



General Certificate of Secondary Education
Higher Tier
June 2013

English Literature

47101H

H

Unit 1 Exploring modern texts

Monday 20 May 2013 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 47101H.
- 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
J.B. 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
Lloyd Jones	<i>Mister Pip</i>	23	11
Harper Lee	<i>To Kill a Mockingbird</i>	24	12
Doris Pilkington	<i>Follow the Rabbit-Proof Fence</i>	25	13

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 Dunmore present Carla's relationship with the Head and with the teachers in *My Polish Teacher's Tie*?

and then Part (b)

How does the writer present a relationship in **one** other story in *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)**

How does Aboulela present the feelings of the young man in *Something Old, Something New*?

and then Part (b)

How does the writer present the feelings of a character from a **different** story in *Sunlight on the Grass*?

(30 marks)

SPaG: (4 marks)

Turn over ▶

William Golding : *Lord of the Flies*

OR

Question 3

0	3
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 What do you think is the importance of the 'beast' in *Lord of the Flies* and what methods does Golding use to present the 'beast'? (30 marks)
SPaG: (4 marks)

OR

Question 4

0	4
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 At the end of the novel, the boys are rescued but 'Ralph wept for the end of innocence'. How do you respond to the ending of *Lord of the Flies* and how does Golding make you respond as you do? (30 marks)
SPaG: (4 marks)

Kevin Brooks : *Martyn Pig*

OR

Question 5

0	5
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 'Martyn seems not to trust adults.'
Write about how Brooks presents Martyn's feelings towards **two** of the adult characters in the novel and why you think Martyn feels this way. (30 marks)
SPaG: (4 marks)

OR

Question 6

0	6
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 'A dirty little house, in a dirty little street, in a dirty little town.'
What do you think is the importance of Martyn's surroundings and how does Brooks present them? (30 marks)
SPaG: (4 marks)

Susan Hill : *The Woman in Black*

OR

Question 7

0	7
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 How does Hill create tension and suspense in the second chapter, *A London Particular*?
(30 marks)
SPaG: (4 marks)

OR

Question 8

0	8
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 How does Hill present children in *The Woman in Black*? How do you think the children add to the sense of horror in the novel?
(30 marks)
SPaG: (4 marks)

Joe Simpson : *Touching the Void*

OR

Question 9

0	9
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 How does Simpson present ideas about courage in *Touching the Void*?
(30 marks)
SPaG: (4 marks)

OR

Question 10

1	0
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 Select an incident which you think is particularly tense and exciting in *Touching the Void*. How does Simpson create tension and excitement in this incident?
(30 marks)
SPaG: (4 marks)

Turn over ▶

Dylan Thomas : *Under Milk Wood*

OR

Question 11

1	1
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 Captain Cat and Willy Nilly both tell us details of the lives of people in Llareggub. How does Thomas use these two characters to give the audience an impression of the town and of its people? (30 marks)
SPaG: (4 marks)

OR

Question 12

1	2
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 "...down to the sloeblack, slow, black, crowblack, fishingboat-bobbing sea." How important is the sea in *Under Milk Wood* and how does Thomas present it? (30 marks)
SPaG: (4 marks)

Arthur Miller : *The Crucible*

OR

Question 13

1	3
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 "Oh, Elizabeth, your justice would freeze beer!" How does Miller present the relationship between Elizabeth and John Proctor at the beginning of Act 2, and how does it change by the end of the play? (30 marks)
SPaG: (4 marks)

OR

Question 14

1	4
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 How does Miller present ideas about witch-hunts in *The Crucible*? (30 marks)
SPaG: (4 marks)

Diane Samuels : *Kindertransport*

OR

Question 15

1 | 5 "Both Helga and Lil are inadequate as 'mothers' to Eva."
How far do you agree with this statement? What methods used by Samuels to present Helga and Lil have shaped your response? (30 marks)
SPaG: (4 marks)

OR

Question 16

1 | 6 How does Samuels present the male characters in *Kindertransport*? (30 marks)
SPaG: (4 marks)

J.B. Priestley : *An Inspector Calls*

OR

Question 17

1 | 7 Remind yourself of the ending of the play from 'The telephone rings sharply.....' to '.....the curtain falls'.
How do you respond to this as an ending to *An Inspector Calls* and how does Priestley make you respond as you do by the ways he writes? (30 marks)
SPaG: (4 marks)

OR

Question 18

1 | 8 In the opening stage directions, Priestley refers to Eric as 'not quite at ease, half shy, half assertive'.
How does Priestley present these and other ideas about Eric in *An Inspector Calls*? (30 marks)
SPaG: (4 marks)

Turn over ►

Dennis Kelly : *DNA*

OR**Question 19**

1	9	How does Kelly present John Tate and Phil as leaders in <i>DNA</i> ? (30 marks)
		SPaG: (4 marks)

OR**Question 20**

2	0	How does Kelly present ideas about peer pressure in <i>DNA</i> ? (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)**.

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. 'It's brighter'n a bitch outside,' he said gently. 'Can't hardly see nothing in here. You the new guys?'

'Just come,' said George.

'Gonna buck barley?'

'That's what the boss says.'

Slim sat down on a box across the table from George. He studied the solitaire hand that was upside down to him. 'Hope you get on my team,' he said. His voice was very gentle. 'I gotta pair of punks on my team that don't know a barley bag from a blue ball. You guys ever bucked any barley?'

Part (a)

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

and then Part (b)

In the rest of the novel, how does Steinbeck show that some people on the ranch are considered more important than others? How does this reflect the society in which the novel is set?

(30 marks)
SPaG: (4 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)**.

Mama brought some ofe nsala up for me a little later, but the aromatic soup only made me nauseated. After I vomited in the bathroom, I asked Mama where Jaja was. He had not come in to see me since after lunch.

“In his room. He did not come down for dinner.” She was caressing my cornrows; she liked to do that, to trace the way strands of hair from different parts of my scalp meshed and held together. She would keep off plaiting it until next week. My hair was too thick; it always tightened back into a dense bunch right after she ran a comb through it. Trying to comb it now would enrage the monsters already in my head.

“Will you replace the figurines?” I asked. I could smell the chalky deodorant under her arms. Her brown face, flawless but for the recent jagged scar on her forehead, was expressionless.

“Kpa,” she said. “I will not replace them.”

Maybe Mama had realized that she would not need the figurines anymore; that when Papa threw the missal at Jaja, it was not just the figurines that came tumbling down, it was everything. I was only now realizing it, only just letting myself think it.

I lay in bed after Mama left and let my mind rake through the past, through the years when Jaja and Mama and I spoke more with our spirits than with our lips. Until Nsukka. Nsukka started it all; Auntie Ifeoma’s little garden next to the verandah of her flat in Nsukka began to lift the silence. Jaja’s defiance seemed to me now like Auntie Ifeoma’s experimental purple hibiscus: rare, fragrant with the undertones of freedom, a different kind of freedom from the one the crowds waving green leaves chanted at Government Square after the coup. A freedom to be, to do.

But my memories did not start at Nsukka. They started before, when all the hibiscuses in our front yard were a startling red.

Part (a)

What methods does Adichie use in this passage to show tensions within the family? Refer closely to the passage in your answer.

and then Part (b)

How does Adichie use the purple hibiscus throughout the novel to show ideas about personal and political rebellion?

SPaG: (30 marks)
(4 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)**.

One morning I delayed my daily trip to the British Library to visit the old Foundling Hospital in Brunswick Square. These days it is an orphans museum. It is very grand. You mount a wide sweep of steps. Inside, its walls are covered with painterly scenes of the orphanage; in some, the mothers line up to hand their babies over. I remember my own mum holding her arms out to me. I remember the slow open and close of her airless mouth. I remember feeling torn apart. Yet on the faces of the mums in the paintings I could find no trace of distress. You see the same slightly bored faces at a supermarket checkout. How easy it is, these paintings report, to hand over your child. In the gallery upstairs I found a more accurate picture in the form of glass cabinets filled with buttons, acorns, hairclips, pennies with holes drilled—tiny, pathetic keepsakes mums left behind for their babies to remember them by. A pointless exercise, it turns out, because the first thing the orphanage did was to change the baby's name. With a different name their old history would end and a new one would begin. Pip could become Handel.

Part (a)

In this passage, how does Jones present Matilda's feelings about the Foundling Hospital? Refer closely to the passage in your answer.

and then Part (b)

Several characters in *Mister Pip* find themselves in a culture which is not their own. How does Jones present ideas about outsiders in the novel?

SPaG: (30 marks)

(4 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)**.

The little man seemed to have forgotten his previous humiliation from the bench. It was becoming evident that he thought Atticus an easy match. He seemed to grow ruddy again; his chest swelled, and once more he was a red little rooster. I thought he'd burst his shirt at Atticus's next question:

'Mr Ewell, can you read and write?'

Mr Gilmer interrupted. 'Objection,' he said. 'Can't see what witness's literacy has to do with the case, irrelevant'n'immaterial.'

Judge Taylor was about to speak but Atticus said, 'Judge, if you'll allow the question plus another one you'll soon see.'

'All right, let's see,' said Judge Taylor, 'but make sure we see, Atticus. Overruled.'

Mr Gilmer seemed as curious as the rest of us as to what bearing the state of Mr Ewell's education had on the case.

'I'll repeat the question,' said Atticus. 'Can you read and write?'

'I most positively can.'

'Will you write your name and show us?'

'I most positively will. How do you think I sign my relief checks?'

Mr Ewell was endearing himself to his fellow citizens. The whispers and chuckles below us probably had to do with what a card he was.

I was becoming nervous. Atticus seemed to know what he was doing – but it seemed to me that he'd gone frog-sticking without a light. Never, never, never, on cross-examination ask a witness a question you don't already know the answer to, was a tenet I absorbed with my baby-food. Do it, and you'll often get an answer you don't want, an answer that might wreck your case.

Atticus was reaching into the middle pocket of his coat. He drew out an envelope, then reached into his vest pocket and unclipped his fountain-pen. He moved leisurely, and had turned so that he was in full view of the jury. He unscrewed the fountain-pen cap and placed it gently on his table. He shook the pen a little, then handed it with the envelope to the witness. 'Would you write you name for us?' he asked. 'Clearly now, so the jury can see you do it.'

Mr Ewell wrote on the back of the envelope and looked up complacently to see Judge Taylor staring at him as if he were some fragrant gardenia in full bloom on the witness stand, to see Mr Gilmer half-sitting, half-standing at his table. The jury was watching him, one man was leaning forward with his hands over the railing.

Part (a)

In this passage, what methods does Lee use to present the characters and events in this part of the trial? Refer closely to the passage in your answer.

and then Part (b)

In the rest of the novel, how does Lee use the trial of Tom Robinson to show some of the attitudes of Maycomb society?

(30 marks)

SPaG:

(4 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)**.

Source removed: Follow the Rabbit Proof Fence by Doris Pilkington, University of Queensland Press, 2002
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Part (a)

What methods does Pilkington use to introduce Molly and attitudes towards her in this passage? Refer closely to the passage in your answer.

and then Part (b)

In the rest of *Rabbit-Proof Fence*, how are attitudes towards Molly affected by the society in which the story is set? (30 marks)

SPaG: (4 marks)

END OF QUESTIONS

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