Instructions

- Use black ink or ball-point pen.
- Fill in the boxes at the top of this page with your name, centre number and candidate number.
- Answer one question from Section A and one question from Section B.
- Answer the questions in the spaces provided – there may be more space than you need.

Information

- The total mark for this paper is 50.
- The marks for each question are shown in brackets – use this as a guide as to how much time to spend on each question.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
SECTION A: Post-2000 Poetry

Answer ONE question from Section A.

You must select your second poem from the prescribed poems listed in the Source Insert on page 2.

Begin your answer on page 3.

EITHER

1 Compare the ways in which poets explore the idea of getting older in To My Nine-Year-Old Self by Helen Dunmore and one other poem of your choice from Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011.

In your answer, you should consider the following:

- the poets’ development of themes
- the poets’ use of language and imagery
- the use of other poetic techniques.

(Total for Question 1 = 25 marks)

OR

2 Compare the ways in which poets write about people encountering different countries or cultures in The Deliverer by Tishani Doshi and one other poem of your choice from Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011.

In your answer, you should consider the following:

- the poets’ development of themes
- the poets’ use of language and imagery
- the use of other poetic techniques.

(Total for Question 2 = 25 marks)
Indicate which question you are answering by marking a cross in the box. If you change your mind, put a line through the box and then indicate your new question with a cross.

Chosen question number:  Question 1  
Question 2
SECTION B: Post-2000 Prose

Answer ONE question on your chosen text.

Begin your answer on page 18.

The Kite Runner – Khaled Hosseini

EITHER

3 ‘This is a novel which vividly explores the relationship between the younger and older generations.’

In the light of this statement, explore Hosseini’s presentation of the relationship between generations in the novel.

In your answer, you must consider relevant contextual factors.

(Total for Question 3 = 25 marks)

OR

4 ‘A novel about bullies, and being bullied.’

In the light of this statement, explore Hosseini’s presentation of bullying in the novel.

In your answer, you must consider relevant contextual factors.

(Total for Question 4 = 25 marks)
EITHER

5 ‘From a childhood in India to life in Canada, Pi relates a series of experiences that have transformed him.’

In the light of this statement, explore the ways in which the novel is about the transforming power of experience.

In your answer, you must consider relevant contextual factors.

(Total for Question 5 = 25 marks)

OR

6 ‘This is a novel which relies heavily on symbolism to achieve its meanings.’

In the light of this statement, explore the ways in which Martel uses symbolism.

In your answer, you must consider relevant contextual factors.

(Total for Question 6 = 25 marks)
Answer ONE question on your chosen text.

Begin your answer on page 18.

_The White Tiger_ – Aravind Adiga

**EITHER**

7 'The nature of this novel means there are no properly developed characters, only exaggerated caricatures.'

In the light of this statement, explore the way Adiga presents character in the novel.

In your answer, you must consider relevant contextual factors.

(Total for Question 7 = 25 marks)

**OR**

8 ‘Balram tells the Chinese premier that these days there are only two destinies – eat, or just get eaten up – and his story sets out to prove it.’

In the light of this statement, explore the way Adiga presents Balram’s point of view.

In your answer, you must consider relevant contextual factors.

(Total for Question 8 = 25 marks)
Answer ONE question on your chosen text.

Begin your answer on page 18.

Brooklyn – Colm Tóibín

EITHER

9 ‘This book tells us that, in order to survive, you have to keep many things secret.’

In the light of this statement, explore how Tóibín presents keeping secrets in the novel.

In your answer, you must consider relevant contextual factors.

(Total for Question 9 = 25 marks)

OR

10 ‘This is a novel about making decisions, or, if you fail to make them, having decisions made for you.’

In the light of this statement, explore Tóibín’s presentation of decision making in the novel.

In your answer, you must consider relevant contextual factors.

(Total for Question 10 = 25 marks)
Answer ONE question on your chosen text.

Begin your answer on page 18.

Purple Hibiscus – Chimamanda Ngozi Adichie

EITHER

11 ‘This is a growing up story, best illustrated when Kambili gets to know her cousin, Amaka.’

In the light of this statement, explore the ways in which Adichie presents the relationship between the two cousins in the novel.

In your answer, you must consider relevant contextual factors.

(Total for Question 11 = 25 marks)

OR

12 ‘The sad thing about this novel is that Eugene really loves his family.’

In the light of this statement, explore the ways Adichie presents Eugene in the novel.

In your answer, you must consider relevant contextual factors.

(Total for Question 12 = 25 marks)
Indicate which question you are answering by marking a cross in the box. If you change your mind, put a line through the box and then indicate your new question with a cross.

Chosen question number:  
- Question 3  
- Question 4  
- Question 5  
- Question 6  
- Question 7  
- Question 8  
- Question 9  
- Question 10  
- Question 11  
- Question 12
### SECTION A: Post-2000 Poetry


<table>
<thead>
<tr>
<th>Poem title</th>
<th>Poet</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eat Me</td>
<td>Patience Agbabi</td>
<td>3</td>
</tr>
<tr>
<td>Chainsaw Versus the Pampas Grass</td>
<td>Simon Armitage</td>
<td>6</td>
</tr>
<tr>
<td>Material</td>
<td>Ros Barber</td>
<td>10</td>
</tr>
<tr>
<td>Inheritance</td>
<td>Eavan Boland</td>
<td>22</td>
</tr>
<tr>
<td>A Leisure Centre is Also a Temple of Learning</td>
<td>Sue Boyle</td>
<td>23</td>
</tr>
<tr>
<td>History</td>
<td>John Burnside</td>
<td>25</td>
</tr>
<tr>
<td>The War Correspondent</td>
<td>Ciaran Carson</td>
<td>29</td>
</tr>
<tr>
<td>An Easy Passage</td>
<td>Julia Copus</td>
<td>37</td>
</tr>
<tr>
<td>The Deliverer</td>
<td>Tishani Doshi</td>
<td>43</td>
</tr>
<tr>
<td>The Map-Woman</td>
<td>Carol Ann Duffy</td>
<td>47</td>
</tr>
<tr>
<td>The Lammas Hireling</td>
<td>Ian Duhig</td>
<td>51</td>
</tr>
<tr>
<td>To My Nine-Year-Old Self</td>
<td>Helen Dunmore</td>
<td>52</td>
</tr>
<tr>
<td>A Minor Role</td>
<td>U A Fanthorpe</td>
<td>57</td>
</tr>
<tr>
<td>The Gun</td>
<td>Vicki Feaver</td>
<td>62</td>
</tr>
<tr>
<td>The Furthest Distances I’ve Travelled</td>
<td>Leontia Flynn</td>
<td>64</td>
</tr>
<tr>
<td>Giuseppe</td>
<td>Roderick Ford</td>
<td>66</td>
</tr>
<tr>
<td>Out of the Bag</td>
<td>Seamus Heaney</td>
<td>81</td>
</tr>
<tr>
<td>Effects</td>
<td>Alan Jenkins</td>
<td>92</td>
</tr>
<tr>
<td>The Fox in the National Museum of Wales</td>
<td>Robert Minhinnick</td>
<td>121</td>
</tr>
<tr>
<td>Genetics</td>
<td>Sinéad Morrissey</td>
<td>125</td>
</tr>
<tr>
<td>From the Journal of a Disappointed Man</td>
<td>Andrew Motion</td>
<td>127</td>
</tr>
<tr>
<td>Look We Have Coming to Dover!</td>
<td>Daljit Nagra</td>
<td>129</td>
</tr>
<tr>
<td>Fantasia on a Theme of James Wright</td>
<td>Sean O’Brien</td>
<td>130</td>
</tr>
<tr>
<td>Please Hold</td>
<td>Ciaran O’Driscoll</td>
<td>132</td>
</tr>
<tr>
<td>You, Shiva and My Mum</td>
<td>Ruth Padel</td>
<td>140</td>
</tr>
<tr>
<td>Song</td>
<td>George Szirtes</td>
<td>168</td>
</tr>
<tr>
<td>On Her Blindness</td>
<td>Adam Thorpe</td>
<td>170</td>
</tr>
<tr>
<td>Ode on a Grayson Perry Urn</td>
<td>Tim Turnbull</td>
<td>172</td>
</tr>
</tbody>
</table>