

ENGLISH LITERATURE

Practice paper 2 Modern texts and poetry

Time allowed: 2 hours 15 minutes

You should use your own paper to answer the questions.

Section A: Modern prose or drama

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

EITHER

1 JB Priestley: *An Inspector Calls*

How does Priestley use the characters of Mr and Mrs Birling in *An Inspector Calls* to explore ideas about class?

Write about:

- how Priestley presents Mr and Mrs Birling
- how Priestley uses these characters to explore ideas about class.

[40 marks]

OR

2 Willy Russell: *Blood Brothers*

How does Russell use the character of Mrs Johnstone to explore ideas about inequality in *Blood Brothers*?

Write about:

- how Russell presents the character of Mrs Johnstone
- how Russell uses Mrs Johnstone to explore ideas about inequality.

[40 marks]

OR

3 Alan Bennett: *The History Boys*

In *The History Boys*, Hector says: 'I count examinations...as the enemy of education.' To what extent does Bennett present Hector as a wise teacher?

Write about:

- how Bennett presents the character of Hector
- how much Bennett presents Hector as a wise teacher.

[40 marks]

This paper has been written to help you practise the skills required for your English Literature exams. Timings and marks may not be accurate for your exam board. Please refer to the specification and sample assessment materials provided by your exam board for the official guidance.

OR

(4) Dennis Kelly: *DNA*

How does Kelly use the character of Phil in *DNA* to explore ideas about power and control?

Write about:

- how Kelly presents Phil
- how Kelly uses Phil to explore ideas power and control.

[40 marks]

OR

(5) Simon Stephens: *The Curious Incident of the Dog in the Night-Time*

How and why does Christopher change in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- how Christopher responds to events
- how Stephens presents Christopher by the ways he writes.

[40 marks]

OR

(6) Shelagh Delaney: *A Taste of Honey*

How does Delaney present parenthood in *A Taste of Honey*?

Write about:

- the models of parenthood represented by particular characters
- how Delaney presents parenthood by the ways she writes.

[40 marks]

OR

(7) William Golding: *Lord of the Flies*

How does Golding use the character of Ralph to explore ideas about leadership in *Lord of the Flies*?

Write about:

- how Golding presents the character of Ralph
- how Golding uses the character of Ralph to present ideas about leadership in the novel.

[40 marks]

OR**(8) AQA Anthology: *Telling Tales***

How do writers present relationships between people from different generations in 'The Darkness Out There' and in one other story from *Telling Tales*?

Write about:

- some aspects of the relationship between people from different generations that are presented in the two stories
- how the writers present their ideas by the ways they write.

[40 marks]**OR****(9) George Orwell: *Animal Farm***

How does Orwell use the character of Boxer to explore ideas about trust in *Animal Farm*?

Write about:

- how Orwell presents the character of Boxer
- how Orwell uses Boxer to explore ideas about trust.

[40 marks]**OR****(10) Kazuo Ishiguro: *Never Let Me Go***

How does Ishiguro present ideas about acceptance in *Never Let Me Go*?

Write about:

- how Ishiguro presents how characters accept their role
- how Ishiguro uses characters to explore ideas about acceptance.

[40 marks]**OR****(11) Meera Syal: *Anita and Me***

How does Syal present a clash of cultures in *Anita and Me*?

Write about:

- examples of culture clashes in *Anita and Me*
- how Syal presents these clashes by the ways she writes.

[40 marks]

OR

(12) Stephen Kelman: *Pigeon English*

How does Kelman present ideas about identity and belonging in *Pigeon English*?

Write about:

- the ideas about identity and belonging in *Pigeon English*
- how Kelman presents these ideas by the ways he writes.

[40 marks]

OR

(13) *My Mother Said I Never Should* by Charlotte Keatley and *Peter Pan* by JM Barrie

Read the two extracts below and then answer both part a) and part b).

For part a), you should focus only on the extracts listed here rather than referring to the rest of the play.

- a Compare how Doris' and Wendy's feelings about their lives are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
 - how Doris and Wendy react to their situations
 - how language and dramatic features create effects.

AND

- b Choose one other moment in *My Mother Said I Never Should* where a character expresses strong feelings, and explore how the writer makes the moment dramatic.

Extract 1 from: *My Mother Said I Never Should* by Charlotte Keatley, Act III, Scene 8 from 'Doris: These are things you remember all your life' down to '... then snap out'.

In this extract Doris is excitedly telling her mother about her engagement.

Extract 2 from: *Peter Pan* by JM Barrie, Chapter 6 from 'I wish I had a woodland house' down to 'Come inside at once, you naughty children, I am sure your feet are damp'.

In this part of the play Wendy plays mother to the other children as part of a game, in which they build a house through the power of their imaginations.

[40 marks]

OR**Harold Brighouse: Hobson's Choice**

- (14) **Maggie:** *Father, either I can go home or you can go and put a collar on for Will. I'll have him treated with respect.*

Explore how Brighouse presents the character of Maggie in *Hobson's Choice*.

You must refer to the context of the play in your answer.

[40 marks]

OR**RC Sherriff: Journey's End**

- (15) **Stanhope:** *To forget, you little fool – to forget! D'you understand? To forget! You think there's no limit to what a man can bear?*

Explore how characters cope with their feelings in *Journey's End*.

You must refer to the context of the play in your answer.

[40 marks]

OR**Susan Hill: The Woman in Black**

- (16) *...when they began again it was at first in passionate outrage and protest, later, in quiet, resigned bitterness. Pressure was being exerted upon her to give up the child for adoption...*

Explore the significance of children in *The Woman in Black*.

You must refer to the context of the novel in your answer.

[40 marks]

OR**Jeanette Winterson: Oranges are Not the Only Fruit**

- (17) You should use the extract below and your knowledge of the whole novel to answer this question.

Write about how Jeanette's mother's behaviour is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel.

Extract: *Leviticus: 'As soon as we had finished...' down to 'who's for a bit of dinner?'*

[40 marks]

Section B: Poetry

Answer **one** question from this section.

EITHER

- 18 a Read the lines below, from 'The Prelude', by William Wordsworth.

In this poem Wordsworth explores feelings about the power of forces that are beyond our control.

Write about the ways in which Wordsworth presents powerful forces in this poem.

- b Choose one other poem from the anthology in which the poet also writes about powerful forces.

Compare the presentation of power in your chosen poem to the presentation of power in 'The Prelude'.

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them. (NOT OCR)

Extract from 'The Prelude' by William Wordsworth

- 1 One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cove, its usual home.
Straight I unloosed her chain, and stepping in
5 Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
10 Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
15 The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
20 Went heaving through the water like a swan;
When, from behind that craggy steep till then
The horizon's bound, a huge peak, black and huge,
As if with voluntary power instinct,
Upreared its head. I struck and struck again,
25 And growing still in stature the grim shape
Towered up between me and the stars, and still,
For so it seemed, with purpose of its own

And measured motion like a living thing,
 Strode after me. With trembling oars I turned,
 30 And through the silent water stole my way
 Back to the covert of the willow tree;
 There in her mooring-place I left my bark, –
 And through the meadows homeward went, in grave
 And serious mood; but after I had seen
 35 That spectacle, for many days, my brain
 Worked with a dim and undetermined sense
 Of unknown modes of being; o'er my thoughts
 There hung a darkness, call it solitude
 Or blank desertion. No familiar shapes
 40 Remained, no pleasant images of trees,
 Of sea or sky, no colours of green fields;
 But huge and mighty forms, that do not live
 Like living men, moved slowly through the mind
 By day, and were a trouble to my dreams.

[30 marks]

OR

- (19)** Re-read lines from ‘The Prelude’. Choose **one** other poem from the anthology.

Compare how a sense of conflict is presented in the two poems.

In your answer you should consider the:

- poets’ use of language, form and structure
- the influence of the contexts in which the poems were written. (NOT OCR)

[30 marks]

OR

- (20)** Compare how poets present attitudes towards disappointment in love in ‘Neutral Tones’ and in one other poem from the anthology.

‘Neutral Tones’ by Thomas Hardy

1 We stood by a pond that winter day,
 And the sun was white, as though chidden of God,
 And a few leaves lay on the starving sod;
 – They had fallen from an ash, and were gray.
 5 Your eyes on me were as eyes that rove
 Over tedious riddles of years ago;
 And some words played between us to and fro
 On which lost the more by our love.
 The smile on your mouth was the deadliest thing
 10 Alive enough to have strength to die;
 And a grin of bitterness swept thereby
 Like an ominous bird a-wing....

Since then, keen lessons that love deceives,
And wrings with wrong, have shaped to me
15 Your face, and the God curst sun, and a tree,
And a pond edged with grayish leaves.

[30 marks]

OR

- (21) a Read the poem below, 'She Walks in Beauty' by Lord Byron.

In this poem Byron develops ideas about beauty. Write about the ways in which Byron presents beauty in this poem.

- b Choose one other poem from the anthology in which the poet also writes about beauty.

Compare the presentation of beauty in your chosen poem to the presentation of nature in 'She Walks in Beauty'.

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them. (NOT OCR)

'She Walks in Beauty' by Lord Byron

1 She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes;
5 Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
10 Or softly lightens o'er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
15 The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

[30 marks]

Section C: Unseen poetry

Answer **one** question from this section.

Read the two poems, ‘Number 106’ by Imtiaz Dharker and ‘In Oak Terrace’ by Tony Connor.

EITHER

(22) In both of these poems the poets write about ordinary home life.

- a Write about the poem ‘Number 106’ by Imtiaz Dharker, and its effect on you.
- b Now compare ‘Number 106’ by Imtiaz Dharker and ‘In Oak Terrace’ by Tony Connor.

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

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets’ choice of words, phrases and images and the effects they create;
- how you respond to the poems.

[30 marks]

OR

(23) Compare the ways the writers present ideas about home in ‘Number 106’ and ‘In Oak Terrace’.

In your answer you should compare:

- the ideas in the poems
- the poets’ use of language
- the poets’ use of form and structure.

Use evidence from the poems to support your comparison.

[30 marks]

'Number 106' by Imtiaz Dharker

1 We are waving to you from up here,
from the fourth floor to say
don't worry about us, we are fine.
5 We may be strung out, trousers vest blouse
sari skirt on this washing line
but the sun is being kind to us.
Better here than down there
where you are passing
on the Number 106, crammed
10 into a hot window frame
with your loud loneliness.

We are floating here,
our hearts filled with soft evening air
and the sound of conversations
15 in the rooms behind us,
in love with the shape
of each other and the dance
we make together,
waving to you, sending a sign
20 that you would see if
you were looking but
you are not.

'In Oak Terrace' by Tony Connor

1 Old and alone, she sits at nights
nodding before the television.
The house is quiet now. She knits,
rises to put the kettle on,
5 watches a cowboy's killing, reads
the local Births and Deaths, and falls
asleep at 'Growing stockpiles of war-heads'.
A world that threatens worse ills

10 fades. She dreams of a life spent
in the one house: suffers again
poverty, sickness, abandonment,
a child's death, a brother's brain

melting to madness. Seventy years
of common trouble; the kettle sings.
15 At midnight she says her silly prayers,
and takes her teeth out, and collects her night-things.