



General Certificate of Secondary Education
Foundation Tier
June 2011

English Literature

47101F

Unit 1 Exploring modern texts

Friday 10 June 2011 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** and **one** question in **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 each question 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			
<i>AQA Anthology</i>	<i>Sunlight on the Grass</i>	1-2	3-4
Set Texts:			
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	14-15
Chimamanda Ngozi Adichie	<i>Purple Hibiscus</i>	22	16
Lloyd Jones	<i>Mister Pip</i>	23	17
Harper Lee	<i>To Kill a Mockingbird</i>	24	18-19

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 the writer present Carla in *My Polish Teacher's Tie*?

You should write about:

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

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)

Turn over for the next question

Turn over ►

OR

Question 2

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

Part (a)

Write about the horrible events which Anil experiences in the story *Anil*.

You should write about:

- what Anil sees and what happens to him
- how the events make him feel
- the methods the writer uses to present the events.

and then **Part (b)**

Write about a horrible event in **one** other story from *Sunlight on the Grass*.

You should write about:

- the event and why you think it is horrible
- the methods the writer uses to present the event.

(30 marks)

William Golding: *Lord of the Flies*

EITHER**Question 3**

0	3
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 Who do you think is the best leader in *Lord of the Flies*?

Write about:

- what your chosen character says and does
- how other characters treat him
- the methods Golding uses to present this leader.

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

0	4
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 Write about the relationship between Ralph and Piggy.

You should write about:

- what they say and do
- how they feel about each other
- the methods Golding uses to present this relationship.

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

Kevin Brooks: *Martyn Pig*

EITHER**Question 5**

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

Write about:

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

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

0	6
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 Brooks uses different places in *Martyn Pig*. Choose **two** of these places and write about them.

You should write about:

- what happens in each place
- why both places are important
- the methods Brooks uses to present these places.

(30 marks)

Susan Hill: *The Woman in Black*

EITHER**Question 7**

0	7
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 How does Hill make Eel Marsh House seem threatening?

Write about:

- the description of the house
- the way the characters feel about the house
- the methods Hill uses to describe the house.

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

0	8
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 Write about the woman in black in the novel.

You should write about:

- the actions of the woman in black
- the methods Hill uses to present her.

*(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 does Simpson make the accident tense and exciting for the reader?

Write about:

- what happens to both Joe and Simon in the accident
- how Joe and Simon react to it
- the methods Simpson uses to describe the accident.

*(30 marks)***OR****Question 10**

1	0
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 How do you respond to Joe in *Touching the Void*?

Write about:

- what you think about what Joe says and does
- the methods Simpson uses to present Joe.

(30 marks)

Dylan Thomas: *Under Milk Wood*

EITHER

Question 11

1	1
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 How does Thomas make the play *Under Milk Wood* amusing for an audience?

Write about:

- what the characters say and do
- some of the relationships between the characters
- the methods Thomas uses to make the play amusing. (30 marks)

OR

Question 12

1	2
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 How does Thomas present everyday life in the play, *Under Milk Wood*?

Write about:

- what the village is like
- the different types of characters and what they say and do
- the methods Thomas uses to present everyday life. (30 marks)

Turn over for the next question

Turn over ▶

Arthur Miller: *The Crucible*

EITHER**Question 13**

1	3
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 How does Miller make *The Crucible* a frightening play?

Write about:

- what you think is frightening in the play
- the methods Miller uses to make the play frightening. (30 marks)

OR**Question 14**

1	4
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 How does Miller present Danforth as a powerful character in *The Crucible*?

Write about:

- what he says and does
- the power he has
- the methods Miller uses to present him as a powerful character. (30 marks)

Diane Samuels: *Kindertransport*

EITHER**Question 15**

1	5
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 How does the writer present Evelyn in *Kindertransport*?

Write about:

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

OR**Question 16**

1	6
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 The play *Kindertransport* has been described as moving. How do you respond to the play?

Write about:

- what is in the play that makes you feel as you do
- the methods the writer uses to make you feel as you do. (30 marks)

Turn over for the next question**Turn over ▶**

J.B. Priestley: *An Inspector Calls*

EITHER**Question 17**

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

Write about:

- what Gerald says and does
- how other characters respond to him
- the methods Priestley uses to present Gerald.

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

1	8
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 What do you think Priestley is trying to tell us about responsibility in the play *An Inspector Calls*?

Write about:

- what some of the characters say and do
- the methods Priestley uses to present his ideas on responsibility.

(30 marks)

DENNIS KELLY: *DNA*

EITHER**Question 19**

1	9
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 How does Kelly present violence in *DNA*?

Write about:

- violent actions and events in the play
- the methods Kelly uses to present violent actions and events. (30 marks)

OR**Question 20**

2	0
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 How does the writer present Cathy in *DNA*?

Write about:

- what Cathy says and does
- the methods the writer uses to present Cathy. (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
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Read the following passage and then answer **part (a)** and **part (b) opposite**.

‘I don’t want no fights,’ said Lennie. He got up from his bunk and sat down at the table, across from George. Almost automatically George shuffled the cards and laid out his solitaire hand. He used a deliberate, thoughtful, slowness.

Lennie reached for a face card and studied it, then turned it upside down and studied it. ‘Both ends the same,’ he said, ‘George, why is it both end’s the same?’

‘I don’t know,’ said George. ‘That’s jus’ the way they make ’em. What was Slim doin’ in the barn when you seen him?’

‘Slim?’

‘Sure. You seen him in the barn, an’ he tol’ you not to pet the pups so much.’

‘Oh yeah. He had a can a’tar an’ a paint brush. I don’t know what for.’

‘You sure that girl didn’t come in like she come in here today?’

‘No. She never come.’

George sighed. ‘You give me a good whore house every time,’ he said. ‘A guy can go in an’ get drunk and get ever’thing outta his system all at once, an’ no messes. And he knows how much it’s gonna set him back. These here jail baits is just set on the trigger of the hoosegow.’

Lennie followed his words admiringly, and moved his lips a little to keep up. George continued, ‘You remember Andy Cushman, Lennie? Went to grammar school?’

‘The one that his old lady used to make hot cakes for the kids?’ Lennie asked.

‘Yeah. That’s the one. You can remember anything if there’s anything to eat in it.’ George looked carefully at the solitaire hand. He put an ace up on his scoring rack and piled a two, three and four of diamonds on it. ‘Andy’s in San Quentin right now on account of a tart,’ said George.

Lennie drummed on the table with his fingers. ‘George?’

‘Huh?’

‘George, how long’s it gonna be till we get that little place an’ live on the fatta the lan’ – an’ rabbits?’

Part (a)

How does the writer use details in this passage to show the relationship between George and Lennie?

and then Part (b)

What do you learn from the novel about the lives of ranch workers at this time and how are George and Lennie different?

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

- what the lives of the ranch workers were like at this time
 - the ways the lives of George and Lennie are different to the other ranch workers.
- (30 marks)*

Turn over for the next question

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)**

“Jaja told me a little about your father the other day, Kambili.”

I bit my lower lip. What had Jaja said to him? What was wrong with Jaja anyway? Father Amadi said nothing else until we got to the stadium and he quickly scanned the few people running on the tracks. His boys were not here yet, so the football field was empty. We sat on the stairs, in one of the two spectator stands that had a roof.

“Why don’t we play set ball before the boys come?” he asked.

“I don’t know how to play.”

“Do you play handball?”

“No.”

“What about volleyball?”

I looked at him and then away. I wondered if Amaka would ever paint him, would ever capture the clay-smooth skin, the straight eyebrows, which were slightly raised as he watched me. “I played volleyball in class one,” I said. “But I stopped playing because I . . . I was not that good and nobody liked to pick me.” I kept my eyes focused on the bleak, unpainted spectator stands, abandoned for so long that tiny plants had started to push their green heads through the cracks in the cement.

“Do you love Jesus?” Father Amadi asked, standing up.

I was startled. “Yes. Yes, I love Jesus.”

“Then show me. Try and catch me, show me you love Jesus.”

He had hardly finished speaking before he dashed off and I saw the blue flash of his tank top. I did not stop to think; I stood up and ran after him. The wind blew in my face, into my eyes, across my ears. Father Amadi was like blue wind, elusive. I did not catch up until he stopped near the football goal post.

“So you don’t love Jesus,” he teased.

“You run too fast,” I said, panting.

“I will let you rest, and then you can have another chance to show me you love the Lord.”

Part (a)

How does the writer use details in this passage to present religion?

and then Part (b)

What do you think is the importance of Father Amadi in the novel as a whole?

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

- Father Amadi’s actions and attitudes
- the methods the writer uses to present Father Amadi.

(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)**

I ran to Mr Watts' house with my fragment. I wasn't going to let it leak from my mind. I ran past the schoolhouse, and followed a path half covered in overgrowth. One of the more general criticisms directed Mr Watts' way was that he didn't take care of his property. And it wasn't just my mum who said this. But as every other house was burned to the ground, I wonder if there was purpose behind Mr Watts' neglect, that in the end he was the smart one.

As I made my way there I felt a bit like Pip approaching Satis House. I also felt nervous. At least Pip had been invited by Miss Havisham. I hoped Mr Watts wouldn't mind my turning up like this. I thought he wouldn't mind so much, given the responsibility of our task and once he heard the quality of my fragment.

The house came into view and I found myself stalled by the memories it stirred inside me. The sight of the wooden steps and wooden gables and door. These things were beautiful reminders of the outside world.

I climbed the steps to a small verandah and peered in the open door to a large room. On this side of the house the shutters were partially closed and the light cast a wide rippled path across the wooden floor. In the corner I could make out Mrs Watts. She lay on her sleeping mat. Most of her was obscured by Mr Watts. He knelt beside his sick wife, stroking her hair and dabbing her forehead with a damp-looking rag.

My eyes greedily took in a ceiling fan and a standing fan (neither working, of course). On a far bench I could see a large can of corned beef. I couldn't remember when I last saw such a can, any can for that matter. But whenever that was I'm sure I would never have been able to imagine a day in the future when an ordinary thing such as a can would represent a broad hope.

Part (a)

How does the writer use details to show Matilda's feelings for Mr Watts in this passage?

and then Part (b)

How does Matilda's life in Bougainville affect her attitudes to Mr Watts in the novel as a whole?

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

- what Matilda's life on the island is like
- how Mr Watts is different.

*(30 marks)***Turn over ►**

Harper Lee : *To Kill a Mockingbird*

OR

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

Tim Johnson reached the side-street that ran in front of the Radley Place, and what remained of his poor mind made him pause and seem to consider which road he would take. He made a few hesitant steps and stopped in front of the Radley gate; then he tried to turn around, but was having difficulty.

Atticus said, 'He's within range, Heck. You better get him now before he goes down the side street - Lord knows who's around the corner. Go inside, Cal.' Calpurnia opened the screen door, latched it behind her, then unlatched it and held on to the hook. She tried to block Jem and me with her body, but we looked out from beneath her arms.

'Take him, Mr Finch.' Mr Tate handed the rifle to Atticus; Jem and I nearly fainted.

'Don't waste time, Heck,' said Atticus. 'Go on.'

'Mr Finch, this is a one-shot job.'

Atticus shook his head vehemently: 'Don't just stand there, Heck! He won't wait all day for you—'

'For God's sake, Mr Finch, look where he is! Miss and you'll go straight into the Radley house! I can't shoot that well and you know it!'

'I haven't shot a gun in thirty years—'

Mr Tate almost threw the rifle at Atticus. 'I'd feel mighty comfortable if you did now,' he said.

In a fog, Jem and I watched our father take the gun and walk out into the middle of the street. He walked quickly, but I thought he moved like an underwater swimmer; time had slowed to a nauseating crawl.

When Atticus raised his glasses Calpurnia murmured, 'Sweet Jesus help him,' and put her hands to her cheeks.

Atticus pushed his glasses to his forehead; they slipped down, and he dropped them in the street. In the silence, I heard them crack. Atticus rubbed his eyes and chin; we saw him blink hard.

In front of the Radley gate, Tim Johnson had made up what was left of his mind. He had finally turned himself around, to pursue his original course up our street. He made two steps forward, then stopped and raised his head. We saw his body go rigid.

With movements so swift they seemed simultaneous, Atticus's hand yanked a ball-tipped lever as he brought the gun to his shoulder.

The rifle cracked. Tim Johnson leaped, flopped over and crumpled on the sidewalk in a brown-and-white heap. He didn't know what hit him.

Part (a)

How does the writer use details in this passage to show that Atticus is being brave?

and then Part (b)

In the novel as a whole the attitudes of Atticus are different to other characters. What does this tell you about Maycomb?

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

- the attitudes of Atticus
- the attitudes of other characters in Maycomb.

(30 marks)

END OF QUESTIONS

There are no questions printed on this page

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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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