithful Sam revived his suit with some peremptoriness. Sophy's son, now an undergraduate, was down from Oxford one Easter, when she again opened the subject. As soon as he was ordained, she argued, he would have a home of his own, wherein she, with her bad grammar and her ignorance, would be an encumbrance to him. Better obliterate her as much as possible.

10

He showed a more manly anger now, but would not agree. She on her side was more persistent, and he had doubts whether she could be trusted in his absence. But by indignation and contempt for her taste he completely maintained his ascendancy; and finally taking her before a little cross and altar that he had erected in his bedroom for his private devotions, there bade her kneel, and swear that she would not wed Samuel Hobson without his consent. 'I owe this to my father!' he said.

20

The poor woman swore, thinking he would soften as soon as he was ordained and in full swing of clerical work. But he did not. His education had by this time sufficiently ousted his humanity to keep him quite firm; though his mother might have led an idyllic life with her faithful fruiterer and greengrocer, and nobody have been anything the worse in the world.

25

Her lameness became more confirmed as time went on, and she seldom or never left the house in the long southern thoroughfare, where she seemed to be pining her heart away. 'Why mayn't I say to Sam that I'll marry him? Why mayn't I?' she would murmur plaintively to herself when nobody was near.

30

Some four years after this date a middle-aged man was standing at the door of the largest fruiterer's shop in Aldbrickham. He was the proprietor, but to-day, instead of his usual business attire, he wore a neat suit of black; and his window was partly shuttered. From the railway-station a funeral procession was seen approaching: it passed his door and went out of the town towards the village of Gaymead. The man, whose eyes were wet, held his hat in his hand as the vehicle moved by; while from the mourning coach a young smooth-shaven priest in a high waistcoat looked black as a cloud at the shop-keeper standing there.

35

40

**Either** 4 (a) How does Hardy make this extract from *The Son's Veto* so moving? [24]

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**Or** 4 (b) How far does Hardy's portrayal of Rhoda Brook in *The Withered Arm* make you pity her?

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

**GEORGE ORWELL: *Animal Farm***

5 (a)

One day in early summer Squealer ordered the sheep to follow him, and led them out to a piece of waste ground at the other end of the farm, which had become overgrown with birch saplings. The sheep spent the whole day there browsing at the leaves under Squealer's supervision. In the evening he returned to the farmhouse himself, but, as it was warm weather, told the sheep to stay where they were. It ended by their remaining there for a whole week, during which time the other animals saw nothing of them. Squealer was with them for the greater part of every day. He was, he said, teaching them to sing a new song, for which privacy was needed. 5

It was just after the sheep had returned, on a pleasant evening when the animals had finished work and were making their way back to the farm buildings, that the terrified neighing of a horse sounded from the yard. Startled, the animals stopped in their tracks. It was Clover's voice. She neighed again, and all the animals broke into a gallop and rushed into the yard. Then they saw what Clover had seen. 10 15

It was a pig walking on his hind legs.

Yes, it was Squealer. A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance, he was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than others, one or two were even a trifle unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully. And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him. 20 25

He carried a whip in his trotter.

There was a deadly silence. Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly round the yard. It was as though the world had turned upside-down. Then there came a moment when the first shock had worn off and when, in spite of everything – in spite of their terror of the dogs, and of the habit, developed through long years, of never complaining, never criticizing, no matter what happened – they might have uttered some word of protest. But just at that moment, as though at a signal, all the sheep burst into a tremendous bleating of – 30 35

'Four legs good, two legs *better!* Four legs good, two legs *better!* Four legs good, two legs *better!*'

It went on for five minutes without stopping. And by the time the sheep had quieted down, the chance to utter any protest had passed, for the pigs had marched back into the farmhouse. 40

**Either**    **5**    **(a)** How does Orwell's writing make this such a dramatic and significant moment in the novel? **[24]**

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**Or**        **5**    **(b)** How does Orwell's writing make Frederick and Pilkington important figures 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***

**Dr Jekyll was quite at Ease**

6 (a)

Dr. Jekyll was no exception; and as he now sat on the opposite side of the fire—a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness—you could see by his looks that he cherished for Mr. Utterson a sincere and warm affection.

5

“I have been wanting to speak to you, Jekyll,” began the latter. “You know that will of yours?”

A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. “My poor Utterson,” said he, “you are unfortunate in such a client. I never saw a man so distressed as you were by my will; unless it were that hide-bound pedant, Lanyon, at what he called my scientific heresies. O, I know he’s a good fellow—you needn’t frown—an excellent fellow, and I always mean to see more of him; but a hide-bound pedant for all that; an ignorant, blatant pedant. I was never more disappointed in any man than Lanyon.”

10

“You know I never approved of it,” pursued Utterson, ruthlessly disregarding the fresh topic.

15

“My will? Yes, certainly, I know that,” said the doctor, a trifle sharply. “You have told me so.”

“Well, I tell you so again,” continued the lawyer. “I have been learning something of young Hyde.”

20

The large handsome face of Dr. Jekyll grew pale to the very lips, and there came a blackness about his eyes. “I do not care to hear more,” said he. “This is a matter I thought we had agreed to drop.”

“What I heard was abominable,” said Utterson.

25

“It can make no change. You do not understand my position,” returned the doctor, with a certain incoherency of manner. “I am painfully situated, Utterson; my position is a very strange—a very strange one. It is one of those affairs that cannot be mended by talking.”

“Jekyll,” said Utterson, “you know me: I am a man to be trusted. Make a clean breast of this in confidence; and I make no doubt I can get you out of it.”

30

“My good Utterson,” said the doctor, “this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn’t what you fancy; it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr. Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I’m sure you’ll take in good part: this is a private matter, and I beg of you to let it sleep.”

35

Utterson reflected a little, looking in the fire.

“I have no doubt you are perfectly right,” he said at last, getting to his feet.

“Well, but since we have touched upon this business, and for the last time, I hope,” continued the doctor, “there is one point I should like you to understand. I have really a very great interest in poor Hyde. I know you have seen him; he told me so; and I fear he was rude. But I do sincerely take a great, a very great interest in that young man; and if I am taken away, Utterson, I wish you to promise me that you will bear with him and get his rights for him. I think you would, if you knew all; and it would be a weight off my mind if you would promise.”

45

50

“I can’t pretend that I shall ever like him,” said the lawyer.

“I don’t ask that,” pleaded Jekyll, laying his hand upon the other’s arm;  
 “I only ask for justice; I only ask you to help him for my sake, when I am no longer here.” 55

Utterton heaved an irrepressible sigh. “Well,” said he, “I promise.”

**Either** 6 (a) How does Stevenson’s writing here convey such vivid impressions of Dr Jekyll? [24]

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**Or** 6 (b) How does Stevenson’s writing make *The Strange Case of Dr Jekyll and Mr Hyde* such a powerful horror story?

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

## SECTION B: CONTEMPORARY POETRY

## SIMON ARMITAGE

7 (a)

*Kid*

Batman, big shot, when you gave the order  
 to grow up, then let me loose to wander  
 leeward, freely through the wild blue yonder  
 as you liked to say, or ditched me, rather,  
 in the gutter... well, I turned the corner. 5  
 Now I've scotched that 'he was like a father  
 to me' rumour, sacked it, blown the cover  
 on that 'he was like an elder brother'  
 story, let the cat out on that caper  
 with the married woman, how you took her 10  
 downtown on expenses in the motor.  
 Holy robin-redbreast-nest-egg-shocker!  
 Holy roll-me-over-in-the-clover,  
 I'm not playing ball boy any longer  
 Batman, now I've doffed that off-the-shoulder 15  
 Sherwood-Forest-green and scarlet number  
 for a pair of jeans and crew-neck jumper;  
 now I'm taller, harder, stronger, older.  
 Batman, it makes a marvellous picture:  
 you without a shadow, stewing over 20  
 chicken giblets in the pressure cooker,  
 next to nothing in the walk-in larder,  
 punching the palm of your hand all winter,  
 you baby, now I'm the real boy wonder.

**Either** 7 (a) How does Armitage convey the speaker's feelings so powerfully in this poem?

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

**Or** 7 (b) How does Armitage make the relationships between people so moving in **EITHER** *In Our Tenth Year* **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 visitors or guests so memorable in **EITHER** *Gooseberry Season* **OR** *Wintering Out*?

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

## GILLIAN CLARKE

8 (a)

*On the Train*

Cradled through England between flooded fields  
 rocking, rocking the rails, my head-phones on,  
 the black box of my Walkman on the table.  
 Hot tea trembles in its plastic cup.  
 I'm thinking of you waking in our bed 5  
 thinking of me on the train. Too soon to phone.

The radio speaks in the suburbs, in commuter towns,  
 in cars unloading children at school gates,  
 is silenced in dark parkways down the line 10  
 before locks click and footprints track the frost  
 and trains slide out of stations in the dawn  
 dreaming their way towards the blazing bone-ship.

The Vodaphone you are calling  
 may have been switched off. 15  
 Please call later. And calling later,  
 calling later their phones ring in the rubble  
 and in the rubble of suburban kitchens  
 the wolves howl into silent telephones.

I phone. No answer. Where are you now? 20  
 The train moves homeward through the morning.  
 Tonight I'll be home safe, but talk to me, please.  
 Pick up the phone. Today I'm tolerant  
 of mobiles. Let them say it. I'll say it too.  
 Darling, I'm on the train.

**Either** 8 (a) How does Clarke make the thoughts of the person travelling on the train so memorable?

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

**Or** 8 (b) How does Clarke's writing make the death of an animal so moving in **EITHER** *Hare in July* **OR** *The Field-Mouse*?

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

**Or** 8 (c) How does Clarke's writing make **EITHER** *My Box* **OR** *Miracle on St David's Day* such a memorable and uplifting poem?

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

## WENDY COPE

9 (a)

*Mr Strugnell*

'This was Mr Strugnell's room,' she'll say.  
And look down at the lumpy, single bed.  
'He stayed here up until he went away  
And kept his bicycle out in that shed.

He had a job at Norwood library – 5  
He was a quiet sort who liked to read –  
Dick Francis mostly, and some poetry –  
He liked John Betjeman very much indeed

'But not Pam Ayres or even Patience Strong – 10  
He'd change the subject if I mentioned them,  
Or say "It's time for me to run along –  
Your taste's too highbrow for me, Mrs M."

'And up he'd go and listen to that jazz.  
I don't mind telling you it was a bore – 15  
Few things in this house have been tiresome as  
The sound of his foot tapping on the floor.

'He didn't seem the sort for being free  
With girls or going out and having fun.  
He had a funny turn in 'sixty-three  
And ran round shouting "Yippee! It's begun." 20

'I don't know what he meant but after that  
He had a different look, much more relaxed.  
Some nights he'd come in late, too tired to chat,  
As if he had been somewhat overtaxed.

'And now he's gone. He said he found Tulse Hill 25  
Too stimulating – wanted somewhere dull.  
At last he's found a place that fits the bill –  
Enjoying perfect boredom up in Hull.'

**Either** 9 (a) How does Cope's writing make the landlady's views of Mr Strugnell so entertaining?

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

**Or** 9 (b) How does Cope's writing make **EITHER** *Tich Miller* **OR** *On Finding an Old Photograph* such a moving poem?

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

**Or** 9 (c) How does Cope make **EITHER** *Message* **OR** *Strugnell's Sonnets (iv)* (beginning *Not only marble...*) such an entertaining poem about love?

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

## CAROL ANN DUFFY

10 (a)

*Before You Were Mine*

I'm ten years away from the corner you laugh on  
with your pals, Maggie McGeeney and Jean Duff.  
The three of you bend from the waist, holding  
each other, or your knees, and shriek at the pavement.  
Your polka-dot dress blows round your legs. Marilyn. 5

I'm not here yet. The thought of me doesn't occur  
in the ballroom with the thousand eyes, the fizzy, movie tomorrows  
the right walk home could bring. I knew you would dance  
like that. Before you were mine, your Ma stands at the close  
with a hiding for the late one. You reckon it's worth it. 10

The decade ahead of my loud, possessive yell was the best one, eh?  
I remember my hands in those high-heeled red shoes, relics,  
and now your ghost clatters toward me over George Square  
till I see you, clear as scent, under the tree,  
with its lights, and whose small bites on your neck, sweetheart? 15

*Cha cha cha!* You'd teach me the steps on the way home from Mass,  
stamping stars from the wrong pavement. Even then  
I wanted the bold girl winking in Portobello, somewhere  
in Scotland, before I was born. That glamorous love lasts  
where you sparkle and waltz and laugh before you were mine. 20

**Either** 10 (a) How does Duffy powerfully portray the speaker's feelings about her mother in *Before You Were Mine*?

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

**Or** 10 (b) How does Duffy create such memorable impressions of people at work in **EITHER** *Head of English* **OR** *War Photographer*?

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

**Or** 10 (c) How far does Duffy's writing create sympathy for **EITHER** the liar in *Liar* **OR** Mrs Lazarus in *Mrs Lazarus*?

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

11 (a)

Seamus Heaney, *Blackberry Picking*, from *Death of a Naturalist*, 1966, Faber & Faber. Removed due to third party copyright restrictions.

- Either** 11 (a) How does Heaney's writing here bring childhood experiences so vividly to life?  
Remember to support your ideas with details from the poem. [16]
- 
- Or** 11 (b) How does Heaney's writing powerfully portray a farm-worker in **EITHER** *Follower* **OR** *The Early Purges*?  
Remember to support your ideas with details from the poem you choose. [16]
- Or** 11 (c) Explore some of the ways Heaney creates striking pictures of the natural world in **EITHER** *Death of a Naturalist* **OR** *The Summer of Lost Rachel*.  
Remember to support your ideas with details from the poem you choose. [16]

## BENJAMIN ZEPHANIAH

12 (a)

*Reminders*

'The peace garden is opposite the War Memorial,'  
Said the old soldier.

'We had to fight to make the peace  
Back in the good old days.'

'No, the War Memorial is opposite the peace garden,'  
Said the old pacifist.

5

'You've had so many wars to end all wars,  
Still millions are dying from the wars you left behind.'

'Look,' said the old soldier.  
'You chickens stuck your peace garden  
In front of our War Memorial to cause non-violent trouble.  
This War Memorial is necessary,  
It reminds us that people have died for our country.'

10

'Look, said the old pacifist.  
'In the beginning was the peace  
And the peace was with God  
And the peace was God,  
This peace garden is unnecessary but  
It reminds us that people want to live for our country.'

15

**Either** 12 (a) How does Zephaniah make this argument between the old soldier and the old pacifist so striking?

Remember to support your ideas with details from the poem.

[16]

**Or** 12 (b) How does Zephaniah's writing make **EITHER** *Deep in Luv* **OR** *Press Ups and Sit Ups* so entertaining?

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

[16]

**Or** 12 (c) How does Zephaniah's writing powerfully portray problems in society in **EITHER** *What If* **OR** *Three Black Males*?

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

[16]

## UNSEEN POEM

13

*The Fish Are All Sick*

The fish are all sick, the great whales dead,  
 The villages stranded in stone on the coast,  
 Ornamental, like pearls on the fringe of a coat.  
 Sea men, who knew what the ocean did,  
 Turned their low houses away from the surf. 5  
 But new men who come to be rural and safe  
 Add big glass views and begonia beds.  
 Water keeps to itself.  
 White lip after lip  
 Curls to a close on the littered beach. 10  
 Something is sicker and blacker than fish.  
 And closing its grip and closing its grip.

Anne Stevenson

13 How does Anne Stevenson make this poem so disturbing?

You should consider:

- the effect of the opening line
- the description of the villages
- the differences between the “sea men” and the “new men”
- the description of the water
- the last two lines
- the poem’s language and structure
- anything else you think is important about the poem.

[16]

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