

Friday 27 May 2016 – 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	page 8	Questions 4(a)–(b)
<i>Animal Farm</i> : George Orwell	pages 9	Questions 5(a)–(b)
<i>The Strange Case of Dr Jekyll and Mr Hyde</i> : R L Stevenson	pages 10–11	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 13	Questions 7(a)–(c)
Gillian Clarke	page 14–15	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	pages 20–21	Questions 12(a)–(c)
UNSEEN POEM	page 22	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 **24** pages. Any blank pages are indicated.

SECTION A – LITERARY HERITAGE PROSE

JANE AUSTEN: *Pride and Prejudice*

1 (a)

The evening altogether passed off pleasantly to the whole family. Mrs Bennet had seen her eldest daughter much admired by the Netherfield party. Mr Bingley had danced with her twice, and she had been distinguished by his sisters. Jane was as much gratified by this, as her mother could be, though in a quieter way. Elizabeth felt Jane's pleasure. Mary had heard herself mentioned to Miss Bingley as the most accomplished girl in the neighbourhood; and Catherine and Lydia had been fortunate enough to be never without partners, which was all that they had yet learnt to care for at a ball. They returned therefore in good spirits to Longbourn, the village where they lived, and of which they were the principal inhabitants. They found Mr Bennet still up. With a book he was regardless of time; and on the present occasion he had a good deal of curiosity as to the event of an evening which had raised such splendid expectations. He had rather hoped that all his wife's views on the stranger would be disappointed; but he soon found that he had a very different story to hear. 5
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"Oh! my dear Mr Bennet," as she entered the room, "we have had a most delightful evening, a most excellent ball. I wish you could have been there. Jane was so admired, nothing could be like it. Everybody said how well she looked; and Mr Bingley thought her quite beautiful, and danced with her twice. Only think of *that*, my dear; he actually danced with her twice; and she was the only creature in the room that he asked a second time. First of all, he asked Miss Lucas. I was so vexed to see him stand up with her; but, however, he did not admire her at all: indeed, nobody can, you know; and he seemed quite struck with Jane as she was going down the dance. So, he enquired who she was, and got introduced, and asked her for the two next. Then, the two third he danced with Miss King, and the two fourth with Maria Lucas, and the two fifth with Jane again, and the two sixth with Lizzy, and the Boulanger." 20
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"If he had had any compassion for *me*," cried her husband impatiently, "he would not have danced half so much! For God's sake, say no more of his partners. Oh! That he had sprained his ankle in the first dance!" 30

"Oh! my dear," continued Mrs Bennet, "I am quite delighted with him. He is so excessively handsome! And his sisters are charming women. I never in my life saw anything more elegant than their dresses. I dare say the lace upon Mrs Hurst's gown –" 35

Here she was interrupted again. Mr Bennet protested against any description of finery. She was therefore obliged to seek another branch of the subject, and related, with much bitterness of spirit and some exaggeration, the shocking rudeness of Mr Darcy.

"But I can assure you," she added, "that Lizzy does not lose much by not suiting *his* fancy; for he is a most disagreeable, horrid man, not at all worth pleasing. So high and so conceited that there was no enduring him! He walked here, and he walked there, fancying himself so very great! Not handsome enough to dance with! I wish you had been there, my dear, to have given him one of your set downs. I quite detest the man." 40
45

Either 1 (a) How does Austen make this passage revealing and significant?

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

Or 1 (b) How does Austen's presentation of Mr Wickham invite different responses through the course of the novel?

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

GEORGE ELIOT: *Silas Marner*

2 (a)

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."

5

"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.

10

"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."

15

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 folds of the church. Marner listened in silence. At last, when everyone rose to depart, he went towards William Dane and said in a voice shaken by agitation, –

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"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."

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There was a general shudder at this blasphemy.

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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."

Poor Marner went out with that despair in his soul – that shaken trust in God and man which is little short of madness to a loving nature.

Either 2 (a) How does Eliot's writing make this passage so significant in the novel as a whole?

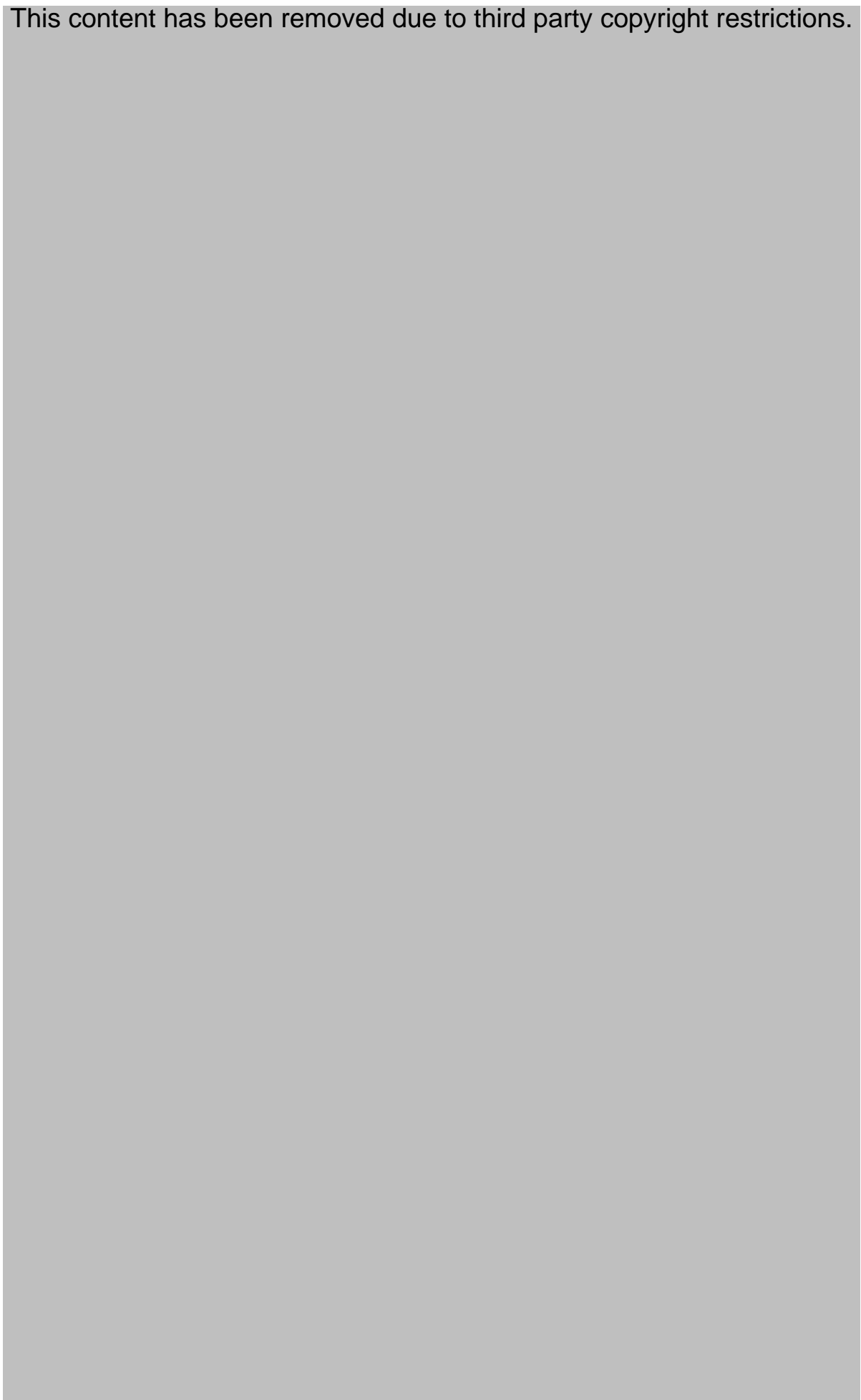
Remember to support your ideas with details from the passage as well as the rest of the novel. [24]

Or 2 (b) How do you think Eliot's writing helps you to understand Silas's happiness in the closing scenes of the novel?

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

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3 (a)



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Either 3 (a) How does Golding make Jack's behaviour here so shocking?

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

Or 3 (b) How does Golding make Piggy's death such a significant event 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) It became known that Stockdale was going to leave, and a good many people outside his own sect were sorry to hear it. The intervening days flew rapidly away, and on the evening of the Sunday which preceded the morning of his departure Lizzy sat in the chapel to hear him for the last time. The little building was full to overflowing, and he took up the subject which all had expected, that of the contraband trade so extensively practised among them. 5
- His hearers, in laying his words to their own hearts, did not perceive that they were more particularly directed against Lizzy, till the sermon waxed warm, and Stockdale nearly broke down with emotion. In truth his own earnestness, and her sad eyes looking up at him, were too much for the young man's equanimity. He hardly knew how he ended. He saw Lizzy, as through a mist, turn and go away with the rest of the congregation; and shortly afterwards followed her home. 10
- She invited him to supper, and they sat down alone, her mother having, as was usual with her on Sunday nights, gone to bed early. 15
- 'We will part friends, won't we?' said Lizzy, with forced gaiety, and never alluding to the sermon: a reticence which rather disappointed him.
- 'We will,' he said, with a forced smile on his part; and they sat down.
- It was the first meal that they had ever shared together in their lives, and probably the last that they would so share. When it was over, and the indifferent conversation could no longer be continued, he arose and took her hand. 'Lizzy,' he said, 'do you say we must part – do you?' 20
- 'You do,' she said solemnly. 'I can say no more.'
- 'Nor I,' said he. 'If that is your answer, good-bye.' 25
- Stockdale bent over her and kissed her, and she involuntarily returned his kiss. 'I shall go early,' he said hurriedly. 'I shall not see you again.'
- And he did leave early. He fancied, when stepping forth into the grey morning light, to mount the van which was to carry him away, that he saw a face between the parted curtains of Lizzy's window, but the light was faint, and the panes glistened with wet; so he could not be sure. Stockdale mounted the vehicle, and was gone and on the following Sunday the new minister preached in the chapel of the Moynton Wesleyans. 30

Either 4 (a) How does Hardy's writing make Lizzy and Stockdale's relationship here so moving?

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

Or 4 (b) How does Hardy's writing make you feel about Randolph in *The Son's Veto*?

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

GEORGE ORWELL: *Animal Farm*

- 5 (a) Napoleon stood sternly surveying his audience: then he uttered a high-pitched whimper. Immediately the dogs bounded forward, seized four of the pigs by the ear and dragged them, squealing with pain and terror, to Napoleon's feet. The pigs' ears were bleeding, the dogs had tasted blood, and for a few moments they appeared to go quite mad. To the amazement of everybody, three of them flung themselves upon Boxer. Boxer saw them coming and put out his great hoof, caught a dog in mid-air, and pinned him to the ground. The dog shrieked for mercy and the other two fled with their tails between their legs. Boxer looked at Napoleon to know whether he should crush the dog to death or let it go. Napoleon appeared to change countenance, and sharply ordered Boxer to let the dog go, whereat Boxer lifted his hoof, and the dog slunk away, bruised and howling. 5
- Presently the tumult died down. The four pigs waited, trembling, with guilt written on every line of their countenances. Napoleon now called upon them to confess their crimes. They were the same four pigs as had protested when Napoleon abolished the Sunday Meetings. Without any further prompting they confessed that they had been secretly in touch with Snowball ever since his expulsion, that they had collaborated with him in destroying the windmill, and that they had entered into an agreement with him to hand over Animal Farm to Mr Frederick. They added that Snowball had privately admitted to them that he had been Jones's secret agent for years past. When they had finished their confession, the dogs promptly tore their throats out, and in a terrible voice Napoleon demanded whether any other animal had anything to confess. 10
- The three hens who had been the ringleaders in the attempted rebellion over the eggs now came forward and stated that Snowball had appeared to them in a dream and incited them to disobey Napoleon's orders. They, too, were slaughtered. Then a goose came forward and confessed to having secreted six ears of corn during the last year's harvest and eaten them in the night. Then a sheep confessed to having urinated in the drinking pool – urged to do this, so she said, by Snowball – and two other sheep confessed to having murdered an old ram, an especially devoted follower of Napoleon, by chasing him round and round a bonfire when he was suffering from a cough. They were all slain on the spot. 15
- And so the tale of confessions and executions went on, until there was a pile of corpses lying before Napoleon's feet and the air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones. 20
- 25
- 30
- 35

Either 5 (a) How does Orwell make this moment in the novel so shocking?

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

Or 5 (b) How does Orwell make the windmill so significant in the novel *Animal Farm*?

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)

I looked down: my clothes hung formlessly on my shrunken limbs: the hand that lay on my knee was corded and hairy. I was once more Edward Hyde. A moment before I had been safe of all men's respect, wealthy, beloved—the cloth laying for me in the dining-room at home; and now I was the common quarry of mankind, hunted, houseless, a known murderer, thrall to the gallows.

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My reason wavered, but it did not fail me utterly. I have more than once observed that, in my second character, my faculties seemed sharpened to a point and my spirits more tensely elastic; thus it came about that, where Jekyll perhaps might have succumbed, Hyde rose to the importance of the moment. My drugs were in one of the presses of my cabinet: how was I to reach them? That was the problem that (crushing my temples in my hands) I set myself to solve. The laboratory door I had closed. If I sought to enter by the house, my own servants would consign me to the gallows. I saw I must employ another hand, and thought of Lanyon. How was he to be reached? how persuaded? Supposing that I escaped capture in the streets, how was I to make my way into his presence? and how should I, an unknown and displeasing visitor, prevail on the famous physician to rifle the study of his colleague, Dr. Jekyll? Then I remembered that of my original character, one part remained to me: I could write my own hand; and once I had conceived that kindling spark, the way that I must follow became lighted up from end to end.

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Thereupon, I arranged my clothes as best I could and summoning a passing hansom, drove to an hotel in Portland Street, the name of which I chanced to remember. At my appearance (which was indeed comical enough, however tragic a fate these garments covered) the driver could not conceal his mirth. I gnashed my teeth upon him with a gust of devilish fury; and the smile withered from his face—happily for him—yet more happily for myself, for in another instant I had certainly dragged him from his perch. At the inn, as I entered, I looked about me with so black a countenance as made the attendants tremble; not a look did they exchange in my presence; but obsequiously took my orders, led me to a private room, and brought me wherewithal to write. Hyde in danger of his life was a creature new to me: shaken with inordinate anger, strung to the pitch of murder, lusting to inflict pain. Yet the creature was astute; mastered his fury with a great effort of will; composed his two important letters, one to Lanyon and one to Poole, and, that he might receive actual evidence of their being posted, sent them out with directions that they should be registered.

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Thenceforward, he sat all day over the fire in the private room, gnawing his nails; there he dined, sitting alone with his fears, the waiter visibly quailing before his eye; and thence, when the night was fully come, he set forth in the corner of a closed cab, and was driven to and fro about the streets of the city. He, I say—I cannot say, I. That child of Hell had nothing human; nothing lived in him but fear and hatred. And when at last, thinking the driver had begun to grow suspicious, he discharged the cab and ventured on foot, attired in his misfitting clothes, an object marked out for observation, into the midst of the nocturnal passengers, these two base passions raged within him like a tempest. He walked fast, hunted by his fears, chattering to himself, skulking through the less frequented thoroughfares, counting the minutes that still divided him from midnight. Once a woman spoke to him, offering, I think, a box of lights. He smote her in the face, and she fled.

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Either 6 (a) How does Stevenson make Mr Hyde's thoughts and actions so dramatic here?

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

Or 6 (b) How does Stevenson make Mr Utterson's relationship with Dr Jekyll so significant in the novel?

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

SECTION B – CONTEMPORARY POETRY

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7 (a)

Either 7 (a) How does Armitage present this man's life?

Remember to support your ideas with details from the poem.

[16]

Or 7 (b) How does Armitage make the speaker in *Alaska* particularly striking?

Remember to support your ideas with details from the poem.

[16]

Or 7 (c) How does Armitage's writing vividly bring out the significance of the title in *Without Photographs*?

Remember to support your ideas with details from the poem.

[16]

GILLIAN CLARKE

8 (a)

The Hare

That March night I remember how we heard
a baby crying in a neighbouring room
but found him sleeping quietly in his cot.

The others went to bed and we sat late
talking of children and the men we loved. 5
You thought you'd like another child. 'Too late.'

you said. And we fell silent, thought a while
of yours with his copper hair and mine,
a grown daughter and sons.

Then, that joke we shared, our phases of the moon. 10
'Sisterly lunacy' I said. You liked
the phrase. It became ours. Different

as earth and air, yet in one trace that week
we towed the calends like boats reining
the oceans of the world at the full moon. 15

Suddenly from the fields we heard again
a baby cry, and standing at the door
listened for minutes, eyes and ears soon used

to the night. It was cold. In the east
the river made a breath of shining sound. 20
The cattle in the field were shadow black.

A cow coughed. Some slept, and some pulled grass.
I could smell blossom from the blackthorn
and see their thorny crowns against the sky.

And then again, a sharp cry from the hill. 25
'A hare' we said together, not speaking
of fox or trap that held it in a lock

of terrible darkness. Both admitted
next day to lying guilty hours awake
at the crying of the hare. You told me 30

of sleeping at last in the jaws of a bad dream.
'I saw all the suffering of the world
in a single moment. Then I heard

a voice say "But this is nothing, nothing
to the mental pain". I couldn't speak of it. 35
I thought about your dream as you lay ill.

In the last heavy nights before full moon,
When its face seems sorrowful and broken,
I look through binoculars. Its seas flower

like cloud over water, it wears its craters
like silver rings. Even in dying you
menstruated as a woman in health 40

considering to have a child or no.
When they hand me insults or little hurts
And I'm on fire with my arguments 45

at your great distance you can calm me still.
Your dream, my sleeplessness, the cattle
asleep under a full moon,

and out there
the dumb and stiffening body of the hare. 50

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]

Or 8 (b) How does Clarke powerfully convey the thoughts of the speaker in *Coming Home*?

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

Or 8 (c) How does Clarke vividly convey childhood experiences to you in *Cold Knap Lake*?

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

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9 (a)

Either 9 (a) How does Cope vividly explore the ways people think about the past in *Sonnet of '68*?

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

Or 9 (b) How does Cope make the descriptions that the two speakers give of themselves so memorable in *Exchange of Letters*?

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

Or 9 (c) How does Cope make the speaker's view of herself in *Being Boring* so memorable?

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

CAROL ANN DUFFY

10 (a)

In Mrs Tilscher's Class

You could travel up the Blue Nile
 with your finger, tracing the route
 while Mrs Tilscher chanted the scenery.
 Tana. Ethiopia. Khartoum. Aswân.
 That for an hour, then a skittle of milk 5
 and the chalky Pyramids rubbed into dust.
 A window opened with a long pole.
 The laugh of a bell swung by a running child.

This was better than home. Enthralling books. 10
 The classroom glowed like a sweet shop.
 Sugar paper. Coloured shapes. Brady and Hindley
 faded, like the faint, uneasy smudge of a mistake.
 Mrs Tilscher loved you. Some mornings, you found
 she'd left a good gold star by your name.
 The scent of a pencil slowly, carefully, shaved. 15
 A xylophone's nonsense heard from another form.

Over the Easter term, the inky tadpoles changed
 from commas into exclamation marks. Three frogs
 hopped in the playground, freed by a dunce,
 followed by a line of kids, jumping and croaking 20
 away from the lunch queue. A rough boy
 told you how you were born. You kicked him, but stared
 at your parents, appalled, when you got back home.

That feverish July, the air tasted of electricity. 25
 A tangible alarm made you always untidy, hot,
 fractious under the heavy, sexy sky. You asked her
 how you were born and Mrs Tilscher smiled,
 then turned away. Reports were handed out.
 You ran through the gates, impatient to be grown,
 as the sky split open into a thunderstorm. 30

Either 10 (a) How does Duffy make changes in children's lives so dramatic in this poem?

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

Or 10 (b) How does Duffy present the memories of two different generations in *Before You Were Mine*?

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

Or 10 (c) How does Duffy vividly portray Mrs Lazarus in *Mrs Lazarus*?

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

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11 (a)

Either 11 (a) How does Heaney make *Servant Boy* such a disturbing poem?

Remember to support your ideas with details from the poem.

[16]

Or 11 (b) How does Heaney vividly present different memories in *Wheels within Wheels*?

Remember to support your ideas with details from the poem.

[16]

Or 11 (c) How does Heaney's writing link human life with the natural world in *The Summer of Lost Rachel*?

Remember to support your ideas with details from the poem.

[16]

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BENJAMIN ZEPHANIAH

12 (a)

Chant of a Homesick Nigga

There's too much time in dis dark night,
 No civilians to hear me wail,
 Just ghosts and rats
 And there's no light
 In dis infernal bloody jail. 5
 I want my Mom
 I want my twin
 Or any friend that I can kiss,
 I know the truth that I live in,
 Still I don't want to die like dis. 10

If I had sword and I had shield
 I would defend myself no doubt,
 But I am weak
 I need a meal or barrister to help me out,
 I know my rights 15
 Now tape dis talk
 Of course I am downhearted,
 Look sucker I can hardly walk
 And the interview ain't even started.

You call me nigga, scum and wog 20
 But I won't call you master,
 The Home Secretary is not my God,
 I trod earth one dread Rasta,
 But in dis dumb, unfeeling cell
 No decent folk can hear me cry 25
 No God fearers or infidel
 Can save me from dis Lex Loci.

There's too much time in dis dark night
 And all my ribs are bare and bruised,
 I've never dreamt of being white 30
 But I can't bear being abused,
 I'm one more nigga on your boot
 Dis night you want dis coon to die,
 I have not hidden any loot
 And you have killed my alibi. 35

I'm spitting blood,
 You're in control,
 It's your pleasure to wear me down.
 I can't stop thinking
 You patrol the streets where folk like me are found, 40
 I do recall how I have seen
 Your face in school upon a time
 Telling the kids how good you've been
 And of the joys of fighting crime.

I'm hanging on for my dear life, 45
 You give me one more injury,
 I've just started to feel like
 One more Black Death in custody.
 I'd love a doctor or a friend
 Or any lover I have known, 50
 I see me coming to my end,
 Another nigga far from home.

Either 12 (a) How does Zephaniah make the thoughts of the speaker in *Chant of a Homesick Nigga* so moving?

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

Or 12 (b) How does Zephaniah vividly present both sides of the argument in *Reminders*?

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

Or 12 (c) How does Zephaniah powerfully convey the complexities of being in love in *Adultery*?

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

UNSEEN POEM

13

April 5, 1974

The air was soft, the ground still cold.
 In the dull pasture where I strolled
 Was something I could not believe.
 Dead grass appeared to slide and heave,
 Though still too frozen-flat to stir, 5
 And rocks to twitch, and all to blur.
 What was this rippling of the land?
 Was matter getting out of hand
 And making free with natural law?
 I stopped and blinked, and then I saw 10
 A fact as eerie as a dream,
 There was a subtle flood of steam
 Moving upon the face of things.
 It came from standing pools and springs
 And what of snow was still around; 15
 It came of winter's giving ground
 So that the freeze was coming out,
 As when a set mind, blessed by doubt,
 Relaxes into mother-wit.
 Flowers, I said, will come of it. 20

Richard Wilbur

13 How does Wilbur's writing make the coming of spring so fascinating in this poem?

You should consider:

- what the poet sees
- what his feelings are
- the form and structure of the poem
- some of the words and phrases the poet uses
- anything else that you think is important.

[16]

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