



General Certificate of Secondary Education
June 2009

English Literature (Specification A) 3712/F

Foundation Tier

Specimen paper for examinations in June 2010 onwards
This question paper uses the new numbering system and new AQA answer book

For this paper you must have:

- an AQA 12-page answer book
- an unannotated copy of the AQA *Anthology* labelled *2008 onwards* 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 black ink or black 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 should have copies of the texts in the examination room. At the start of the examination 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 that you do not want to be marked.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 66.
- Three of these marks are for Quality of Written Communication.
- There are 27 marks for Section A and 36 marks for Section B.
- 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.
- You may make notes on the copy of the *Anthology* given to you in the examination.

Advice

- You are advised to spend about 45 minutes on **Section A** and about one hour on **Section B**.

Section A

Post-1914 Prose		Questions	Page
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

Section B

Pre-1914 and Post-1914 Poetry		Questions	Page
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.

There are 27 marks for each question.

AQA Anthology Prose

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

EITHER

0	1
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Compare the ways the writers explore family relationships in *Your Shoes* and *Flight*.

Compare:

- the family relationships
 - the ways that the writers show the relationships by the ways they write about them.
- (27 marks)

OR

0	2
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Compare the ways that the writers present unpleasant experiences in *Growing Up* and **one** other story.

Compare:

- how the experiences in the stories are unpleasant
 - how the writers show the unpleasantness of the experiences by the ways they write about them.
- (27 marks)

OR

0	3
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Compare the ending of *Superman* and *Paula Brown's New Snowsuit* with the ending of **one** other story.

Compare:

- what happens at the end of the stories
 - how the writers prepare you for the ending
 - how the writers make you respond to the endings of the stories in the ways that you do.
- (27 marks)

Turn over for the next question

Turn over ►

William Golding: *Lord of the Flies*

EITHER

0 4 How do you respond to Piggy in *Lord of the Flies*?

Write about:

- what Piggy says and does
- how Golding makes you respond to Piggy by the ways he writes. (27 marks)

OR

0 5 Write about evil behaviour in *Lord of the Flies*.

You should write about:

- what the evil behaviour is
- how Golding presents the evil behaviour by the ways he writes. (27 marks)

John Steinbeck: *Of Mice and Men*

EITHER

0 6 How do you respond to Crooks in *Of Mice and Men*?

Write about:

- what Crooks says and does
- how Steinbeck presents Crooks by the ways he writes about him
- the importance of Crooks in the novel. (27 marks)

OR

0 7 What did you enjoy about reading *Of Mice and Men*?

Write about:

- what you enjoyed about the characters and events, and why
- what you enjoyed about the ways that Steinbeck writes. (27 marks)

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

EITHER

0 8

Write about the ways that Hooper is cruel to Kingshaw in *I'm the King of the Castle*.

Write about:

- the cruel things that Hooper says and does to Kingshaw
- how Hill presents these cruel things by the ways she writes. (27 marks)

OR

0 9

How do you respond to Fielding?

Write about:

- what Fielding says and does
- how Hill makes you respond as you do by the ways she writes. (27 marks)

Barry Hines: *A Kestrel for a Knave*

EITHER

1 0

Does Barry Hines make you feel sorry for Billy in *A Kestrel for a Knave*?

Write about:

- what Billy says and does to make you feel sorry for him
- what Billy says and does to make you not feel sorry for him
- the methods Hines uses to make you feel as you do. (27 marks)

OR

1 1

Write about how Hines presents **two** of the following characters in *A Kestrel for a Knave*.

You should write about **two** of the following:

Mr Sugden – Mr Porter – Mr Gryce – Jud

Write about:

- what each of the two says and does
- how Hines presents each of them by the ways he writes. (27 marks)

Harper Lee: *To Kill a Mockingbird*

EITHER**1 | 2**

What is the importance of Boo Radley in the novel?

Write about:

- how Scout and Jem's attitudes to Boo change
- how the writer shows what Boo is like by the ways she writes about him
- how the writer uses Boo in the novel. (27 marks)

OR**1 | 3**Write about the presentation of Tom Robinson in *To Kill a Mockingbird*.

Write about:

- how Tom is treated by the community
- what sort of character Tom seems to be to you
- how the writer makes you respond to Tom by the ways she writes. (27 marks)

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

EITHER**1 | 4**

Near the end of the novel, Holden has a breakdown.

What do you think causes this breakdown?

Write about:

- the reasons for Holden's breakdown
- how Salinger shows Holden's breakdown. (27 marks)

OR**1 | 5**Write about **two** events in the novel which you think are important in Holden's life.

Write about:

- what happens in these events
- why you think they are important to Holden
- how Salinger presents these events by the ways he writes. (27 marks)

Michael Anthony: *Green Days by the River*

EITHER**1 | 6**

How does Michael Anthony show that Shell is young and inexperienced?

Write about:

- what Shell says and does
- the ways that Shell thinks
- how the writer presents Shell's age by the ways he writes about him. (27 marks)

OR**1 | 7**

Read again the passage below, which is at the end of Chapter 20.

When I got back into the house it was very late. My mother had already returned and was in bed. I sneaked in and seeing that Pa was not on the little bed I was relieved and I lay down there to sleep. Having slept all day sleep would not come to my eyes now and I kept thinking about Rosalie. I could not get her out of my mind. I lay face down, and my heart was thumping against the mattress. After a while I got up and crept softly to the cupboard and poured myself a huge drink of rum. I was hoping to knock myself out so I could get to sleep and forget. I was terrified as to what could happen. Both Rosalie and myself were stark staring mad. I asked myself why in the name of reason I was so crazy. My father had warned me about this thing. I was wild and furious with myself.

Then Joan came to mind. Just next week Joan was coming. I had told Joan so many nice things in letters and was writing to her every night! And now this. Hell, I thought. I felt like knocking my head against the partition.

And then I began to slide into a dizziness and slowly it became as though my mind was being transported. A wave of careless-feeling and pleasure began to engulf me. I knew I was growing drunk from the rum. I started remembering Rosalie now and thinking of her with ecstasy. I wrested myself from this thought and tried to clear my head by sitting up. I opened the door a little but the night was pitch-black. Suddenly my head seemed to reel and I was flat on my back again. It must have been shortly after this that the rum knocked me flat.

Write about:

- what has happened between Shell and the two girls, and what Shell's problems are here
- how the writer presents Shell in this passage by the ways he writes about him. (27 marks)

Turn over for the next question**Turn over ►**

Robert Cormier: *Heroes*

EITHER

1	8
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Did you enjoy reading *Heroes*?

Write about:

- what you enjoyed, or not, about the characters and events in the novel – and why
- what you enjoyed about the ways that Robert Cormier writes. (27 marks)

OR

1	9
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Read again the passage below, which is the end of the novel.

I remember what I said to Nicole about not knowing who the real heroes are and I think of my old platoon. Sonny Orlandi, Spooks Reilly and Blinky Chambers. Eddie Richards and his diarrhoea. Erwin Eisenberg, Henry Johnson, hit by shrapnel. And those who died, Jack Smith and Billy O'Brien, and all the others. I think of Enrico, minus his legs, his arm. I think of Arthur Rivier, drunk and mournful that night in the alley. *We were only there*. Scared kids, not born to fight and kill. Who were not only there but who stayed, did not run away, fought the good war. And never talk about it. And didn't receive a Silver Star. But heroes, anyway. The real heroes. Maybe if I'm going to write as Nicole hopes I will I should write about them. Maybe I should buy a typewriter and get started. Maybe I should try to find Dr Abrams' telephone number in Kansas City. Maybe I should track down Enrico, check out those hospitals he told me about. I should do all those things. I think of Nicole. I think of the gun inside the duffel bag at my feet. I pick up the duffel bag and sling it over my shoulder. The weight is nice and comfortable on my back as I cross the lobby, heading for the exit and the next train to leave the station.

Write about:

- the events in the novel that Robert Cormier makes you think about here
- why he decides to remind you about these things at the end of the novel
- the methods he uses in this passage to make it an effective end to the novel. (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.

There are 36 marks for each question.

AQA Anthology Poetry

The following questions refer to the Literature section of your *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

2	0
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Answer **both** parts (a) and (b)

- (a) Compare how children are presented in 'On my first Sonne' by Ben Jonson and 'The Song of the Old Mother' by W.B. Yeats.

Compare:

- the children in the poems
- how the children are presented.

and then

- (b) Compare how animals are presented in 'The Field-Mouse' by Gillian Clarke and 'Death of a Naturalist' by Seamus Heaney.

Compare:

- the animals in the poems
- how the animals are presented.

(36 marks)

Turn over for the next question

Turn over ►

OR

2	1
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Compare how the writers present parents in **four** poems from the AQA English Literature *Anthology*.

To do this, choose **two** poems from List A and **two** poems from List B.

A

'Catrin' (Clarke)
'Follower' (Heaney)
'Digging' (Heaney)
'Cold Knap Lake' (Clarke)

B

'On my first Sonne' (Jonson)
'The Song of the Old Mother' (Yeats)
'The Affliction of Margaret' (Wordsworth)
'Little Boy Lost/Little Boy Found' (Blake)

Remember to compare:

- the parents in the poems
- how the writers present the parents by the ways they write about them. (36 marks)

OR

2	2
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Did you enjoy reading the poems in the AQA English Literature *Anthology*?

Compare your responses to 'Mid-Term Break' by Seamus Heaney with **one** poem by Gillian Clarke and **two** poems from the Pre-1914 Poetry Bank.

Compare:

- your responses to the characters and situations
- your responses to the ways the poems are written. (36 marks)

Carol Ann Duffy and Simon Armitage

EITHER

2	3
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Answer **both** parts (a) and (b)

- (a) Compare how the writers present parents in 'The Song of the Old Mother' by W.B. Yeats and 'On my first Sonne' by Ben Jonson.

Remember to compare:

- the parents in the poems
- how the writers show the parents by the ways they write.

and then

- (b) Compare how the writers present young people in 'My father thought it...' by Simon Armitage and 'Stealing' by Carol Ann Duffy.

Remember to compare:

- the young people in the poems
- how the writers show the young people by the ways they write. (36 marks)

OR

2	4
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Compare how death is presented in **four** of the poems you have studied from the AQA English Literature *Anthology*.

To do this, choose **two** poems from List A and **two** poems from List B.

List A

'The Laboratory' (Browning)
 'The Man He Killed' (Hardy)
 'On my first Sonne' (Jonson)

List B

'Salome' (Duffy)
 'Hitcher' (Armitage)
 'November' (Armitage)

Remember to compare:

- death in the poems
- the methods the writers use to present death. (36 marks)

Turn over for the next question

OR

2	5
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 Answer **both** parts (a) and (b)

- (a) Compare how the writers present hatred in 'Havisham' by Carol Ann Duffy and 'The Laboratory' by Robert Browning.

Remember to compare:

- the idea of hatred in the poems
- how the writers present hatred by the ways they write.

and then

- (b) Compare how the writers present strong feelings in **one** poem by Simon Armitage and **one** poem from the Pre-1914 Poetry Bank.

Remember to compare:

- what the strong feelings are in the poems
- how the writers present the strong feelings by the ways they write. (36 marks)

END OF QUESTIONS

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