

General Certificate of Secondary Education  
June 2007



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

3712/H

**H**

Tuesday 22 May 2007 9.00 am to 10.45 am

**For this paper you must have:**

- a 12-page answer book
- an unannotated copy of the AQA *Anthology* labelled *2005 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 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 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 to be marked.
- You must **not** use a dictionary.

**Information**

- The maximum mark for this paper is 66.
- Three of these marks are for the Quality of Written Communication.
- Section A carries 27 marks and Section B carries 36 marks.
- The marks for questions 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.

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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	7 and 8
Harper Lee	<i>To Kill a Mockingbird</i>	12–13	8
J.D. Salinger	<i>The Catcher in the Rye</i>	14–15	9
Michael Anthony	<i>Green Days by the River</i>	16–17	10
Robert Cormier	<i>Heroes</i>	18–19	11

**SECTION B**

<b>Pre-1914 and Post-1914 Poetry</b>		<b>Questions</b>	<b>Page</b>
Seamus Heaney and Gillian Clarke		20-22	12-13
Carol Ann Duffy and Simon Armitage		23-25	14

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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.

There are 27 marks for each question.

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**AQA ANTHOLOGY: PROSE**

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

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**EITHER**

- 1 Compare how a character in *Superman and Paula Brown's New Snowsuit* and a character from **one** other story are shown realising something.

Compare:

- what each character comes to realise
- what leads up to each character realising something
- how the writers present each character realising something. (27 marks)

**OR**

- 2 Compare how older people are shown trying to restrict younger people in *Your Shoes* and *Flight*. (27 marks)

**OR**

- 3 Compare the importance of the title of *Chemistry* with the importance of the title of **one** other story in the selection. (27 marks)

**Turn over for the next question**

**Turn over ▶**

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

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**EITHER**

4 *Lord of the Flies* begins with friendship and ends with death and violence.

How does Golding present this change and what do you think is shown by it? (27 marks)

**OR**

5 What do you think is the importance of the 'beast' in *Lord of the Flies*?

Write about:

- ideas that the boys have about the 'beast'
- what the 'beast' may symbolise
- how Golding presents the 'beast'.

(27 marks)

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

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**EITHER**

- 6 Read the passage below, which is the beginning of Section 6 of the novel, and answer the question that follows.

The deep green pool of the Salinas River was still in the late afternoon. Already the sun had left the valley to go climbing up the slopes of the Gabilan mountains, and the hill-tops were rosy in the sun. But by the pool among the mottled sycamores, a pleasant shade had fallen.

A water snake glided smoothly up the pool, twisting its periscope head from side to side; and it swam the length of the pool and came to the legs of a motionless heron that stood in the shallows. A silent head and beak lanced down and plucked it out by the head, and the beak swallowed the little snake while its tail waved frantically.

A far rush of wind sounded and a gust drove through the tops of the trees like a wave. The sycamore leaves turned up their silver sides, the brown, dry leaves on the ground scudded a few feet. And row on row of tiny wind waves flowed up the pool's green surface.

As quickly as it had come, the wind died, and the clearing was quiet again. The heron stood in the shallows, motionless and waiting. Another little water snake swam up the pool, turning its periscope head from side to side.

Suddenly Lennie appeared out of the brush, and he came as silently as a creeping bear moves. The heron pounded the air with its wings, jacked itself clear of the water, and flew off down-river. The little snake slid in among the reeds at the pool's side.

Write about:

- the ways the writer uses details in this passage to make the reader think about the characters, events and ideas in the novel
- the ways the writer uses details in this passage to prepare the reader for the ending.

(27 marks)

**OR**

- 7 Many readers find that *Of Mice and Men* is a sad book. How far do you agree? (27 marks)

Turn over ►

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

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**EITHER**

- 8 Choose **two** settings in the novel: write about their importance and how Hill presents them. *(27 marks)*

**OR**

- 9 Is it possible to see Hooper as anything but evil?

Write about:

- ways in which Hooper may be seen as evil
- ways in which Hooper may be seen as other than evil
- the methods Hill uses to make you respond in different ways. *(27 marks)*

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

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**EITHER**

**10** Read again the passage below from near the end of the novel.

Extract removed for copyright reasons

How does Hines present Mrs Casper here and in the rest of the novel?

*(27 marks)*

**Turn over ▶**

**OR**

**11** How are settings important in *A Kestrel for a Knave*?

Choose **two** settings from the following:

the school – the woods and fields – the cinema – Billy's home.

Write about:

- why these settings are important
- their influence on Billy
- how Hines presents these settings.

(27 marks)

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

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**EITHER**

**12** Write about the importance of Maycomb County as the setting of the novel.

(27 marks)

**OR**

**13** Write about Scout's education in *To Kill a Mockingbird*.

Write about:

- what she learns from different people and events
- how the writer shows Scout's education.

(27 marks)



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

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**EITHER**

- 14** How does Salinger present Holden as being both a strong and a weak character in *The Catcher in the Rye*? (27 marks)

**OR**

- 15** How does Salinger present Holden experiencing his problems as a teenager in *The Catcher in the Rye*?

Write about:

- what problems Holden experiences
- how he deals with these problems
- how Salinger shows the reader these problems. (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 from the end of the novel.

‘Nice gun,’ he said. ‘Boy, in the bush, if you have a gun and a cutlass you don’t want nothing else.’

This made me want to ask about the dogs but I could not bring myself to do so. I did not want to think of what might have happened. We turned into Cedar Grove.

We walked in silence under the canopy of green and with the birds singing madly in the trees. We walked past our plantation and past our new piece of cocoa land and through the trees I could see Ortoire – brown and lazy – sliding along. I had never been this far into Cedar Grove and the place was very strange, with the forest looking denser and seeming to encroach upon the road. After about another half-a-mile, bamboo patches appeared on either hand.

Mr Gidharee rested his knapsack and his gun on the ground beside a bamboo clump and he pulled out his cutlass and stuck it into the ground. I pulled out mine and wiped the blade on the grass.

He said: ‘You want to take a little rest before we start to cut?’

‘No let’s cut and go back out. We have a lot to do.’

He was taken aback. ‘Like you want to build the tent today, boy. You anxious?’

‘Aha.’

He seemed very moved. ‘Don’t worry. We have plenty time. But I like you spirit. Don’t worry, everything will be okay.’

‘I know,’ I said.

‘Everything will be okay, me old Shell,’ he said.

How does this make an effective ending?

Write about:

- how the writer reminds you of other moments in the novel
- what the details suggest about the two characters at this moment
- the effectiveness of the passage as an ending.

(27 marks)

**OR**

17 How does Michael Anthony convey the sense of Shell as a boy in this novel?

(27 marks)

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**Robert Cormier: *Heroes***

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**EITHER**

**18** ‘The truth is that I don’t care whether I heal or not.’

To what extent do you think Francis is healed?

Write about:

- the wounds he has
- how far you think his wounds are healed by the end of the novel
- how the writer presents his healing, or lack of it.

*(27 marks)*

**OR**

**19** Read again the last chapter of *Heroes* beginning ‘In the railroad station’.

Do you think this is an effective ending to the novel?

*(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 one hour on this section.

There are 36 marks for each question.

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**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.

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**Seamus Heaney and Gillian Clarke**

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**EITHER**

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

- (a) Compare the effectiveness of the endings of ‘A Difficult Birth, Easter 1998’ by Gillian Clarke and ‘Digging’ by Seamus Heaney.

**and then**

- (b) Compare the effectiveness of the endings of **two** poems from the Pre-1914 Poetry Bank.  
(36 marks)

**OR**

**21** Some readers may find the poems in the AQA English Literature *Anthology* depressing. How do you respond to the content and style of these poems?

Compare your responses to ‘The Affliction of Margaret’ by William Wordsworth with your responses to **one** poem by Seamus Heaney, **one** poem by Gillian Clarke and **one** other poem from the Pre-1914 Poetry Bank.

(36 marks)

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**OR**

**22** Compare the ways that the idea of 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

‘At a Potato Digging’ (Heaney)  
‘Mid-Term Break’ (Heaney)  
‘Cold Knap Lake’ (Clarke)  
‘The Field-Mouse’ (Clarke)

List B

‘The Affliction of Margaret’ (Wordsworth)  
‘On my first Sonne’ (Jonson)  
‘Tichborne’s Elegy’ (Tichborne)  
‘The Laboratory’ (Browning)

Remember to compare:

- the idea of death in the poems
- how death is presented.

(36 marks)

**Turn over for the next question**

**Turn over ▶**

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**Carol Ann Duffy and Simon Armitage**

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**EITHER**

**23** Readers respond differently to different poems.

Compare your responses to ‘Kid’ by Simon Armitage with your responses to **one** poem by Carol Ann Duffy and **two** poems from the Pre-1914 Poetry Bank.

Compare:

- your responses to each poem
- how features of form, structure and language influence your responses. (36 marks)

**OR**

**24** Compare how language is used to present the attitudes of the speakers 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**

‘Havisham’ (Duffy)  
 ‘Anne Hathaway’ (Duffy)  
 ‘November’ (Armitage)  
 ‘Mother, any distance greater than a single span’ (Armitage)

**List B**

‘The Laboratory’ (Browning)  
 ‘Sonnet 130’ (Shakespeare)  
 ‘My Last Duchess’ (Browning)  
 ‘The Man He Killed’ (Hardy)

Compare:

- what the attitudes of the speakers are
- how the poets use language to present these attitudes. (36 marks)

**OR**

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

- (a) Compare how the poets make the reader feel sympathy for the speaker in ‘On my first Sonne’ by Ben Jonson and the speaker in **one** poem by Carol Ann Duffy.

**and** then

- (b) Compare how the reader is made to feel disturbed by the speakers’ words and actions in **one** poem by Simon Armitage and **one** poem from the Pre-1914 Poetry Bank.

(36 marks)

**END OF QUESTIONS**

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ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

JOHN STEINBECK *Of Mice and Men* (Pearson Education Ltd) 2002  
BARRY HINES *A Kestrel for a Knave* (Heinemann Educational Publishers) 1996  
MICHAEL ANTHONY *Green Days by the River* (Heinemann Educational Publishers) 2000

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