



General Certificate of Secondary Education
Foundation Tier
January 2012

English Literature

47101F

Unit 1 Exploring modern texts

F

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 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 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 | | | |
| 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 | 6 |
| Susan Hill | <i>The Woman in Black</i> | 7–8 | 7 |
| Joe Simpson | <i>Touching the Void</i> | 9–10 | 8 |
| Dylan Thomas | <i>Under Milk Wood</i> | 11–12 | 9 |
| Arthur Miller | <i>The Crucible</i> | 13–14 | 10 |
| Diane Samuels | <i>Kindertransport</i> | 15–16 | 11 |
| J. B. Priestley | <i>An Inspector Calls</i> | 17–18 | 12 |
| Dennis Kelly | <i>DNA</i> | 19–20 | 13 |

Section B

| Exploring Cultures | | Questions | Page |
|---------------------------|------------------------------|------------------|-------------|
| John Steinbeck | <i>Of Mice and Men</i> | 21 | 14 |
| Chimamanda Ngozi Adichie | <i>Purple Hibiscus</i> | 22 | 15 |
| Lloyd Jones | <i>Mister Pip</i> | 23 | 16 |
| Harper Lee | <i>To Kill a Mockingbird</i> | 24 | 17 |
| Doris Pilkington | <i>Rabbit-Proof Fence</i> | 25 | 18 |

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)**

How does the writer present feelings in *Something Old, Something New*?

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)

Turn over for the next question

Turn over ►

Anthology: *Sunlight on the Grass*

OR

Question 2

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

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

Part (a)

How does the writer present Mrs Rutter in *The Darkness Out There*?

Write about:

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

and then Part (b)

Write about how **one** other character is presented in **one** other story from *Sunlight on the Grass*.

You should write about:

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

(30 marks)

William Golding: *Lord of the Flies*

EITHER**Question 3**

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

 How does the writer present Roger in *Lord of the Flies*?

Write about:

- what Roger says and does
- the methods the writer uses to show what Roger is like.

*(30 marks)***OR****Question 4**

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

 Write about the relationship between Jack and Ralph.

You should write about:

- what the relationship is like
- how they feel about each other
- the methods the writer uses to present this relationship.

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

Kevin Brooks: *Martyn Pig*

EITHER**Question 5**

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

How do you respond to Aunty Jean in the novel *Martyn Pig*?

Write about:

- what you think about Aunty Jean from what she says and does
- what other characters say about her
- the methods the writer uses to present Aunty Jean.

*(30 marks)***OR****Question 6**

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

Do you think that *Martyn Pig* is an exciting novel?

Write about:

- what makes you think it is an exciting novel, or not
- the methods the writer uses to make you respond as you do.

(30 marks)

Susan Hill: *The Woman in Black*

EITHER**Question 7**

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

Read the passage below from *The Woman in Black* and then answer the question that follows.

It was a Monday afternoon in November and already growing dark, not because of the lateness of the hour - it was barely three o'clock - but because of the fog, the thickest of London pea-soupers, which had hemmed us in on all sides since dawn – if, indeed, there had been a dawn, for the fog had scarcely allowed any daylight to penetrate the foul gloom of the atmosphere.

Fog was outdoors, hanging over the river, creeping in and out of alleyways and passages, swirling thickly between the bare trees of all the parks and gardens of the city, and indoors, too, seething through cracks and crannies like sour breath, gaining a sly entrance at every opening of a door. It was a yellow fog, a filthy, evil-smelling fog, a fog that choked and blinded, smeared and stained. Groping their way blindly across roads, men and women took their lives in their hands, stumbling along the pavements, they clutched at railings and at one another, for guidance.

Sounds were deadened, shapes blurred. It was a fog that had come three days before, and did not seem inclined to go away and it had, I suppose, the quality of all such fogs – it was menacing and sinister, disguising the familiar world and confusing the people in it, as they were confused by having their eyes covered and being turned about, in a game of Blind Man's Buff.

How does Hill use the fog in Chapter 2, '*A London Particular*', to create tension and to show what is to come in the rest of the novel?

Write about:

- what the fog is like
- how the writer uses the fog to create tension
- the ways this tension is developed in the rest of the novel. (30 marks)

OR**Question 8**

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

How does Hill present Samuel Daily in *The Woman in Black*?

Write about:

- what Samuel Daily says and does
- the methods the writer uses to present him. (30 marks)

Turn over ►

Joe Simpson: *Touching the Void*

EITHER**Question 9**

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

How does Simpson make mountain climbing sound exciting for the reader?

Write about:

- the different events that happen while Simpson is climbing
- the methods the writer uses to make mountain climbing sound exciting. (30 marks)

OR**Question 10**

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

How does Simpson show Simon's feelings after he has cut the rope in *Touching the Void*?

Write about:

- Simon's feelings after cutting the rope
- the methods the writer uses to show Simon's feelings. (30 marks)

Dylan Thomas: *Under Milk Wood*

EITHER

Question 11

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

 How does Thomas present Polly Garter in *Under Milk Wood*?

Write about:

- what Polly Garter says and does
- the methods the writer uses to present her.

(30 marks)

OR

Question 12

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

 How does Thomas show the dreams of **two** characters in the play?

Write about:

- the characters and their dreams
- the methods the writer uses to show the dreams of the characters.

(30 marks)

Turn over for the next question

Turn over ▶

Arthur Miller: *The Crucible*

EITHER**Question 13**

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

 How is Salem affected by the witchcraft trials in *The Crucible*?

Write about:

- the ways in which life in Salem is affected by the witchcraft trials
 - the methods the writer uses to present how Salem is affected by the witchcraft trials.
- (30 marks)*

OR**Question 14**

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

 Write about Abigail in the play *The Crucible*.

You should write about:

- what she says and does
 - the methods the writer uses to present Abigail.
- (30 marks)*

Diane Samuels: *Kindertransport*

EITHER**Question 15**

| | |
|---|---|
| 1 | 5 |
|---|---|

How does Samuels present the character of Lil in *Kindertransport*?

Write about:

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

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

| | |
|---|---|
| 1 | 6 |
|---|---|

How does Samuels present memories in the play *Kindertransport*?

Write about:

- the characters and their memories
- the methods the writer uses to present memories.

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

J. B. Priestley: *An Inspector Calls*

EITHER**Question 17**

| | |
|---|---|
| 1 | 7 |
|---|---|

 How does Priestley present the Inspector in *An Inspector Calls*?

Write about:

- what the Inspector says and does
- the methods Priestley uses to present the Inspector. (30 marks)

OR**Question 18**

| | |
|---|---|
| 1 | 8 |
|---|---|

 Write about the differences between Arthur Birling and Eric Birling in the play *An Inspector Calls*.

You should write about:

- what Arthur and Eric Birling are like
- their different attitudes
- the methods Priestley uses to present Arthur and Eric Birling. (30 marks)

Dennis Kelly: *DNA*

EITHER**Question 19**

| | |
|---|---|
| 1 | 9 |
|---|---|

 How do you respond to the characters of Jan and Mark in *DNA*?

Write about:

- what Jan and Mark say and do
- the methods the writer uses to present Jan and Mark. (30 marks)

OR**Question 20**

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

 “In *DNA* the female characters are presented as being much stronger than the male characters.”

Do you agree with this view of the characters in the play?

Write about:

- what the characters say and do
- the differences between the female and male characters
- the methods the writer uses to present the female and male characters. (30 marks)

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 |
|---|---|

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

Both men glanced up, for the rectangle of sunshine in the doorway was cut off. A girl was standing there looking in. She had full, rouged lips and wide-spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled clusters, like sausages. She wore a cotton house dress and red mules, on the insteps of which were little bouquets of red ostrich feathers. 'I'm lookin' for Curley,' she said. Her voice had a nasal, brittle quality.

George looked away from her and then back. 'He was in here a minute ago, but he went.'

'Oh!' She put her hands behind her back and leaned against the door frame so that her body was thrown forward. 'You're the new fellas that just come, ain't ya?'

'Yeah.'

Lennie's eyes moved down over her body, and though she did not seem to be looking at Lennie she bridled a little. She looked at her fingernails. 'Sometimes Curley's in here', she explained.

George said brusquely, 'Well he ain't now.'

'If he ain't, I guess I better look some place else,' she said playfully.

Lennie watched her, fascinated. George said, 'If I see him, I'll pass the word you was looking for him.'

She smiled archly and twitched her body. 'Nobody can't blame a person for lookin', she said. There were footsteps behind her, going by. She turned her head.

'Hi, Slim,' she said.

Part (a)

What do you learn about Curley's wife from the details in the passage?

and then Part (b)

How do other characters treat Curley's wife in the novel? What does this tell you about attitudes towards women in the society in which she lives?

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

- what the other characters say and do to Curley's wife
- the methods Steinbeck uses to show attitudes towards women.

(30 marks)

Chimamanda Ngozi Adichie: *Purple Hibiscus*

OR

Question 22

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

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 Aunty 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 that 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 was set?

and then Part (b)

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

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

- what Mama's life is like
- the methods Adichie uses to show Mama's life.

(30 marks)

Turn over ►

Lloyd Jones: *Mister Pip*

OR

Question 23

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

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

The next morning we woke to the helicopters again. My mum was bent over me, her face pinched with panic. She was yelling at me to hurry. I could hear people shouting outside, and the beating of the blades. Dust and bits of leaves flew in the open window. My mum threw my clothes at me. Outside, people were running in all directions.

I reached the edge of the bush with my mum pulling me deeper and deeper into the trees. We knew the helicopters had landed because the sound of their blades was even. Everywhere in the shadows I saw sweating faces. We tried to blend in with the stillness of the trees. Some stood. Others crouched; those mums with little ones crouched. They stuck their teats into the mouths of their babies to shut them up. No one spoke. We waited and waited. We sat still. Our faces dripped sweat. We waited until we heard the helicopters beat overhead into the distance. Even then we waited until Gilbert's father came back to give the all clear. Slowly we picked our way out of the jungle and walked back to our houses.

In the clearing the sun beat down on our dead animals. Chooks and roosters sprawled on their swollen sides. Their heads lay elsewhere in the dust, and it was hard to know which head went where. The same machete blows that took their heads cut down washing and garden stakes.

An old dog had its belly ripped open. We stared at that dog, and thought about a story Gilbert's father had brought from further up the coast where most of the fighting was going on. Now we knew what a human being split open would look like. There was no need to wonder anymore. To stare at that black dog was to see your sister or brother or mum and dad in that same state. You saw how disrespectful the sun could be, and how dumb the palms were to flutter back at the sea and up at the sky. The great shame of trees is that they have no conscience. They just go on staring.

Part (a)

How does the writer show the terror experienced by the people of Bougainville in this passage?

and then Part (b)

How does the conflict in Bougainville affect Matilda and the people who live there?

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

- what life on the island is like
- how the conflict affects Matilda and the people of Bougainville. (30 marks)

Harper Lee : *To Kill a Mockingbird*

OR

Question 24

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

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

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 gleaning 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.

Nobody was quite sure how many children were on the place. Some people said six, others said nine; there were always several dirty-faced ones at the windows when anyone passed by. Nobody had occasion to pass by except at Christmas, when the churches delivered baskets, and when the mayor of Maycomb asked us to please help the garbage collector by dumping our own trees and trash.

Part (a)

How does Lee use details in this passage to show how the Ewells live?

and then Part (b)

How does Lee present the Ewells in other parts of the novel and what does this tell you about Maycomb?

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

- the methods Lee uses to show what the Ewells are like in the rest of the novel
- what the Ewells show about Maycomb. (30 marks)

Turn over ▶

Doris Pilkington : *Rabbit-Proof Fence*

OR

Question 25

| | |
|---|---|
| 2 | 5 |
|---|---|

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

They stood around in a circle, staring at the heap of clothing that the boss and the missus and others used to cover their bodies. The desert dwellers were baffled, they could not understand why anyone would be embarrassed or offended by their own nakedness: their normal, natural appearance. These people had roamed about in their own environment naked except for a pubic covering made from human hair. Their bodies were covered only with a salve, a mixture of red ochre and animal fat. This ointment is still believed to protect them from illness and evil spirits but its most common use is to disguise human body odour when hunting. Their bodies are also anointed during ceremonial occasions when their rituals are performed.

After supper, the group inspected the clothing before trying on anything. There was a lot of jesting and clowning going on when they paraded around before the amused onlookers. Gales of laughter rang out as old man Jibaru, the smallest man in the group, put on what must have been the largest trousers in the whole collection. Where and how was he expected to “make kumbu” as the waist came up under his armpits!

Each one had a set or two of clothes and nobody was interested whether they were stylish or fashionable so long as their bodies were covered. It didn’t matter to anyone if the clothes were ill-fitting and uncomfortable, the important thing was that they were pleasing the boss and the missus.

Later that evening, someone suggested they might like to have a cool shower and change their clothes, but the group refused very strongly. They had just buried a family member and were still in mourning so they would wear the clothes over their ochre-covered bodies until the symbols painted on them disappeared. Bubinya, the elder of the station community, apologised for the lapse of discretion, and poured himself another mug of tea.

Part (a)

How does the writer use details in this passage to show the differences between the Mardu people (traditional people of Australia) and the European settlers?

and then Part (b)

What do you learn about the Mardu’s way of life presented in the novel as a whole?

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

- how the Mardu people live
- the methods the writer uses to present the way of life of the Mardu people.

(30 marks)

END OF QUESTIONS

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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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