



General Certificate of Secondary Education
Higher Tier
January 2011

English Literature

47101H

Unit 1 Exploring modern texts

H

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 47101H.
- 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 |
| <i>Set Texts:</i> | | | |
| William Golding | <i>Lord of the Flies</i> | 3–4 | 4 |
| Kevin Brooks | <i>Martyn Pig</i> | 5–6 | 4 |
| Susan Hill | <i>The Woman in Black</i> | 7–8 | 5 |
| Joe Simpson | <i>Touching the Void</i> | 9–10 | 5 |
| Dylan Thomas | <i>Under Milk Wood</i> | 11–12 | 6 |
| Arthur Miller | <i>The Crucible</i> | 13–14 | 6 |
| Diane Samuels | <i>Kindertransport</i> | 15–16 | 7 |
| J. B. Priestley | <i>An Inspector Calls</i> | 17–18 | 7 |
| Dennis Kelly | <i>DNA</i> | 19–20 | 8 |

Section B

| Exploring Cultures | | Questions | Page |
|---------------------------|------------------------------|------------------|-------------|
| John Steinbeck | <i>Of Mice and Men</i> | 21 | 9 |
| Chimamanda Ngozi Adichie | <i>Purple Hibiscus</i> | 22 | 10 |
| Lloyd Jones | <i>Mister Pip</i> | 23 | 11 |
| Harper Lee | <i>To Kill a Mockingbird</i> | 24 | 12 |

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)**

Write about the ways Baines presents the relationship between the boy and his father in *Compass and Torch*.

and then Part (b)

Write about the presentation of a relationship in **one** other story from *Sunlight on the Grass*. (30 marks)

OR**Question 2**

| | |
|---|---|
| 0 | 2 |
|---|---|

 Answer **part (a)** and **part (b)****Part (a)**

Write about how the opening of *Anil* prepares the reader for the rest of the story.

and then Part (b)

Write about how the opening of **one** other story from *Sunlight on the Grass* prepares the reader for the rest of that story. (30 marks)

Turn over for the next question

Turn over ►

William Golding: *Lord of the Flies*

EITHER

Question 3

| | |
|---|---|
| 0 | 3 |
|---|---|

 What do you think is the importance of Jack in *Lord of the Flies* and how does Golding present him? (30 marks)

OR

Question 4

| | |
|---|---|
| 0 | 4 |
|---|---|

 ‘*Lord of the Flies* is a terrifying novel.’

How far do you agree with this statement? What methods does Golding use to lead you to your view? (30 marks)

Kevin Brooks: *Martyn Pig*

EITHER

Question 5

| | |
|---|---|
| 0 | 5 |
|---|---|

 “Home is home, I suppose. No matter how much you hate it, you still need it. You need whatever you’re used to. You need security.”

How does Brooks show Martyn’s feelings about his home in the novel? (30 marks)

OR

Question 6

| | |
|---|---|
| 0 | 6 |
|---|---|

 “You told me once that badness is a relative thing – you said that something’s only wrong if you think it’s wrong.”

How ‘bad’ do you think Alex is and how does Brooks present her in the novel? (30 marks)

Susan Hill: *The Woman in Black*

EITHER

Question 7

| | |
|---|---|
| 0 | 7 |
|---|---|

 How does Hill create a sense of isolation in the novel? (30 marks)

OR

Question 8

| | |
|---|---|
| 0 | 8 |
|---|---|

 Hill writes that setting is 'so important' in a ghost story.

How does Hill present the setting of Eel Marsh House and why do you think it is important? (30 marks)

Joe Simpson: *Touching the Void*

EITHER

Question 9

| | |
|---|---|
| 0 | 9 |
|---|---|

 How does Simpson portray the relationship between himself and Simon? (30 marks)

OR

Question 10

| | |
|---|---|
| 1 | 0 |
|---|---|

 In the chapter *Storm at the Summit*, what methods does Simpson use to create a sense of what is to come in the rest of the book? (30 marks)

Turn over for the next question

Turn over ▶

Dylan Thomas: *Under Milk Wood*

EITHER**Question 11**

| | |
|---|---|
| 1 | 1 |
|---|---|

 "Men are brutes on the quiet" says the Fourth Woman.

How does Thomas present relationships between men and women in *Under Milk Wood*?
(30 marks)

OR**Question 12**

| | |
|---|---|
| 1 | 2 |
|---|---|

 Write about ways in which Thomas uses voices to create a vivid picture of Welsh Village life.
(30 marks)

Arthur Miller: *The Crucible*

EITHER**Question 13**

| | |
|---|---|
| 1 | 3 |
|---|---|

 How far do you consider Parris is to blame for Proctor's death and how does Miller make you respond as you do?
(30 marks)**OR****Question 14**

| | |
|---|---|
| 1 | 4 |
|---|---|

 "This predilection for minding other people's business was time honoured among the people of Salem, and it undoubtedly created many of the suspicions which were to feed the coming madness."

What attitudes towards other people do you consider fed the 'madness' of the witch hunts and how does Miller present these attitudes?
(30 marks)

Diane Samuels: *Kindertransport*

EITHER**Question 15**

1 5 Remind yourself of the final section of the play, from the stage direction 'Helga embraces Eva who stands stock still'.

How effective do you think this is as an ending to the play? (30 marks)

OR**Question 16**

1 6 How does the writer present ideas about identity in *Kindertransport*? (30 marks)

J.B. Priestley: *An Inspector Calls*

EITHER**Question 17**

1 7 How does Priestley show that tension is at the heart of the Birling family? (30 marks)

OR**Question 18**

1 8 Priestley criticises the selfishness of people like the Birlings. What methods does he use to present this selfishness? (30 marks)

Turn over for the next question

Turn over ▶

Dennis Kelly: *DNA*

EITHER**Question 19**

1 9 Phil and Leah are both involved in violent and unpleasant actions which change them.

How does the writer present the changes?

(30 marks)

OR**Question 20**

2 0 Many of the important events in *DNA* are not shown on stage but are revealed to the audience through conversations of the characters.

What does the writer achieve by choosing to convey important events to the audience in this way?

(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

| | |
|---|---|
| 2 | 1 |
|---|---|

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) What methods does Steinbeck use in this passage to present Candy?

and then Part (b)

(b) How do you think Steinbeck uses the character of Candy in the novel as a whole to convey important ideas about society at that time? (30 marks)

Turn over ►

Chimamanda Ngozi Adichie: *Purple Hibiscus*

OR

Question 22

| | |
|---|---|
| 2 | 2 |
|---|---|

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

When we got the next edition of the *Standard*, I knew it would have Nwankiti Ogechi on its cover. The story was detailed, angry, full of quotes from someone called The Source. Soldiers shot Nwankiti Ogechi in a bush in Minna. And then they poured acid on his body to melt his flesh off his bones, to kill him even when he was already dead.

During family time, while Papa and I played chess, Papa winning, we heard on the radio that Nigeria had been suspended from the Commonwealth because of the murder, that Canada and Holland were recalling their ambassadors in protest. The newscaster read a small portion of the press release from the Canadian government, which referred to Nwankiti Ogechi as “a man of honor.”

Papa looked up from the board and said, “It was coming to this. I knew it would come to this.”

Some men arrived just after we had dinner, and I heard Sisi tell Papa that they said they were from the Democratic Coalition. They stayed on the patio with Papa, and even though I tried to, I could not hear their conversation. The next day, more guests came during dinner. And even more the day after. They all told Papa to be careful. Stop going to work in your official car. Don’t go to public places. Remember the bomb blast at the airport when a civil rights lawyer was traveling. Remember the one at the stadium during the pro-democracy meeting. Lock your doors. Remember the man shot in his bedroom by men wearing black masks.

Mama told me and Jaja. She looked scared when she talked, and I wanted to pat her shoulder and tell her Papa would be fine. I knew he and Ade Coker worked with truth, and I knew he would fine.

Part (a)

- (a) How does Adichie use details in this passage to show the difficult political situation in Nigeria?

and then Part (b)

- (b) How do you think Kambili is affected by the political situation described in the novel?
(30 marks)

Lloyd Jones: *Mister Pip*

OR

Question 23

| | |
|---|---|
| 2 | 3 |
|---|---|

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

The redskins' visit affected us in different ways. Some of us were seen hiding food in the jungle. Others made escape plans. They thought about where to escape, and considered what they would do there. My mum's response was to reach for our family history and pass on to me all that she knew.

Sea gods and turtles passed in and out of a long list of people I had never heard of. The names went in one ear and out the other. There were so many. At last she reached the end, or I thought she had. There was a pause. I looked across in the dark and saw the whites of her teeth.

'Pop Eye,' she said, 'is the offspring of a shining cuckoo.'

I knew about the shining cuckoo. At a certain time of the year we saw them leave our skies. They were headed for the nests of strangers to the south. There they would find a nest and boot out the eggs of the host bird and lay their own eggs before flying off. The chick of the shining cuckoo never meets its mother.

In the dark I heard my mum click her teeth. She thought she had Mr Watts summed up. She could not see what us kids had come to see: a kind man. She only saw a white man. And white men had stolen her husband and my father. White men were to blame for the mine, and the blockade. A white man had given us the name of our island. White men had given me my name. By now it was also clear that the white world had forgotten us.

Part (a)

- (a) How does Jones use details in this passage to show the attitudes of Matilda's mother?

and then Part (b)

- (b) How does Jones present Matilda's mother's attitudes and beliefs in the novel as a whole? (30 marks)

Turn over for the next question

Turn over ►

Harper Lee: *To Kill a Mockingbird*

OR

Question 24

| | |
|---|---|
| 2 | 4 |
|---|---|

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

Every town the size of Maycomb had families like the Ewells. No economic fluctuations changed their status – people like the Ewells lived as guests of the county in prosperity as well as in the depths of a depression. No truant officers could keep their numerous offspring in school; no public health officer could free them from congenital defects, various worms, and the diseases indigenous to filthy surroundings.

Maycomb Ewells lived behind the town garbage dump in what was once a Negro cabin. The cabin's plank walls were supplemented with sheets of corrugated iron, its roof shingled with tin cans hammered flat, so only its general shape suggested its original design: square, with four tiny rooms opening on to a shotgun hall, the cabin rested uneasily upon four irregular lumps of limestone. Its windows were merely open spaces in the walls, which in the summertime were covered with greasy strips of cheesecloth to keep out the varmints that feasted on Maycomb's refuse.

The varmints had a lean time of it, for the Ewells gave the dump a thorough gleaming every day, and the fruits of their industry (those that were not eaten) made the plot of ground around the cabin look like the playhouse of an insane child: what passed for a fence was bits of tree-limbs, broomsticks and tool shafts, all tipped with rusty hammer-heads, snaggle-toothed rake heads, shovels, axes and grubbing hoes, held on with pieces of barbed wire. Enclosed by this barricade was a dirty yard containing the remains of a Model-T Ford (on blocks), a discarded dentist's chair, an ancient ice-box, plus lesser items: old shoes, worn-out table radios, picture-frames, and fruit jars, under which scrawny orange chickens pecked hopefully.

One corner of the yard, though, bewildered Maycomb. Against the fence, in a line, were six chipped-enamel slop jars holding brilliant red geraniums, cared for as tenderly as if they belonged to Miss Maudie Atkinson, had Miss Maudie deigned to permit a geranium on her premises. People said they were Mayella Ewell's.

Part (a)

- (a) How does Lee use details in this passage to present the position of the Ewells in Maycomb society?

and then Part (b)

- (b) How does Lee present Mayella Ewell in the novel as a whole? (30 marks)

END OF QUESTIONS

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Question 21 Source: JOHN STEINBECK, *Of Mice and Men*, Pearson Education Ltd. (2003)

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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