

**Friday 22 May 2015 – Morning**

**GCSE ENGLISH LITERATURE**

**A664/02** Literary Heritage Prose and Contemporary Poetry (Higher Tier)

Candidates answer on the Answer Booklet.

**OCR supplied materials:**

- 12 page Answer Booklet (OCR12)  
(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.**

**Duration:** 1 hour 30 minutes



## 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.

<i>Pride and Prejudice</i> : Jane Austen	pages 2–3	questions 1(a)–(b)
<i>Silas Marner</i> : George Eliot	pages 4–5	questions 2(a)–(b)
<i>Lord of the Flies</i> : William Golding	pages 6–7	questions 3(a)–(b)
<i>The Withered Arm and Other Wessex Tales</i> : Thomas Hardy	pages 8–9	questions 4(a)–(b)
<i>Animal Farm</i> : George Orwell	pages 10–11	questions 5(a)–(b)
<i>The Strange Case of Dr Jekyll and Mr Hyde</i> : R L Stevenson	pages 12–13	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	page 15	questions 7(a)–(c)
Gillian Clarke	page 16	questions 8(a)–(c)
Wendy Cope	page 17	questions 9(a)–(c)
Carol Ann Duffy	pages 18–19	questions 10(a)–(c)
Seamus Heaney	pages 20–21	questions 11(a)–(c)
Benjamin Zephaniah	pages 22–23	questions 12(a)–(c)
<b>UNSEEN POEM</b>	page 24–25	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 **28** pages. Any blank pages are indicated.

## SECTION A: LITERARY HERITAGE PROSE

JANE AUSTEN: *Pride and Prejudice*

- 1 (a) “Good God! what is the matter?” cried he, with more feeling than politeness; then recollecting himself, “I will not detain you a minute, but let me, or let the servant, go after Mr. and Mrs. Gardiner. You are not well enough; – you cannot go yourself.”
- Elizabeth hesitated, but her knees trembled under her, and she felt how little would be gained by her attempting to pursue them. Calling back the servant, therefore, she commissioned him, though in so breathless an accent as made her almost unintelligible, to fetch his master and mistress home, instantly. 5
- On his quitting the room, she sat down, unable to support herself, and looked so miserably ill, that it was impossible for Darcy to leave her, or to refrain from saying, in a tone of gentleness and commiseration, “Let me call your maid. Is there nothing you could take, to give you present relief? – A glass of wine; – shall I get you one? – You are very ill.” 10
- “No, I thank you;” she replied, endeavouring to recover herself. “There is nothing the matter with me. I am quite well. I am only distressed by some dreadful news which I have just received from Longbourn.” 15
- She burst into tears as she alluded to it, and for a few minutes could not speak another word. Darcy, in wretched suspense, could only say something indistinctly of his concern, and observe her in compassionate silence. At length, she spoke again. “I have just had a letter from Jane, with such dreadful news. It cannot be concealed from anyone. My youngest sister has left all her friends – has eloped; – has thrown herself into the power of – of Mr Wickham. They are gone off together from Brighton. *You* know him too well to doubt the rest. She has no money, no connections, nothing that can tempt him to – she is lost for ever.” 20
- Darcy was fixed in astonishment. “When I consider,” she added, in a yet more agitated voice, “that *I* might have prevented it! – *I* who knew what he was. Had I but explained some part of it only – some part of what I learnt, to my own family! Had his character been known, this could not have happened. But it is all, all too late now.” 25
- “I am grieved, indeed,” cried Darcy; “grieved – shocked. But is it certain, absolutely certain?”
- “Oh yes! – They left Brighton together on Sunday night, and were traced almost to London, but not beyond; they are certainly not gone to Scotland.” 30
- “And what has been done, what has been attempted, to recover her?”
- “My father is gone to London, and Jane has written to beg my uncle’s immediate assistance, and we shall be off, I hope, in half an hour. But nothing can be done; I know very well that nothing can be done. How is such a man to be worked on? How are they even to be discovered? I have not the smallest hope. It is every way horrible!” 35
- Darcy shook his head in silent acquiescence. 40

**Either** 1 **(a)** How does Austen strikingly present the ways in which Elizabeth and Darcy react to the shocking news here?

Remember to support your ideas with details from the passage and the rest of the novel. **[24]**

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**Or** 1 **(b)** How does Austen's writing make Caroline Bingley such a memorable figure in the novel?

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

**GEORGE ELIOT: *Silas Marner***

2 (a)

The anxiety about sister Priscilla, which had grown rather active by the time the coral necklace was clasped, was happily ended by the entrance of that cheerful-looking lady herself, with a face made blowsy by cold and damp. After the first questions and greetings, she turned to Nancy and surveyed her from head to foot; then wheeled her round, to ascertain that the back view was equally faultless. 5

“What do you think o’ *these* gowns, Aunt Osgood?” said Priscilla, while Nancy helped her to unrobe.

“Very handsome indeed, niece,” said Mrs Osgood, with a slight increase of formality. She always thought niece Priscilla too rough. 10

“I’m obliged to have the same as Nancy, you know, for all I’m five years older, and it makes me look yallow; for she never *will* have anything without I have mine just like it, because she wants us to look like sisters. And I tell her folks ‘ull think it’s my weakness makes me fancy as I shall look pretty in what she looks pretty in. For I am ugly – there’s no denying that; I feature my father’s family. But, law! I don’t mind, do you?” Priscilla here turned to the Miss Gunns, rattling on in too much preoccupation with the delight of talking to notice that her candour was not appreciated. “The pretty uns do for fly-catchers – they keep the men off us. I’ve no opinion o’ the men, Miss Gunn; I don’t know what *you* have. And as for fretting and stewing about what *they’ll* think of you from morning till night, and making your life uneasy about what they’re doing when they’re out o’ your sight – as I tell Nancy, it’s a folly no woman need be guilty of, if she’s got a good father and a good home; let her leave it to them as has got no fortin, and can’t help themselves. As I say, Mr Have-your-own-way is the best husband, and the only one I’d promise to obey. I know it isn’t pleasant, when you’ve been used to living in a big way, and managing hogsheads and all that, to go and put your nose in by somebody else’s fireside, or to sit down by yourself to a scrag or a knuckle. But thank God! my father’s a sober man and likely to live; and if you’ve got a man by the chimney corner, it doesn’t matter if he’s childish –the business needn’t be broke up.” 15 20 25 30

The delicate process of getting her narrow gown over her head without injury to her smooth curls obliged Miss Priscilla to pause in this rapid survey of life, and Mrs. Osgood seized the opportunity of rising and saying, – 35

“Well, niece, you’ll follow us. The Miss Gunns will like to go down.”

“Sister,” said Nancy when they were alone, “you’ve offended the Miss Gunns, I’m sure.”

“What have I done, child?” said Priscilla in some alarm.

“Why, you asked them if they minded about being ugly – you’re so very blunt.” 40

“Law, did I? Well, it popped out; it’s a mercy I said no more, for I’m a bad ‘un to live with folks when they don’t like the truth. But as for being ugly, look at me, child, in this silver-coloured silk – I told you how it ‘ud be – I look as yallow as a daffodil. Anybody ‘ud say you wanted to make a mawkin of me.” 45

**Either** 2 **(a)** How does Eliot make Priscilla Lammeter such an amusing character here?

Remember to support your ideas with details from the passage and the rest of the novel. **[24]**

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**Or** 2 **(b)** Explore how Eliot makes **TWO** moments in the novel particularly dramatic.

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

WILLIAM GOLDING: *Lord of the Flies*

- 3 (a) Jack spoke.  
 'We've got to decide about being rescued.'  
 There was a buzz. One of the small boys, Henry, said that he wanted to go home.  
 'Shut up,' said Ralph absently. He lifted the conch. 'Seems to me we ought to have a chief to decide things.' 5  
 'A chief! A chief!'  
 'I ought to be chief,' said Jack with simple arrogance, 'because I'm chapter chorister and head boy. I can sing C sharp.'  
 Another buzz. 10  
 'Well then,' said Jack, 'I—'  
 He hesitated. The dark boy, Roger, stirred at last and spoke up.  
 'Let's have a vote.'  
 'Yes!'  
 'Vote for a chief!' 15  
 'Let's vote—'  
 This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamour changed from the general wish for a chief to an election by acclaim of Ralph himself. None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart. 20  
 'Him with the shell.'  
 'Ralph! Ralph!'  
 'Let him be chief with the trumpet-thing.'  
 Ralph raised a hand for silence.  
 'All right. Who wants Jack for chief?' 30  
 With dreary obedience the choir raised their hands.  
 'Who wants me?'  
 Every hand outside the choir except Piggy's was raised immediately. Then Piggy, too, raised his hand grudgingly into the air.  
 Ralph counted. 35  
 'I'm chief then.'  
 The circle of boys broke into applause. Even the choir applauded; and the freckles on Jack's face disappeared under a blush of mortification. He started up, then changed his mind and sat down again while the air rang. Ralph looked at him, eager to offer something. 40  
 'The choir belongs to you, of course.'  
 'They could be the army—'  
 'Or hunters—'  
 'They could be—'  
 The suffusion drained away from Jack's face. Ralph waved again for silence. 45  
 'Jack's in charge of the choir. They can be — what do you want them to be?'  
 'Hunters.'

- Either**    **3**    **(a)** How does Golding's writing here memorably foreshadow later conflicts in the novel?  
Remember to support your ideas with details from the passage and the rest of the novel. **[24]**
- 

- Or**        **3**    **(b)** How does Golding make Simon such a significant figure in the novel?  
Remember to support your ideas with details from the novel. **[24]**

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

4 (a)

'I did not speak to her till she spoke to me. And I did not go near the place. I met her in the road.'

'What did you tell her?'

'Nothing. She said, "Are you the poor boy who had to bring the heavy load from market?" And she looked at my boots, and said they would not keep my feet dry if it came on wet, because they were so cracked. I told her I lived with my mother, and we had enough to do to keep ourselves, and that's how it was; and she said then, "I'll come and bring you some better boots, and see your mother." She gives away things to other folks in the meads besides us.'

5

10

Mrs Lodge was by this time close to the door – not in her silk, as Rhoda had dreamt of in the bedchamber, but in a morning hat, and gown of common light material, which became her better than silk. On her arm she carried a basket.

The impression remaining from the night's experience was still strong. Brook had almost expected to see the wrinkles, the scorn, and the cruelty on her visitor's face. She would have escaped an interview, had escape been possible. There was, however, no back-door to the cottage, and in an instant the boy had lifted the latch to Mrs Lodge's gentle knock.

15

'I see I have come to the right house,' said she, glancing at the lad, and smiling. 'But I was not sure till you opened the door.'

20

The figure and action were those of the phantom; but her voice was so indescribably sweet, her glance so winning, her smile so tender, so unlike that of Rhoda's midnight visitant, that the latter could hardly believe the evidence of her senses. She was truly glad that she had not hidden away in sheer aversion, as she had been inclined to do. In her basket Mrs Lodge brought the pair of boots that she had promised to the boy, and other useful articles.

25

At these proofs of a kindly feeling towards her and hers, Rhoda's heart reproached her bitterly. This innocent young thing should have her blessing and not her curse. When she left them a light seemed gone from the dwelling.

30

Two days later she came again to know if the boots fitted; and less than a fortnight after that paid Rhoda another call. On this occasion the boy was absent.

35

'I walk a good deal,' said Mrs Lodge, 'and your house is the nearest outside our own parish. I hope you are well. You don't look quite well.'

Rhoda said she was well enough; and, indeed, though the paler of the two, there was more of the strength that endures in her well-defined features and large frame than in the soft-cheeked young woman before her. The conversation became quite confidential as regarded their powers and weaknesses; and when Mrs Lodge was leaving, Rhoda said, 'I hope you will find this air agree with you, ma'am, and not suffer from the damp of the water meads.'

40

The younger one replied that there was not much doubt of it, her general health being usually good. 'Though, now you remind me,' she added, 'I have one little ailment which puzzles me. It is nothing serious, but I cannot make it out.'

45

*The Withered Arm*



- Either** 4 (a) How does Hardy's writing make these encounters between Rhoda Brook and Gertrude Lodge so memorable?

Remember to support your ideas with details from the passage and the rest of the story. [24]

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- Or** 4 (b) How does Hardy's writing make life in the village of Longpuddle particularly memorable in the story *Absent-Mindedness in a Parish Choir*?

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

**GEORGE ORWELL: *Animal Farm***

**5 (a)**

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**Either** 5 (a) How does Orwell's writing vividly convey to you the way the pigs organise life on Animal Farm?

Remember to support your ideas with details from the passage and the rest of the novel. **[24]**

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**Or** 5 (b) How does Orwell's writing make the pigs' treatment of Boxer so shocking?

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

**R L STEVENSON: *The Strange Case of Dr Jekyll and Mr Hyde***

6 (a)

My devil had been long caged, he came out roaring. I was conscious, even when I took the draught, of a more unbridled, a more furious propensity to ill. It must have been this, I suppose, that stirred in my soul that tempest of impatience with which I listened to the civilities of my unhappy victim; I declare at least, before God, no man morally sane could have been guilty of that crime upon so pitiful a provocation; and that I struck in no more reasonable spirit than that in which a sick child may break a plaything. But I had voluntarily stripped myself of all those balancing instincts by which even the worst of us continues to walk with some degree of steadiness among temptations; and in my case, to be tempted, however slightly, was to fall. 5 10

Instantly the spirit of hell awoke in me and raged. With a transport of glee, I mauled the unresisting body, tasting delight from every blow; and it was not till weariness had begun to succeed that I was suddenly, in the top fit of my delirium, struck through the heart by a cold thrill of terror. A mist dispersed; I saw my life to be forfeit; and fled from the scene of these excesses, at once glorying and trembling, my lust of evil gratified and stimulated, my love of life screwed to the topmost peg. I ran to the house in Soho, and (to make assurance doubly sure) destroyed my papers; thence I set out through the lamplit streets, in the same divided ecstasy of mind, gloating on my crime, light-headedly devising others in the future, and yet still hastening and still harkening in my wake for the steps of the avenger. Hyde had a song upon his lips as he compounded the draught, and as he drank it pledged the dead man. The pangs of transformation had not done tearing him, before Henry Jekyll, with streaming tears of gratitude and remorse, had fallen upon his knees and lifted his clasped hands to God. The veil of self-indulgence was rent from head to foot, I saw my life as a whole: I followed it up from the days of childhood, when I had walked with my father's hand, and through the self-denying toils of my professional life, to arrive again and again, with the same sense of unreality, at the damned horrors of the evening. I could have screamed aloud; I sought with tears and prayers to smother down the crowd of hideous images and sounds with which my memory swarmed against me; and still, between the petitions, the ugly face of my iniquity stared into my soul. As the acuteness of this remorse began to die away, it was succeeded by a sense of joy. The problem of my conduct was solved. Hyde was thenceforth impossible; whether I would or not, I was now confined to the better part of my existence; and, oh, how I rejoiced to think it! with what willing humility I embraced anew the restrictions of natural life! with what sincere renunciation I locked the door by which I had so often gone and come, and ground the key under my heel! 15 20 25 30 35 40

The next day came the news that the murder had been over-looked, that the guilt of Hyde was patent to the world, and that the victim was a man high in public estimation. It was not only a crime, it had been a tragic folly. I think I was glad to know it; I think I was glad to have my better impulses thus buttressed and guarded by the terrors of the scaffold. Jekyll was now my city of refuge; let but Hyde peep out an instant, and the hands of all men would be raised to take and slay him. 45

I resolved in my future conduct to redeem the past; and I can say with honesty that my resolve was fruitful of some good. You know yourself how earnestly in the last months of last year I laboured to relieve suffering; you know that much was done for others, and that the days passed quietly, almost happily for myself. Nor can I truly say that I wearied of this beneficent and innocent life; I think instead that I daily enjoyed it more completely; but I was still cursed with my duality of purpose; and as the first edge of my penitence wore off, the lower side of me, so long indulged, so recently chained down, began to growl for licence. 50 55

**Either** 6 (a) How much sympathy for Dr Jekyll does Stevenson's writing make you feel here?

Remember to support your ideas with details from the passage and the rest of the novel. [24]

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**Or** 6 (b) How does Stevenson's writing make the violence Mr Hyde inflicts on the little girl and on Sir Danvers Carew so shocking?

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



## SECTION B: CONTEMPORARY POETRY

SIMON ARMITAGE

7 (a)

*My Father Thought it Bloody Queer*

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**Either** 7 (a) How does Armitage create memorable impressions of the speaker and his father in this poem?

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

**Or** 7 (b) How does Armitage make the speaker in *True North* so memorable?

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

**Or** 7 (c) How does Armitage make the speaker's feelings so memorable in *To Poverty?*

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

## GILLIAN CLARKE

8 (a)

*Baby-sitting*

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**Either** 8 (a) How does Clarke's writing make this such a disturbing poem?

Remember to support your ideas with details from the poem.

[16]

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**Or** 8 (b) How does Clarke make the contrast between the past and the present so fascinating in *The Angelus*?

Remember to support your ideas with details from the poem.

[16]

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**Or** 8 (c) How does Clarke memorably explore dangerous situations in *The Field-Mouse*?

Remember to support your ideas with details from the poem.

[16]



## WENDY COPE

9 (a)

*Tich Miller*

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**Either** 9 (a) How does Cope's writing make this such a disturbing poem?

Remember to support your ideas with details from the poem.

[16]

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**Or** 9 (b) How does Cope make the landlady's thoughts and opinions so intriguing in *Mr Strugnell*?

Remember to support your ideas with details from the poem.

[16]

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**Or** 9 (c) How does Cope's writing make the speaker in *The Stickleback Song* so entertaining?

Remember to support your ideas with details from the poem.

[16]

CAROL ANN DUFFY

10 (a)

*Mrs Lazarus*

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**Either 10 (a)** How does Duffy make Mrs Lazarus' account of her experiences so striking?

Remember to support your ideas with details from the poem.

**[16]**

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**Or 10 (b)** How does Duffy movingly convey thoughts about the family in *Brothers*?

Remember to support your ideas with details from the poem.

**[16]**

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**Or 10 (c)** How does Duffy memorably portray the experience of growing up in *In Mrs Tilscher's Class*?

Remember to support your ideas with details from the poem.

**[16]**

## SEAMUS HEANEY

11 (a)

*An Advancement of Learning*

I took the embankment path  
 (As always, deferring  
 The bridge). The river nosed past,  
 Pliable, oil-skinned, wearing

A transfer of gables and sky. 5  
 Hunched over the railing,  
 Well away from the road now, I  
 Considered the dirty-keeled swans.

Something slobbered curtly, close,  
 Smudging the silence: a rat 10  
 Slimed out of the water and  
 My throat sickened so quickly that

I turned down the path in cold sweat  
 But God, another was nimbling  
 Up the far bank, tracing its wet 15  
 Arcs on the stones. Incredibly then

I established a dreaded  
 Bridgehead. I turned to stare  
 With deliberate, thrilled care  
 At my hitherto snubbed rodent. 20

He clockworked aimlessly a while,  
 Stopped, back bunched and glistening,  
 Ears plastered down on his knobbed skull,  
 Insidiously listening.

The tapered tail that followed him, 25  
 The raindrop eye, the old snout:  
 One by one I took all in.  
 He trained on me. I stared him out

Forgetting how I used to panic  
 When his grey brothers scraped and fed 30  
 Behind the hen-coop in our yard,  
 On ceiling boards above my bed.

This terror, cold, wet-furred, small-clawed,  
 Retreated up a pipe for sewage.  
 I stared a minute after him. 35  
 Then I walked on and crossed the bridge.

**Either** 11 (a) How does Heaney's writing make the boy's encounter with the rats so dramatic in this poem?

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

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**Or** 11 (b) How does Heaney's writing make his descriptions of nature so memorable in *Serenades*?

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

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**Or** 11 (c) How does Heaney's writing make Dan Taggart in *The Early Purges* such a frightening figure for the boy?

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

**BENJAMIN ZEPHANIAH**

**12 (a)**

***Press Ups an Sit Ups***

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**Either 12 (a)** How does Zephaniah make the speaker's thoughts so memorable in this poem?

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

---

**Or 12 (b)** How does Zephaniah's writing make the feelings expressed in *Three Black Males* so disturbing?

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

---

**Or 12 (c)** How does Zephaniah make the life of the woman so moving in *The Woman Has to Die*?

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

UNSEEN POEM

13

*The man on Crewe station*

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**John Godfrey**



**13** What do you find moving about this man as he retires from his job after a life working on the railway?

You should consider:

- what he sees
- the girl and what he has given her
- his job and what it involved
- his situation now
- some of the words and phrases the poet uses
- the poem's structure
- anything else that you think important.

Remember to support your ideas with details from the poem.

**[16]**

**END OF QUESTION PAPER**





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