



General Certificate of Secondary Education
Foundation Tier
January 2011

English Literature

47101F
F

Unit 1 Exploring modern texts

Thursday 13 January 2011 1.30 pm to 3.00 pm

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		Questions	Page
Modern prose or drama			
AQA Anthology:	<i>Sunlight on the Grass</i>	1–2	3-4
<i>Set Texts:</i>			
William Golding	<i>Lord of the Flies</i>	3–4	5
Kevin Brooks	<i>Martyn Pig</i>	5–6	5
Susan Hill	<i>The Woman in Black</i>	7–8	6
Joe Simpson	<i>Touching the Void</i>	9–10	6
Dylan Thomas	<i>Under Milk Wood</i>	11–12	7
Arthur Miller	<i>The Crucible</i>	13–14	7
Diane Samuels	<i>Kindertransport</i>	15–16	8
J. B. Priestley	<i>An Inspector Calls</i>	17–18	9
Dennis Kelly	<i>DNA</i>	19–20	10

Section B

Exploring Cultures		Questions	Page
John Steinbeck	<i>Of Mice and Men</i>	21	12
Chimamanda Ngozi Adichie	<i>Purple Hibiscus</i>	22	13
Lloyd Jones	<i>Mister Pip</i>	23	14
Harper Lee	<i>To Kill a Mockingbird</i>	24	15

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
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 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

Turn over ►

OR

Question 2

0	2
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 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 marks)

William Golding: *Lord of the Flies*

EITHER**Question 3**

0	3
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 How does the writer present Piggy in *Lord of the Flies*?

Write about:

- what Piggy says and does
- how other characters treat Piggy
- the methods Golding uses to show what Piggy is like. (30 marks)

OR**Question 4**

0	4
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 Write about **two** events in the novel which you think are violent.

You should write about:

- what happens in each event
- the methods Golding uses to present the violence in these events. (30 marks)

Kevin Brooks: *Martyn Pig*

EITHER**Question 5**

0	5
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 Write about Martyn's feelings about home in the novel.

You should write about:

- what Martyn's home is like before and after Billy's death
- the methods Brooks uses to present Martyn's feelings about home. (30 marks)

OR**Question 6**

0	6
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 How do you respond to Alex in the novel?

Write about:

- what you think about what Alex says and does
- the methods Brooks uses to present Alex. (30 marks)

Turn over ▶

Susan Hill: *The Woman in Black*

EITHER

Question 7

0 7 Do you think that *The Woman in Black* is a frightening novel?

Write about:

- what makes you think it is a frightening novel, or not
- how Hill makes you feel by the way she writes. (30 marks)

OR

Question 8

0 8 How does Hill present Arthur Kipps in the novel?

Write about:

- what Arthur Kipps says and does
- what happens to him
- the methods Hill uses to present Arthur Kipps. (30 marks)

Joe Simpson: *Touching the Void*

EITHER

Question 9

0 9 How does the writer show the conditions of the mountain range in *Touching the Void*?

Write about:

- the conditions the men experienced
- the methods Simpson uses to show these conditions. (30 marks)

OR

Question 10

1 0 Who do you think suffers the most in *Touching the Void*?

Write about:

- your ideas about the suffering of the men
- the methods Simpson uses to help you decide who suffers the most. (30 marks)

Dylan Thomas: *Under Milk Wood*

EITHER**Question 11**

1	1
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 Write about **two** married couples in *Under Milk Wood*.

You should write about:

- what the relationship of each married couple is like
- the methods Thomas uses to show what each couple is like. (30 marks)

OR**Question 12**

1	2
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 How does Thomas present the village in the opening of the play, *Under Milk Wood*?

Write about:

- what the village is like
- the methods Thomas uses to present the village in the opening of the play. (30 marks)

Arthur Miller: *The Crucible*

EITHER**Question 13**

1	3
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 How do you respond to the Reverend Parris in *The Crucible*?

Write about:

- what you think about what he does and what happens to him
- the methods Miller uses to present him. (30 marks)

OR**Question 14**

1	4
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 Write about the 'crying out' scene, near the end of Act 3, from *The Crucible*.

You should write about:

- what the girls say and do
- how you respond to them
- the methods Miller uses to present the girls. (30 marks)

Turn over ►

Diane Samuels: *Kindertransport*

EITHER**Question 15**

1	5
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 How does the writer present Helga in *Kindertransport*?

Write about:

- what Helga does and what happens to her
- the methods the writer uses to present Helga.

*(30 marks)***OR****Question 16**

1	6
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 How does the writer present relationships between mothers and daughters in *Kindertransport*?

Write about:

- what the relationships between mothers and daughters are like in the play
- the methods the writer uses to present these relationships.

(30 marks)

J.B. Priestley: *An Inspector Calls*

EITHER

Question 17

1	7
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 How does Priestley present Eric in *An Inspector Calls*?

Write about:

- what Eric says and does
- how other characters respond to him
- the methods Priestley uses to present Eric.

(30 marks)

OR

Question 18

1	8
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 Write about the differences between Sheila and Sybil Birling in the play *An Inspector Calls*.

You should write about:

- what they say and do
- their different attitudes
- the methods Priestley uses to present Sheila and Sybil Birling.

(30 marks)

Turn over for the next question

Turn over ▶

Dennis Kelly: *DNA*

EITHER**Question 19**

1	9
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 How does the writer present the character of Leah in *DNA*?

Write about:

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

*(30 marks)***OR****Question 20**

2	0
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 How do you respond to the final scene, between Richard and Phil, in *DNA*?

Write about:

- what you think about what happens in this scene
- the dramatic techniques the writer uses in this scene.

(30 marks)

There are no questions printed on this page

Turn over for Section B

Turn over ▶

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**

2	1
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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)

Chimamanda Ngozi Adichie: *Purple Hibiscus*

OR

Question 22

2	2
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Read the passage and then answer **part (a)** and **part (b)**.

When we got to Ezi Icheke, cars lined the road almost bumper to bumper. The crowds that pressed around the cars were so dense there was no space between people and they blended into one another, wrappers blended into T-shirts, trousers into skirts, dresses into shirts. Auntie Ifeoma finally found a spot and eased the station wagon in. The mmuo had started to walk past, and often a long line of cars waited for an mmuo to walk past so they could drive on. Hawkers were at every corner, with glass-enclosed cases of akara and suya and browned chicken drumsticks, with trays of peeled oranges, with coolers the size of bathtubs full of Walls banana ice cream. It was like a vibrant painting that had come alive. I had never been to see mmuo, to sit in a stationary car alongside thousands of people who had all come to watch. Papa had driven us past the crowds at Ezi Icheke once, some years ago, and he muttered about ignorant people participating in the ritual of pagan masquerades. He said that the stories about mmuo, that they were spirits who had climbed out of ant holes, that they could make chairs run and baskets hold water, were all devilish folklore. *Devilish Folklore*. It sounded dangerous the way Papa said it.

Part (a)

(a) How does the writer use details in this passage to show what Ezi Icheke is like?

and then Part (b)

(b) What do you learn about the traditional religion of Nigeria presented in the novel as a whole?

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

- what the traditional beliefs are
- the methods the writer uses to present these beliefs.

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

Lloyd Jones: *Mister Pip*

OR

Question 23

2	3
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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)

Harper Lee: *To Kill a Mockingbird*

OR

Question 24

2	4
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Read the passage and then answer **part (a)** and **part (b)**.

Inside the house lived a malevolent phantom. People said he existed, but Jem and I had never seen him. People said he went out at night when the moon was down, and peeped in windows. When people's azaleas froze in a cold snap, it was because he had breathed on them. Any stealthy small crimes committed in Maycomb were his work. Once the town was terrorized by a series of morbid nocturnal events: people's chickens and household pets were found mutilated; although the culprit was Crazy Addie, who eventually drowned himself in Barker's Eddy, people still looked at the Radley Place, unwilling to discard their initial suspicions. A Negro would not pass the Radley Place at night he would cut across to the sidewalk opposite and whistle as he walked. The Maycomb school grounds adjoined the back of the Radley lot; from the Radley chickenyard tall pecan trees shook their fruit into the schoolyard, but the nuts lay untouched by the children: Radley pecans would kill you. A baseball hit into the Radley yard was a lost ball and no questions asked.

The misery of that house began many years before Jem and I were born. The Radleys, welcome anywhere in town, kept to themselves, a predilection unforgivable in Maycomb. They did not go to church, Maycomb's principal recreation, but worshipped at home; Mrs Radley seldom if ever crossed the street for a mid-morning coffee break with her neighbours, and certainly never joined a missionary circle. Mr Radley walked to town at eleven-thirty every morning and came back promptly at twelve, sometimes carrying a brown paper bag that the neighbourhood assumed contained the family groceries. I never knew how old Mr Radley made his living – Jem said he 'bought cotton', a polite term for doing nothing – but Mr Radley and his wife had lived there with their two sons as long as anybody could remember.

Part (a)

- (a) How does Lee use details in this passage to show the attitudes of Maycomb people to the Radleys?

and then Part (b)

- (b) How is Boo Radley presented in the novel as a whole?

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

- what Boo Radley is like
- the methods Lee uses to present Boo Radley.

(30 marks)

END OF QUESTIONS

There are no questions printed on this page

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Question 22 Source: CHIMAMANDA NGOZI ADICHIE, *Purple Hibiscus*, Harper Perennial (2005)

Question 23 Source: LLOYD JONES, *Mister Pip*, Hodder & Stoughton, Hodder Faith, Headline Publishing Group & John Murray (2008)

Question 24 Source: HARPER LEE, *To Kill a Mockingbird*, Heinemann, (1996)

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