

General Certificate of Secondary Education  
June 2004



**ENGLISH LITERATURE (SPECIFICATION A)  
Higher Tier**

**3712/H**

Friday 28 May 2004 9.00 am to 10.45 am

**H**

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

- a 12-page answer book;
- a copy of the 2004 AQA *Anthology* which you have been studying;
- a 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/H.
- 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 bring copies of texts into the examination room. These may be annotated, but you must **not** use any 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 1 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.

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<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	5
Susan Hill	<i>I'm the King of the Castle</i>	8-9	6
Barry Hines	<i>A Kestrel for a Knave</i>	10-11	6
Harper Lee	<i>To Kill a Mockingbird</i>	12-13	7
J. D. Salinger	<i>The Catcher in the Rye</i>	14-15	7
Michael Anthony	<i>Green Days by the River</i>	16-17	8
Robert Cormier	<i>Heroes</i>	18-19	9

<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	10
Carol Ann Duffy and Simon Armitage		23-25	11

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**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.

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**AQA ANTHOLOGY: PROSE**

The following questions refer to the *Literature* section of your 2004 *Anthology: Prose* (pages 59 to 93).

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**EITHER** 1 Compare how the writers of *Chemistry* and *Your Shoes* show relationships between adults and children.

(27 marks)

**OR** 2 Compare how the settings of the stories are important in *Flight* and **one** other story in the selection.

Compare:

- the settings of the stories
- how the settings are presented
- how the writers use the settings in the stories.

(27 marks)

**OR** 3 Writers shape the endings of their stories in different ways.

Compare how the writers of *The End of Something* and **one** other story from the selection shape the endings of their stories.

(27 marks)

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

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

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**EITHER 4** Examine Golding's methods of writing in the last three paragraphs of Chapter Nine, from "The edge of the lagoon became a streak of phosphorescence", to the end of the chapter.

How typical is this of the way Golding presents:

- the island in the novel as a whole
- significant events in the novel?

(27 marks)

**OR 5** The novelist Kingsley Amis said that *Lord of the Flies* was "terrifying and haunting".

What have you found to be terrifying and haunting about this novel and the way it is presented?  
(27 marks)

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

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**EITHER** 6 Read the passage below.

Extract removed for copyright purposes.

Chapter 5 from "The sun streaks ... " to " ... louder and clearer."

How typical is this passage of the ways in which Steinbeck uses detail to make readers think about events and characters?

*(27 marks)*

**OR** 7 How far do you think that Steinbeck presents dreams as futile in *Of Mice and Men*?

Write about:

- the dreams the characters have
- the effects of these dreams on the characters
- to what extent the writer presents the dreams as futile.

*(27 marks)*

**Turn over ►**

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

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- EITHER 8** Remind yourself of the last three short sections of the last chapter of the novel, from “At Warings, Hooper slept . . .”, to the end of the novel.

How appropriate an ending do you find this to the novel as a whole?

*(27 marks)*

- OR 9** Do you sympathise with any of the adults in the novel?

Write about:

- how you respond to the adults in the novel
- how the writer’s presentation of the adults makes you respond in the ways that you do.

*(27 marks)*

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

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- EITHER 10** How does Barry Hines show the importance of Kes in *A Kestrel for a Knave*?

*(27 marks)*

- OR 11** Remind yourself of the last five paragraphs of the novel from “Black. The silence ringing, intensified by the faint hum of distant traffic”, to the end of the novel.

How do you respond to this as the ending of the novel?

Write about:

- the significance of what Billy thinks and remembers
- what the ending leaves you thinking and feeling
- how the way the ending is written affects your thinking and feeling.

*(27 marks)*

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

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**EITHER 12** How does Harper Lee show Atticus to be a good parent?

*(27 marks)*

**OR 13** Write about **two** episodes in the novel which you find dramatic.

Write about:

- what you think makes the episodes dramatic
- how the writer makes the episodes seem dramatic.

*(27 marks)*

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

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**EITHER 14** Remind yourself of the final chapter of the novel from “That’s all I’m going to tell about...”, to the end of the novel.

Write about:

- how the writer presents Holden in this passage, and in the novel as a whole
- how this passage forms an appropriate ending to Holden’s story.

*(27 marks)*

**OR 15** How does the writer present Holden’s relationships with other young people in this novel?

*(27 marks)*

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

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

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**EITHER 16** Read the passage below, which is taken from Chapter 9.

Extract removed for copyright purposes.

Chapter 9 from "I tired speaking to the boy ... " to " ... my feet in the drain."

How does the writer use detail in this passage?

Write about:

- how he presents feelings
- how he creates atmosphere and mood
- how he makes you think about other parts of the novel.

*(27 marks)*

**OR 17** “... in one season we could be children, and in the next we could be grown.”

Write about the various ways in which Shell is shown to be growing up during the novel.

*(27 marks)*



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**Robert Cormier: *Heroes***

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**EITHER 18** Francis says: “I had always wanted to be a hero, like Larry LaSalle and all the others, but had been a fake all along.”

How are Francis and Larry shown to be ‘fakes’?

Write about:

- what they do which suggests they are ‘fakes’ rather than heroes
- whether you think they are ‘fakes’ rather than heroes
- how the writer makes you see them as fakes or heroes.

*(27 marks)*

**OR 19** How does the writer make events in *Heroes* seem dramatic?

*(27 marks)*

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

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

Answer **one** question from this Section.

You are advised to spend about 1 hour on this Section.

Each question carries 36 marks.

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**AQA ANTHOLOGY: POETRY**

The following questions refer to the Literature section of your 2004 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.

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**Seamus Heaney and Gillian Clarke**

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

- (a) Compare the methods used to present danger in *Storm on the Island* by Seamus Heaney and *Patrolling Barnegat* by Walt Whitman.

**and** then

- (b) Compare how danger is shown in **one** poem by Gillian Clarke and **one more** poem from the Pre-1914 Poetry Bank.

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

- the dangers in these poems
- how the poets present these dangers.

(36 marks)

**OR 21** Compare how attitudes towards other people are shown in **four** of the poems you have studied from this selection.

Compare *Digging* by Seamus Heaney and **three** other poems including **one** by Gillian Clarke and **two** from the Pre-1914 Poetry Bank.

(36 marks)

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

- (a) Compare the ways relationships between parents and children are shown in *The Affliction of Margaret* by William Wordsworth and *On my first Sonne* by Ben Jonson.

**and** then

- (b) Compare the ways relationships between parents and children are shown in **any two** post-1914 poems. You may choose **either** two by Seamus Heaney **or** two by Gillian Clarke **or** one by Seamus Heaney and one by Gillian Clarke.

(36 marks)

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**Carol Ann Duffy and Simon Armitage**

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**EITHER 23** Answer **both** parts (a) and (b)

(a) Compare how love is presented in *Before You Were Mine* by Carol Ann Duffy and *Mother*, any distance greater than a single span by Simon Armitage.

**and then**

(b) Compare how love is presented in **any two** poems from the Pre-1914 Poetry Bank.  
(36 marks)

**OR 24** Compare the ways the poets use the first person to create a voice in *Education for Leisure* by Carol Ann Duffy and **one** poem by Simon Armitage. Go on to compare the ways the first person is used in **two** of the poems from the Pre-1914 Poetry Bank.  
(36 marks)

**OR 25** Compare how strong emotions are conveyed in *On my first Sonne* by Ben Jonson and **three** other poems, **one more** from the Pre-1914 Poetry Bank and **any two** of the post-1914 poems by Carol Ann Duffy and Simon Armitage. You may choose **either** two by Carol Ann Duffy **or** two by Simon Armitage **or** one by Carol Ann Duffy and one by Simon Armitage.

Remember to compare:

- the emotions in the poems
- how the emotions are conveyed.

(36 marks)

**END OF QUESTIONS**

**ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS**

Question 6 Source: JOHN STEINBECK *Of Mice and Men* Pearson Education Limited (2000).

Question 16 Source: MICHAEL ANTHONY *Green Days by the River* Heineman Educational Publishers (2000).

**THERE ARE NO QUESTIONS ON THIS PAGE**