



General Certificate of Secondary Education
Higher Tier
January 2013

English Literature

47101H
H

Unit 1 Exploring modern texts

Wednesday 9 January 2013 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** and **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 been studying 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 68.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose.
- Spelling, punctuation and grammar will be assessed in all questions. The marks available for spelling, punctuation and grammar (**SPaG**) are shown for each question.

Advice

- You are advised to spend about 45 minutes on Section A and about 45 minutes on Section B.
- You are reminded that there are 34 marks for each section.

Section A		Questions	Pages
Modern prose or drama			
AQA Anthology	<i>Sunlight on the Grass</i>	1–2	3
Set Texts:			
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	Pages
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	12–13
Doris Pilkington	<i>Rabbit-Proof Fence</i>	25	14–15

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 how Noor presents Anil's attitudes to his parents in *Anil*.

and then Part (b)

How does the writer present a young person's attitude to an adult in **one** other story from *Sunlight on the Grass*? (30 marks)

SPaG: (4 marks)

OR**Question 2**

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

'Sometimes titles are significant to stories.'

How do you think the title of *The Darkness Out There* is significant to the story and how does Lively make you think as you do?

and then Part (b)

Choose **one** other story from *Sunlight on the Grass* and write about how you think the title is significant. How does the writer make you think as you do? (30 marks)

SPaG: (4 marks)

Turn over ►

William Golding : *Lord of the Flies*

OR

Question 3

0	3
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 Choose **two** events in *Lord of the Flies* which you consider to be important. Write about the significance of these events and how Golding presents them. (30 marks)
SPaG: (4 marks)

OR

Question 4

0	4
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 What do you think is the importance of fire in *Lord of the Flies*? How does Golding present different ideas about fire in the novel? (30 marks)
SPaG: (4 marks)

Kevin Brooks : *Martyn Pig*

OR

Question 5

0	5
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 Martyn says: "What's the law? It's only someone's opinion."
How does Brooks present attitudes to the law in *Martyn Pig*? (30 marks)
SPaG: (4 marks)

OR

Question 6

0	6
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 How does Brooks present friendship in *Martyn Pig*? (30 marks)
SPaG: (4 marks)

Susan Hill : *The Woman in Black*

OR

Question 7

0	7
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 How do you think Hill creates a sense of threat and danger in her presentation of Eel Marsh House? (30 marks)
SPaG: (4 marks)

OR

Question 8

0	8
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 Arthur describes his story as one of “haunting and evil”. How successful do you find *The Woman in Black* as a ghost story and how does Hill make you think as you do by the ways she writes? (30 marks)
SPaG: (4 marks)

Joe Simpson : *Touching the Void*

OR

Question 9

0	9
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 Simpson describes the mountain as “a silly thing to pit oneself against!” How does Simpson help the reader to understand why he climbs mountains despite the dangers? (30 marks)
SPaG: (4 marks)

OR

Question 10

1	0
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 How does Simpson present the difficulties in the relationship between himself and Simon? (30 marks)
SPaG: (4 marks)

Turn over ▶

Dylan Thomas : *Under Milk Wood*

OR

Question 11

1	1
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 How does Dylan Thomas present children in *Under Milk Wood*? (30 marks)
SPaG: (4 marks)

OR

Question 12

1	2
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 How does Thomas present the Reverend Eli Jenkins in *Under Milk Wood*? (30 marks)
SPaG: (4 marks)

Arthur Miller : *The Crucible*

OR

Question 13

1	3
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 How does Miller use the ending of each act to make the audience feel the madness in Salem? (30 marks)
SPaG: (4 marks)

OR

Question 14

1	4
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 What do you think is the importance of Mary Warren in the play and how does Miller present her? (30 marks)
SPaG: (4 marks)

Diane Samuels : *Kindertransport*

OR

Question 15

1 | 5 'Eva's experiences as a child help us understand the adult Evelyn.'
How does Samuels show the ways that Eva's experiences as a child affect Evelyn when she is grown up? (30 marks)
SPaG: (4 marks)

OR

Question 16

1 | 6 How are different types of journey presented in *Kindertransport*? (30 marks)
SPaG: (4 marks)

J.B. Priestley : *An Inspector Calls*

OR

Question 17

1 | 7 In Act 2 of *An Inspector Calls*, Sheila says to her mother, Mrs Birling, "But we really must stop these silly pretences".

How does Priestley show, in his presentation of Mrs Birling, that she often pretends to be something she is not? (30 marks)
SPaG: (4 marks)

OR

Question 18

1 | 8 How important do you think social class is in *An Inspector Calls* and how does Priestley present ideas about social class? (30 marks)
SPaG: (4 marks)

Turn over ▶

Dennis Kelly : *DNA*

OR**Question 19**

1	9
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 Remind yourself of the end of Act 1, from Leah's speech beginning: "Apparently bonobos are our nearest relative. ..." to the end of the Act.
How does Kelly convey his ideas in this section of the play and how does he make it interesting for an audience to watch?

(30 marks)
SPaG: (4 marks)

OR**Question 20**

2	0
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 'Kelly does not present teenagers as evil: they are just ordinary people caught up in events they cannot control.'
How do you respond to this view of the ways teenagers are presented in *DNA*?
How does Kelly make you respond as you do by the ways he writes?

(30 marks)
SPaG: (4 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)**.

Crooks possessed several pairs of shoes, a pair of rubber boots, a big alarm clock and a single-barreled shotgun. And he had books, too; a tattered dictionary and a mauled copy of the California civil code for 1905. There were battered magazines and a few dirty books on a special shelf over his bunk. A pair of large gold-rimmed spectacles hung from a nail on the wall above his bed.

This room was swept and fairly neat, for Crooks was a proud, aloof man. He kept his distance and demanded that other people kept theirs. His body was bent over to the left by his crooked spine, and his eyes lay deep in his head, and because of their depth seemed to glitter with intensity. His lean face was lined with deep black wrinkles, and he had thin, pain-tightened lips which were lighter than his face.

It was Saturday night. Through the open door that led into the barn came the sound of moving horses, of feet stirring, of teeth champing on hay, of the rattle of halter chains. In the stable buck's room a small electric globe threw a meager yellow light.

Crooks sat on his bunk. His shirt was out of his jeans in back. In one hand he held a bottle of liniment, and with the other he rubbed his spine. Now and then he poured a few drops of the liniment into his pink-palmed hand and reached up under his shirt to rub again. He flexed his muscles against his back and shivered.

Noiselessly Lennie appeared in the open doorway and stood there looking in, his big shoulders nearly filling the opening. For a moment Crooks did not see him, but on raising his eyes he stiffened and a scowl came on his face. His hand came out from under his shirt.

Lennie smiled helplessly in an attempt to make friends.

Crooks said sharply, 'You got no right to come in my room. This here's my room. Nobody got any right in here but me.'

Part (a)

In this passage, how does Steinbeck present Crooks? Refer closely to the passage in your answer.

and then Part (b)

In the rest of the novel how does Steinbeck use Crooks to present attitudes to black people at the time the novel is set?

SPaG: (30 marks)
(4 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)**.

Afterward, he* sat back on his seat and watched the rest of the congregation troop to the altar, palms pressed together and extended, like a saucer held sideways, just as Father Benedict had taught them to do. Even though Father Benedict had been at St. Agnes for seven years, people still referred to him as “our new priest.” Perhaps they would not have if he had not been white. He still looked new. The colors of his face, the colors of condensed milk and a cut-open soursop, had not tanned at all in the fierce heat of seven Nigerian harmattans. And his British nose was still as pinched and as narrow as it always was, the same nose that had had me worried that he did not get enough air when he first came to Enugu. Father Benedict had changed things in the parish, such as insisting that the Credo and kyrie be recited only in Latin; Igbo was not acceptable. Also, hand clapping was to be kept at a minimum, lest the solemnity of Mass be compromised. But he allowed offertory songs in Igbo; he called them native songs, and when he said “native” his straight-line lips turned down at the corners to form an inverted U. During his sermons, Father Benedict usually referred to the pope, Papa, and Jesus — in that order. He used Papa to illustrate the gospels. “When we let our light shine before men, we are reflecting Christ’s Triumphant Entry,” he said that Palm Sunday. “Look at Brother Eugene. He could have chosen to be like other Big Men in this country, he could have decided to sit at home and do nothing after the coup, to make sure the government did not threaten his businesses. But no, he used the *Standard* to speak the truth even though it meant the paper lost advertising. Brother Eugene spoke out for freedom. How many of us have stood up for the truth? How many of us have reflected the Triumphant Entry?”

The congregation said “Yes” or “God bless him” or “Amen,” but not too loudly so they would not sound like the mushroom Pentecostal churches; then they listened intently, quietly. Even the babies stopped crying, as if they, too, were listening. On some Sundays, the congregation listened closely even when Father Benedict talked about things everybody already knew, about Papa making the biggest donations to Peter’s Pence and St. Vincent de Paul.

* = Papa

Part (a)

In this passage, how does Adichie present Father Benedict? Refer closely to the passage in your answer.

and then Part (b)

How is Christianity presented in the rest of the novel?

SPaG: (30 marks)
(4 marks)

Lloyd Jones : *Mr Pip*

OR

Question 23

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

This time when the redskins reappeared it was as if they melted out of the jungle. They came upon us like cats. The last one out of the jungle was their commanding officer.

Some of the soldiers wore bandages that had bloodstains on them. Some of the bandages were strips torn from their shirts. Their officer looked to be sick with fever. His skin was jaundiced. The eyes of his men were inflamed and red, whereas his were yellow. Sweat coated his face; it oozed from him. He seemed too tired and ill for anger.

Once more we gathered without an order to do so. Some of the soldiers wandered off on their own, their weapons swinging lightly from their shoulders. I saw one enter a house and undo his trousers to urinate.

We all looked back at the officer. Surely he would have something to say about this—one of his men urinating in our houses? But he either didn't want to know, or didn't care. When he spoke he sounded tired; that's when I noticed he was having trouble standing. He was very sick.

He told us he wanted food and medicines. Mabel's father held up his hand to speak on our behalf. 'We have no medicines,' he said. This was true. It was also bad news. Very bad news. The bonfire must have slipped the officer's memory because now we saw the reason why we had no medicines dawn on his sick face.

He rolled his head back on his shoulders and gazed up at the blue sky. He didn't have a reason to be annoyed with us. Mabel's father had given the information politely and without mention of the bonfire. All the same, the news appeared to deflate the officer. He was tired of being who he was: tired of his job, tired of this island, of us, and of the responsibility he carried.

Part (a)

In this passage, how does Jones present the officer? Refer closely to the passage in your answer.

and then Part (b)

Write about the role of the redskins in the civil war which is shown in the novel.

SPaG: (30 marks)
(4 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)**.

‘Come on round here, son, I got something that’ll settle your stomach.’

As Mr Dolphus Raymond was an evil man I accepted his invitation reluctantly, but I followed Dill. Somehow, I didn’t think Atticus would like it if we became friendly with Mr Raymond, and I knew Aunt Alexandra wouldn’t.

‘Here,’ he said, offering Dill his paper sack with straws in it. ‘Take a good sip, it’ll quieten you.’

Dill sucked on the straws, smiled, and pulled at length.

‘Hee hee,’ said Mr Raymond, evidently taking delight in corrupting a child.

‘Dill, you watch out, now,’ I warned.

Dill released the straws and grinned. ‘Scout, it’s nothing but Coca-Cola.’

Mr Raymond sat up against the tree-trunk. He had been lying on the grass. ‘You little folks won’t tell on me now, will you? It’d ruin my reputation if you did.’

‘You mean all you drink in that sack’s Coca-Cola? Just plain Coca-Cola?’

‘Yes ma’am,’ Mr Raymond nodded. I liked his smell: it was of leather, horses, cottonseed. He wore the only English riding-boots I had ever seen. ‘That’s all I drink, most of the time.’

‘Then you just pretend you’re half—? I beg your pardon, sir,’ I caught myself.

‘I didn’t mean to be—’

Mr Raymond chuckled, not at all offended, and I tried to frame a discreet question: ‘Why do you do like you do?’

‘Wh – oh yes, you mean why do I pretend? Well, it’s very simple,’ he said. ‘Some folks don’t – like the way I live. Now I could say the hell with ’em, I don’t care if they don’t like it. I do say I don’t care if they don’t like it, right enough – but I don’t say the hell with ’em, see?’

Dill and I said, ‘No sir.’

‘I try to give ’em a reason, you see. It helps folks if they can latch on to a reason. When I come to town, which is seldom, if I weave a little and drink out of this sack, folks can say Dolphus Raymond’s in the clutches of whisky – that’s why he won’t change his ways. He can’t help himself, that’s why he lives the way he does.’

‘That ain’t honest, Mr Raymond, making yourself out badder’n you are already—’

‘It ain’t honest but it’s mighty helpful to folks. Secretly, Miss Finch, I’m not much of a drinker, but you see they could never, never, understand that I live like I do because that’s the way I want to live.’

I had a feeling that I shouldn’t be here listening to this sinful man who had mixed children and didn’t care who knew it, but he was fascinating. I had never encountered a being who deliberately perpetrated fraud against himself. But why had he entrusted us with his deepest secret? I asked him why.

‘Because you’re children and you can understand it,’ he said. ...

Part (a)

In this passage, how does Lee present Mr Dolphus Raymond? Refer closely to the passage in your answer.

and then Part (b)

After this passage, Mr Dolphus Raymond talks about “the hell white people give coloured folks”.

In the rest of the novel, how does Lee show white people giving the black community “hell”?

(30 marks)

SPaG:

(4 marks)

Turn over for the next question

Turn over ▶

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)**.

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University of Queensland Press, 2002
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Part (a)

In this passage, how does Pilkington show the decline of Nyungar society?
Refer closely to the passage in your answer.

and then Part (b)

How does Pilkington present the decline of Aboriginal society in the whole story?

SPaG: *(30 marks)*
(4 marks)

END OF QUESTIONS

There are no questions printed on this page

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