Preparing for the GCSE English Literature Exams

- Included in this booklet are past examination questions to help you practise and revise.
- The front of each exam paper gives suggested timings, so stick to them.
- You have been prepared to answer on a particular texts: short stories, a novel and a poetry cluster. Only answer on the texts your class has prepared.

As well as using past papers there are other ways you can improve your mark:

- Read and re-read the texts. More than any other preparation, knowing the texts well is vital. If you start soon, it will not require many pages to be read each day.
- Revise the key themes/ideas/issues in the texts. What is the writer trying to say? Or show us?
- Plan how characters are presented and how they link to themes/ideas/issues.
- Focus on short extracts and practise picking out the ways in which the writer has used words to have an effect on the reader.
- Discuss your reading with someone else. Develop your personal response to the texts – don’t rely on reading the notes from others. Instead, focus on reading the texts and then think about how and why they affect you.
- [www.bbc.co.uk/schools/gcsebitesize/english_literature/](http://www.bbc.co.uk/schools/gcsebitesize/english_literature/) Has revision notes and exercises for the Anthology poetry clusters.

The Anthology short stories and novel exam is on Tuesday 20th May in the morning.

The Anthology poetry and unseen poetry exam is on Thursday 22nd May in the afternoon.

- Everyone has studied the short stories in Sunlight on the Grass anthology.
- You have either studied Of Mice and Men or Mister Pip
- You have either studied the ‘Character and Voice’ or the ‘Conflict’ or the ‘Relationships’ poetry cluster in the Moon on the Tides anthology.
For this paper you must have:

- a 16-page answer book
- unannotated copies of the texts you have been studying.

Time allowed

- 1 hour 30 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 47101F.
- Answer two questions.
- Answer one question from Section A. Answer one question from Section B.
- You must have a copy of the AQA Prose Anthology Sunlight on the Grass and/or the text/s you have studied 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 marks for questions are shown in brackets.
- The maximum mark for this paper is 60.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

Advice

- You are advised to spend about 45 minutes on Section A and about 45 minutes on Section B.
- You are reminded there are 30 marks for each section.
Section A: Modern prose or drama

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

Anthology: Sunlight on the Grass

EITHER

Question 1

Answer part (a) and part (b)

Part (a)

Write about the behaviour of adults in Anil.

You should write about:

• what the adults say and do
• the methods the writer uses to show the behaviour of the adults.

and then Part (b)

Write about the behaviour of adults or an adult in one other story from Sunlight on the Grass.

You should write about:

• what the adult or adults say and do
• the methods the writer uses to show this behaviour.

(30 marks)

Turn over for the next question
OR

Question 2

Answer part (a) and part (b)

Part (a)

How does the writer present feelings in *The Darkness Out There*?

Write about:

- the feelings in the story
- how the writer presents these feelings by the ways she writes.

and then Part (b)

How does the writer present feelings in *one other story* from *Sunlight on the Grass*?

Write about:

- the feelings in the story
- the methods the writer uses to present these feelings. \((30 \text{ marks})\)
Section B: Exploring cultures

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

John Steinbeck: Of Mice and Men

EITHER

Question 21

Read the passage and then answer part (a) and part (b).

The old man was reassured. He had drawn a derogatory statement from George. He felt safe now, and he spoke more confidently. ‘Wait’ll you see Curley’s wife.’

George cut the cards again and put out a solitaire lay, slowly and deliberately.

‘Purty?’ he asked casually.

‘Yeah. Purty ... but —’

George studied his cards. ‘But what?’

‘Well – she got the eye.’

‘Yeah? Married two weeks and got the eye? Maybe that’s why Curley’s pants is full of ants.’

‘I seen her give Slim the eye. Slim’s a jerkline skinner. Hell of a nice fella. Slim don’t need to wear no high-heeled boots on a grain team. I seen her give Slim the eye. Curley never seen it. An’ I seen her give Carlson the eye.’

George pretended a lack of interest. ‘Looks like we was gonna have fun.’

The swamper stood up from his box. ‘Know what I think?’ George did not answer.

‘Well, I think Curley’s married ... a tart.’

‘He ain’t the first,’ said George. ‘There’s plenty done that.’

The old man moved toward the door, and his ancient dog lifted his head and peered about, and then got painfully to his feet to follow. ‘I gotta be settin’ out the wash basins for the guys. The teams’ll be in before long. You guys gonna buck barley?’

‘Yeah.’

‘You won’t tell Curley nothing I said?’

‘Hell no.’

‘Well, you look her over, mister. You see if she ain’t a tart.’ He stepped out the door into the brilliant sunshine.

Part (a)

(a) How does the writer use details in this passage to present Candy?

and then Part (b)

(b) How do other characters treat Candy in the novel and what does this show you about the society in which he lives?

In Part (b) write about:

- what the other characters say and do to Candy
- what society was like at this time.

(30 marks)
Lloyd Jones: *Mister Pip*

**OR**

**Question 23**

2 3

Read the passage and then answer **part (a)** and **part (b)**.

We had grown up believing white to be the colour of all the important things, like ice-cream, aspirin, ribbon, the moon, the stars. White stars and a full moon were more important when my grandfather grew up than they are now that we have generators.

When our ancestors saw the first white they thought they were looking at ghosts or maybe some people who had just fallen into bad luck. Dogs sat on their tails and opened their jaws to await the spectacle. The dogs thought they were in for a treat. Maybe these white people could jump backwards or somersault over trees. Maybe they had some spare food. Dogs always hope for that.

The first white my grandfather saw was a shipwrecked yachtsman who asked him for a compass. My grandfather didn’t know what a compass was, so he knew he didn’t have one. I picture him clasping his hands at his back and smiling. He wouldn’t want to appear dumb. The white man asked for a map. My grandfather didn’t know what he was asking for, and so pointed down at the man’s cut feet. My grandfather wondered how the sharks had missed that bait. The white man asked where he had washed up. At last my grandfather could help. He said it was an island. The white man asked if the island had a name. My grandfather replied with the word that means ‘island’. When the man asked directions to the nearest shop my grandfather burst out laughing. He pointed up at a coconut tree and back over the white’s shoulder whence he had come, meaning the bloody great ocean stocked with fish. I have always liked that story.

**Part (a)**

(a) How does the writer use details in the passage to show the reactions of the people of Bougainville when they see white people for the first time?

and then **Part (b)**

(b) How does the writer present Mr Watts, the only white person on the island, in the novel as a whole?

In **Part (b)** write about:

- what Mr Watts does and what happens to him
- the methods the writer uses to present Mr Watts.

(30 marks)
For this paper you must have:
- an AQA 16-page answer book
- unannotated copies of the texts you have been studying.

Time allowed
- 1 hour 30 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 47101F.
- Answer two questions.
- Answer one question from Section A and one question in Section B.
- You must have a copy of the AQA Prose Anthology Sunlight on the Grass and/or the text/s you have studied 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 marks for each question are shown in brackets.
- The maximum mark for this paper is 60.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

Advice
- You are advised to spend about 45 minutes on Section A and about 45 minutes on Section B.
- You are reminded there are 30 marks for each section.
Section A: Modern prose or drama

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

Anthology: *Sunlight on the Grass*

EITHER

Question 1

Answer part (a) and part (b)

Part (a)

How does the writer present Carla in *My Polish Teacher’s Tie*?

You should write about:

- what Carla says and does
- the methods the writer uses to present Carla.

and then Part (b)

Write about how one other character is presented in one other story from *Sunlight on the Grass*.

You should write about:

- what the character says and does
- the methods the writer uses to present the character.  

(30 marks)

Turn over for the next question
OR

Question 2

Answer part (a) and part (b)

Part (a)

Write about the horrible events which Anil experiences in the story *Anil*.

You should write about:

- what Anil sees and what happens to him
- how the events make him feel
- the methods the writer uses to present the events.

and then Part (b)

Write about a horrible event in one other story from *Sunlight on the Grass*.

You should write about:

- the event and why you think it is horrible
- the methods the writer uses to present the event.

(30 marks)
Section B: Exploring cultures

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section

John Steinbeck: Of Mice and Men

EITHER

Question 21

Read the following passage and then answer part (a) and part (b) opposite.

'I don't want no fights,' said Lennie. He got up from his bunk and sat down at the table, across from George. Almost automatically George shuffled the cards and laid out his solitaire hand. He used a deliberate, thoughtful, slowness.

Lennie reached for a face card and studied it, then turned it upside down and studied it. 'Both ends the same,' he said, 'George, why is it both end's the same?'

'I don't know,' said George. 'That's jus' the way they make 'em. What was Slim doin' in the barn when you seen him?'

'Slim?'

'Sure. You seen him in the barn, an' he tol' you not to pet the pups so much.'

'Oh yeah. He had a can a' tar an' a paint brush. I don't know what for.'

'You sure that girl didn't come in like she come in here today?'

'No. She never come.'

George sighed. 'You give me a good whore house every time,' he said. 'A guy can go in an' get drunk and get ever'thing outta his system all at once, an' no messes. And he knows how much it's gonna set him back. These here jail baits is just set on the trigger of the hoosegow.'

Lennie followed his words admiringly, and moved his lips a little to keep up. George continued, 'You remember Andy Cushman, Lennie? Went to grammar school?'

'The one that his old lady used to make hot cakes for the kids?' Lennie asked.

'Yeah. That's the one. You can remember anything if there's anything to eat in it.' George looked carefully at the solitaire hand. He put an ace up on his scoring rack and piled a two, three and four of diamonds on it. 'Andy's in San Quentin right now on account of a tart,' said George.

Lennie drummed on the table with his fingers. 'George?'

'Huh?'

'George, how long's it gonna be till we get that little place an' live on the fatta the lan' – an' rabbits?'
Part (a)

How does the writer use details in this passage to show the relationship between George and Lennie?

and then Part (b)

What do you learn from the novel about the lives of ranch workers at this time and how are George and Lennie different?

In part (b) you should write about:

- what the lives of the ranch workers were like at this time
- the ways the lives of George and Lennie are different to the other ranch workers.  

(30 marks)

Turn over for the next question
Read the following passage and then answer part (a) and part (b)

I ran to Mr Watts’ house with my fragment. I wasn’t going to let it leak from my mind. I ran past the schoolhouse, and followed a path half covered in overgrowth. One of the more general criticisms directed Mr Watts’ way was that he didn’t take care of his property. And it wasn’t just my mum who said this. But as every other house was burned to the ground, I wonder if there was purpose behind Mr Watts’ neglect, that in the end he was the smart one.

As I made my way there I felt a bit like Pip approaching Satis House. I also felt nervous. At least Pip had been invited by Miss Havisham. I hoped Mr Watts wouldn’t mind my turning up like this. I thought he wouldn’t mind so much, given the responsibility of our task and once he heard the quality of my fragment.

The house came into view and I found myself stalled by the memories it stirred inside me. The sight of the wooden steps and wooden gables and door. These things were beautiful reminders of the outside world.

I climbed the steps to a small verandah and peered in the open door to a large room. On this side of the house the shutters were partially closed and the light cast a wide rippled path across the wooden floor. In the corner I could make out Mrs Watts. She lay on her sleeping mat. Most of her was obscured by Mr Watts. He knelt beside his sick wife, stroking her hair and dabbing her forehead with a damp-looking rag.

My eyes greedily took in a ceiling fan and a standing fan (neither working, of course). On a far bench I could see a large can of corned beef. I couldn’t remember when I last saw such a can, any can for that matter. But whenever that was I’m sure I would never have been able to imagine a day in the future when an ordinary thing such as a can would represent a broad hope.

Part (a)

How does the writer use details to show Matilda’s feelings for Mr Watts in this passage?

and then Part (b)

How does Matilda’s life in Bougainville affect her attitudes to Mr Watts in the novel as a whole?

In part (b) you should write about:

- what Matilda’s life on the island is like
- how Mr Watts is different.  

(30 marks)
For this paper you must have:
- an AQA 16-page answer book
- unannotated copies of the texts you have been studying.

Time allowed
- 1 hour 30 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 47101F.
- Answer two questions.
- Answer one question from Section A. Answer one question from Section B.
- You must have a copy of the AQA Prose Anthology Sunlight on the Grass and/or the text/s you have studied 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 marks for questions are shown in brackets.
- The maximum mark for this paper is 60.
- You should:
  – use good English
  – organise information clearly
  – use specialist vocabulary where appropriate.

Advice
- You are advised to spend about 45 minutes on Section A and about 45 minutes on Section B.
- You are reminded there are 30 marks for each section.
Section A: Modern prose or drama

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

Anthology: Sunlight on the Grass

EITHER

Question 1

Answer part (a) and part (b)

Part (a)

How does the writer present feelings in Something Old, Something New?

Write about:

- the feelings in the story
- how the writer presents these feelings by the ways she writes.

and then Part (b)

How does the writer present feelings in one other story from Sunlight on the Grass?

Write about:

- the feelings in the story
- the methods the writer uses to present these feelings.  

(30 marks)

Turn over for the next question
OR

Question 2

Answer part (a) and part (b)

Part (a)

How does the writer present Mrs Rutter in *The Darkness Out There*?

Write about:

- what Mrs Rutter says and does
- the methods the writer uses to present Mrs Rutter.

and then Part (b)

Write about how one other character is presented in one other story from *Sunlight on the Grass*.

You should write about:

- what the character says and does
- the methods the writer uses to present the character. (30 marks)
Section B: Exploring cultures

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

John Steinbeck: Of Mice and Men

EITHER

Question 21

Read the following passage and then answer part (a) and part (b).

Both men glanced up, for the rectangle of sunshine in the doorway was cut off. A girl was standing there looking in. She had full, rouged lips and wide-spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled clusters, like sausages. She wore a cotton house dress and red mules, on the insteps of which were little bouquets of red ostrich feathers. ‘I’m lookin’ for Curley,’ she said. Her voice had a nasal, brittle quality.

George looked away from her and then back. ‘He was in here a minute ago, but he went.’

‘Oh!’ She put her hands behind her back and leaned against the door frame so that her body was thrown forward. ‘You’re the new fellas that just come, ain’t ya?’

‘Yeah.’

Lennie’s eyes moved down over her body, and though she did not seem to be looking at Lennie she bridled a little. She looked at her fingernails. ‘Sometimes Curley’s in here,’ she explained.

George said brusquely, ‘Well he ain’t now.’

‘If he ain’t, I guess I better look some place else,’ she said playfully.

Lennie watched her, fascinated. George said, ‘If I see him, I’ll pass the word you was looking for him.’

She smiled archly and twitched her body. ‘Nobody can’t blame a person for lookin’,’ she said. There were footsteps behind her, going by. She turned her head. ‘Hi, Slim,’ she said.

Part (a)

What do you learn about Curley’s wife from the details in the passage?

and then Part (b)

How do other characters treat Curley’s wife in the novel? What does this tell you about attitudes towards women in the society in which she lives?

In part (b) write about:

• what the other characters say and do to Curley’s wife
• the methods Steinbeck uses to show attitudes towards women. (30 marks)
The next morning we woke to the helicopters again. My mum was bent over me, her face pinched with panic. She was yelling at me to hurry. I could hear people shouting outside, and the beating of the blades. Dust and bits of leaves flew in the open window. My mum threw my clothes at me. Outside, people were running in all directions. I reached the edge of the bush with my mum pulling me deeper and deeper into the trees. We knew the helicopters had landed because the sound of their blades was even. Everywhere in the shadows I saw sweating faces. We tried to blend in with the stillness of the trees. Some stood. Others crouched; those mums with little ones crouched. They stuck their teats into the mouths of their babies to shut them up. No one spoke. We waited and waited. We sat still. Our faces dripped sweat. We waited until we heard the helicopters beat overhead into the distance. Even then we waited until Gilbert’s father came back to give the all clear. Slowly we picked our way out of the jungle and walked back to our houses.

In the clearing the sun beat down on our dead animals. Chooks and roosters sprawled on their swollen sides. Their heads lay elsewhere in the dust, and it was hard to know which head went where. The same machete blows that took their heads cut down washing and garden stakes.

An old dog had its belly ripped open. We stared at that dog, and thought about a story Gilbert’s father had brought from further up the coast where most of the fighting was going on. Now we knew what a human being split open would look like. There was no need to wonder anymore. To stare at that black dog was to see your sister or brother or mum and dad in that same state. You saw how disrespectful the sun could be, and how dumb the palms were to utter back at the sea and up at the sky. The great shame of trees is that they have no conscience. They just go on staring.

Part (a)

How does the writer show the terror experienced by the people of Bougainville in this passage?

and then Part (b)

How does the conflict in Bougainville affect Matilda and the people who live there?

In part (b) write about:

- what life on the island is like
- how the conflict affects Matilda and the people of Bougainville. (30 marks)
For this paper you must have:
- an AQA 16-page answer book
- unannotated copies of the texts you have been studying.

Time allowed
- 1 hour 30 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 47101F.
- Answer two questions.
- Answer one question from Section A and one question from Section B.
- You must have a copy of the AQA Prose Anthology Sunlight on the Grass and/or the text/s you have studied 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 marks for questions are shown in brackets.
- The maximum mark for this paper is 60.
- You should:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

Advice
- You are advised to spend about 45 minutes on Section A and about 45 minutes on Section B.
- You are reminded that there are 30 marks for each section.
Section A: Modern prose or drama

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

Anthology: Sunlight on the Grass

EITHER

Question 1

Answer part (a) and part (b)

Part (a)

Write about family life in Compass and Torch.

You should write about:

- what the people in the family say and do
- the methods the writer uses to show family life.

and then Part (b)

How does the writer present family life in one other story from Sunlight on the Grass? (30 marks)

OR

Question 2

Answer part (a) and part (b)

Part (a)

How does the writer present Eveline in When the Wasps Drowned?

Write about:

- what Eveline says and does
- the methods the writer uses to present Eveline.

and then Part (b)

Write about how one other character is presented in one other story from Sunlight on the Grass. (30 marks)
John Steinbeck: *Of Mice and Men*

**Question 21**

Read the following passage and then answer **part (a)** and **part (b).**

A tall man stood in the doorway. He held a crushed Stetson hat under his arm while he combed his long, black, damp hair straight back. Like the others he wore blue jeans and a short denim jacket. When he had finished combing his hair he moved into the room, and he moved with a majesty only achieved by royalty and master craftsmen. He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules with a single line to the leaders. He was capable of killing a fly on the wheeler’s butt with a bull whip without touching the mule. There was a gravity in his manner and a quiet so profound that all talk stopped when he spoke. His authority was so great that his word was taken on any subject, be it politics or love. This was Slim, the jerkline skinner. His hatchet face was ageless. He might have been thirty-five or fifty. His ear heard more than was said to him, and his slow speech had overtones not of thought, but of understanding beyond thought. His hands, large and lean, were as delicate in their action as those of a temple dancer.

He smoothed out his crushed hat, creased it in the middle and put it on. He looked kindly at the two in the bunk house.

**Part (a)**

In this passage, what methods does Steinbeck use to present Slim? Refer closely to the passage in your answer.

**and then Part (b)**

In the novel how does Steinbeck show what life was like for men in the society in which the novel is set?

In **Part (b)** you should write about:

- what the men say and do
- details of what the male characters’ lives are like
- the methods Steinbeck uses to present what life was like for men.  

(30 marks)
Question 23

Read the following passage and then answer part (a) and part (b).

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Part (a)

In this passage, what methods does Jones use to show the feelings Dolores has about Mr Watts? Refer closely to the passage in your answer.

and then Part (b)

In the novel, how does Dolores’s life in Bougainville affect her attitude to Mr Watts?

In Part (b) you should write about:

• what life on the island is like
• Dolores’s attitude to Mr Watts
• how Dolores’s attitudes are formed by her life on the island. (30 marks)
English Literature

Unit 1 Exploring modern texts

Wednesday 9 January 2013 1.30 pm to 3.00 pm

For this paper you must have:
- an AQA 16-page answer book
- unannotated copies of the texts you have been studying.

Time allowed
- 1 hour 30 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 47101F.
- Answer two questions.
- Answer one question from Section A and one question from Section B.
- You must have a copy of the AQA Prose Anthology Sunlight on the Grass and/or the text/s you have been studying 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 marks for questions are shown in brackets.
- The maximum mark for this paper is 68.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose.
- Spelling, punctuation and grammar will be assessed in all questions. The marks available for spelling, punctuation and grammar (SPaG) are shown for each question.

Advice
- You are advised to spend about 45 minutes on Section A and about 45 minutes on Section B.
- You are reminded that there are 34 marks for each section.
Section A: Modern prose or drama

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

Anthology: Sunlight on the Grass

EITHER

Question 1

(0 1) Answer Part (a) and Part (b)

Part (a)

How does the writer present children in The Darkness Out There?

Write about:

• what the children say and do
• how the writer presents the children by the ways she writes.

and then Part (b)

How does the writer present a child or children in one other story from Sunlight on the Grass?

Write about:

• what the child or children say and do
• the methods the writer uses to present the child or children.

SPaG: (4 marks)

(30 marks)

Turn over for the next question
Question 2

Answer Part (a) and Part (b)

Part (a)

How does the writer present Stefan Jeziorny in My Polish Teacher’s Tie?

Write about:

- what Stefan Jeziorny says and does
- the methods the writer uses to present him.

and then Part (b)

Write about how a character is presented in one other story from Sunlight on the Grass.

You should write about:

- what the character says and does
- the methods the writer uses to present this character.

SPaG: (4 marks)
Section B: Exploring cultures

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

John Steinbeck: *Of Mice and Men*

**EITHER**

**Question 21**

Read the following passage and then answer Part (a) and Part (b).

The bunk house was a long, rectangular building. Inside, the walls were whitewashed and the floor unpainted. In three walls there were small, square windows, and in the fourth, a solid door with a wooden latch. Against the walls were eight bunks, five of them made up with blankets and the other three showing their burlap ticking. Over each bunk there was nailed an apple box with the opening forward so that it made two shelves for the personal belongings of the occupant of the bunk. And these shelves were loaded with little articles, soap and talcum powder, razors and those Western magazines ranch men love to read and scoff at and secretly believe. And there were medicines on the shelves, and little vials, combs; and from nails on the box sides, a few neckties. Near one wall there was a black cast-iron stove, its stove-pipe going straight up through the ceiling. In the middle of the room stood a big square table littered with playing cards, and around it were grouped boxes for the players to sit on.

At about ten o'clock in the morning the sun threw a bright dust-laden bar through one of the side windows, and in and out of the beam flies shot like rushing stars.

**Part (a)**

In this passage, how does Steinbeck show what the living conditions are like on the ranch? Refer closely to the passage in your answer.

In Part (a) you should write about:

- what the living conditions are like
- how Steinbeck shows what the living conditions are like by the ways he writes.

**and then Part (b)**

In the rest of the novel, how does Steinbeck show what life was like for people on a ranch at that time?  

SPaG: (4 marks)
Lloyd Jones : *Mister Pip*

OR

Question 23

Read the following passage and then answer **Part (a)** and **Part (b)**.

‘Mr Watts does not use the Bible,’ I said. She let that sit in the air, as if it were a betrayal of our very safety. Then she returned to her other preoccupation, testing me with the names of relatives and fish and birds from our family tree.

I failed miserably. I could think of no reason to remember them, whereas I knew the name of every character I had met in *Great Expectations* because I had heard them speak. They had shared their thoughts with me, and sometimes as Mr Watts read aloud I could even see their faces. Pip, Miss Havisham and Joe Gargery were more part of my life than my dead relatives, even the people around me.

But mum was not put off by my repeated failures. She said I should unblock my ears. She said she felt sorry for my heart. My heart, she said, didn’t have much of a choice for company. She wouldn’t let go of this task she set me. She was insistent. The tests continued, without success. Then she changed strategy. I have an idea she had seen the name of PIP on the beach because one night after I had failed her again she told me to write the names of the family tree in the sand.

The next day I did as she asked—and she came to check on my progress. She became very angry when she saw Pip’s name next to the relatives. She cuffed my hair.

What did I think I was up to? Why did I have to act dumber than I looked? What was the point of sticking the name of a make-believe person next to her kin?

**Part (a)**

In this passage, how does Jones show the relationship between Matilda and her mother? Refer closely to the passage in your answer.

**and then Part (b)**

Matilda lives on a Pacific island. What effect does the English novel *Great Expectations* have on the life Matilda leads?

In **Part (b)** you should write about:

- what Matilda learns from *Great Expectations*  
- the effect *Great Expectations* has on the life Matilda leads.  

**SPaG:** (4 marks)  

(30 marks)
English Literature 47101F

Unit 1 Exploring modern texts

Monday 20 May 2013 9.00 am to 10.30 am

For this paper you must have:
- an AQA 16-page answer book
- unannotated copies of the texts you have been studying.

Time allowed
- 1 hour 30 minutes

Instructions
- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The Examing Body for this paper is AQA. The Paper Reference is 47101F.
- Answer two questions.
- Answer one question from Section A and one question from Section B.
- You must have a copy of the AQA Prose Anthology Sunlight on the Grass and/or the text/s you have studied 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 marks for questions are shown in brackets.
- The maximum mark for this paper is 68.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose.
- Spelling, punctuation and grammar will be assessed in all questions. The marks available for spelling, punctuation and grammar (SPaG) are shown for each question.

Advice
- You are advised to spend about 45 minutes on Section A and about 45 minutes on Section B.
- You are reminded that there are 34 marks for each section.
Section A: Modern prose or drama

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

Anthology: Sunlight on the Grass

EITHER

Question 1

Answer part (a) and part (b)

Part (a)

Write about Anil’s relationship with his father in Anil.

You should write about:

- what Anil and his father say and do
- what their relationship is like
- how the writer presents their relationship by the ways he writes.

and then Part (b)

How does the writer present an adult / child relationship in one other story from Sunlight on the Grass?

Write about:

- what the adult and child say and do
- what their relationship is like
- the methods the writer uses to present their relationship.

SPaG: (4 marks)

(30 marks)

Turn over for the next question
Question 2

Answer Part (a) and Part (b)

Part (a)

How does the writer present love in *Something Old, Something New*?

Write about:

- what the characters say and do
- the love that is shown in the story
- the methods the writer uses to present love.

and then Part (b)

Write about how the writer presents love in one other story from *Sunlight on the Grass*.  

SPaG: (4 marks)

(30 marks)
Section B: Exploring cultures

Answer one question from this section on the text you have studied.

You are advised to spend about 45 minutes on this section.

John Steinbeck: Of Mice and Men

EITHER

Question 21

Read the following passage in which Carlson takes Candy’s dog out to be shot and then answer Part (a) and Part (b).

He led the dog out into the darkness.
   George followed to the door and shut the door and set the latch gently in its
   place. Candy lay rigidly on his bed staring at the ceiling.
   Slim said loudly, ‘One of my lead mules got a bad hoof. Got to get some tar on
   it.’ His voice trailed off. It was silent outside. Carlson’s footsteps died away. The
   silence came into the room. And the silence lasted.
   George chuckled, ‘I bet Lennie’s right out there in the barn with his pup. He
   won’t want to come in here no more now he’s got a pup.’
   Slim said, ‘Candy you can have any one of them pups you want.’
   Candy did not answer. The silence fell on the room again. It came out of the
   night and invaded the room. George said, ‘Anybody like to play a little euchre?’
   ‘I’ll play out a few with you,’ said Whit.
   They took places opposite each other at the table under the light, but George
did not shuffle the cards. He rippled the edge of the deck nervously, and the little
snapping noise drew the eyes of all the men in the room, so that he stopped doing it.
The silence fell on the room again.

Part (a)

In this passage, how does Steinbeck create tension? Refer closely to the passage in
your answer.

and then Part (b)

What does Steinbeck show the reader about friendships in Of Mice and Men and what
does this tell you about the society in which the novel is set?

In Part (b) you should write about:

- the friendships that are shown in the novel
- what the friendships tell you about the society in which the novel is set. (30 marks)

SPaG: (4 marks)
Lloyd Jones: *Mister Pip*

**Question 23**

2 | 3
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Read the following passage and then answer **Part (a)** and **Part (b)**.

I remember hearing a wave slap playfully onto the beach. It had not occurred to me before to think of the ocean as a dumb useless thing.

‘Very well,’ said the officer without enthusiasm. It was almost possible to imagine that he wished he hadn’t said that. It was almost possible to think that we had forced him to act, that we had given him no choice. That we were the ones to blame for everything.

I will say this for the soldiers. They went about burning our houses with appropriate solemnity. There were no wild shouts of joy. They didn’t let off rounds of ammunition. It wasn’t what you might expect. No. They asked us to burn our homes. They splashed kerosene in the doorway then stepped back for the owner of the house to throw a lit torch in the doorway. My mother did so knowing that Mr Watts’ copy of *Great Expectations* would be lost forever.

As we watched the flames devour our houses it was like saying goodbye to a part of our lives. We missed that space. We hadn’t thought of it in that way until then. Now some of us had an idea of what Mr Watts had given up. People shut their eyes and recalled smells of meals eaten, old scents, conversations – some arguments, but also perhaps important decisions – celebrations, all of which had happened under a roof. Some of our neighbours spoke of a quiet stillness. Things you would have thought could be found elsewhere. There is stillness out to sea and under tall trees as well but I suppose they didn’t know about this other quality of stillness until their houses were destroyed.

**Part (a)**

In this passage, how does Jones show Matilda’s feelings about the destruction caused by the redskins? Refer closely to the passage in your answer.

and then **Part (b)**

In the rest of the novel, how does Jones present the redskins?

In **Part (b)** you should write about:

- what the redskins say and do
- the methods Jones uses to present the redskins.

**SPaG:**

(30 marks)

(4 marks)
For this paper you must have:
- an AQA 16-page answer book
- an unannotated copy of the Anthology Moon on the Tides which you have been studying.

Time allowed
- 1 hour 15 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 47102F.
- Answer two questions.
- Answer one question from Section A and the question in Section B.
- For Section A you must have a copy of the AQA Poetry Anthology Moon on the Tides 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 marks for each question are shown in brackets.
- The maximum mark for this paper is 54.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

Advice
- You are advised to spend about 45 minutes on Section A and about 30 minutes on Section B.
Section A: Anthology – *Moon on the Tides*

Answer **one** question from this section.

You are advised to spend about 45 minutes on this section.

**Character and voice**

**EITHER**

**Question 1**

**0 1** Compare how the poets present characters in ‘Singh Song!’ (page 9) and **one** other poem from ‘Character and voice’.

Remember to compare:

- the characters in the poems
- how the poets present the characters by the ways they write about them. *(36 marks)*

**OR**

**Question 2**

**0 2** Compare how the poets present feelings about a person in ‘Brendon Gallacher’ (page 11) and **one** other poem from ‘Character and voice’.

Remember to compare:

- the feelings in the poems
- how the feelings are shown by the ways the poets write about them. *(36 marks)*
EITHER

Question 5

0 5

Compare how the poets write about death in 'Mametz Wood' (page 36) and one other poem from 'Conflict'.

Remember to compare:

- what the poets write about death in the poems
- how death is presented by the ways the poets write about it.

(36 marks)

OR

Question 6

0 6

Compare how the poets show the experiences of soldiers in 'Bayonet Charge' (page 44) and one other poem from 'Conflict'.

Remember to compare:

- the different experiences of soldiers in the poems
- how these experiences are shown by the ways the poets write about them.

(36 marks)
EITHER

Question 7

0 7 Compare the ways the poets present relationships in ‘Brothers’ (page 55) and one other poem from ‘Relationships’.

Remember to compare:

- what the relationships in the poems are like
- the ways in which the poets write about these relationships.

(36 marks)

OR

Question 8

0 8 People can sometimes be hurt or damaged in relationships. Compare how the poets show a person being hurt or damaged in ‘The Farmer’s Bride’ (page 60) and one other poem from ‘Relationships’.

Remember to compare:

- the ways people have been hurt or damaged in the poems
- how the poets show this hurt or damage by the ways they write.

(36 marks)
Section B: Unseen Poetry

Answer both parts of the question in this section.

You are advised to spend about 30 minutes on this section.

Question 9

Read the poem below and then answer part (a) and part (b).

Advice to a Teenage Daughter

You have found a new war-game
called Love.
Here on your dressing-table
stand arrayed
brave ranks of lipsticks
brandishing
swords of cherry pink and flame.
Behold the miniature armies
of little jars,
packed with the scented
dynamite of flowers.
See the dreaded tweezers;
tiny pots
of manufactured moonlight,
stick-on-stars.

Beware my sweet;
conquest may seem easy
but you can’t compete with football,
motor-cycles, cars,
cricket, computer games,
or a plate of chips.

ISOBEL THRILLING

Part (a)

What do you think the speaker is advising the daughter about in this poem?

and then Part (b)

How does the poet use language to present the advice in the poem? (18 marks)

END OF QUESTIONS
English Literature

Unit 2 Poetry across time

Tuesday 17 January 2012 9.00 am to 10.15 am

For this paper you must have:
- an AQA 16-page answer book
- an unannotated copy of the Anthology Moon on the Tides which you have been studying.

Time allowed
- 1 hour 15 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 47102F.
- Answer two questions.
- Answer one question from Section A and the question in Section B.
- For Section A you must have a copy of the AQA Poetry Anthology Moon on the Tides 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 marks for each question are shown in brackets.
- The maximum mark for this paper is 54.
- You should:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

Advice
- You are advised to spend about 45 minutes on Section A and about 30 minutes on Section B.
- You are reminded there are 36 marks for Section A and 18 marks for Section B.
Section A: Anthology – Moon on the Tides

Answer one question from this section.

You are advised to spend about 45 minutes on this section.

Character and voice

EITHER

Question 1

Compare how poets present an unusual character in ‘The Clown Punk’ (page 4) and one other poem from Character and voice.

Remember to compare:

- what the characters are like
- how the poets present the characters by the ways they write about them. (36 marks)

OR

Question 2

Poets sometimes use a speaker to narrate a poem. Compare how poets present the speaker in ‘My Last Duchess’ (page 15) and the speaker in one other poem from Character and voice.

Remember to compare:

- what the speakers are like
- how the poets present the speakers by the ways they write. (36 marks)
Conflict

EITHER

Question 5

**0 5** Compare how ideas about fighting for a country are shown in ‘Flag’ (page 34) and one other poem from Conflict.

Remember to compare:

- the ideas about fighting for a country
- how the poets show these ideas by the ways they write. (36 marks)

OR

Question 6

**0 6** Compare how poets show the effects that conflict has on people’s lives in ‘At the Border, 1979’ (page 39) and one other poem from Conflict.

Remember to compare:

- how the conflicts affect people’s lives
- how the poets show the effects of the conflict on people’s lives by the ways they write. (36 marks)
Relationships

**EITHER**

**Question 7**

0 | 7

Compare how the poets present romantic love in ‘Sonnet 43’ (page 58) and one other poem from Relationships.

Remember to compare:

- romantic love in the poems
- how the poets present love by the ways they write.  

*(36 marks)*

**OR**

**Question 8**

0 | 8

Compare how family relationships are presented in ‘Nettles’ (page 63) and one other poem from Relationships.

Remember to compare:

- what the family relationships are like
- how the poets present the relationships by the ways they write.  

*(36 marks)*

Turn over for Section B
Section B: Unseen Poetry

Answer both parts of the question in this section.

You are advised to spend about 30 minutes on this section.

Question 9

Read the poem below and then answer part (a) and part (b).

The Sea

The sea is a hungry dog.
Giant and grey.
He rolls on the beach all day.
With his clashing teeth and shaggy jaws

Hour upon hour he gnaws
The rumbling, tumbling stones,
And 'Bones, bones, bones, bones!'
The giant sea-dog moans,
Licking his greasy paws.

And when the night wind roars
And the moon rocks in the stormy cloud,
He bounds to his feet and sniffs and sniffs,
Shaking his wet sides over the cliffs,
And howls and hollos* long and loud.

But on quiet days in May or June,
When even the grasses on the dune
Play no more their reedy tune,
With his head between his paws
He lies on the sandy shores,

So quiet, so quiet, he scarcely snores.

James Reeves

*‘hollos’: cries or calls used to attract attention or call encouragement

Part (a)

What picture of the sea do you think the poet creates in this poem?

and then Part (b)

How does the poet create this picture by the ways he writes about the sea?  

END OF QUESTIONS
For this paper you must have:
- an AQA 16-page answer book
- an unannotated copy of the Anthology Moon on the Tides.

Time allowed
- 1 hour 15 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 47102F.
- Answer two questions.
- Answer one question from Section A and the question in Section B.
- For Section A you must have a copy of the AQA Poetry Anthology Moon on the Tides in the examination room. The text 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 marks for each question are shown in brackets.
- The maximum mark for this paper is 54.
- You should:
  – use good English
  – organise information clearly
  – use specialist vocabulary where appropriate.

Advice
- You are advised to spend about 45 minutes on Section A and about 30 minutes on Section B.
- You are reminded that there are 36 marks for Section A and 18 marks for Section B.
Section A: Anthology – Moon on the Tides

Answer one question from this section.

You are advised to spend about 45 minutes on this section.

Character and voice

**EITHER**

**Question 1**

0 1 Compare the ways the poets present characters suffering in ‘The Horse Whisperer’ (page 7) and in one other poem from Character and voice.

Remember to compare:

- the ways the characters in the poems suffer
- how the poets present this suffering by the ways they write.  

(36 marks)

**OR**

**Question 2**

0 2 Compare the ways the poets present a character in ‘The River God’ (page 17) and a character in one other poem from Character and voice. What do you like or dislike about these characters?

Remember to compare:

- how you feel about the two characters
- how the poets make you feel as you do by the ways they write.  

(36 marks)
Conflict

OR

Question 5

Compare how poets present ideas about war in ‘The Charge of the Light Brigade’ (page 43) and in one other poem from Conflict.

Remember to compare:

- ideas about war in the poems
- how the poets present these ideas by the ways they write.  

(36 marks)

OR

Question 6

Compare how the poets present feelings of sadness and loss in ‘The Falling Leaves’ (page 45) and in one other poem from Conflict.

Remember to compare:

- the feelings in the poems
- how the poets present these feelings by the ways they write.  

(36 marks)
OR

Question 7

Compare how the poets present a close relationship in ‘Ghazal’ (page 54) and in one other poem from Relationships.

Remember to compare:

- the relationships in the poems
- how the poets present these relationships by the ways they write.  

(36 marks)

OR

Question 8

Compare how feelings for a woman are shown in ‘To His Coy Mistress’ (page 59) and in one other poem from Relationships.

Remember to compare:

- the feelings in the poems
- how the poets show these feelings by the ways they write.  

(36 marks)

Turn over for Section B
Section B: Unseen Poetry

Answer both parts of the question in this section.

You are advised to spend about 30 minutes on this section.

Question 9

Read the poem below and answer part (a) and part (b).

Words

I’m seven, and I’m dead bright,
But words give me a fright.
Words are bullies.
Sneaky things. They gabble and lie.
Sometimes trying to understand
Them makes me cry. Words hurt.
Words are all over the place.
They get shoved in my face.
I don’t know why but
Words make me cry.

I wish words were things
You could hug,
Or that they smelt nice.
I wish they came in bottles
Like fizzy drinks, or melted
Like ice-cream. But they don’t.
Words are mean. They bully me.
Lock me away
From what I want to say.

I can’t even ask for help,
And I’m only seven
(And a bit).
Words spread nasty gossip.
They must. Otherwise why
Would people think I’m thick?

Words.
They make me sick
Inside.            Brian Patten
Part (a)
How do you think the child in the poem feels about trying to understand and use words?

and then Part (b)
How does the poet use language and other techniques to show these feelings? (18 marks)

END OF QUESTIONS
English Literature

Unit 2    Poetry across time

Wednesday 16 January 2013    9.00 am to 10.15 am

For this paper you must have:
- an AQA 16-page answer book
- an unannotated copy of the Anthology
  Moon on the Tides.

Time allowed
- 1 hour 15 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 47102F.
- Answer two questions.
- Answer one question from Section A and the question in Section B.
- For Section A you must have a copy of the AQA Poetry Anthology Moon on the Tides in the examination room. The text 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 marks for each question are shown in brackets.
- The maximum mark for this paper is 54.
- You should:
  – use good English
  – organise information clearly
  – use specialist vocabulary where appropriate.

Advice
- You are advised to spend about 45 minutes on Section A and about 30 minutes on Section B.
- You are reminded that there are 36 marks for Section A and 18 marks for Section B.
Section A: Anthology – Moon on the Tides

Answer one question from this section.

You are advised to spend about 45 minutes on this section.

Character and voice

EITHER

Question 1

The writer of ‘Checking Out Me History’ (page 5) expresses his ideas in an interesting way. Compare the ways he uses language with the ways one other poet uses language to express ideas in Character and voice.

Remember to compare:

• what you find interesting about the ways the poets use language
• what you think the poems are about.

(36 marks)

OR

Question 2

Compare how the poets present an interesting character in ‘On a Portrait of a Deaf Man’ (page 21) and in one other poem from Character and voice.

Remember to compare:

• what you find interesting about these characters
• how the poets make the characters interesting to you by the ways they write.

(36 marks)
OR

Question 5

Compare how the poets present someone being damaged by war in ‘Bayonet Charge’ (page 44) and in one other poem from Conflict.

Remember to compare:

- what the damage in the poems is like
- how the poets present the damage by the ways they write. (36 marks)

OR

Question 6

Compare how the poets present thoughts about those who have died in ‘Poppies’ (page 41) and in one other poem from Conflict.

Remember to compare:

- what the thoughts are
- how the poets present these thoughts by the ways they write. (36 marks)
Question 7

Compare how the poets present difficulties in a relationship in ‘The Manhunt’ (page 50) and in one other poem from Relationships.

Remember to compare:

- what the difficulties in the relationships are
- how the poets present these difficulties by the ways they write.  

(36 marks)

Question 8

Compare how the poets present feelings for a person in ‘Born Yesterday’ (page 63) and in one other poem from Relationships.

Remember to compare:

- what the feelings are
- how the poets present these feelings by the ways they write.  

(36 marks)
Section B: Unseen poetry

Answer both parts of the question in this section.

You are advised to spend about 30 minutes on this section.

Question 9

Read the poem below and answer Part (a) and Part (b).

Poem For My Sister

My little sister likes to try my shoes, to strut in them, admire her spindle-thin twelve-year-old legs in this season’s styles. She says they fit her perfectly, but wobbles on their high heels, they’re hard to balance.

I like to watch my little sister playing hopscotch, admire the neat hops-and-skips of her, their quick peck, never-missing their mark, not over-stepping the line. She is competent at peever.*

I try to warn my little sister about unsuitable shoes, point out my own distorted feet, the callouses,** odd patches of hard skin. I should not like to see her in my shoes. I wish she could stay sure footed, sensibly shod.

Liz Lochhead

*‘peever’ – a Scottish word for the game of hopscotch
**‘callouses’ – hard thickened areas of skin
Part (a)

How do you think the speaker feels about her sister in this poem and what does she want to warn her about?

and then Part (b)

How does the poet use language and other techniques to present these feelings and warnings? (18 marks)

END OF QUESTIONS
English Literature 47102F

Unit 2 Poetry across time

Thursday 23 May 2013 1.30 pm to 2.45 pm

For this paper you must have:
- an AQA 8-page answer book
- an unannotated copy of the Anthology Moon on the Tides.

Time allowed
- 1 hour 15 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 47102F.
- Answer two questions.
- Answer one question from Section A and the question in Section B.
- For Section A, you must have a copy of the AQA Poetry Anthology Moon on the Tides in the examination room. The text 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 marks for each question are shown in brackets.
- The maximum mark for this paper is 54.
- You should:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

Advice
- You are advised to spend about 45 minutes on Section A and about 30 minutes on Section B.
- You are reminded that there are 36 marks for Section A and 18 marks for Section B.
Section A: Anthology – *Moon on the Tides*

Answer one question from this section.

You are advised to spend about 45 minutes on this section.

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**Character and voice**

EITHER

**Question 1**

**0 1** Compare how the poets use language and structure to present a character in ‘The Ruined Maid’ (page 19) and in one other poem from *Character and voice*.

Remember to compare:

- what the characters are like
- how the poets use language and structure to present these characters to you.

(36 marks)

OR

**Question 2**

**0 2** How do you feel about the character of the hunchback in ‘The Hunchback in the Park’ (page 18)? Compare how Dylan Thomas makes you feel about this character with the way a poet makes you feel about one other character in *Character and voice*.

Remember to compare:

- what you feel about the characters
- how the poets make you feel as you do by the ways they write.

(36 marks)
Conflict

OR

Question 5

0 5  Compare how the poets present people in danger in ‘Extract from Out of the Blue’ (page 35) and in one other poem from Conflict.

Remember to compare:

- what dangers the people face
- how the poets show these dangers by the ways they write.  (36 marks)

OR

Question 6

0 6  Compare how the poets present ideas about loss of life in ‘Futility’ (page 42) and in one other poem from Conflict.

Remember to compare:

- what the ideas about loss of life are
- how the poets present these ideas by the ways they write.  (36 marks)
**Relationships**

**Question 7**

Compare how the poets present unhappy experiences in 'Quickdraw' (page 53) and in **one** other poem from *Relationships*.

Remember to compare:

- what the unhappy experiences are  
- how the poets present these experiences by the ways they write.  

(36 marks)

**Question 8**

Compare how different feelings of affection are presented in 'Praise Song For My Mother' (page 56) and in **one** other poem from *Relationships*.

Remember to compare:

- what the feelings of affection are  
- how the poets present these feelings by the ways they write.  

(36 marks)

**Turn over for Section B**
Section B: Unseen poetry

Answer both parts of the question in this section.

You are advised to spend about 30 minutes on this section.

Question 9

Read the poem below and answer Part (a) and Part (b).

Daily London Recipe

Take any number of them
you can think of,
pour into empty red bus
until full,
and then push in
ten more.

Allow enough time
to get hot under the collar
before transferring into
multi-storey building.
Leave for eight hours,
and pour back into same bus,
already half full.
Scrape remainder off.

When settled down
tip into terraced houses each
carefully lined with copy
of The Standard* and Tit Bits.**
Place mixture before open
television screen at 7 p.m.
and then allow to cool
in bed at 10.30 p.m.
May be served with
working overalls
or pinstripe suit.

Steve Turner

* The Standard – a London evening newspaper
** Tit Bits – a popular weekly magazine
Part (a)

What ideas about living and working in London do you think the poet is trying to express?

and then Part (b)

What methods does the poet use to get these ideas across to you?  

(18 marks)

END OF QUESTIONS