

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
AS LEVEL**

H074/02

**ENGLISH LANGUAGE
AND LITERATURE (EMC)**

**The language of literary texts
QUESTION PAPER**

WEDNESDAY 8 JUNE 2016: Afternoon

**TIME ALLOWED: 1 hour 30 minutes
plus your additional time allowance**

MODIFIED ENLARGED

**YOU MUST HAVE:
the OCR 12-page Answer Booklet**

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS

Use black ink.

Complete the boxes on the front of the Answer Booklet.

Answer ONE question from Section A and ONE from Section B.

Write your answer to each question in the Answer Booklet. The question number(s) must be clearly shown.

INFORMATION

The total mark for this paper is 50.

The marks for each question are shown in brackets [].

BLANK PAGE

SECTION A – The language of prose

Charlotte Brontë: ‘Jane Eyre’

F Scott Fitzgerald: ‘The Great Gatsby’

Chinua Achebe: ‘Things Fall Apart’

Arundhati Roy: ‘The God of Small Things’

Ian McEwan: ‘Atonement’

Jhumpa Lahiri: ‘The Namesake’

Answer ONE question from THIS SECTION on your CHOSEN PROSE TEXT. You should spend about 45 minutes on this section.

1 CHARLOTTE BRONTË: ‘Jane Eyre’

Write about the ways in which Charlotte Brontë tells the story in this extract.

In your answer you should:

explore the narrative techniques used in the extract

consider the extract in the context of the novel as a whole and its genre. [25]

“So I think: you have no ghost then?”

“None that I ever heard of,” returned Mrs Fairfax, smiling.

“Nor any traditions of one? no legends or ghost stories?”

“I believe not. And yet it is said, the Rochesters have been rather a violent than a quiet race in their time: perhaps, though, that is the reason they rest tranquilly in their graves now.”

“Yes— ‘after life’s fitful fever they sleep well,’” I muttered.

“Where are you going now, Mrs Fairfax?” for she was moving away.

“On to the leads; will you come and see the view from thence?” I followed still, up a very narrow staircase to the attics, and thence by a ladder and through a trap-door to the roof of the hall. I was now on a level with the crow colony, and could see into their nests. Leaning over the battlements and looking far down, I surveyed the grounds laid out like a map: the bright and velvet lawn closely girdling the gray base of the mansion; the field, wide as a park, dotted with its ancient timber; the wood, dun and sere, divided by a path visibly overgrown, greener with moss than the trees were with foliage; the church at the gates, the road, the tranquil hills all reposing in the autumn day’s sun; the horizon bounded by a propitious sky, azure, marbled with pearly white. No feature in the scene was extraordinary, but all was pleasing. When I turned from it and repassed the trap-door, I could scarcely see my way down the ladder; the attic seemed black as a vault compared with that arch of blue air to which I had been looking up, and to that sunlit scene of grove, pasture, and green hill, of which the hall was the centre, and over which I had been gazing with delight.

Mrs Fairfax stayed behind a moment to fasten the trap-door; I, by dint of groping, found the outlet from the attic, and proceeded to descend the narrow garret staircase. I lingered in the long passage to which this led, separating the front and back rooms of the third story: narrow, low, and dim, with only one little window at the far end, and looking, with its two rows of small black doors all shut, like a corridor in some Bluebeard’s castle.

While I paced softly on, the last sound I expected to hear in so still a region, a laugh, struck my ear. It was a curious laugh; distinct, formal, mirthless. I stopped: the sound ceased, only for an instant; it began again, louder:

for at first, though distinct, it was very low. It passed off in a clamorous peal that seemed to wake an echo in every lonely chamber; though it originated but in one, and I could have pointed out the door whence the accents issued.

“Mrs Fairfax!” I called out: for I now heard her descending the great stairs. “Did you hear that loud laugh? Who is it?”

“Some of the servants very likely,” she answered: “perhaps Grace Poole.”

“Did you hear it?” I again inquired.

“Yes, plainly: I often hear her: she sews in one of these rooms. Sometimes Leah is with her; they are frequently noisy together.”

The laugh was repeated in its low, syllabic tone, and terminated in an odd murmur.

“Grace!” exclaimed Mrs Fairfax.

I really did not expect any Grace to answer; for the laugh was as tragic, as preternatural a laugh as any I ever heard; and, but that it was high noon, and that no circumstance of ghostliness accompanied the curious cachinnation; but that neither scene nor season favoured fear, I should have been superstitiously afraid. However, the event showed me I was a fool for entertaining a sense even of surprise.

The door nearest me opened, and a servant came out,—a woman of between thirty and forty; a set, square-made figure, red-haired, and with a hard, plain face: any apparition less romantic or less ghostly could scarcely be conceived.

BLANK PAGE

2 F SCOTT FITZGERALD: ‘The Great Gatsby’

Write about the ways in which F Scott Fitzgerald tells the story in this extract.

In your answer you should:

explore the narrative techniques used in the extract

consider the extract in the context of the novel as a whole and its genre. [25]

The exhilarating ripple of her voice was a wild tonic in the rain. I had to follow the sound of it for a moment, up and down, with my ear alone, before any words came through. A damp streak of hair lay like a dash of blue paint across her cheek, and her hand was wet with glistening drops as I took it to help her from the car. “Are you in love with me,” she said low in my ear, “or why did I have to come alone?”

“That’s the secret of Castle Rackrent. Tell your chauffeur to go far away and spend an hour.”

“Come back in an hour, Ferdie.” Then in a grave murmur: “His name is Ferdie.”

“Does the gasoline affect his nose?”

“I don’t think so,” she said innocently. “Why?”

We went in. To my overwhelming surprise the living-room was deserted.

“Well, that’s funny,” I exclaimed.

“What’s funny?”

She turned her head as there was a light dignified knocking at the front door. I went out and opened it. Gatsby, pale as death, with his hands plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into my eyes.

With his hands still in his coat pockets he stalked by me into the hall, turned sharply as if he were on a wire, and disappeared into the living-room. It wasn't a bit funny. Aware of the loud beating of my own heart I pulled the door to against the increasing rain.

For half a minute there wasn't a sound. Then from the living-room I heard a sort of choking murmur and part of a laugh, followed by Daisy's voice on a clear artificial note: "I certainly am awfully glad to see you again."

A pause; it endured horribly. I had nothing to do in the hall, so I went into the room.

Gatsby, his hands still in his pockets, was reclining against the mantelpiece in a strained counterfeit of perfect ease, even of boredom. His head leaned back so far that it rested against the face of a defunct mantelpiece clock, and from this position his distraught eyes stared down at Daisy, who was sitting, frightened but graceful, on the edge of a stiff chair.

"We've met before," muttered Gatsby. His eyes glanced momentarily at me, and his lips parted with an abortive attempt at a laugh. Luckily the clock took this moment to tilt dangerously at the pressure of his head, whereupon he turned and caught it with trembling fingers, and set it back in place. Then he sat down, rigidly, his elbow on the arm of the sofa and his chin in his hand.

"I'm sorry about the clock," he said.

My own face had now assumed a deep tropical burn. I couldn't muster up a single commonplace out of the thousand in my head.

"It's an old clock," I told them idiotically.

I think we all believed for a moment that it had smashed in pieces on the floor.

"We haven't met for many years," said Daisy, her voice

as matter-of-fact as it could ever be.

“Five years next November.”

The automatic quality of Gatsby’s answer set us all back at least another minute. I had them both on their feet with the desperate suggestion that they help me make tea in the kitchen when the demoniac Finn brought it in on a tray.

Amid the welcome confusion of cups and cakes a certain physical decency established itself. Gatsby got himself into a shadow and, while Daisy and I talked, looked conscientiously from one to the other of us with tense, unhappy eyes. However, as calmness wasn’t an end in itself, I made an excuse at the first possible moment, and got to my feet.

BLANK PAGE

3 CHINUA ACHEBE: 'Things Fall Apart'

Write about the ways in which Chinua Achebe tells the story in this extract.

In your answer you should:

explore the narrative techniques used in the extract

consider the extract in the context of the novel as a whole and its genre. [25]

The drums and the dancing began again and reached fever-heat. Darkness was around the corner, and the burial was near. Guns fired the last salute and the cannon rent the sky. And then from the centre of the delirious fury came a cry of agony and shouts of horror. It was as if a spell had been cast. All was silent. In the centre of the crowd a boy lay in a pool of blood. It was the dead man's sixteen-year-old son, who with his brothers and half-brothers had been dancing the traditional farewell to their father. Okonkwo's gun had exploded and a piece of iron had pierced the boy's heart.

The confusion that followed was without parallel in the tradition of Umuofia. Violent deaths were frequent, but nothing like this had ever happened.

The only course open to Okonkwo was to flee from the clan. It was a crime against the earth goddess to kill a clansman, and a man who committed it must flee from the land. The crime was of two kinds, male and female. Okonkwo had committed the female, because it had been inadvertent. He could return to the clan after seven years.

That night he collected his most valuable belongings into headloads. His wives wept bitterly and their children

wept with them without knowing why. Obierika and half a dozen other friends came to help and to console him. They each made nine or ten trips carrying Okonkwo's yams to store in Obierika's barn. And before the cock crowed Okonkwo and his family were fleeing to his motherland. It was a little village called Mbanta, just beyond the borders of Mbaino.

As soon as the day broke, a large crowd of men from Ezeudu's quarter stormed Okonkwo's compound, dressed in garbs of war. They set fire to his houses, demolished his red walls, killed his animals and destroyed his barn. It was the justice of the earth goddess, and they were merely her messengers. They had no hatred in their hearts against Okonkwo. His greatest friend, Obierika, was among them. They were merely cleansing the land which Okonkwo had polluted with the blood of a clansman.

Obierika was a man who thought about things. When the will of the goddess had been done, he sat down in his *obi* and mourned his friend's calamity. Why should a man suffer so grievously for an offence he had committed inadvertently? But although he thought for a long time he found no answer. He was merely led into greater complexities. He remembered his wife's twin children, whom he had thrown away. What crime had they committed? The Earth had decreed that they were an offence on the land and must be destroyed. And if the clan did not exact punishment for an offence against the great goddess, her wrath was loosed on all the land and not just on the offender. As the elders said, if one finger brought oil it soiled the others.

4 ARUNDHATI ROY: 'The God of Small Things'

Write about the ways in which Arundhati Roy tells the story in this extract.

In your answer you should:

explore the narrative techniques used in the extract

consider the extract in the context of the novel as a whole and its genre. [25]

At Cochin Airport, Rahel's new knickers were polka-dotted and still crisp. The rehearsals had been rehearsed. It was the Day of the Play. The culmination of the *What Will Sophie Mol Think?* week.

In the morning at the Hotel Sea Queen, Ammu — who had dreamed at night of dolphins and a deep blue — helped Rahel to put on her frothy Airport Frock. It was one of those baffling aberrations in Ammu's taste, a cloud of stiff yellow lace with tiny silver sequins and a bow on each shoulder. The frilled skirt was underpinned with buckram to make it flare. Rahel worried that it didn't really match her sunglasses.

Ammu held out the crisp matching knickers for her. Rahel, with her hands on Ammu's shoulders, climbed into her new knickers (left leg, right leg) and gave Ammu a kiss on each dimple (left cheek, right cheek). The elastic snapped softly against her stomach.

"Thank you, Ammu," Rahel said.

"Thank you?" Ammu said.

"For my new frock and knickers," Rahel said.

Ammu smiled. "You're welcome, my sweetheart," she said, but sadly.

You're welcome, my sweetheart.

The moth on Rahel's heart lifted a downy leg. Then put it back. Its little leg was cold. *A little less her mother loved her.*

The Sea Queen room smelled of eggs and filter coffee.

On the way to the car, Estha carried the Eagle vacuum flask with the tap water. Rahel carried the Eagle vacuum flask with the boiled water. Eagle vacuum flasks had Vacuum Eagles on them, with their wings spread, and a globe in their talons. Vacuum Eagles, the twins believed, watched the world all day and flew around their flasks all night. As silently as owls they flew, with the moon on their wings.

Estha was wearing a long-sleeved red shirt with a pointed collar and black drainpipe trousers. His puff looked crisp and surprised. Like well-whipped egg white.

Estha — with some basis, it must be admitted — said that Rahel looked stupid in her airport frock. Rahel slapped him, and he slapped her back. They weren't speaking to each other at the airport.

Chacko, who usually wore a mundu, was wearing a funny tight suit and a shining smile. Ammu straightened his tie, which was odd and sideways. It had had its breakfast and was satisfied.

Ammu said, "What's happened suddenly — to our Man of the Masses?"

But she said it with her dimples, because Chacko was so bursty. So very happy. Chacko didn't slap her.

So she didn't slap him back. From the Sea Queen florist Chacko had bought two red roses, which he held carefully.

Fatly.

Fondly.

5 IAN MCEWAN: 'Atonement'

Write about the ways in which Ian McEwan tells the story in this extract.

In your answer you should:

explore the narrative techniques used in the extract

consider the extract in the context of the novel as a whole and its genre. [25]

She was like a bride-to-be who begins to feel her sickening qualms as the day approaches, and dares not speak her mind because so many preparations have been made on her behalf. The happiness and convenience of so many good people would be put at risk. These are fleeting moments of private disquiet, only dispelled by abandoning herself to the joy and excitement of those around her. So many decent people could not be wrong, and doubts like hers, she's been told, are to be expected. Briony did not wish to cancel the whole arrangement. She did not think she had the courage, after all her initial certainty and two or three days of patient, kindly interviewing, to withdraw her evidence. However, she would have preferred to qualify, or complicate, her use of the word "saw". Less like seeing, more like knowing. Then she could have left it to her interrogators to decide whether they would proceed together in the name of this kind of vision. They were impassive whenever she wavered, and firmly recalled her to her earliest statements. Was she a silly girl, their manner implied, who had wasted everybody's time? And they took an austere view of the visual. There was enough light, it was established, from

stars, and from the cloud base reflecting street lights from the nearest town. Either she saw, or she did not see. There lay nothing in between; they did not say as much, but their brusqueness implied it. It was in those moments, when she felt their coolness, that she reached back to revive her first ardour and said it again. I saw him. I know it was him. Then it was comforting to feel she was confirming what they already knew.

She would never be able to console herself that she was pressured or bullied. She never was. She trapped herself, she marched into the labyrinth of her own construction, and was too young, too awestruck, too keen to please, to insist on making her own way back. She was not endowed with, or old enough to possess, such independence of spirit. An imposing congregation had massed itself around her first certainties, and now it was waiting and she could not disappoint it at the altar. Her doubts could be neutralised only by plunging in deeper. By clinging tightly to what she believed she knew, narrowing her thoughts, reiterating her testimony, she was able to keep from mind the damage she only dimly sensed she was doing. When the matter was closed, when the sentence was passed and the congregation dispersed, a ruthless youthful forgetting, a wilful erasing, protected her well into her teens.

“Well I can. And I will.”

They sat in silence for a while, and Lola’s shivering began to subside. Briony supposed she should get her cousin home, but she was reluctant to break this closeness for the moment – she had her arms around the older girl’s shoulders and she seemed to yield now to Briony’s touch. They saw far beyond the lake a bobbing pinprick of light – a torch being carried along

the drive – but they did not comment on it. When at last Lola spoke her tone was reflective, as though she were pondering subtle currents of counter-arguments.

“But it doesn’t make sense. He’s such a close friend of your family. It might not have been him.” Briony murmured, “You wouldn’t be saying that if you’d been with me in the library.”

Lola sighed and shook her head slowly, as though trying to reconcile herself to the unacceptable truth.

BLANK PAGE

6 JHUMPA LAHIRI: 'The Namesake'

Write about the ways in which Jhumpa Lahiri tells the story in this extract.

In your answer you should:

explore the narrative techniques used in the extract

consider the extract in the context of the novel as a whole and its genre. [25]

To Gogol's surprise they are told not to draw the gravestones, but to rub their surfaces. A teacher crouches down, one hand holding the newsprint in place, and shows them how. The children begin to scamper between rows of the dead, over leathery leaves, looking for their own names, a handful triumphant when they are able to claim a grave they are related to. "Smith!" they holler. "Collins!" "Wood!" Gogol is old enough to know that there is no Ganguli here. He is old enough to know that he himself will be burned, not buried, that his body will occupy no plot of earth, that no stone in this country will bear his name beyond life. In Calcutta, from taxis and once from the roof of his grandparents' house, he has seen the dead bodies of strangers carried on people's shoulders through streets, decked with flowers, wrapped in sheets.

He walks over to a slim, blackened stone with a pleasing shape, rounded at the top before rising into a cross. He kneels on the grass and holds up the newsprint, then begins to rub gently with the side of his crayon. The sun is already sinking and his fingers are stiff with cold. The teachers and chaperones sit on the ground, legs extended, leaning back against the

headstones, the aroma of their menthol cigarettes drifting through the air. At first nothing appears apart from a grainy, featureless wash of midnight blue. But then, suddenly, the crayon meets with slight resistance, and letters, one after another, emerge magically on the page: ABIJAH CRAVEN, 1701–45. Gogol has never met a person named Abijah, just as, he now realizes, he has never met another Gogol. He wonders how to pronounce Abijah, whether it's a man's or a woman's name. He walks to another tombstone, less than a foot tall, and presses another sheet of paper to its surface. This one says ANGUISH MATHER, A CHILD. He shudders, imagining bones no larger than his below the ground. Some of the other children in the class, already bored with the project, begin chasing one another around the stones, pushing and teasing and snapping gum. But Gogol goes from grave to grave with paper and crayon in hand, bringing to life one name after another. PEREGRINE WOTTON, D. 1699. EZEKIEL AND URIAH LOCKWOOD, BROTHERS, R.I.P. He likes these names, likes their oddness, their flamboyance. "Now those are some names you don't see very often these days," one of the chaperones, passing by and looking down at his rubbings, remarks. "Sort of like yours." Until now it has not occurred to Gogol that names die over time, that they perish just as people do. On the ride back to school the rubbings made by the other children are torn up, crumpled, tossed at one another's heads, abandoned below the dark green seats. But Gogol is silent, his rubbings rolled up carefully like parchment in his lap.

At home, his mother is horrified. What type of field trip was this? It was enough that they applied lipstick to their corpses and buried them in silk-lined boxes. Only in America (a phrase she has begun to resort to

often these days), only in America are children taken to cemeteries in the name of art. What's next, she demands to know, a trip to the morgue? In Calcutta the burning ghats are the most forbidden of places, she tells Gogol, and though she tries her best not to, though she was here, not there, both times it happened, she sees her parents' bodies, swallowed by flames. "Death is not a pastime," she says, her voice rising unsteadily, "not a place to make paintings."

BLANK PAGE

SECTION B – The language of poetry

**William Blake
Emily Dickinson
Seamus Heaney
Eavan Boland
Carol Ann Duffy
Jacob Sam-La Rose**

Answer ONE question from THIS SECTION on your CHOSEN POETRY TEXT. You should spend about 45 minutes on this section.

7 WILLIAM BLAKE

Compare the ways Blake uses language and poetic techniques in ‘Holy Thursday’ (Innocence) and ‘The Chimney Sweeper’ (Experience).

Support your answer with reference to relevant contextual factors. [25]

‘Holy Thursday’

Twas on a Holy Thursday their innocent faces clean
The children walking two & two in red & blue & green
Grey headed beadles walkd before with wands as white as snow
Till into the high dome of Pauls they like Thames waters flow

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

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

'The Chimney Sweeper'

**A little black thing among the snow:
Crying weep, weep, in notes of woe!
Where are thy father and mother? say?
They are both gone up to the church to pray.**

**Because I was happy upon the heath,
And smil'd among the winters snow:
They clothed me in the clothes of death,
And taught me to sing the notes of woe.**

**And because I am happy, & dance & sing,
They think they have done me no injury:
And are gone to praise God & his Priest & King
Who make up a heaven of our misery.**

BLANK PAGE

8 EMILY DICKINSON

Compare the ways Dickinson uses language and poetic techniques in ‘There’s a certain Slant of light’ and ‘I heard a Fly buzz – when I died–’.

Support your answer with reference to relevant contextual factors. [25]

‘There’s a certain Slant of Light’

**There’s a certain Slant of light,
Winter Afternoons –
That oppresses, like the Heft
Of Cathedral Tunes –**

**Heavenly Hurt, it gives us –
We can find no scar,
But internal difference,
Where the Meanings, are –**

**None may teach it – Any –
'Tis the Seal Despair –
An imperial affliction
Sent us of the Air –**

**When it comes, the Landscape listens –
Shadows – hold their breath –
When it goes, 'tis like the Distance
On the look of Death –**

‘I heard a Fly buzz – when I died –’

**I heard a Fly buzz – when I died –
The Stillness in the Room
Was like the Stillness in the Air –
Between the Heaves of Storm –**

**The Eyes around – had wrung them dry –
And Breaths were gathering firm
For that last Onset – when the King
Be witnessed – in the Room –**

**I willed my Keepsakes – Signed away
What portion of me be
Assignable – and then it was
There interposed a Fly –**

**With Blue – uncertain stumbling Buzz –
Between the light – and me –
And then the Windows failed – and then
I could not see to see –**

9 SEAMUS HEANEY

Compare the ways Heaney uses language and poetic techniques in ‘The Haw Lantern’ and ‘Postscript’.

Support your answer with reference to relevant contextual factors. [25]

This content has been removed due to third party copyright restrictions.

This content has been removed due to third party copyright restrictions.

10 EAVAN BOLAND

Compare the ways Boland uses language and poetic techniques in ‘*From the Painting Back from Market by Chardin*’ and ‘Degas’s Laundresses’.

Support your answer with reference to relevant contextual factors. [25]

This content has been removed due to third party copyright restrictions.

This content has been removed due to third party copyright restrictions.

This content has been removed due to third party
copyright restrictions.

This content has been removed due to third party copyright restrictions.

11 CAROL ANN DUFFY

Compare the ways Duffy uses language and poetic techniques in 'Rapture' and 'New Year'.

Support your answer with reference to relevant contextual factors. [25]

This content has been removed due to third party copyright restrictions.

This content has been removed due to third party copyright restrictions.

12 JACOB SAM-LA ROSE

Compare the ways Sam-La Rose uses language and poetic techniques in “Make Some Noise” and “Speechless I”.

Support your answer with reference to relevant contextual factors. [25]

‘Make Some Noise’

I said ‘well daddy don’t you know that things go in cycles?’

Q-TIP, ‘Excursions’

Our mothers said that hip-hop wasn’t music,
that all those rappers did was talk.
Mine questioned what I heard in the hard noise
I listened to. For her, it wasn’t music
if it couldn’t hold a waltz, tango or samba.
Music was something you could hold in hand,
the way a beaten steel pan begat
a movement in the hips one night in 1953
at Tipperary Hall, east coast, and never ended.
It was Kitchener and Sparrow, Ella,
Harry Belafonte, Bassey, Syncopators,

Washboards, Nat King Cole –

they try to tell us we're too young.

**It was the honesty of sculpted wood and steel
or nylon strung to spirituals and hymns.**

**It was lyric, hot and sly, and working up
through simple instruments, piano, bass,
guitar and drum, and grew to something large
and grand, a synonym for mass.**

‘Speechless’

I

**At 15, she has a voice like ripe Jamoon wine
and her name is on everyone’s lips.**

1950. Uruguay beats Brazil 2–1

**to win the World Cup, China invades Tibet,
Truth or Consequences debuts on American
television, and her father forbids her**

**from playing her guitar, hoists it up
on a wall between pictures of Ella Fitzgerald,
King George and a poster proclaiming**

**that Britain needs you. It will hang there, souvenir
of the freedom she enjoyed since she was nine
and spent three months learning to play**

***My Home Is Heaven Just Waiting for Me*,
three simple gospel chords, in secret,
taught by her Sunday School teacher,**

**before unveiling her voice one evening
in front of the family. Her father stayed silent then,
but he’s Police Sergeant on the Demerara’s**

**west bank, with a sharp, black serge uniform
and standards to match. And I’d like to know how
the cogs and wheels turn in his head,**

**how the decision is made, whether
he weighs her tears and pleas against
the notion that a father knows best,**

that his word is law, that a proper young
Guyanese woman belongs to the home
behind curtains, not music. I'd like to know

if it's that easy. Easy as lifting
a gramophone's needle from a groove,
closing the door, or blowing out a candle.

He forbids her from playing guitar,
forbids her from singing, orders her
to fold her voice down into a small,

pocketable silence. Hangs the guitar from a nail
on a wall like a trophy or stuffed animal,
like something he's hunted and killed.

Weeks pass, before whatever's left inside her
rises, claws its way out – before she stands on a chair,
unhooks that guitar from its resting place, brings it down

with an overhead swing that cracks the frame,
again and again, until it's broken wood, tangled nylon,
a few snagged keys.

The girl will be my mother.

When she tells the story, it's just a guitar.
*You don't have to make it sound so bad, she'll say –
he loved us in his own, stiff way.*

END OF QUESTION PAPER

BLANK PAGE

BLANK PAGE



Copyright Information

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations and is freely available to download from our public website (www.ocr.org.uk) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.