



General Certificate of Secondary Education  
June 2010

## English Literature (Specification A)

3712/F

F

Foundation Tier

Tuesday 25 May 2010 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 *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 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.
- There are 27 marks for Section A and 36 marks for Section B. You will be awarded up to three marks for Quality of Written Communication.
- 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.
- 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.

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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
Set Texts:			
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
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## **Section B**

<b>Pre-1914 and Post-1914 Poetry</b>	<b>Questions</b>	<b>Page</b>
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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**

**0 1** Compare how the writers show characters growing up in *Growing Up* and *Superman and Paula Brown's New Snowsuit*.

Remember to compare:

- how the characters are shown growing up in the stories
- how the writers show characters growing up by the ways they write. (27 marks)

**OR**

**0 2** What did you find interesting in the short stories that you have read? Compare your responses to *Flight* and **one** other short story.

Compare:

- what you find interesting in the stories
- what you find interesting about the ways the stories are written. (27 marks)

**OR**

**0 3** Compare the ways the writers show relationships between adults and children in *Your Shoes* and **one** other story.

Remember to compare:

- the relationships in the stories
- how the writers show the relationships by the ways they write. (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**

0	4
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Write about the relationship between Ralph and Jack.

Write about:

- what the relationship is like, and how it develops
- the methods Golding uses to present the relationship.

*(27 marks)***OR**

0	5
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Read the passage, from *Lord of the Flies*, printed below.

Now Jack was yelling too and Ralph could no longer make himself heard. Jack had backed right against the tribe and they were a solid mass of menace that bristled with spears. The intention of a charge was forming among them; they were working up to it and the neck would be swept clear. Ralph stood facing them, a little to one side, his spear ready. By him stood Piggy still holding out the talisman, the fragile, shining beauty of the shell. The storm of sound beat at them, an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.

Ralph heard the great rock long before he saw it. He was aware of a jolt in the earth that came to him through the soles of his feet, and the breaking sound of stones at the top of the cliff. Then the monstrous red thing bounded across the neck and he flung himself flat while the tribe shrieked.

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, travelled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across that square, red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it has been killed. Then the sea breathed again in a long slow sigh, the water boiled white and pink over the rock; and when it went, sucking back again, the body of Piggy was gone.

This time the silence was complete. Ralph's lips formed a word but no sound came.

Write about:

- the methods Golding uses in this passage to present Piggy's death
- other events in the novel which lead to Piggy's death.

*(27 marks)*

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

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**EITHER****0 6**Read the passage, from *Of Mice and Men* which is printed below.

Lennie covered his face with his huge paws and bleated with terror. He cried, 'Make 'um stop, George.' Then Curley attacked his stomach and cut off his wind.

Slim jumped up. 'The dirty little rat,' he cried, 'I'll get 'um myself.'

George put out his hand and grabbed Slim. 'Wait a minute,' he shouted. He cupped his hands around his mouth and yelled, 'Get 'im, Lennie!'

Lennie took his hands away from his face and looked about for George, and Curley slashed at his eyes. The big face was covered with blood. George yelled again, 'I said get him.'

Curley's fist was swinging when Lennie reached for it. The next minute Curley was flopping like a fish on a line, and his closed fist was lost in Lennie's big hand. George ran down the room. 'Leggo of him, Lennie. Let go.'

But Lennie watched in terror the flopping little man whom he held. Blood ran down Lennie's face, one of his eyes was cut and closed. George slapped him in the face again and again, and still Lennie held on to the closed fist. Curley was white and shrunken by now, and his struggling had become weak. He stood crying, his fist lost in Lennie's paw.

Write about:

- what this passage shows about Lennie and his relationship with George
- how Steinbeck presents Lennie in this passage
- how the events in this passage are important for the rest of the novel. (27 marks)

**OR****0 7**Which **one** character in *Of Mice and Men* do you most dislike, and why?

Write about:

- what the character says and does to make you dislike them
- how Steinbeck makes you dislike the character by the ways he writes. (27 marks)

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

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

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**EITHER**

**0 8**

Write about the ways Hill presents cruelty in *I'm the King of the Castle*.

Write about:

- the cruel things which happen in the novel
- how Hill presents these cruel things by the ways she writes. (27 marks)

**OR**

**0 9**

Which **one** character in *I'm the King of the Castle* do you most dislike, and why?

Write about:

- what the character says and does to make you dislike them
- how Hill makes you dislike the character by the ways she writes. (27 marks)

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

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**EITHER**

**1 0**

Write about Billy's relationship with Jud.

Write about:

- what Billy's relationship with Jud is like
- how Hines shows the relationship by the ways he writes. (27 marks)

**OR**

**1 1**

Write about **two** events in *A Kestrel for a Knave* which you think are important.

Write about:

- what happens in these events
- why you think these events are important
- the methods Hines uses to present these events. (27 marks)

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

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**EITHER**

**1 2** Write about the importance of Tom Robinson in *To Kill a Mockingbird*.

Write about:

- what happens to Tom
- how Lee presents Tom by the ways she writes about him
- how he is important in the novel.

(27 marks)

**OR**

**1 3** Write about Atticus Finch and Bob Ewell as parents in *To Kill a Mockingbird*.

Write about:

- the relationships between these parents and their children
- how Lee makes them seem like good parents or bad parents by the ways she writes.

(27 marks)

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

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**EITHER**

**1 4** Write about **two** of Holden's friendships in *The Catcher in the Rye*.

Write about:

- what these friendships are like
- how Salinger presents friendships by the ways he writes.

(27 marks)

**OR**

**1 5** What did you enjoy about reading *The Catcher in the Rye*?

Write about:

- what you enjoyed about the characters and events and why you enjoyed them
- what you enjoyed about the way Salinger writes.

(27 marks)

Turn over ►

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

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**EITHER****1 6**Write about the problems that Shell faces in *Green Days by the River*.

Write about:

- the different problems he has
- how Anthony shows Shell's responses to his problems. (27 marks)

**OR****1 7**'Life was so strange, and girls so hard to understand.' What things does Shell find hard to understand about life and girls in *Green Days by the River*?

Write about:

- the different things he finds hard to understand
- how Anthony shows Shell's difficulties. (27 marks)

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**Robert Cormier: *Heroes***

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**EITHER****1 8**

Do you think that Larry LaSalle is presented as an evil character?

Write about:

- the things he says and does which might be considered evil
- how Cormier presents Larry by the ways he writes. (27 marks)

**OR****1 9**

Write about Francis as a damaged character.

Write about:

- the physical damage to Francis, and how Robert Cormier shows it
- the mental and emotional damage to Francis, and how Cormier shows it. (27 marks)



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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**

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

Compare how the poets write about loss in 'Mid-Term Break' by Heaney and 'On my first Sonne' by Jonson.

**and then**

**Part (b)**

Compare how the poets write about mothers and children in 'The Song of the Old Mother' by Yeats and **one** poem by Clarke.

In both parts (a) and (b) compare:

- what the poets write about
- how the poets show love by the ways they write.

(36 marks)

**Turn over for the next question**

**Turn over ▶**

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**OR**

2	1
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Compare how the poets write about love in 'Catrin' by Clarke, **one** poem by Heaney and **two** poems from the Pre-1914 Poetry Bank.

Compare:

- the different types of love in the poems
- how the poets show love by the ways they write. (36 marks)

**OR**

2	2
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Compare how the poets write about strong feelings in **four** of the poems you have studied. To do this, choose **two** poems from List A and **two** poems from List B.

**List A**

'Death of a Naturalist' (Heaney)  
'Follower' (Heaney)  
'Baby-sitting' (Clarke)

**List B**

'Sonnet (I love to see the summer)' (Clare)  
'On my first Sonne' (Jonson)  
'The Song of the Old Mother' (Yeats)

Compare:

- the feelings in the poems
- how the poets show the feelings by the ways they write. (36 marks)

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**Carol Ann Duffy and Simon Armitage**

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**EITHER**

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

Compare how the poets present sadness in 'On my first Sonne' by Jonson and 'November' by Armitage.

**and then****Part (b)**

Compare how the poets present strange behaviour in 'The Laboratory' by Browning and 'Salome' by Duffy.

In both parts (a) and (b) compare:

- what the poets write about
- the ways they write.

*(36 marks)***OR**

2	4
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Answer **both** parts (a) and (b)**Part (a)**

Compare how the poets use language to present ideas in 'Elvis's Twin Sister' by Duffy and 'Kid' by Armitage.

**and then****Part (b)**Compare how the poets use language to present ideas in 'The Song of the Old Mother' by Yeats and **one** other poem from the Pre-1914 Poetry Bank.

In both parts (a) and (b) compare:

- the ideas in the poems
- how the poets use language to present these ideas.

*(36 marks)***Turn over for the next question****Turn over ►**

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**OR**

2	5
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Compare how poets present speakers who have problems in **four** 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**

'Stealing' (Duffy)  
'Havisham' (Duffy)  
'Hitcher' (Armitage)

**List B**

'The Song of the Old Mother' (Yeats)  
'The Laboratory' (Browning)  
'The Man He Killed' (Hardy)

Compare:

- the speakers and the problems they have
- the methods the poets use to present the speakers and their problems. (36 marks)

**END OF QUESTIONS**

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WILLIAM GOLDING, *Lord of the Flies*, Faber & Faber (2005)

JOHN STEINBECK, *Of Mice and Men*, Pearson Education Ltd. (2003)

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