



General Certificate of Secondary Education
Higher Tier
June 2015

English Literature

97151H

H

Unit 1 Exploring modern texts

Monday 18 May 2015 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 **paper reference** is 97151H.
- 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 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
JB 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 – 11
Lloyd Jones	<i>Mister Pip</i>	23	12 – 13
Harper Lee	<i>To Kill a Mockingbird</i>	24	14 – 15
Doris Pilkington	<i>Rabbit-Proof Fence</i>	25	16 – 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)**

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

and then Part (b)

How does the writer present 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)**

Choose an event from *Anil* which you think is important. How does Noor present this event and its importance to the story?

and then Part (b)

Choose an event you think is important from **one** other story in *Sunlight on the Grass*. How does the writer present this event and how do you think it is important to the story?

[30 marks]**SPaG [4 marks]**

William Golding: *Lord of the Flies*

OR

Question 3

0	3
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 How does Golding present the relationship between Ralph and Piggy in *Lord of the Flies*?
[30 marks]
SPaG [4 marks]

OR

Question 4

0	4
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 At the end of the novel, Ralph wept for ‘the darkness of man’s heart’.
How does Golding present ‘the darkness of man’s heart’ in *Lord of the Flies*?
[30 marks]
SPaG [4 marks]

Kevin Brooks: *Martyn Pig*

OR

Question 5

0	5
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 How does Brooks present the relationship between Martyn and Alex in *Martyn Pig*?
[30 marks]
SPaG [4 marks]

OR

Question 6

0	6
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 Some readers think that *Martyn Pig* is an enjoyable novel because of the surprising events in it.

What methods does Brooks use to surprise the reader?

[30 marks]
SPaG [4 marks]

Susan Hill: *The Woman in Black*

OR

Question 7

0 7 How does Hill present mother figures in *The Woman in Black*?

You could refer to some of these mother figures:

the woman in black/Jennet Humfrye Mrs Drablow Esme Kipps Isobel

[30 marks]

SPaG [4 marks]

OR

Question 8

0 8 Choose **two** events in *The Woman in Black* which you consider to be frightening.
Write about these events and how Hill makes them frightening.

[30 marks]

SPaG [4 marks]

Joe Simpson: *Touching the Void*

OR

Question 9

0 9 How does Simpson present ideas about survival in *Touching the Void*?

[30 marks]

SPaG [4 marks]

OR

Question 10

1 0 Who do you think suffers more in *Touching the Void*, Joe or Simon? How does Simpson make you feel as you do by the ways he writes?

[30 marks]

SPaG [4 marks]

Dylan Thomas: *Under Milk Wood*

OR

Question 11

1	1
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 How does Thomas present aspects of human nature in *Under Milk Wood*?

[30 marks]
SPaG [4 marks]

OR

Question 12

1	2
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 Which character or characters do you feel most sympathy for in *Under Milk Wood*?
How does Thomas present your chosen character/characters to make you respond as you do?

[30 marks]
SPaG [4 marks]

Arthur Miller: *The Crucible*

OR

Question 13

1	3
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 How does Miller present betrayal in *The Crucible*?

[30 marks]
SPaG [4 marks]

OR

Question 14

1	4
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 What do you think is the significance of Reverend Parris in *The Crucible* and how does Miller present him?

[30 marks]
SPaG [4 marks]

Diane Samuels: *Kindertransport*

OR**Question 15**

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

[30 marks]
SPaG [4 marks]

OR**Question 16**

1	6
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 Remind yourself of the opening of *Kindertransport* up to 'Eva gives in and sews'.

How does Samuels introduce ideas here which are important to the whole play?

[30 marks]
SPaG [4 marks]

JB Priestley: *An Inspector Calls*

OR**Question 17**

1	7
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 Arthur Birling describes himself as 'a hard-headed, practical man of business'.
How does Priestley present this and other views of Arthur Birling in *An Inspector Calls*?

[30 marks]
SPaG [4 marks]

OR**Question 18**

1	8
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 How does Priestley present ideas about inequality in *An Inspector Calls*?

[30 marks]
SPaG [4 marks]

Dennis Kelly: *DNA*

OR**Question 19**

1 9 Choose a scene or short section of *DNA* which you think is significant to the whole play.

What do you think is the significance of this section and how does Kelly present his ideas?

[30 marks]
SPaG [4 marks]

OR**Question 20**

2 0 *DNA* has been described as a 'dark' and 'frightening' play.

How do you respond to this view of the play and how does Kelly make you respond as you do?

[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)**.

Lennie's big fingers fell to stroking her hair.
'Don't you muss it up,' she said.
Lennie said, 'Oh! That's nice,' and he stroked harder. 'Oh, that's nice.'
'Look out, now, you'll muss it.' And then she cried angrily, 'You stop it now, you'll mess it all up.' She jerked her head sideways, and Lennie's fingers closed on her hair and hung on. 'Let go,' she cried. 'You let go.'
Lennie was in a panic. His face was contorted. She screamed then, and Lennie's other hand closed over her mouth and nose. 'Please don't,' he begged. 'Oh! Please don't do that. George'll be mad.'
She struggled violently under his hands. Her feet battered on the hay and she writhed to be free; and from under Lennie's hand, came a muffled screaming. Lennie began to cry with fright. 'Oh! Please don't do none of that,' he begged. 'George gonna say I done a bad thing. He ain't gonna let me tend no rabbits.' He moved his hand a little and her hoarse cry came out. Then Lennie grew angry. 'Now don't,' he said. 'I don't want you to yell. You gonna get me in trouble jus' like George says you will. Now don't you do that.' And she continued to struggle, and her eyes were wild with terror. He shook her then, and he was angry with her. 'Don't you go yellin',' he said, and he shook her; and her body flopped like a fish. And then she was still, for Lennie had broken her neck.
He looked down at her, and carefully he removed his hand from over her mouth, and she lay still. 'I don't want ta hurt you,' he said, 'but George'll be mad if you yell.' When she didn't answer nor move he bent closely over her. He lifted her arm and let it drop. For a moment he seemed bewildered. And then he whispered in fright, 'I done a bad thing. I done another bad thing.'
He pawed up the hay until it partly covered her.

Part (a)

In this passage, how does Steinbeck present the death of Curley's wife? Refer closely to the passage in your answer.

and then Part (b)

In the rest of the novel, how does Steinbeck present the brutality of life on a ranch at the time the novel is set?

[30 marks]
SPaG [4 marks]

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)**.

THE RUSTLING OF THE coconut fronds woke me up. Outside our high gates, I could hear goats bleating and cocks crowing and people yelling greetings across mud compound walls.

"Gudu morni. Have you woken up, eh? Did you rise well?"

"Gudu morni. Did the people of your house rise well, oh?"

I reached out to slide open my bedroom window, to hear the sounds better and to let in the clean air tinged with goat droppings and ripening oranges. Jaja tapped on my door before he came into my room. Our rooms adjoined; back in Enugu, they were far apart.

"Are you up?" he asked. "Let's go down for prayers before Papa calls us."

I tied my wrapper, which I had used as a light cover in the warm night, over my nightdress, knotted it under my arm, and followed Jaja downstairs.

The wide passages made our house feel like a hotel, as did the impersonal smell of doors kept locked most of the year, of unused bathrooms and kitchens and toilets, of uninhabited rooms. We used only the ground floor and first floor; the other two were last used years ago, when Papa was made a chief and took his omelora title. The members of our umunna had urged him for so long, even when he was still a manager at Leventis and had not bought the first factory, to take a title. He was wealthy enough, they insisted; besides, nobody among our umunna had ever taken a title. So when Papa finally decided to, after extensive talks with the parish priest and insisting that all pagan undertones be removed from his title-taking ceremony, it was like mini New Yam festival. Cars had taken up every inch of the dirt road running through Abba. The third and fourth floors had swarmed with people. Now I went up there only when I wanted to see farther than the road just outside our compound walls.

"Papa is hosting a church council meeting today," Jaja said. "I heard him telling Mama."

"What time is the meeting?"

"Before noon." And with his eyes he said, *We can spend time together then.*

In Abba, Jaja and I had no schedules. We talked more and sat alone in our rooms less, because Papa was too busy entertaining the endless stream of visitors and attending church council meetings at five in the morning and town council meetings until midnight. Or maybe it was because Abba was different, because people strolled into our compound at will, because the very air we breathed moved more slowly.

Papa and Mama were in one of the small living rooms that led off the main living room downstairs.

Part (a)

In this passage, how does Adichie present Kambili's family life? Refer closely to details in the passage in your answer.

and then Part (b)

In the rest of the novel, how does Adichie show other aspects of the Achike family life? How does their family life reflect the society in which the novel is set?

[30 marks]

SPaG [4 marks]

Turn over for the next question

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)**.

The world Mr Watts encouraged us to escape to was not Australia or Moresby. It wasn't even another part of the island. It was the nineteenth-century England of *Great Expectations*. We were working our way there on assisted passage, each of us with our own fragments, with Mr Watts as helmsman sorting and assembling them into some coherent order.

I was extremely competitive about our task. It was essential that I come up with more fragments than the other kids. It would offer the proof to myself that I, Matilda, cared more about Pip than anyone else.

I can remember where I was and what I was doing for every fragment I retrieved. Otherwise, I have no sense of time passing in the normal way. Along with medicines and our freedom, the blockade stole time from us. At first, you hardly noticed it happening. But then you suddenly stopped to think, no one has celebrated a birthday for a while.

I was much better at saving my fragments now. I didn't need to rush to Mr Watts' house with the scene where Pip leaves his village at dawn for his new life in the city of London. I could sit on the beach in the shade of a palm tree and see the moment clearly. Joe offers a hearty farewell. Biddy wipes her eyes with her apron. But Pip has already moved on. He is looking forward. *It was now too late and too far to go back, and I went on...* There, I had retrieved one of Mr Dickens' lines.

In another hour it would be nightfall. If I was to use a stick to write the fragment in the sand I could stop worrying about it and run down in the morning to retrieve it. So that's what I did.

In the morning, before my mum was up, before anyone could see it and steal it, or misunderstand it, I went down to the beach to get my words.

The world is grey at that hour, it moves more slowly. Even the seabirds are content to hold onto their reflections. If you look carefully you notice things that at a later hour you'd fail to see. This was always my mum's advice. Get down to the beach before the world has woken and you will find God. I didn't find God, but at the far end of the beach I saw two men glide ashore in a boat. They were full of quick movement for this hour. One of them, unmistakably, was Mr Watts. The other, heavier figure was Gilbert's father. I watched them haul the boat up the dry creek bed. They didn't muck around. They didn't want to be caught by the dawn. They didn't want to be seen by anyone. And, as I didn't want Mr Watts to see where I stored my fragments, I waited until they disappeared into the trees.

Then the only noise was the sand crunching under my feet. I found Mr Dickens' sentence, shut my eyes, and committed it to memory before kicking away every trace.

Part (a)

In this passage, how does Jones show the importance of *Great Expectations* to Matilda? Refer closely to details in the passage in your answer.

and then Part (b)

In the rest of the novel, how does Jones show what Matilda's life is like and what does this show the reader about the society of Bougainville?

[30 marks]

SPaG [4 marks]

Turn over for the next question

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)**.

ATTICUS was feeble: he was nearly fifty. When Jem and I asked him why he was so old, he said he got started late, which we felt reflected upon his abilities and manliness. He was much older than the parents of our school contemporaries, and there was nothing Jem or I could say about him when our classmates said, 'My father –'

Jem was football crazy. Atticus was never too tired to play keep-away, but when Jem wanted to tackle him Atticus would say, 'I'm too old for that, son.'

Our father didn't do anything. He worked in an office, not in a drugstore. Atticus did not drive a dump-truck for the county, he was not the sheriff, he did not farm, work in a garage, or do anything that could possibly arouse the admiration of anyone.

Besides that, he wore glasses. He was nearly blind in his left eye, and said left eyes were the tribal curse of the Finches. Whenever he wanted to see something well, he turned his head and looked from his right eye.

He did not do the things our schoolmates' fathers did; he never went hunting, he did not play poker or fish or drink or smoke. He sat in the living-room and read.

With these attributes, however, he would not remain as inconspicuous as we wished him to: that year, the school buzzed with talk about him defending Tom Robinson, none of which was complimentary. After my bout with Cecil Jacobs when I committed myself to a policy of cowardice, word got around that Scout Finch wouldn't fight any more, her daddy wouldn't let her. This was not entirely correct: I wouldn't fight publicly for Atticus, but the family was private ground. I would fight anyone from a third cousin upwards tooth and nail. Francis Hancock, for example, knew that.

When he gave us our air-rifles Atticus wouldn't teach us to shoot. Uncle Jack instructed us in the rudiments thereof; he said Atticus wasn't interested in guns. Atticus said to Jem one day, 'I'd rather you shot at tin cans in the back yard, but I know you'll go after birds. Shoot all the bluejays you want, if you can hit 'em, but remember it's a sin to kill a mockingbird.'

That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it.

Part (a)

In this passage, how does Lee present Atticus, and Scout's attitude to him? Refer closely to details in the passage in your answer.

and then Part (b)

Atticus says, "it's a sin to kill a mockingbird." Tom Robinson and other characters in the novel may be considered 'mockingbirds'.

How does Lee show the treatment of **one** of the 'mockingbirds' in Maycomb and what does this tell the reader about the society in which the novel is set?

[30 marks]
SPaG [4 marks]

Turn over for the next question

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)**.

But what none of these girls realised was that their fate had already been decided by their new guardians, the Commissioners of the Native Affairs Department. Sadly, in only a couple of weeks from then, Nora and Eva would find that instead of returning north as they hoped, they would be sent further south to work as domestics on dairy farms. This would also be their introduction to exploitation and deception; a hard step along the path of life that would have so many twists and turns. As for returning home to their loved ones, well, that would not happen for many, many years.

It was almost nine o'clock when Matron Campbell arrived the next morning to pick up the four girls. Molly, Daisy and Gracie sat in the back seat while Rosie hopped in the front. They sat still and waited for Miss Campbell, and to begin their journey north. Their uneasiness disappeared when they realised that the view from the car window was quite pleasant once they left the city. The landscape changed regularly as they drove along.

The girls from the edge of the desert were fascinated by the lush green pastures and bracken that grew thick and high beside the road. Molly, Daisy and Gracie nudged each other when they saw something that captured their interest, like the majestic red gum trees, the lakes and the herds of dairy cows and flocks of sheep. They pointed at the lakes that were filled with water.

A few hours later, Miss Campbell pulled up under a huge marri gum tree opposite the Mogumber Hotel and went inside. She returned with sandwiches and lemonade for the four girls.

"There you are," she said. "Pass these around. The road is fairly safe so we shouldn't have any trouble from here to the settlement," she told them as she started the car.

The next stop would be their final destination – the Moore River Native Settlement – the place that the three girls from Jigalong had travelled hundreds of kilometres to reach. It was intended that this would be their home for several years, and where they would be educated in European ways.

Only twelve months before this, Mr A.J. Keeling, the Superintendent at the Government Depot at Jigalong, wrote in his report that, "these children lean more towards the black than white and on second thoughts, think nothing would be gained in removing them". (Department of Native Affairs file no. 173/30.) Someone read it. No one responded.

Part (a)

In this passage, how does Pilkington present this part of the girls' journey to Moore River Native Settlement with Matron Campbell? Refer closely to details from the passage in your answer.

and then Part (b)

How does Pilkington present the girls' other experiences on this journey and what do these experiences tell the reader about attitudes to children of mixed marriages in Australia in the 1930s?

[30 marks]

SPaG [4 marks]

END OF QUESTIONS

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