



General Certificate of Secondary Education
Foundation Tier
January 2013

English Literature

47101F
F

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 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 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	3–4
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	Pages
John Steinbeck	<i>Of Mice and Men</i>	21	14
Chimamanda Ngozi Adichie	<i>Purple Hibiscus</i>	22	15
Lloyd Jones	<i>Mister Pip</i>	23	16
Harper Lee	<i>To Kill a Mockingbird</i>	24	17
Doris Pilkington	<i>Rabbit-Proof Fence</i>	25	18

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
---	---

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

How does the writer present children in *The Darkness Out There*?

Write about:

- what the children say and do
- how the writer presents the children by the ways she writes.

and then Part (b)

How does the writer present a child or children in **one** other story from *Sunlight on the Grass*?

Write about:

- what the child or children say and do
- the methods the writer uses to present the child or children.

SPaG:

*(30 marks)**(4 marks)*

Turn over for the next question

Turn over ►

Anthology: *Sunlight on the Grass*

OR

Question 2

0	2
---	---

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

Part (a)

How does the writer present Stefan Jeziorny in *My Polish Teacher's Tie*?

Write about:

- what Stefan Jeziorny says and does
- the methods the writer uses to present him.

and then Part (b)

Write about how a 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 this character.

SPaG: (30 marks)
(4 marks)

William Golding: *Lord of the Flies*

OR**Question 3**

0	3
---	---

 How does the writer present Ralph in *Lord of the Flies*?

Write about:

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

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

0	4
---	---

 'Friends can become enemies.' Show how Jack and Ralph become enemies in *Lord of the Flies*.

Write about:

- what Jack and Ralph say and do
- how their relationship changes
- the methods Golding uses to present their relationship.

SPaG: (30 marks)
(4 marks)**Turn over for the next question****Turn over ▶**

Kevin Brooks: *Martyn Pig*

OR

Question 5

0	5
---	---

Martyn has many different relationships in *Martyn Pig*. Choose **two** different relationships and write about them.

You should write about:

- what each relationship is like
- the methods Brooks uses to show each relationship.

SPaG: (30 marks)
(4 marks)

OR

Question 6

0	6
---	---

Write about **two** events in *Martyn Pig* that you think are important to the whole novel.

You should write about:

- what happens in each event
- why you think each event is important to the novel
- the methods Brooks uses to make you think as you do.

SPaG: (30 marks)
(4 marks)

Susan Hill: *The Woman in Black*

OR

Question 7

0	7
---	---

 How does Hill create a sense of horror in the chapter, *In the Nursery*?

Write about:

- what happens in the chapter
- the methods Hill uses to create a sense of horror.

SPaG: (30 marks)
(4 marks)

OR

Question 8

0	8
---	---

 What effects does the woman in black have on Arthur Kipps?

Write about:

- what Arthur says and does
- how Arthur changes
- the methods Hill uses to show how the woman in black affects Arthur Kipps.

SPaG: (30 marks)
(4 marks)

Turn over for the next question

Turn over ▶

Joe Simpson: *Touching the Void*

OR**Question 9**

0	9
---	---

 How does Simpson show the dangers of climbing the West Face of Siula Grande?

Write about:

- the conditions on the mountain that make it dangerous
 - the methods Simpson uses to show the dangers of the West Face. (30 marks)
- SPaG: (4 marks)

OR**Question 10**

1	0
---	---

 '*Touching the Void* is a story of human courage.' How do you respond to this view?

Write about:

- what happens to Simon and Joe
 - the ways Simon and Joe deal with what happens to them
 - the methods Simpson uses to make them seem courageous, or not. (30 marks)
- SPaG: (4 marks)

Dylan Thomas: *Under Milk Wood*

OR**Question 11**

1	1
---	---

 How does Thomas present female characters in *Under Milk Wood*? Choose **two** female characters and write about them.

You should write about:

- what each character says and does
 - the methods Thomas uses to present each female character. (30 marks)
- SPaG: (4 marks)

OR**Question 12**

1	2
---	---

 How does Thomas present the Reverend Eli Jenkins in *Under Milk Wood*?

Write about:

- what the Reverend Eli Jenkins says and does
 - how other characters respond to him
 - the methods Thomas uses to present the Reverend Eli Jenkins. (30 marks)
- SPaG: (4 marks)

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

Arthur Miller: *The Crucible*

OR

Question 13

1	3
---	---

 How do you respond to the Reverend John Hale in *The Crucible*?

Write about:

- what the Reverend John Hale says and does
- the methods the writer uses to present him.

SPaG: (30 marks)
(4 marks)

OR

Question 14

1	4
---	---

 Write about **two** events in *The Crucible* that you think are important to the whole play.

You should write about:

- what happens in each event
- why each event is important to the play
- the methods Miller uses to present each event.

SPaG: (30 marks)
(4 marks)

Diane Samuels: *Kindertransport*

OR

Question 15

1	5
---	---

 How does Samuels present the figure of the Ratcatcher in *Kindertransport*?

Write about:

- what the Ratcatcher says and does
- what the Ratcatcher means to Eva
- the methods Samuels uses to present the Ratcatcher.

SPaG: (30 marks)
(4 marks)

OR

Question 16

1	6
---	---

 Write about the differences between Eva's and Helga's feelings in *Kindertransport*.

You should write about:

- what Eva and Helga say and do which show their feelings
- how the feelings of Eva and Helga differ
- the methods Samuels uses to present Eva's and Helga's feelings.

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

J.B. Priestley: *An Inspector Calls*

OR**Question 17**

1	7
---	---

 How does Priestley present Sybil Birling in *An Inspector Calls*?

Write about:

- what Sybil Birling says and does
- the methods Priestley uses to present her.

SPaG: (30 marks)
(4 marks)**OR****Question 18**

1	8
---	---

 How does Priestley present the family life of the Birlings in *An Inspector Calls*?

Write about:

- what the members of the Birling family say and do
- what happens within the Birling family
- the methods Priestley uses to present the family life of the Birlings.

SPaG: (30 marks)
(4 marks)

Dennis Kelly: *DNA*

OR**Question 19**

1 9 'In *DNA* all young people are presented as being selfish.' Do you agree with this view of how young people are presented in *DNA*?

Write about:

- the things young people say and do in the play that are selfish, or not
 - the methods the writer uses to present young people in the play. (30 marks)
- SPaG: (4 marks)

OR**Question 20**

2 0 How does Kelly present friendships in *DNA*?

Write about:

- different friendships in the play
 - what happens to these friendships during the play
 - the methods the writer uses to present the friendships. (30 marks)
- SPaG: (4 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
---	---

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

The bunk house was a long, rectangular building. Inside, the walls were whitewashed and the floor unpainted. In three walls there were small, square windows, and in the fourth, a solid door with a wooden latch. Against the walls were eight bunks, five of them made up with blankets and the other three showing their burlap ticking. Over each bunk there was nailed an apple box with the opening forward so that it made two shelves for the personal belongings of the occupant of the bunk. And these shelves were loaded with little articles, soap and talcum powder, razors and those Western magazines ranch men love to read and scoff at and secretly believe. And there were medicines on the shelves, and little vials, combs; and from nails on the box sides, a few neckties. Near one wall there was a black cast-iron stove, its stove-pipe going straight up through the ceiling. In the middle of the room stood a big square table littered with playing cards, and around it were grouped boxes for the players to sit on.

At about ten o'clock in the morning the sun threw a bright dust-laden bar through one of the side windows, and in and out of the beam flies shot like rushing stars.

Part (a)

In this passage, how does Steinbeck show what the living conditions are like on the ranch? Refer closely to the passage in your answer.

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

- what the living conditions are like
- how Steinbeck shows what the living conditions are like by the ways he writes.

and then Part (b)

In the rest of the novel, how does Steinbeck show what life was like for people on a ranch at that time?

(30 marks)
SPaG: (4 marks)

Chimamanda Ngozi Adichie : *Purple Hibiscus*

OR

Question 22

2	2
---	---

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 show what Father Benedict is like? Refer closely to the passage in your answer.

and then Part (b)

How are ideas about Christianity shown in the novel?

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

- the people in the novel who are Christians
 - the methods the writer uses to present Christians and Christianity. (30 marks)
- SPaG: (4 marks)

Turn over ▶

Lloyd Jones : *Mister Pip*

OR

Question 23

2	3
---	---

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

'Mr Watts does not use the Bible,' I said.

She let that sit in the air, as if it were a betrayal of our very safety. Then she returned to her other preoccupation, testing me with the names of relatives and fish and birds from our family tree.

I failed miserably. I could think of no reason to remember them, whereas I knew the name of every character I had met in *Great Expectations* because I had heard them speak. They had shared their thoughts with me, and sometimes as Mr Watts read aloud I could even see their faces. Pip, Miss Havisham and Joe Gargery were more part of my life than my dead relatives, even the people around me.

But mum was not put off by my repeated failures. She said I should unblock my ears. She said she felt sorry for my heart. My heart, she said, didn't have much of a choice for company. She wouldn't let go of this task she set me. She was insistent. The tests continued, without success. Then she changed strategy. I have an idea she had seen the name of PIP on the beach because one night after I had failed her again she told me to write the names of the family tree in the sand.

The next day I did as she asked—and she came to check on my progress. She became very angry when she saw Pip's name next to the relatives. She cuffed my hair.

What did I think I was up to? Why did I have to act dumber than I looked? What was the point of sticking the name of a make-believe person next to her kin?

Part (a)

In this passage, how does Jones show the relationship between Matilda and her mother? Refer closely to the passage in your answer.

and then Part (b)

Matilda lives on a Pacific island. What effect does the English novel *Great Expectations* have on the life Matilda leads?

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

- what Matilda learns from *Great Expectations*
 - the effect *Great Expectations* has on the life Matilda leads. (30 marks)
- SPaG: (4 marks)

Harper Lee : *To Kill a Mockingbird*

OR

Question 24

2	4
---	---

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

I was desperate: ‘Look, it ain’t worth it, Jem. A lickin’ hurts but it doesn’t last. You’ll get your head shot off, Jem. Please...’

He blew out his breath patiently. ‘I – it’s like this, Scout,’ he muttered. ‘Atticus ain’t ever whipped me since I can remember. I wanta keep it that way.’

This was a thought. It seemed that Atticus threatened us every other day. ‘You mean he’s never caught you at anything.’

‘Maybe so, but – I just wanta keep it that way, Scout. We shouldn’a done that tonight, Scout.’

It was then, I suppose, that Jem and I first began to part company. Sometimes I did not understand him, but my periods of bewilderment were short-lived. This was beyond me. ‘Please,’ I pleaded, ‘can’tcha just think about it for a minute – by yourself on that place—’

‘Shut up!’

‘It’s not like he’d never speak to you again or somethin’ . . . I’m gonna wake him up, Jem, I swear I am—’

Jem grabbed my pyjama collar and wrenched it tight. ‘Then I’m goin’ with you—’ I choked.

‘No you ain’t, you’ll just make noise.’

It was no use. I unlatched the back door and held it while he crept down the steps. It must have been two o’clock. The moon was setting and the lattice-work shadows were fading into fuzzy nothingness. Jem’s white shirt-tail dipped and bobbed like a small ghost dancing away to escape the coming morning. A faint breeze stirred and cooled the sweat running down my sides.

He went the back way, through Deer’s Pasture, across the schoolyard and around to the fence, I thought – at least that was the way he was headed. It would take longer, so it was not time to worry yet. I waited until it was time to worry and listened for Mr Radley’s shotgun. Then I thought I heard the back fence squeak. It was wishful thinking.

Part (a)

In the passage, how does Lee show the relationship between Jem and Scout?
Refer closely to the passage in your answer.

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

- the ways Jem and Scout behave towards each other in the passage
- how Lee presents their relationship by the ways she writes in this passage.

and then Part (b)

In *To Kill a Mockingbird*, what do you learn about Maycomb society from Scout?

(30 marks)

SPaG:

(4 marks)

Turn over ►

Doris Pilkington : *Rabbit-Proof Fence*

OR**Question 25**

2	5
----------	----------

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

Source removed: Follow the Rabbit Proof Fence by Doris Pilkington
University of Queensland Press, 2002
Text removed from web and extranet versions due to copyright permission
restrictions.

Part (a)

In this passage, how does Pilkington use details to show Molly's knowledge of the land? Refer closely to the passage in your answer.

and then Part (b)

How does Pilkington show the differences between the white settlers and the children of mixed marriages in the story? What does this show you about society in Australia at that time?

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

- what the white settlers and the children of mixed marriages say and do
 - the methods Pilkington uses to present them
 - what the differences between them show you about the society in Australia at that time.
- SPaG: (30 marks)
(4 marks)

END OF QUESTIONS

There are no questions printed on this page

There are no questions printed on this page

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Question 21 Source: John Steinbeck, *Of Mice and Men*, Pearson Education Ltd. (2003)

Question 22 Source: Chimamanda Ngozi Adichie, *Purple Hibiscus*, Reprinted by permission of Harper Collins Publishers Ltd © 2003
Chimamanda Ngozi Adichie

Question 23 Source: Lloyd Jones, *Mister Pip*, Hodder & Stoughton, Hodder Faith, Headline Publishing Group & John Murray (2008)

Question 24 Source: From *To Kill a Mockingbird* by Harper Lee, published by Arrow Books. Reprinted by permission of The Random House Group Ltd.

Question 25 Source: *Follow the Rabbit-Proof Fence* by Doris Pilkington. University of Queensland Press, 2002

Copyright © 2013 AQA and its licensors. All rights reserved.