

General Certificate of Secondary Education  
June 2005



**ENGLISH LITERATURE (SPECIFICATION A)**      **3712/F**  
**Foundation Tier**

**F**

Wednesday 25 May 2005      9.00 am to 10.45 am

**In addition to this paper you will require:**

- a 12-page answer book;
- an unannotated copy of the 2005 AQA *Anthology* which you have been studying;
- an unannotated copy of the relevant post-1914 novel if you have been studying this instead of the *Anthology* short stories.

Time allowed: 1 hour 45 minutes

**Instructions**

- Use blue or black ink or ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is 3712/F.
- Answer **two** questions.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- In your answer to a question from Section B, you **must** refer to pre-1914 and post-1914 poetry.
- This is an open text examination. You must have copies of texts in the examination room. The texts must **not** be annotated, and must not contain additional notes or materials.
- Write your answers in the answer book provided.
- Do all rough work in your answer book. Cross through any work you do not want marked.
- You must **not** use a dictionary in this examination.

**Information**

- The maximum mark for this paper is 66.
- Mark allocations are shown in brackets.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

**Advice**

- You are advised to spend about 45 minutes on **Section A** and about one hour on **Section B**.
- **Section A** carries 27 marks and **Section B** carries 36 marks. You will be awarded up to three marks for Quality of Written Communication.

---

<b>SECTION A</b>		<b>Questions</b>	<b>Page</b>
<b>Post-1914 Prose</b>			
AQA <i>Anthology</i> : Prose		1-3	3
<i>Set Texts:</i>			
William Golding	<i>Lord of the Flies</i>	4-5	4
John Steinbeck	<i>Of Mice and Men</i>	6-7	4
Susan Hill	<i>I'm the King of the Castle</i>	8-9	5
Barry Hines	<i>A Kestrel for a Knave</i>	10-11	5
Harper Lee	<i>To Kill a Mockingbird</i>	12-13	6
J. D. Salinger	<i>The Catcher in the Rye</i>	14-15	6
Michael Anthony	<i>Green Days by the River</i>	16-17	7
Robert Cormier	<i>Heroes</i>	18-19	8
<b>SECTION B</b>		<b>Questions</b>	<b>Page</b>
<b>Pre-1914 and Post-1914 Poetry</b>			
Seamus Heaney and Gillian Clarke		20-22	9-10
Carol Ann Duffy and Simon Armitage		23-25	11-12

---

**SECTION A: POST-1914 PROSE**

Answer **one** question from this section.

You are advised to spend about 45 minutes on this section.

Each question carries 27 marks.

---

**AQA ANTHOLOGY: PROSE**

The following questions refer to the Literature section of your 2005 *Anthology*: Prose (pages 59 to 93).

---

**EITHER** 1 Compare how parents feel about children in *Growing Up* and *Your Shoes*.

Compare:

- how the parents feel about the children in the stories
- how the writer presents these feelings. (27 marks)

**OR** 2 Compare how problems between characters are shown in *Chemistry* and **one** other story in the selection.

Compare:

- the problems between the characters in the two stories
- how the writers show the problems by the ways they write about them. (27 marks)

**OR** 3 Compare how characters are shown to be unhappy in *Flight* and **one** other story in the selection.

Compare:

- the characters' feelings of unhappiness in the two stories
- how the writers show these feelings. (27 marks)

**Turn over ►**

---

**SET TEXTS****William Golding: *Lord of the Flies***

---

**EITHER** 4 Do you think there are any heroes or any villains in *Lord of the Flies*?

Write about:

- which characters might be heroes and why you think so
- which characters might be villains and why you think so
- which characters might be a mixture of both and why
- how Golding presents the characters as heroes or villains.

(27 marks)

**OR** 5 How does Golding present Piggy and **one** other character in *Lord of the Flies*?

Write about:

- what they are like
- how they are similar
- how they are different
- the ways Golding shows them to be important in the novel.

(27 marks)

---

**John Steinbeck: *Of Mice and Men***

---

**EITHER** 6 How are each of the following important in the novel:

- rabbits
- dogs and puppies
- mice?

Write about:

- what you think their importance is
- how Steinbeck shows their importance.

(27 marks)

**OR** 7 How does Steinbeck present the relationship between George and Lennie in the novel?

Write about:

- how George feels about Lennie
- how Lennie feels about George
- why you think George stays with Lennie
- the methods Steinbeck uses to present their relationship.

(27 marks)

---

**Susan Hill: *I'm the King of the Castle***

---

**EITHER 8** How did you respond to Kingshaw when you read the novel?

Write about:

- things that Kingshaw says and does
- what happens to him
- how he gets on with other characters
- how Susan Hill presents his character to you by the way she writes. (27 marks)

**OR 9** In what ways is Fielding important in the novel?

Write about:

- what Fielding says and does
- how he relates to Kingshaw
- important ways in which he is different from Hooper. (27 marks)

---

**Barry Hines: *A Kestrel for a Knave***

---

**EITHER 10** How does Barry Hines show Billy's strengths and Billy's weaknesses in the novel?

Write about:

- what Billy is good at
- what Billy is not good at
- how the writer shows Billy's strengths and weaknesses. (27 marks)

**OR 11** Write about Billy's relationships with his family in *A Kestrel for a Knave*.

Write about:

- his relationships with his brother and his mother
- his relationship with his father
- how you think these relationships affect Billy
- how Barry Hines makes you feel about Billy's family by the ways he writes. (27 marks)

**Turn over ►**

---

**Harper Lee: *To Kill a Mockingbird***

---

**EITHER 12** Write about **two** events in the novel which you think are dramatic.

Write about:

- why you think they are dramatic
- how the writer makes them seem dramatic.

*(27 marks)*

**OR 13** How does Harper Lee show Jem growing up in *To Kill a Mockingbird*?

Write about:

- the changes in Jem as he grows up during the novel
- how Harper Lee shows these changes.

*(27 marks)*

---

**J.D. Salinger: *The Catcher in the Rye***

---

**EITHER 14** What is your response to Holden?

Write about:

- the things he says and does
- what you think he is like
- why you think Salinger presents him in the ways he does.

*(27 marks)*

**OR 15** Choose **two** of the following characters:

Mr Spencer, Ackley, Jane, Mr Antolini, Phoebe.

Write about:

- how they relate to Holden
- how Holden relates to them
- how Salinger shows the relationships between Holden and **each** of the two characters.

*(27 marks)*

---

**Michael Anthony: *Green Days by the River***

---

**EITHER 16** How does Michael Anthony present Shell's relationships with his father and with Mr Gidharee?

Write about:

- what Shell's relationship with each of them is like
- how each of them is important to Shell
- the methods Michael Anthony uses to present these relationships. *(27 marks)*

**OR 17** Remind yourself of Shell's first visit to Cedar Grove (Chapter 3).

Write about:

- why this visit is important
- how Michael Anthony presents it
- how Shell's later visits to Cedar Grove are different but still important. *(27 marks)*

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

---

**Robert Cormier: *Heroes***

---

**EITHER 18** Read the passage below, which is from the end of Chapter 14 of the novel.

Extract removed for copyright reasons.

Write about:

- the ways that the writer uses details to remind you of earlier events
- the reasons for Larry's suicide at the end of the passage
- the relationship between Francis and Larry in the rest of the novel. *(27 marks)*

**OR 19** Many of the characters in the novel think Larry LaSalle is a hero. Do you think that he is heroic in any way?

Write about:

- why Larry might be considered a hero
- why Larry might not be considered a hero
- how the writer shows him to be heroic, or not, in your opinion. *(27 marks)*



---

**SECTION B: PRE-1914 AND POST-1914 POETRY**

Answer **one** question from this section.

You are advised to spend about one hour on this section.

Each question carries 36 marks.

---

**AQA ANTHOLOGY: POETRY**

The following questions refer to the Literature section of your 2005 *Anthology: Poetry* (pages 19 to 58).  
In your answer to any of the questions in this section you must refer to pre-1914 poetry **and** post-1914 poetry.

---

**Seamus Heaney and Gillian Clarke**

---

**EITHER 20** Answer **both** parts (a) and (b)

(a) Compare how attitudes towards children are shown in any **two** of these poems:

*Mid-Term Break* (Heaney)  
*Baby-sitting* (Clarke)  
*Catrin* (Clarke).

**and** then

(b) Compare how attitudes towards children are shown in any **two** of these poems:

*On my first Sonne* (Jonson)  
*The Song of the Old Mother* (Yeats)  
*The Little Boy Lost* and *The Little Boy Found* (Blake).

In both parts (a) and (b), remember to compare:

- the attitudes towards children in the poems
- how the poets show the attitudes by the ways they write.

(36 marks)

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

**OR**      **21** Compare how poets use the first person, 'I', in four of the poems you have read.

Choose **two** poems from List A and **two** poems from List B.

List A

*Mid-Term Break* (Heaney)  
*Digging* (Heaney)  
*Catrin* (Clarke)  
*Baby-sitting* (Clarke)

List B

*The Song of the Old Mother* (Yeats)  
*On my first Sonne* (Jonson)  
*Sonnet (I love to see the summer)* (Clare)

Remember to compare:

- what happens in the poems
- how the first person is used to explain what happens
- the effects of using the first person.

(36 marks)

**OR**      **22** Answer **both** parts (a) and (b)

(a) Compare how the experience of being a parent is shown in *The Song of the Old Mother* by William Butler Yeats and *Catrin* by Gillian Clarke.

**and** then

(b) Compare how the relationship between parent and child is shown in *On my first Sonne* by Ben Jonson and **one** poem by Seamus Heaney.

In both parts (a) and (b), remember to compare:

- what the poets have to say
- how they convey what they have to say by the ways they write.

(36 marks)

---

**Carol Ann Duffy and Simon Armitage**

---

**EITHER 23** Compare the ways the relationship between the speakers of the poems and other people in the poems are shown.

Choose **two** poems from List A and **two** poems from List B.

List A

*Salome* (Duffy)  
*Stealing* (Duffy)  
*My father thought it* (Armitage)

List B

*The Song of the Old Mother* (Yeats)  
*The Laboratory* (Browning)  
*On my first Sonne* (Jonson)

Remember to compare:

- what the speakers in the poems are like
- the relationships they have
- how the speakers and their relationships are shown.

*(36 marks)*

**OR 24** Answer **both** parts (a) and (b)

(a) Compare the ways Armitage and Duffy present nasty behaviour in *Hitcher* and *Education for Leisure*.

Compare:

- the nasty behaviour in the poems
- how the poets present this behaviour by the ways they write.

**and** then

(b) Compare the ways Hardy presents the speaker in *The Man He Killed* with the ways the speaker is presented in **one** other poem from the Pre-1914 Poetry Bank.

Compare:

- your responses to the speakers
- how the poets present the speakers by the ways they write.

*(36 marks)*

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

**OR**      **25** Answer **both** parts (a) and (b)

(a) Compare the endings of *Education for Leisure* by Carol Ann Duffy and *The Laboratory* by Robert Browning.

**and** then

(b) Compare the endings of *Kid* by Simon Armitage and *On my first Sonne* by Ben Jonson.

In both parts (a) and (b), remember to compare:

- how the endings fit in with the rest of the poem
- how the language reveals the ideas of the speakers
- what you think are the poets' reasons for ending the poems in these ways.      (36 marks)

**END OF QUESTIONS**

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

*HEROES*, by ROBERT CORMIER (Hamish Hamilton) 1998 Copyright © Robert Cormier, 1998.

Copyright © 2005 AQA and its licensors. All rights reserved.