



General Certificate of Secondary Education
Higher Tier
January 2012

English Literature

47101H

Unit 1 Exploring modern texts

H

Friday 13 January 2012 1.30 pm to 3.00 pm

For this paper you must have:

- an AQA 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 should:
 - 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			
<i>AQA Anthology</i>	<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	5
Susan Hill	<i>The Woman in Black</i>	7–8	5
Joe Simpson	<i>Touching the Void</i>	9–10	6
Dylan Thomas	<i>Under Milk Wood</i>	11–12	6
Arthur Miller	<i>The Crucible</i>	13–14	7
Diane Samuels	<i>Kindertransport</i>	15–16	7
J.B. Priestley	<i>An Inspector Calls</i>	17–18	8
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
Doris Pilkington	<i>Rabbit-Proof Fence</i>	25	13

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)**

How does Aboulela present families in *Something Old, Something New*?

and then Part (b)

Write about how the writer presents a family in **one** other story from *Sunlight on the Grass*.

(30 marks)

OR**Question 2**

0	2
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 Answer **part (a)** and **part (b)****Part (a)**

How do you respond to the ending of *When the Wasps Drowned* and how does Wigfall make you respond as you do by the ways she writes?

and then Part (b)

How do you respond to the ending of **one** other story from *Sunlight on the Grass* and how does the writer make you respond as you do?

(30 marks)

Turn over ▶

William Golding: *Lord of the Flies*

EITHER

Question 3

0	3
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 What do you think is the importance of Simon in *Lord of the Flies* and what methods does Golding use to present him? (30 marks)

OR

Question 4

0	4
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 Read the passage below from *Lord of the Flies* then answer the question that follows.

Chapter One lines 1 - 39

How does Golding present his ideas in this passage, which is from the opening of *Lord of the Flies*, and how are these ideas developed in the rest of the novel? (30 marks)

Kevin Brooks: *Martyn Pig*

EITHER**Question 5**

0	5
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 How does Brooks present ideas about right and wrong in *Martyn Pig*? (30 marks)**OR****Question 6**

0	6
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 How does Brooks present Martyn's visit to the beach and how is this visit important to the novel as a whole? (30 marks)

Susan Hill: *The Woman in Black*

EITHER**Question 7**

0	7
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 How does Hill present Arthur and his reaction to his first visit to Eel Marsh House in Chapter 5, *Across the Causeway*? (30 marks)**OR****Question 8**

0	8
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 How does Hill leave the reader with a sense of horror at the end of the novel? (30 marks)**Turn over for the next question****Turn over ►**

Joe Simpson: *Touching the Void*

EITHER

Question 9

0	9
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 How do you respond to Simpson's ending to *Touching the Void*? What methods does Simpson use to make you respond as you do? (30 marks)

OR

Question 10

1	0
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 How does Simpson create tension and suspense when Simon cuts the rope in Chapter Six, *The Final Choice*? (30 marks)

Dylan Thomas: *Under Milk Wood*

EITHER

Question 11

1	1
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 Rev. Eli Jenkins says, "Praise the Lord! We are a musical nation." How does Thomas use music, rhymes and singing in *Under Milk Wood*? (30 marks)

OR

Question 12

1	2
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 How does Thomas show different attitudes to women and girls in *Under Milk Wood*? (30 marks)

Arthur Miller: *The Crucible*

EITHER

Question 13

1	3
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 How does Miller show the changes in Hale during the course of *The Crucible*?
(30 marks)

OR

Question 14

1	4
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 How does Miller present ideas about freedom in *The Crucible*?
(30 marks)

Diane Samuels: *Kindertransport*

EITHER

Question 15

1	5
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 How does the writer present and explore family relationships in *Kindertransport*?
(30 marks)

OR

Question 16

1	6
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 How does Samuels present **at least two** of the following characters in *Kindertransport* and what do you think is their importance to the play?

The Nazi Border Official - The English Organiser - The Postman - The Station Guard
(30 marks)

Turn over ▶

J.B. Priestley: *An Inspector Calls*

EITHER**Question 17**

1	7
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 Arthur Birling says, 'If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?'

How does Priestley present ideas about responsibility in *An Inspector Calls*? (30 marks)

OR**Question 18**

1	8
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 How do you respond to Gerald in *An Inspector Calls*? How does Priestley make you respond as you do by the ways he writes? (30 marks)

Dennis Kelly: *DNA*

EITHER**Question 19**

1	9
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 "In many ways it is the absent Adam who is the central character in *DNA*."

How far do you agree with this opinion about the play and how does Kelly make you respond as you do by the ways he writes? (30 marks)

OR**Question 20**

2	0
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 What do you think is the significance of the title of the play, *DNA*? How does Kelly present his ideas in the play through this choice of title? (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
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Read the following passage and then answer **part (a)** and **part (b)**.

The bunk house was a long, rectangular building. Inside, the walls were whitewashed and the floor unpainted. In three walls there were small, square windows, and in the fourth, a solid door with a wooden latch. Against the walls were eight bunks, five of them made up with blankets and the other three showing their burlap ticking. Over each bunk there was nailed an apple box with the opening forward so that it made two shelves for the personal belongings of the occupant of the bunk. And these shelves were loaded with little articles, soap and talcum powder, razors and those Western magazines ranch men love to read and scoff at and secretly believe. And there were medicines on the shelves, and little vials, combs; and from nails on the box sides, a few neckties. Near one wall there was a black cast-iron stove, its stove-pipe going straight up through the ceiling. In the middle of the room stood a big square table littered with playing cards, and around it were grouped boxes for the players to sit on.

At about ten o'clock in the morning the sun threw a bright dust-laden bar through one of the side windows, and in and out of the beam flies shot like rushing stars.

The wooden latch raised. The door opened and a tall, stoop-shouldered old man came in. He was dressed in blue jeans and he carried a big push-broom in his left hand. Behind him came George, and behind George, Lennie.

'The boss was expectin' you last night,' the old man said. 'He was sore as hell when you wasn't here to go out this morning.' He pointed with his right arm, and out of the sleeve came a round stick-like wrist, but no hand. 'You can have them two beds there,' he said, indicating two bunks near the stove.

George stepped over and threw his blankets down on the burlap sack of straw that was a mattress. He looked into the box shelf and then picked a small yellow can from it. 'Say. What the hell's this?'

'I don't know,' said the old man.

'Says "positively kills lice, roaches, and other scourges". What the hell kind of bed you giving us, anyways. We don't want no pants rabbits.'

Part (a)

How does Steinbeck use details in this passage to present the bunkhouse and its inhabitants?

and then Part (b)

In the rest of the novel, how does Steinbeck present the lives of ranch workers at that time? (30 marks)

Turn over ▶

Chimamanda Ngozi Adichie: *Purple Hibiscus*

OR

Question 22

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

Mama clucked in sympathy. "People do not always talk with sense. But it is good that the children go, especially the boys. They need to know their father's homestead and the members of their father's *umunna*."

"I honestly do not know how Ifediora came from an *umunna* like that."

I watched their lips move as they spoke; Mama's bare lips were pale compared to Auntie Ifeoma's, covered in a shiny bronze lipstick.

"*Umunna* will always say hurtful things," Mama said. "Did our own *umunna* not tell Eugene to take another wife because a man of his stature cannot have just two children? If people like you had not been on my side then...."

"Stop it, stop being grateful. If Eugene had done that, he would have been the loser, not you."

"So you say. A woman with children and no husband, what is that?"

"Me."

Mama shook her head. "You have come again, Ifeoma. You know what I mean. How can a woman live like that?" Mama's eyes had grown round, taking up more space on her face.

"*Nwunye m*, sometimes life begins when marriage ends."

"You and your university talk. Is this what you tell your students?" Mama was smiling.

"Seriously, yes. But they marry earlier and earlier these days. What is the use of a degree, they ask me, when we cannot find a job after graduation?"

"At least somebody will take care of them when they marry."

"I don't know who will take care of whom. Six girls in my first-year seminar class are married, their husbands visit in Mercedes and Lexus cars every weekend, their husbands buy them stereos and textbooks and refrigerators, and when they graduate, the husbands own them and their degrees."

Part (a)

How does the writer use details in the passage to show what life was like for women at the time the novel is set?

and then Part (b)

How does Adichie present Mama's life in the novel as a whole?

(30 marks)

Lloyd Jones: *Mister Pip*

OR

Question 23

2	3
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Read the following passage and then answer **part (a)** and **part (b)**.

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.

Other than Pop Eye or Mr Watts, and some Australian mine workers, I'd seen few other living whites. The ones I had seen were on an old film. At school we were shown the visit by the duke of something or other many years before in nineteen-hundred-and-something. The camera kept staring at the duke and saying nothing. We watched the duke eat. The duke and the other whites wore moustaches and white trousers. They even wore buttoned-up jackets. They weren't any good at sitting on the ground either. They kept rolling over onto their elbows. We all laughed—us kids—at the whites trying to sit on the ground as they would in a chair. They were handed pig trotters in banana leaves. One man in a helmet could be seen asking for something. We didn't know what until he was brought a piece of white cloth which he used to wipe his mouth. We roared our heads off laughing.

Part (a)

How does the writer use details in this passage to show the reactions of the people of Bougainville to white people?

and then Part (b)

How does the writer show the changes in Matilda's thoughts about white people in the novel as a whole? (30 marks)

Turn over ►

Harper Lee : *To Kill a Mockingbird*

OR

Question 24

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

'I simply want to tell you that there are some men in this world who were born to do our unpleasant jobs for us. Your father's one of them.'

'Oh,' said Jem. 'Well.'

'Don't you oh well me, sir,' Miss Maudie replied, recognizing Jem's fatalistic noises, 'you are not old enough to appreciate what I said.'

Jem was staring at his half-eaten cake. 'It's like bein' a caterpillar in a cocoon, that's what it is,' he said. 'Like somethin' asleep wrapped up in a warm place. I always thought Maycomb folks were the best folks in the world, least that's what they seemed like.'

'We're the safest folks in the world,' said Miss Maudie. 'We're so rarely called on to be Christians, but when we are, we've got men like Atticus to go for us.'

Jem grinned ruefully. 'Wish the rest of the county thought that.'

'You'd be surprised how many of us do.'

'Who?' Jem's voice rose. 'Who in this town did one thing to help Tom Robinson, just who?'

'His coloured friends for one thing, and people like us. People like Judge Taylor. People like Mr Heck Tate. Stop eating and start thinking, Jem. Did it ever strike you that Judge Taylor naming Atticus to defend that boy was no accident? That Judge Taylor might have had his reasons for naming him?'

This was a thought. Court-appointed defences were usually given to Maxwell Green, Maycomb's latest addition to the bar, who needed the experience. Maxwell Green should have had Tom Robinson's case.

'You think about that,' Miss Maudie was saying. 'It was no accident. I was sittin' there on the porch last night, waiting. I waited and waited to see you all come down the sidewalk, and as I waited I thought, Atticus Finch won't win, he can't win, but he's the only man in these parts who can keep a jury out so long in a case like that. And I thought to myself, well, we're making a step - it's just a baby-step, but it's a step.'

'It's all right to talk like that - can't any Christian judges an' lawyers make up for heathen juries,' Jem muttered. 'Soon's I get grown—'

'That's something you'll have to take up with your father,' Miss Maudie said.

Part (a)

How does Lee use details in this passage to present Miss Maudie's view of Maycomb?

and then Part (b)

In the novel as a whole, how does Lee show what life was like in a small town such as Maycomb in 1930s southern America? (30 marks)

Doris Pilkington : *Rabbit-Proof Fence*

OR

Question 25

2	5
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Read the passage and then answer **part (a)** and **part (b)**.

When the sons and daughters of the landed gentry and businessmen and professionals such as doctors, lawyers and politicians, were sent away to boarding schools to be educated they were likely to be given pleasant rooms that would be theirs for the duration of their schooling.

Instead of a residential school, the Aboriginal children were placed in an overcrowded dormitory. The inmates, not students, slept on cyclone beds with government-issue blankets. There were no sheets or pillow slips except on special occasions when there was an inspection by prominent officials. Then they were removed as soon as the visitors left the settlement and stored away until the next visit. On the windows there were no colourful curtains, just wire screens and iron bars. It looked more like a concentration camp than a residential school for Aboriginal children.

Back at the dormitory the girls were trying to snuggle down in their cold, uninviting beds. Molly, Daisy and Gracie began to talk normally amongst themselves, not whispering but speaking in their own relaxed manner.

"You girls can't talk blackfulla language here, you know," came the warning from the other side of the dorm. "You gotta forget it and talk English all the time."

The girls were dumbfounded, they couldn't say anything but stare at the speaker.

"That's true," said Martha in support. "I had to do the same. They tell everybody that when they come here and go to school for the first time."

Molly couldn't believe what they had just heard. "We can't talk our old wangka," she whispered. "That's awful."

"We all know it's awful," Martha told them. "But we got over that," she added calmly.

Molly lay staring at the ceiling, pondering their fate and the kind of lifestyle they could expect at this strange place and she didn't like it one bit. After a while she and the rest of the girls dozed off to sleep.

Some time later they were awakened abruptly by a loud voice telling them that the bell had gone.

"Come on, get up, tea time everybody," the voice told them.

Throughout the dormitory, sleeping forms began to rise from their narrow beds. Once again Martha took charge and led the four newcomers to the dining hall for a meal of watery stew, almost the repeat of what they had for dinner, except they also had bread and treacle. When no one was looking, Molly put all the unwanted crusts in her calico bag, and nudged her young sisters sitting either side of her to do the same.

Part (a)

How does Pilkington use the details in this passage to present how children like Molly, Daisy and Gracie were treated in Moore River Native Settlement?

and then Part (b)

How does Pilkington present some of the difficulties faced by Molly, Daisy and Gracie on their journey from Moore River Native Settlement to Jigalong? (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)

Question 25 Source: Doris Pilkington, *Rabbit Proof fence*, Miramax (2002)

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