

General Certificate of Secondary Education
June 2008



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

3712/H R

H

Tuesday 20 May 2008 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 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/H R.
- 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 the 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.

| SECTION A | | Questions | Page |
|-----------------------------|-----------------------------------|------------------|-------------|
| Post-1914 Prose | | | |
| <i>AQA Anthology: Prose</i> | | 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 |

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

- 1 Compare the ways in which a character in *Growing Up* and a character in *Superman and Paula Brown's New Snowsuit* learn about themselves and other people.

Compare:

- what the characters learn about themselves and other people
- how the writers show this learning. (27 marks)

OR

- 2 Look again at *The End of Something*. Compare how the writers present characters experiencing loss in this and **one** other story from the selection. (27 marks)

OR

- 3 Compare the ways in which the writers use the first person in *Chemistry* and **one** other story from the selection. (27 marks)

Turn over for the next question

Turn over ▶

William Golding: *Lord of the Flies*

EITHER

- 4 What do you think is Simon's importance to the novel and how does Golding present him? (27 marks)

OR

- 5 Read again from the beginning of the novel to 'I'll be out again in just a minute—'.

How does this opening prepare the reader for what is to come in the novel?

Write about:

- later events which are suggested in this opening
- how Golding's methods and ideas here are developed in the rest of the novel. (27 marks)

John Steinbeck: *Of Mice and Men*

EITHER

- 6 Choose **two** characters from the list below, say why you think they are important in the novel and how Steinbeck presents them:

Candy; Crooks; Curley; Curley's wife; Slim. (27 marks)

OR

- 7 *Of Mice and Men* has been described 'as nearly perfect as any book can be'. How do you respond to the novel as a whole?

Write about:

- how you respond to the novel
- how Steinbeck makes you respond by the ways he writes. (27 marks)

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

EITHER

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

Write about:

- why the events are dramatic
- how the writer makes the events seem dramatic
- the importance of the events to the novel.

(27 marks)

OR

9 How does Hill present fear in *I'm the King of the Castle*?

(27 marks)

Barry Hines: *A Kestrel for a Knave*

EITHER

10 Write about **one** positive and **one** negative influence on Billy's life and how Hines presents these influences.

(27 marks)

OR

11 How does Hines present family life in the novel?

Write about:

- different aspects of family life
- how Hines presents these aspects in the novel.

(27 marks)

Turn over for the next question

Turn over ▶

Harper Lee: *To Kill a Mockingbird*

EITHER

- 12 Write about the ways that Lee shows the significance of the title *To Kill a Mockingbird*.
(27 marks)

OR

- 13 Write about the trial of Tom Robinson.

Write about:

- the methods the writer uses to make the trial seem dramatic
 - the importance of the trial to the whole novel.
- (27 marks)

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

EITHER

- 14 Write about **two** of Holden's relationships in the novel and how they are important to him.

Write about:

- what the relationships are
 - why they are important to Holden
 - how Salinger presents these relationships and their importance.
- (27 marks)

OR

- 15 How does Salinger present Holden as both a happy and an unhappy character in *The Catcher in the Rye*?
(27 marks)

Michael Anthony: *Green Days by the River*

EITHER

16 How does Michael Anthony show Shell's relationships with girls in *Green Days by the River*?

Write about:

- how Shell responds to the different girls
- how the writer conveys Shell's responses. (27 marks)

OR

17 There are several gaps in the narrative in *Green Days by the River*. Write about how Michael Anthony uses these gaps to convey Shell's state of mind. You may concentrate on one **or** two examples if you like. (27 marks)

Turn over for the next question

Turn over ▶

Robert Cormier: *Heroes*

EITHER

- 18 Write about the relationship between Francis and Nicole, and how the writer presents it.
(27 marks)

OR

- 19 Read the passage below, which is from the end of Chapter 7.

Write about:

- the relationships suggested in this passage
- how the writer uses details in this passage to make the reader think about the rest of the novel.
(27 marks)

Passage removed for copyright reasons.

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

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

- (a) Compare how young people are presented in ‘Death of a Naturalist’ by Seamus Heaney and **one** other Post-1914 poem by Gillian Clarke or Seamus Heaney.

and then

- (b) Compare how young people are presented in ‘The Affliction of Margaret’ by William Wordsworth and **one** other poem from the Pre-1914 Poetry Bank.

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

- the young people in the poems
- how the poets present the young people.

(36 marks)

OR

21 Which poems in the AQA English Literature *Anthology* did you most enjoy?

Compare your enjoyment of ‘Catrin’ by Gillian Clarke with **one** poem by Seamus Heaney and **two** poems from the Pre-1914 Poetry Bank.

Remember to compare:

- the content of the poems
- the ways the poems are written.

(36 marks)

Turn over ▶

OR

- 22** Compare the ways poets use language to contribute to meanings in 'Patrolling Barnegat' by Walt Whitman with **one** poem by Seamus Heaney, **one** poem by Gillian Clarke and **one** poem from the Pre-1914 Poetry Bank. *(36 marks)*

Carol Ann Duffy and Simon Armitage

EITHER

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

- (a) Compare how female speakers are presented in ‘Havisham’ by Carol Ann Duffy and **one** poem from the Pre-1914 Poetry Bank.

and then

- (b) Compare how male speakers are presented in ‘Sonnet 130’ by William Shakespeare and **one** poem by Simon Armitage. *(36 marks)*

OR

24 Compare the ways feelings are presented in **two** poems from List A and **two** poems from List B.

List A

‘Hitcher’ (Armitage)
‘Kid’ (Armitage)
‘Anne Hathaway’ (Duffy)
‘Salome’ (Duffy)

List B

‘The Laboratory’ (Browning)
‘My Last Duchess’ (Browning)
‘On my first Sonne’ (Jonson)
‘The Affliction of Margaret’ (Wordsworth)

(36 marks)

OR

25 Compare how relationships are presented in ‘Mother any distance greater than a single span’ by Simon Armitage with **one** poem by Carol Ann Duffy and **two** poems from the Pre-1914 Poetry Bank.

You should compare:

- what the relationships are
- how the poets use form, structure and language to present the relationships.

(36 marks)

END OF QUESTIONS

There are no questions printed on this page

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