



General Certificate of Secondary Education
Foundation Tier
June 2012

English Literature

47101F

F

Unit 1 Exploring modern texts

Tuesday 22 May 2012 9.00 am to 10.30 am

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** 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 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 that there are 30 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	5
Susan Hill	<i>The Woman in Black</i>	7–8	6
Joe Simpson	<i>Touching the Void</i>	9–10	7
Dylan Thomas	<i>Under Milk Wood</i>	11–12	8
Arthur Miller	<i>The Crucible</i>	13–14	9
Diane Samuels	<i>Kindertransport</i>	15–16	10
J.B. Priestley	<i>An Inspector Calls</i>	17–18	11
Dennis Kelly	<i>DNA</i>	19–20	12

Section B

Exploring cultures		Questions	Pages
John Steinbeck	<i>Of Mice and Men</i>	21	13
Chimamanda Ngozi Adichie	<i>Purple Hibiscus</i>	22	14
Lloyd Jones	<i>Mister Pip</i>	23	15
Harper Lee	<i>To Kill a Mockingbird</i>	24	16
Doris Pilkington	<i>Rabbit-Proof Fence</i>	25	17

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 family life in *Compass and Torch*.

You should write about:

- what the people in the family say and do
- the methods the writer uses to show family life.

and then Part (b)

How does the writer present family life 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 does the writer present Eveline in *When the Wasps Drowned*?

Write about:

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

and then Part (b)

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

Turn over ►

William Golding : *Lord of the Flies*

OR**Question 3**

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

Write about:

- what Jack says and does
- how other characters treat Jack
- the methods Golding uses to show what Jack is like.

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

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

This passage has been removed due to copyright restrictions

How does Golding create tension in this passage from the end of Chapter one?
How does the passage suggest what is to come in the rest of the novel?

Write about:

- what the boys say and do in this passage
- how Golding presents this behaviour to create tension
- how this passage suggests what happens in the rest of the novel.

(30 marks)

Kevin Brooks : *Martyn Pig*

OR**Question 5**

0	5
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 How do you respond to Dean in the novel *Martyn Pig*?

Write about:

- what you think about Dean from what he says and does
- the methods Brooks uses to present Dean.

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

0	6
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 How does Brooks present loneliness in the novel *Martyn Pig*? Choose **two** characters who are lonely and write about them.

You should write about:

- why the **two** characters are lonely
- the methods Brooks uses to show their loneliness.

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

Susan Hill : *The Woman in Black*

OR**Question 7**

0	7
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How does Hill present Mr Jerome in the novel *The Woman in Black*?

Write about:

- what Mr Jerome says and does
- what happens to him
- the methods Hill uses to present Mr Jerome.

*(30 marks)***OR****Question 8**

0	8
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How do you respond to the ending of *The Woman in Black*?

Write about:

- what happens at the end of the novel that makes you feel as you do
- the methods the writer uses to make you feel as you do.

(30 marks)

Joe Simpson : *Touching the Void*

OR**Question 9**

0	9
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Joe and Simon's first accident happens in chapter 5 *Disaster*. How does Simpson make the events straight after this accident dramatic for the reader?

Write about:

- what happens straight after the accident
- the actions of both Joe and Simon at this time
- the methods Simpson uses to describe these events.

(30 marks)

OR**Question 10**

1	0
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How does the writer present memories in *Touching the Void*?

Write about:

- the memories that Joe and Simon have
- the methods Simpson uses to present these memories.

(30 marks)

Turn over for the next question

Turn over ►

Dylan Thomas : *Under Milk Wood*

OR

Question 11

1	1
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How does Thomas present Mrs Ogmore-Pritchard in *Under Milk Wood*?

Write about:

- what Mrs Ogmore-Pritchard says and does
- the methods Thomas uses to present her.

(30 marks)

OR

Question 12

1	2
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How does Thomas present relationships in *Under Milk Wood*? Choose **two** different relationships and write about them.

You should write about:

- what the relationships are like
- the methods Thomas uses to show these relationships.

(30 marks)

Arthur Miller : *The Crucible*

OR**Question 13**

1	3
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 How do you respond to Mary Warren in *The Crucible*?

Write about:

- what Mary Warren says and does
- the methods the writer uses to present her.

*(30 marks)***OR****Question 14**

1	4
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 Write about **two** characters in *The Crucible* who you think feel guilty for what they do.

You should write about:

- what each character says and does
- why the characters feel guilty
- the methods the writer uses to show their feelings of guilt.

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

Diane Samuels : *Kindertransport*

OR**Question 15**

1	5
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 How does Samuels present Faith in *Kindertransport*?

Write about:

- what Faith says and does
- what happens to her
- the methods Samuels uses to show what Faith is like. (30 marks)

OR**Question 16**

1	6
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 How does Samuels present Helga and Lil as 'mothers' to Eva in *Kindertransport*?

Write about:

- what Helga and Lil say and do
- how their actions affect Eva's life
- the methods Samuels uses to present Helga and Lil as mothers. (30 marks)

J.B. Priestley : *An Inspector Calls*

OR**Question 17**

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

Write about:

- what Arthur Birling says and does
- the methods Priestley uses to present him.

*(30 marks)***OR****Question 18**

1	8
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In *An Inspector Calls* Eric and Sheila Birling are brother and sister. How are they alike and how are they different?

Write about:

- what Eric and Sheila say and do
- similarities and differences between them
- the methods Priestley uses to present Eric and Sheila.

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

Dennis Kelly : *DNA*

OR**Question 19**

1	9
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'The girls in the play are more evil than the boys.' How do you respond to this statement about the play *DNA*?

Write about:

- what the girls and the boys in the play say and do that makes you respond as you do
- the methods Kelly uses to show what the girls and the boys are like. (30 marks)

OR**Question 20**

2	0
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Choose a scene or a short section from *DNA* which you think is important to the whole play. Explain why this part is important.

Write about:

- why you think this part is important to the play
- the methods Kelly uses to create this scene or short section. (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)**.

A tall man stood in the doorway. He held a crushed Stetson hat under his arm while he combed his long, black, damp hair straight back. Like the others he wore blue jeans and a short denim jacket. When he had finished combing his hair he moved into the room, and he moved with a majesty only achieved by royalty and master craftsmen. He was a jerkline skinner, the prince of the ranch, capable of driving ten, sixteen, even twenty mules with a single line to the leaders. He was capable of killing a fly on the wheeler's butt with a bull whip without touching the mule. There was a gravity in his manner and a quiet so profound that all talk stopped when he spoke. His authority was so great that his word was taken on any subject, be it politics or love. This was Slim, the jerkline skinner. His hatchet face was ageless. He might have been thirty-five or fifty. His ear heard more than was said to him, and his slow speech had overtones not of thought, but of understanding beyond thought. His hands, large and lean, were as delicate in their action as those of a temple dancer.

He smoothed out his crushed hat, creased it in the middle and put it on. He looked kindly at the two in the bunk house.

Part (a)

In this passage, what methods does Steinbeck use to present Slim? Refer closely to the passage in your answer.

and then Part (b)

In the novel how does Steinbeck show what life was like for men in the society in which the novel is set?

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

- what the men say and do
- details of what the male characters' lives are like
- the methods Steinbeck uses to present what life was like for men. (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)**.

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Part (a)

In this passage, how does Adichie show what the conditions in the prison are like? Refer closely to the passage in your answer.

and then Part (b)

How is Jaja presented in the novel? What does this tell you about the society in which he lives?

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

- what Jaja says and does and what happens to him
- the methods the writer uses to present Jaja
- the society in which Jaja lives.

(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)**.

This passage has been removed due to copyright restrictions

Part (a)

In this passage, what methods does Jones use to show the feelings Dolores has about Mr Watts? Refer closely to the passage in your answer.

and then Part (b)

In the novel, how does Dolores's life in Bougainville affect her attitude to Mr Watts?

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

- what life on the island is like
- Dolores's attitude to Mr Watts
- how Dolores's attitudes are formed by her life on the island.

*(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)**.

In ones and twos, men got out of the cars. Shadows became substance as light revealed solid shapes moving towards the jail door. Atticus remained where he was. The men hid him from view.

‘He in there, Mr Finch?’ a man said.

‘He is,’ we heard Atticus answer, ‘and he’s asleep. Don’t wake him up.’

In obedience to my father, there followed what I later realized was a sickeningly comic aspect of an unfunny situation: the men talked in near-whispers.

‘You know what we want,’ another man said. ‘Get aside from the door, Mr Finch.’

‘You can turn around and go home again, Walter,’ Atticus said pleasantly. ‘Heck Tate’s around somewhere.’

‘The hell he is,’ said another man. ‘Heck’s bunch’s so deep in the woods they won’t get out till mornin’.’

‘Indeed? Why so?’

‘Called ’em off on a snipe hunt,’ was the succinct answer.

‘Didn’t you think a’that, Mr Finch?’

‘Thought about it, but didn’t believe it. Well then,’ my father’s voice was still the same, ‘that changes things, doesn’t it?’

‘It do,’ another deep voice said. Its owner was a shadow.

‘Do you really think so?’

This was the second time I heard Atticus ask that question in two days, and it meant somebody’s man would get jumped. This was too good to miss. I broke away from Jem and ran as fast as I could to Atticus.

Jem shrieked and tried to catch me, but I had a lead on him and Dill. I pushed my way through dark smelly bodies and burst into the circle of light.

‘H-ey, Atticus!’

I thought he would have a fine surprise, but his face killed my joy. A flash of plain fear was going out of his eyes, but returned when Dill and Jem wriggled into the light.

There was a smell of stale whisky and pig-pen about, and when I glanced around I discovered that these men were strangers.

Part (a)

In this passage, what methods does Lee use to present the lynch mob? Refer closely to the passage in your answer.

and then Part (b)

What does the behaviour of the lynch mob tell you about the society in which the novel is set?

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

- what the lynch mob says and does
- how the lynch mob’s behaviour shows what this society is like.

(30 marks)

Doris Pilkington : *Rabbit-Proof Fence*

OR

Question 25

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

The next morning after breakfast, Gwen Campbell coaxed them out on deck. "Come and see all the big fish," she said, as she beckoned them to her. "We may be able to throw a line over this afternoon and catch some for supper."

They stood near the railing and watched as the mullet, schnapper, kingfish and many other types of fish darted this way and that in the ocean below them.

As the days wore on Gwen Campbell tried gently to gain their trust but they remained shy and frightened. George Johnson, a crew member, told them of the exciting and fascinating places he had visited. He spoke of the pyramids of Egypt and how these unusual burial places were built by slaves.

"Slave people?" they wanted to ask him. "Are they like us or the same as you?" But they were too timid.

George told them about the many races of people in the world. The girls liked to listen to his tales about the countries that he had visited and also about the places that he would like to see. Sometimes he and Gwen encouraged the three youngsters to go for a stroll on deck in the evening, while it was pleasant and warm. They were good sailors, George told them. During their evening walks he taught them the English names for the stars. On calm nights he would tell them to look to the night skies.

"Look over there. That's the Southern Cross," he would say. "If you are ever lost in the bush, let it be your guide. If it's a clear night, look for it. Remember, the Southern Cross is found in the south-west of the dark sky."

"And there's the Big Dipper, see up there," he said, pointing to the thousands of twinkling stars. The girls saw it but said nothing. They just nodded silently.

"Now, it's off to bed you go. In a couple of day's time we'll berth at Fremantle," Gwen told them, as she escorted them back to their cabins. "Good night," she said and she closed the door. "I'll see you tomorrow."

Part (a)

In this passage, what methods does Pilkington use to show that Gwen and George took good care of the girls? Refer closely to the passage in your answer.

and then Part (b)

How are the girls treated in *Rabbit-Proof Fence* and what does this show you about the society in which they lived?

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

- how other people treat the girls
- what society was like at this time.

(30 marks)

END OF QUESTIONS

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