



General Certificate of Secondary Education  
Higher Tier  
June 2011

## English Literature

47101H

Unit 1 Exploring modern texts

H

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 47101H.
- 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 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.

<b>Section A</b>		<b>Questions</b>	<b>Page</b>
<b>Modern prose or drama</b>			
<i>AQA Anthology</i>	<i>Sunlight on the Grass</i>	1–2	3
<i>Set Texts:</i>			
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**

<b>Exploring Cultures</b>		<b>Questions</b>	<b>Page</b>
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

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**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.

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**Anthology: *Sunlight on the Grass***

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**EITHER****Question 1**

0	1
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 Answer **part (a)** and **part (b)****Part (a)**

Write about the ways Lively presents an unpleasant experience in *The Darkness Out There*.

**and then Part (b)**

Write about how the writer presents an unpleasant experience 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)**

Write about how Dunmore presents Carla, the narrator, in *My Polish Teacher's Tie*.

**and then Part (b)**

How does the writer present the narrator of **one** other story from *Sunlight on the Grass*? (30 marks)

**Turn over for the next question**

**Turn over ▶**

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**William Golding: *Lord of the Flies***

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**EITHER**

**Question 3**

0	3
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 How does Golding present violence in *Lord of the Flies*? (30 marks)

**OR**

**Question 4**

0	4
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 How does Golding present Piggy as 'a true, wise friend'? (30 marks)

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**Kevin Brooks: *Martyn Pig***

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**EITHER**

**Question 5**

0	5
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 The ending of *Martyn Pig* may come as a surprise to the reader.

What do you find surprising (or not) about the ending, and how does Brooks prepare the reader for this ending in the rest of the novel? (30 marks)

**OR**

**Question 6**

0	6
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 Write about the importance of **two** of the following relationships in *Martyn Pig*.

- Martyn and his father
- Martyn and Alex
- Martyn and Aunty Jean

How does Brooks present these relationships? (30 marks)

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**Susan Hill: *The Woman in Black***

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**EITHER**

**Question 7**

0	7
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 In Chapter 3, *The Journey North*, how does Hill's description of the train journey from London to Crythin Gifford prepare the reader for what is to come in the novel? (30 marks)

**OR**

**Question 8**

0	8
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 How do you respond to Hill's presentation of the woman in black in the novel? (30 marks)

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**Joe Simpson: *Touching the Void***

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**EITHER**

**Question 9**

0	9
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 How does Simpson present Simon's feelings of guilt in *Touching the Void*? (30 marks)

**OR**

**Question 10**

1	0
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 Do you consider *Touching the Void* to be a moving book? How does Simpson make you feel as you do? (30 marks)

**Turn over for the next question**

**Turn over ▶**

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**Dylan Thomas: *Under Milk Wood***

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**EITHER**

**Question 11**

1	1
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 How does Thomas present different types of love in *Under Milk Wood*? (30 marks)

**OR**

**Question 12**

1	2
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 Do you think *Under Milk Wood* is a humorous play? How does Thomas make you think as you do by the ways he writes? (30 marks)

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**Arthur Miller: *The Crucible***

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**EITHER**

**Question 13**

1	3
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 In the opening of the play, how does Miller seek to create an atmosphere of hysteria and tension? Do you find the opening effective? (30 marks)

**OR**

**Question 14**

1	4
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 How do you respond to Miller's presentation of Abigail in *The Crucible*? (30 marks)

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**Diane Samuels: *Kindertransport***

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**EITHER****Question 15**

**1 | 5** How does Samuels present relationships between mothers and daughters in *Kindertransport*? (30 marks)

**OR****Question 16**

**1 | 6** How does Samuels use children's books and toys in *Kindertransport*? (30 marks)

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**J.B. Priestley: *An Inspector Calls***

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**EITHER****Question 17**

**1 | 7** *An Inspector Calls* has been called 'a play of contrasts'.

Write about how Priestley presents some of the contrasts in the play. (30 marks)

**OR****Question 18**

**1 | 8** How does Priestley present the change in Sheila during the course of the play *An Inspector Calls*? How do you think this change reflects some of Priestley's ideas? (30 marks)

**Turn over for the next question**

**Turn over ▶**

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**Dennis Kelly: *DNA***

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**EITHER****Question 19**

1	9
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 How does Kelly use the settings in *DNA* to convey his ideas to the audience and to contribute to the effectiveness of the drama? (30 marks)

**OR****Question 20**

2	0
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 What is the importance of Cathy in the play *DNA* and how does Kelly present her? (30 marks)

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**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.

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**John Steinbeck: *Of Mice and Men***


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**EITHER**
**Question 21**

2	1
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Read the passage and then answer **part (a)** and **part (b)**

‘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)**

- (a) How do the details in this passage add to your understanding of George and his relationship with Lennie?

**and then Part (b)**

- (b) How does Steinbeck use their relationship in the novel as a whole to convey ideas about America in the 1930s? (30 marks)

**Turn over ►**

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**Chimamanda Ngozi Adichie: *Purple Hibiscus***


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OR

**Question 22**

2	2
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Read the 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)**

- (a) How does Adichie use details to present the character of Father Amadi in this passage?

**and then Part (b)**

- (b) How is religion presented in the novel as a whole?

*(30 marks)*

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**Lloyd Jones: *Mister Pip***

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OR

**Question 23**

2	3
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Read the 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)**

- (a) How does Jones use details to show the feelings and attitudes of Matilda in this passage?

**and then Part (b)**

- (b) How does Matilda's upbringing affect her attitudes to Mr Watts in the novel as a whole? (30 marks)

**Turn over for the next question****Turn over ►**

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**Harper Lee: *To Kill a Mockingbird***


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OR

**Question 24**

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

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)**

(a) What methods does Lee use to build up a sense of danger in this passage?

**and then Part (b)**

(b) How does Lee use Atticus in one other event in the novel to show injustice in America in the 1930s?

(30 marks)

**END OF QUESTIONS**

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Question 24 Source HARPER LEE, *To Kill a Mockingbird*, Heinemann, (1996)

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