



Please write clearly in block capitals.

Centre number

Candidate number

Surname _____

Forename(s) _____

Candidate signature _____

GCSE ENGLISH LANGUAGE

Paper 1 Explorations in creative reading and writing

Tuesday 6 June 2017 Morning Time allowed: 1 hour and 45 minutes

Materials

For this paper you must have:

- **Source A** – provided as a separate insert.

Instructions

- Answer **all** questions.
- Use black ink or black ball point pen.
- Fill in the boxes on this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- 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 15 minutes reading through the source and all five questions you have to answer.
- You should make sure you leave sufficient time to check your answers.

For Examiner's Use	
Question	Mark
1	
2	
3	
4	
5	
TOTAL	



JUN178700/101

IB/M/Jun17/E10

8700/1

Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0 1

Read again the first part of the source, from **lines 1 to 5**.

List **four** things about Rosabel from this part of the source.

[4 marks]

1 _____

2 _____

3 _____

4 _____

4



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A large rectangular box containing 25 horizontal lines for writing.

8



0 4

Focus this part of your answer on the second part of the source, from **line 19 to the end**.

A student said, 'This part of the story, set in the hat shop, shows that the red-haired girl has many advantages in life, and I think Rosabel is right to be angry.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of the red-haired girl
- evaluate how the writer conveys Rosabel's reactions to the red-haired girl
- support your response with references to the text.

[20 marks]



Turn over ▶

Lined writing area with 20 horizontal lines.



Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0	5
---	---

Your local newspaper is running a creative writing competition and they intend to publish the winning entries.

Either

Describe a journey by bus as suggested by this picture:



or

Write a story about two people from very different backgrounds.

(24 marks for content and organisation)

16 marks for technical accuracy)

[40 marks]



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There are no questions printed on this page

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GCSE ENGLISH LANGUAGE

8700/1 Paper 1 Explorations in creative reading and writing

Insert

The source that follows is:

Source A: 20th Century prose-fiction

The Tiredness of Rosabel by Katherine Mansfield

An extract from a short story written in 1908.

Please turn the page over to see the source

Source A

This extract is from the beginning of a short story by Katherine Mansfield. It is the early 1900s and Rosabel, a lower class girl who works in a hat shop, is on her way home.

1 At the corner of Oxford Circus, Rosabel bought a bunch of violets, and that was practically
the reason why she had so little tea – for a scone and a boiled egg and a cup of cocoa are
not sufficient after a hard day's work in a hat shop. As she swung onto the step of the bus,
grabbed her skirt with one hand and clung to the railing with the other, Rosabel thought she
5 would have sacrificed her soul for a good dinner, something hot and strong and filling.

6 Rosabel looked out of the windows; the street was blurred and misty, but light striking on
the panes turned their dullness to opal and silver, and the jewellers' shops seen through
this were fairy palaces. Her feet were horribly wet, and she knew the bottom of her skirt and
petticoat would be coated with black, greasy mud. There was a sickening smell of warm
10 humanity – it seemed to be oozing out of everybody in the bus – and everybody had the
same expression, sitting so still, staring in front of them. Rosabel stirred suddenly and
unfastened the two top buttons of her coat... she felt almost stifled. Through her
half-closed eyes, the whole row of people on the opposite seat seemed to resolve into one
14 meaningless, staring face.

15 She began to think of all that had happened during the day. Would she ever forget that
awful woman in the grey mackintosh, or the girl who had tried on every hat in the shop and
then said she would 'call in tomorrow and decide definitely'? Rosabel could not help
smiling; the excuse was worn so thin.

19 But there had been one other – a girl with beautiful red hair and a white skin and eyes the
20 colour of that green ribbon shot with gold they had got from Paris last week. Rosabel had
seen her carriage at the door; a man had come in with her, quite a young man, and so well
dressed.

'What is it exactly that I want, Harry?' she had said, as Rosabel took the pins out of her hat,
untied her veil, and gave her a hand-mirror.

25 'You must have a black hat,' he had answered, 'a black hat with a feather that goes right
round it and then round your neck and ties in a bow under your chin – and a decent-sized
feather.'

The girl glanced at Rosabel laughingly. 'Have you any hats like that?'

30 They had been very hard to please; Harry would demand the impossible, and Rosabel was
almost in despair. Then she remembered the big, untouched box upstairs.

'Oh, one moment, Madam,' she had said. 'I think perhaps I can show you something that
will please you better.' She had run up, breathlessly, cut the cords, scattered the tissue
paper, and yes, there was the very hat – rather large, soft, with a great, curled feather, and
a black velvet rose, nothing else. They had been charmed. The girl had put it on and then
35 handed it to Rosabel.

'Let me see how it looks on you,' she said.

Rosabel turned to the mirror and placed it on her brown hair, then faced them.

'Oh, Harry, isn't it adorable,' the girl cried, 'I must have that!' She smiled again at Rosabel. 'It suits you, beautifully.'

- 40 A sudden, ridiculous feeling of anger had seized Rosabel. She longed to throw the lovely, perishable thing in the girl's face, and bent over the hat, flushing.

'It's exquisitely finished off inside, Madam,' she said. The girl swept out to her carriage, and left Harry to pay and bring the box with him.

- 45 'I shall go straight home and put it on before I come out to lunch with you,' Rosabel heard her say.

END OF SOURCE

There is no source material on this page

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Centre number

Candidate number

Surname _____

Forename(s) _____

Candidate signature _____

GCSE ENGLISH LANGUAGE

Paper 2 Writers' viewpoints and perspectives

Monday 12 June 2017 Morning Time allowed: 1 hour and 45 minutes

Materials

For this paper you must have:

- **Source A** and **Source B** – which are provided as a separate insert.

Instructions

- Answer **all** questions.
- Use black ink or black ball-point pen.
- Fill in the boxes on this page.
- You must answer the questions in the spaces provided.
- Do not write outside the box around each page or on blank pages.
- Do all rough work in this book. Cross through any work you do not want to be marked.
- You must refer to the insert booklet provided.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for **Section A** and 40 marks for **Section B**.
- You are reminded of the need for good English and clear presentation in your answers.
- 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 15 minutes reading through the sources and all five questions you have to answer.
- You should make sure you leave sufficient time to check your answers.

For Examiner's Use	
Question	Mark
1	
2	
3	
4	
5	
TOTAL	



Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0	1
---	---

Read again the first part of **Source A** from **lines 1 to 17**.

Choose **four** statements below which are **true**.

- Shade the **circles** in the boxes of the ones that you think are true.
- Choose a maximum of four statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

- A The writer's son has just had his second birthday.
- B It took a while for the writer to feel close to his son after he was born.
- C The writer has not slept very well over the last year.
- D It takes a long time for the boy to eat his porridge.
- E The writer thinks that his son has grown quickly.
- F The boy has not yet learned to walk.
- G The writer's son knows how to switch off the television.
- H The writer finds it easy to grasp the idea of his son getting older.

4



0 2

You need to refer to **Source A** and **Source B** for this question.

The ways the boys spend their time playing as young children is different.

Use details from **both** sources to write a summary of the different activities the boy in Source A enjoys and the boy in Source B enjoyed when he was young.

[8 marks]



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0	4
---	---

For this question, you need to refer to the **whole of Source A**, together with the **whole of Source B**.

Compare how the writers convey their different perspectives and feelings about their children growing up.

In your answer, you could:

- compare their different perspectives and feelings
- compare the methods the writers use to convey their different perspectives and feelings
- support your response with references to both texts.

[16 marks]



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Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

0	5
---	---

'Parents today are over-protective. They should let their children take part in adventurous, even risky, activities to prepare them for later life.'

Write an article for a broadsheet newspaper in which you argue for **or** against this statement.

(24 marks for content and organisation
16 marks for technical accuracy)

[40 marks]



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GCSE ENGLISH LANGUAGE

Paper 2 Writers' viewpoints and perspectives

Insert

The two sources that follow are:

Source A: 21st Century non-fiction

How can my son be a year old already? by Stuart Heritage

A newspaper article from *The Guardian* newspaper published in 2016.

Source B: 19th Century literary non-fiction

Boy Lost

An extract from a Victorian newspaper in which a mother writes about her son.

Please turn the page over to see the sources

Source A

This is an article published in The Guardian newspaper in 2016. The writer, Stuart Heritage, explores how he feels now that his son is a year old.

How can my son be a year old already?

He's growing up fast, leaving milestones in his wake – and tiny parts of me along with them

1 My son turned one last week. The day marked the
end of what has been both the longest and
shortest year of my life. From the instant he was
born, it's felt as if my son has always been part of
5 this family. I don't mean that in an obnoxious,
heart-eyed, this-was-always-meant-to-be way.
I simply mean that I haven't slept for a year and I
don't really know how time works any more. Whole
years have passed in some of the afternoons I've
10 spent with him lately. Entire galaxies have been
born and thrived and withered and died in the time
it's taken him to eat a mouthful of porridge.



How is he one already? First he was born, and then I blinked, and now in his place is a
15 little boy who can walk and has teeth and knows how to switch off the television at
precisely the most important moment of anything I ever try to watch. It's not exactly the
most unprecedented development in all of human history – child gradually gets older – but
17 it's the first time I've seen it close up. It's honestly quite hard to grasp.

18 A year ago, he was a sleepy ball of scrunched-up flesh, but is now determinedly his own
person. I can see everyone in him – me, my wife, my parents – yet he's already separate
20 from all of us. He's giddy and silly. He's a show-off, albeit one who's irrationally terrified of
my dad. He loves running up to people and waiting for them to twang his lips like a ruler on
a table. When he gets tired and barks gibberish in the middle of the room, he throws his
entire body into it, like he's trying to shove the noise up a hill.

25 With every tiny development – every new step he takes, every new tooth and sound and
reaction that comes along to ambush us – we're confronted with a slightly different child.

28 Photos of him taken in the summer seem like dispatches from a million years ago. Photos of
him taken last week seem like a different boy. He's blasting ahead as far as he can. He's
leaving milestone after milestone in his wake and tiny parts of me along with them.

30 He'll never again be the tiny baby who nestled in the crook of my arm, sucking on my little
finger in the middle of the night while his mum slept. Nor will he be the baby amazed by the
taste and texture of solid food. Soon enough he'll stop being the baby who totters over and
rests his head on my shoulder whenever he gets tired, or laughs uncontrollably whenever I
say the word 'teeth' for reasons I don't think I'll ever work out.

35 But I've had a year of this and it's ok. He's never going to stop changing, and I don't want
him to. This sadness, this constant sense of loss, of time slipping just beyond your grasp, is

an important part of this process. He won't realise this, of course. He's got years of unbroken progress ahead of him, where everything will always be new and he'll keep obliviously brushing away all of the silly old fools who tell him how much he's grown.

40 One day it'll creep up on him. Years of his life will pass in a moment and he won't be able to understand where they've gone.

But it's ok. You can't hoard time. You just have to make the most of what you have.

Turn over for Source B

Source B

This is an extract from a Victorian newspaper article of the 1800s. The writer explores how she feels now that her son has grown up.

Boy Lost

He had black eyes, with long lashes, red cheeks, and hair almost black and almost curly. He wore a crimson plaid jacket, with full trousers buttoned on, had a habit of whistling, and liked to ask questions. He was accompanied by a small black dog.

It is a long while now since he disappeared.

5 I have a very pleasant house and much company. My guests say, 'Ah, it is pleasant to be here! Everything has such an orderly, put-away look – nothing about under foot, no dirt!' But my eyes are aching for the sight of cut paper upon the floor; of tumbled-down card-houses; of wooden sheep and cattle; of pop-guns, bows and arrows, whips, tops and go-carts. I want to see crumbs on the carpet, and paste spilt on the kitchen table. I want to see the chairs and tables
10 turned the wrong way about; yet these things used to fret me once.

They say, 'How quiet you are here; ah, one here may be at peace.' But my ears are aching for the pattering of little feet; for a hearty shout, a shrill whistle, for the crack of little whips, for the noise of drums and tin trumpets; yet these things made me nervous once.

15 They say – 'Ah, you are not tied at home. How delightful to be always at liberty for concerts, lectures, and parties! No responsibilities for you.' But I want responsibilities; I want to listen for the school bell of mornings; to give the last hasty wash and brush, and then to watch from the window nimble feet bounding away to school. I want to replace lost buttons and obliterate mud stains, fruit stains, treacle stains, and paints of all colours. I want to be sitting by a little crib of evenings, when weary little feet are at rest, and prattling voices are hushed, that mothers may
20 sing their lullabies. They don't know their happiness then – those mothers. I didn't. All these things I called responsibilities once.

A manly figure stands before me now. He is taller than I, has thick black whiskers, and wears a frock coat, billowy shirt, and cravat. He has just come from college. He calls me mother, but I
25 am rather unwilling to own him. He stoutly declares that he is my boy, and says he will prove it. He brings me his little boat to show the red stripe on the sail, and the name on the stern – 'Lucy Lowe' – our neighbour's little girl who, because of her long curls, and pretty round face, was the chosen favourite of my little boy. How the red comes to his face when he shows me the name on the boat!

30 And I see it all as plain as if it were written in a book. My little boy is lost, and my big boy will soon be. I wish he were still a little boy in a long white night gown, lying in his crib, with me sitting by, holding his hand in mine, pushing the curls back from his forehead, watching his eyelids droop, and listening to his deep breathing. If I only had my little boy again, how patient I would be! How much I would bear, and how little I would fret and scold! I can never have him

back again; but there are still many mothers who haven't yet lost their little boys. I wonder if
35 they know they are living their very best days; that now is the time to really enjoy their children!

I think if I had been more to my little boy I might now be more to my grown up one.

END OF SOURCES

There is no source material on this page

GCSE ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th century novel

Monday 22 May 2017

Morning

Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:

- An AQA 16 page answer book.

Instructions

- Answer **one** question from **Section A** and **one** question from **Section B**.
- Write the information required on the front of your answer book.
- Use black ink or black ballpoint pen. Do **not** use pencil.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 64.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in **Section A** in addition to 30 marks for answering the question. AO4 assesses the following skills: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- There are 30 marks for **Section B**.

SECTION A**Question****Page****Shakespeare**

<i>Macbeth</i>	1	4
<i>Romeo and Juliet</i>	2	5
<i>The Tempest</i>	3	6
<i>The Merchant of Venice</i>	4	7
<i>Much Ado About Nothing</i>	5	8
<i>Julius Caesar</i>	6	9

SECTION B**The 19th century Novel****Question****Page**

Robert Louis Stevenson	<i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>	7	10
Charles Dickens	<i>A Christmas Carol</i>	8	11
Charles Dickens	<i>Great Expectations</i>	9	12
Charlotte Brontë	<i>Jane Eyre</i>	10	13
Mary Shelley	<i>Frankenstein</i>	11	14
Jane Austen	<i>Pride and Prejudice</i>	12	15
Sir Arthur Conan Doyle	<i>The Sign of Four</i>	13	16

OR

Romeo and Juliet

Read the following extract from Act 1 Scene 1 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, the male servants of the house of Capulet have seen the male servants from the house of Montague and a fight is about to start.

SAMPSON

My naked weapon is out. Quarrel, I will back thee.

GREGORY

How, turn thy back and run?

SAMPSON

Fear me not.

GREGORY

No, marry, I fear thee!

SAMPSON

5 Let us take the law of our sides, let them begin.

GREGORY

I will frown as I pass by, and let them take it as they list.

SAMPSON

Nay, as they dare. I will bite my thumb at them, which is disgrace to them if they bear it.

ABRAM

Do you bite your thumb at us, sir?

SAMPSON

10 I do bite my thumb, sir.

ABRAM

Do you bite your thumb at us, sir?

SAMPSON

[*Aside to Gregory*] Is the law of our side if I say ay?

GREGORY

[*Aside to Sampson*] No.

SAMPSON

No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

0	2
---	---

Starting with this conversation, explore how Shakespeare presents aggressive male behaviour in *Romeo and Juliet*.

Write about:

- how Shakespeare presents aggressive male behaviour in this conversation
- how Shakespeare presents aggressive male behaviour in the play as a whole.

[30 marks]
AO4 [4 marks]

OR

Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 3 of *A Christmas Carol* and then answer the question that follows.

In this extract, the Ghost of Christmas Present shows Scrooge the Cratchit family's Christmas celebrations.

Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour.

5 Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing. At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and

10 considered perfect, apples and oranges were put upon the table, and a shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers, and a custard-cup without a handle.

15 These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed: "A Merry Christmas to us all, my dears. God bless us!" Which all the family re-echoed.

20 "God bless us every one!" said Tiny Tim, the last of all. He sat very close to his father's side upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him.

0	8
---	---

Starting with this extract, explore how Dickens uses the Cratchit family to show the struggles of the poor.

Write about:

- how Dickens presents the Cratchit family in this extract
- how Dickens uses the Cratchit family to show the struggles of the poor in the novel as a whole.

[30 marks]

GCSE ENGLISH LITERATURE

Paper 2 Modern Texts and Poetry

Friday 26 May 2017

Morning Time allowed: 2 hours 15 minutes

Materials

For this paper you must have:

- An AQA 16-page answer book.

Instructions

- Answer **one** question from **Section A**, **one** question from **Section B** and **both** questions in **Section C**.
- Write the information required on the front of your answer book.
- Use black ink or black ballpoint pen. Do **not** use pencil.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 96.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in Section A in addition to 30 marks for answering the question. AO4 assesses the following skills: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- There are 30 marks for **Section B** and 32 marks for **Section C**.

SECTION A		Questions	Page
Modern prose or drama			
J B Priestley	<i>An Inspector Calls</i>	1–2	4
Willy Russell	<i>Blood Brothers</i>	3–4	5
Alan Bennett	<i>The History Boys</i>	5–6	6
Dennis Kelly	<i>DNA</i>	7–8	7
Simon Stephens	<i>The Curious Incident of the Dog in the Night-Time</i>	9–10	8
Shelagh Delaney	<i>A Taste of Honey</i>	11–12	9
William Golding	<i>Lord of the Flies</i>	13–14	10
AQA Anthology	<i>Telling Tales</i>	15–16	11
George Orwell	<i>Animal Farm</i>	17–18	12
Kazuo Ishiguro	<i>Never Let Me Go</i>	19–20	13
Meera Syal	<i>Anita and Me</i>	21–22	14
Stephen Kelman	<i>Pigeon English</i>	23–24	15
SECTION B			
Poetry		Questions	Page
AQA Anthology	<i>Poems Past and Present</i>		
	<i>Love and relationships</i>	25	17
	<i>Power and conflict</i>	26	19
SECTION C			
Unseen poetry		27.1	20
		27.2	21

Section A: Modern prose or drama

Answer **one** question from this section on your chosen text.

JB Priestley: *An Inspector Calls***EITHER**

0	1
---	---

How far does Priestley present Mrs Birling as an unlikeable character?

Write about:

- what Mrs Birling says and does in the play
- how Priestley presents her by the ways he writes.

[30 marks]
AO4 [4 marks]

OR

0	2
---	---

How does Priestley use the character of the Inspector to suggest ways that society could be improved?

Write about:

- what society is shown to be like in the play and how it might be improved
- how Priestley presents society through what the Inspector says and does.

[30 marks]
AO4 [4 marks]

Willy Russell: *Blood Brothers*

OR

0	3
---	---

How does Russell explore the effects of Mickey's and Edward's different upbringings?

Write about:

- how the boys' upbringings have different effects on their lives
- how Russell presents these effects by the ways he writes.

[30 marks]
AO4 [4 marks]

OR

0	4
---	---

What kind of mother does Russell show Mrs Johnstone to be in *Blood Brothers*?

Write about:

- what Mrs Johnstone says and does in the play
- how Russell presents Mrs Johnstone by the ways he writes.

[30 marks]
AO4 [4 marks]

Turn over for the next question

William Golding: *Lord of the Flies*

OR

1	3
---	---

How does Golding present Ralph as a leader in *Lord of the Flies*?

Write about:

- what Ralph says and does as a leader
- how Golding uses Ralph to explore ideas about leadership.

[30 marks]
AO4 [4 marks]

OR

1	4
---	---

'Ralph wept for the end of innocence, the darkness of man's heart...'.
What does Golding have to say about human nature in *Lord of the Flies*?

Write about:

- how the boys behave on the island
- how Golding uses the boys' behaviour to explore ideas about human nature.

[30 marks]
AO4 [4 marks]

OR

Power and conflict

The poems you have studied are:

Percy Bysshe Shelley
William Blake
William Wordsworth
Robert Browning
Alfred Lord Tennyson
Wilfred Owen
Seamus Heaney
Ted Hughes
Simon Armitage
Jane Weir
Carol Ann Duffy
Imtiaz Dharker
Carol Rumens
John Agard
Beatrice Garland

Ozymandias
London
Extract from, The Prelude
My Last Duchess
The Charge of the Light Brigade
Exposure
Storm on the Island
Bayonet Charge
Remains
Poppies
War Photographer
Tissue
The Emigrée
Checking Out Me History
Kamikaze

2 | 6

Compare how poets present the effects of war in 'Bayonet Charge' and in **one** other poem from 'Power and conflict'.

Bayonet Charge

Suddenly he awoke and was running – raw
In raw-seamed hot khaki, his sweat heavy,
Stumbling across a field of clods towards a green hedge
That dazzled with rifle fire, hearing
5 Bullets smacking the belly out of the air –
He lugged a rifle numb as a smashed arm;
The patriotic tear that had brimmed in his eye
Sweating like molten iron from the centre of his chest, –

10 In bewilderment then he almost stopped –
In what cold clockwork of the stars and the nations
Was he the hand pointing that second? He was running
Like a man who has jumped up in the dark and runs
Listening between his footfalls for the reason
15 Of his still running, and his foot hung like
Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame
And crawled in a threshing circle, its mouth wide
Open silent, its eyes standing out.
20 He plunged past with his bayonet toward the green hedge,
King, honour, human dignity, etcetera
Dropped like luxuries in a yelling alarm
To get out of that blue crackling air
His terror's touchy dynamite.

Ted Hughes

[30 marks]

Turn over for Section C

Section C: Unseen poetryAnswer **both** questions in this section.

Autumn

Autumn arrives
Like an experienced robber
Grabbing the green stuff
Then cunningly covering his tracks
5 With a deep multitude
Of colourful distractions.
And the wind,
The wind is his accomplice
Putting an air of chaos
10 Into the careful diversions
So branches shake
And dead leaves are suddenly blown
In the faces of inquisitive strangers.
The theft chills the world,
15 Changes the temper of the earth
Till the normally placid sky
Glows red with a quiet rage.

Alan Bold

2	7	1
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In 'Autumn', how does the poet present the effects of the season of autumn?

[24 marks]

Today

If ever there were a spring day so perfect,
so uplifted by a warm intermittent breeze

that it made you want to throw
open all the windows in the house

5 and unlatch the door to the canary's cage,
indeed, rip the little door from its jamb*,

a day when the cool brick paths
and the garden bursting with peonies**

10 seemed so etched in sunlight
that you felt like taking

a hammer to the glass paperweight
on the living room end table,

releasing the inhabitants
from their snow-covered cottage

15 so they could walk out,
holding hands and squinting

into this larger dome of blue and white,
well, today is just that kind of day.

Billy Collins

* jamb – the sides of a doorway or opening

** peonies – flowers

2 7

2

In both 'Today' and 'Autumn' the speakers describe attitudes towards the seasons.

What are the similarities and/or differences between the ways the poets present these attitudes?

[8 marks]

END OF QUESTIONS

