

General Certificate of Secondary Education  
June 2007



**ENGLISH (SPECIFICATION B)**  
**Paper 1**  
**Higher Tier**

**3701/1H**

**H**

Tuesday 5 June 2007 9.00 am to 10.40 am

**For this paper you must have:**

- a 12-page answer book
- Section A of the pre-release booklet (enclosed).

Time allowed: 1 hour 40 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 3701/1H.
- Answer **all** questions.
- 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 refer to Section A of the pre-release booklet provided.
- You must **not** use a dictionary.

**Information**

- The maximum mark for this paper is 54.
- 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.
- You will be assessed on the quality of your Reading in Section A.
- You will be assessed on the quality of your Writing in Section B.

**Advice**

- You are advised to spend about one hour on Section A and about 40 minutes on Section B.

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**SECTION A: READING****MEDIA AND NON-FICTION TEXTS**

Answer **both** questions in this section.

You are advised to spend about one hour on this section. This includes 10 minutes reminding yourself of the content of the pre-release booklet.

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You will be assessed on the quality of your Reading.

**1 Media Texts**

Remind yourself of the media extracts on pages 6, 8 and 9 of the pre-release booklet. Write about the news media techniques used in these extracts by responding to the following prompts:

- What facts and opinions has Patrick Barkham used to support the view he is presenting in *Festival hails the return of teenage kicks* on page 6?
- Explain how Rod Liddle has made his article on pages 8 and 9, *They came, they slipped, they enjoyed* effective by analysing some of the language techniques he has used.
- Comment on and contrast the three pictures under the headline, *Mudlarks of Glastonbury*, on pages 8 and 9. (13 marks)

**2 Non-fiction Text**

Read the non-fiction text, *Across the Vale of Avalon to Glastonbury*, on the page opposite.

Write about the text:

- describing some of the things you learn from the text
- explaining what you think the writer's feelings are for the area
- analysing how the writer has used words and phrases in an interesting and engaging way. (14 marks)

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### Across the Vale of Avalon to Glastonbury

IN JULY 1890 a branch line provided a direct rail link between Bridgwater and Glastonbury. For sixty-four years this route across the Sedgemoor country, over the western tail of the Polden Hills and then through the peat moors of the Vale of Avalon to Glastonbury, was the most enchanting way of seeing the landscape of central Somerset. In later years the train was a single coach; those who travelled in it will remember the journey as a childlike toyland experience. You almost expected to find Father Christmas driving the engine. And when the inevitable closure of the line came it was genuinely mourned as the loss of one of life's minor pleasures. Unlike most railway journeys it was far too short. There was much to see – the wooded slopes of the Poldens, green and gentle, and then the wilder expanse of the moors, dotted with conical stacks of peat, ribboned with quiet waters, picketed with inclining willows that seemed to be absorbed in their own slow, vague vegetative dreams.

At Shapwick the train halted at a little station. No express ever came to Shapwick. Solitary, except for its nearby pub, the station was surrounded on all sides by the pervasive atmosphere of the peat. Wild irises grew thickly on the adjoining land, and snipe and wild duck haunted the place.

Beyond Shapwick the railway ran past dense mysterious thickets of the primitive waste, a jungle of scrub alder and what the natives call 'dun-withy'\*. And as you moved up the Vale of Avalon you became increasingly aware of the compelling presence of Glastonbury Tor\*. The curiously formal triangular outline of the hill, with its ruined chapel on top, has a fascination out of all proportion to its size in this otherwise horizontal landscape. Wherever you are on the moors your eye turns to Glastonbury Tor as if it had some magnetic power. It is easy to understand how readily the Tor would acquire a supernatural character. It is so aloof from its surroundings, so geometrically self-contained amongst these marshy wastes. If ever a landscape provided its own altar, this is it. There is a sacred air about the Tor; it rises like an island, so symmetrical it seems unnatural.

Glastonbury itself is a town overwhelmed by its past. The majesty of the Abbey, even in its decay, dwarfs the small town in which it sits. What survives in Glastonbury is the afterglow of a great tradition. The mighty legends are today irrelevant and yet they are everywhere. To the town, pilgrims and tourists, visitors of every degree of curiosity flock in their thousands. And the local inhabitants have somehow come to terms with their heritage and the swarms it attracts. The solution inevitably is to cash in on assets, which, visible and invisible, are so productive. The magic name of Avalon spreads like a rash among the tradesmen. Some years ago there was one enterprising café proprietor who, for a fee, offered to enrol all-comers as Knights of the Holy Grail.

To criticise in such circumstances is absurd. In a mature civilisation it is the fate of some places to become dependent on their own past. Modern Glastonbury has no option but to encourage the tourist trade, and it suffers from visitors, who, when they become customers, lose some of the manners that visitors should show. I sympathise with the people of Glastonbury. They must be weary of being told that their modern brick villas look shoddy by medieval standards. So majestic a past can be a great burden to those who inhabit the present.

\*'dun-withy' – dark coloured branches of a willow tree.

\*Tor – a hill or rocky peak. Glastonbury Tor is 500 feet (152 metres) above sea level.

DESMOND HAWKINS

**Turn over for the next question**

**Turn over ►**

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**SECTION B: WRITING TO ARGUE, PERSUADE, ADVISE**

You are advised to spend about 40 minutes on this section.

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You will be assessed on the quality of your Writing.

- 3** Each year Mendip District Council spends many hours considering whether or not to grant a licence to allow Glastonbury Festival to go ahead. Many people and organisations write letters trying to persuade the Council to their point of view, often objecting to the festival entirely or wanting to restrict it.

Write a letter to Mendip District Council **either** persuading them to grant a licence **or** persuading them to refuse one for Glastonbury Festival next year. *(27 marks)*

**END OF QUESTIONS**

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Question 2 Source DESMOND HAWKINS 'Avalon and Sedgemoor' *Glastonbury* (Newton Abbott) 1973

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