



General Certificate of Secondary Education
Higher Tier
June 2014

English Literature

97101H

H

Unit 1 Exploring modern texts

Tuesday 20 May 2014 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 97101H.
- 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	Page
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	Page
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	12–13
Doris Pilkington	<i>Rabbit-Proof Fence</i>	25	14–15

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 Baines use the symbolism of the compass and the torch to present ideas about the relationship between the boy and his father in *Compass and Torch*?

and then Part (b)

How is symbolism used to present ideas in **one** other story from *Sunlight on the Grass*?

[30 marks]
SPaG [4 marks]

OR**Question 2**

0	2
---	---

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

How does Wigfall present family life in *When the Wasps Drowned*?

and then Part (b)

How is family life presented in **one** other story from *Sunlight on the Grass*?

[30 marks]
SPaG [4 marks]

William Golding: *Lord of the Flies*

OR

Question 3

0 3 How does Golding use clothing and masks to present his ideas in *Lord of the Flies*?

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

OR

Question 4

0 4 Choose **two** events in *Lord of the Flies* which you consider to be important. Write about the importance of these events and how Golding presents them.

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

Kevin Brooks: *Martyn Pig*

OR

Question 5

0 5 How does Brooks present the relationship between Billy and Martyn in the novel?

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

OR

Question 6

0 6 The novel *Martyn Pig* has been referred to as both 'dark' and 'funny'.

How do you respond to this view of the novel and how does Brooks make you respond as you do by the ways he writes?

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

Susan Hill: *The Woman in Black*

OR

Question 7

0 7 How does Hill present the change in Arthur over the course of *The Woman in Black*?

[30 marks]
SPaG [4 marks]

OR

Question 8

0 8 Do you think that Chapter 1 *Christmas Eve* is an effective opening (or not) to *The Woman in Black*? How does Hill make you respond as you do by the ways she writes?

[30 marks]
SPaG [4 marks]

Joe Simpson: *Touching the Void*

OR

Question 9

0 9 In what ways does Simpson make the reader feel sympathy for Simon even though he is responsible for cutting the rope?

[30 marks]
SPaG [4 marks]

OR

Question 10

1 0 How does Simpson present the mountains as powerful in *Touching the Void*?

[30 marks]
SPaG [4 marks]

Dylan Thomas: *Under Milk Wood*

OR

Question 11

1	1
---	---

Under Milk Wood is subtitled *A Play For Voices*. How does Thomas make some of these voices come alive?

[30 marks]
SPaG [4 marks]

OR

Question 12

1	2
---	---

 How does Thomas present Rosie Probert in *Under Milk Wood*? What do you think is her importance in the play?

[30 marks]
SPaG [4 marks]

Arthur Miller: *The Crucible*

OR

Question 13

1	3
---	---

 How does Miller show the changes in the character of John Proctor during the course of *The Crucible*?

[30 marks]
SPaG [4 marks]

OR

Question 14

1	4
---	---

 "Let us rather blame ourselves," says Rebecca Nurse.

How do you respond to Rebecca Nurse's statement? How does Miller make you respond as you do by the ways he writes?

[30 marks]
SPaG [4 marks]

Diane Samuels: *Kindertransport*

OR

Question 15

1 | 5 How does Samuels present fear in *Kindertransport*?

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

OR

Question 16

1 | 6 What do you think is the importance of Faith in *Kindertransport* and how does Samuels present her?

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

J. B. Priestley: *An Inspector Calls*

OR

Question 17

1 | 7 How does Priestley present ideas about gender in *An Inspector Calls*?

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

OR

Question 18

1 | 8 What do you think is the importance of Eva Smith in *An Inspector Calls* and how does Priestley present her?

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

Dennis Kelly: *DNA*

OR**Question 19**

1 9 How are the young people in *DNA* affected by the crimes they commit?
How does Kelly show the ways they are affected?

[30 marks]
SPaG [4 marks]

OR**Question 20**

2 0 What do you think is the importance of Jan and Mark in *DNA* and how does
Kelly present them?

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

They had walked in single file down the path, and even in the open one stayed behind the other. Both were dressed in denim trousers and in denim coats with brass buttons. Both wore black, shapeless hats and both carried tight blanket rolls slung over their shoulders. The first man was small and quick, dark of face, with restless eyes and sharp, strong features. Every part of him was defined: small, strong hands, slender arms, a thin and bony nose. Behind him walked his opposite, a huge man, shapeless of face, with large, pale eyes, with wide, sloping shoulders; and he walked heavily, dragging his feet a little, the way a bear drags his paws. His arms did not swing at his sides, but hung loosely.

The first man stopped short in the clearing, and the follower nearly ran over him. He took off his hat and wiped the sweat-band with his forefinger and snapped the moisture off. His huge companion dropped his blankets and flung himself down and drank from the surface of the green pool; drank with long gulps, snorting into the water like a horse. The small man stepped nervously beside him.

‘Lennie!’ he said sharply. ‘Lennie, for God’ sakes don’t drink so much.’ Lennie continued to snort into the pool. The small man leaned over and shook him by the shoulder. ‘Lennie. You gonna be sick like you was last night.’

Lennie dipped his whole head under, hat and all, and then he sat up on the bank and his hat dripped down on his blue coat and ran down his back. ‘Tha’s good,’ he said. ‘You drink some, George. You take a good big drink.’ He smiled happily.

George unslung his bindle and dropped it gently on the bank. ‘I ain’t sure it’s good water,’ he said. ‘Looks kinda scummy.’

Lennie dabbled his big paw in the water and wiggled his fingers so the water arose in little splashes; rings widened across the pool to the other side and came back again. Lennie watched them go. ‘Look, George. Look what I done.’

Part (a)

In this passage, how does Steinbeck introduce the relationship between George and Lennie? Refer closely to details from the passage in your response.

and then Part (b)

In the rest of the novel, how does Steinbeck present ideas about relationships 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
---	---

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

I WAS IN MY ROOM after lunch, reading James chapter five because I would talk about the biblical roots of the anointing of the sick during family time, when I heard the sounds. Swift, heavy thuds on my parents' hand-carved bedroom door. I imagined the door had gotten stuck and Papa was trying to open it. If I imagined it hard enough, then it would be true. I sat down, closed my eyes, and started to count. Counting made it seem not that long, made it seem not that bad. Sometimes it was over before I even got to twenty. I was at nineteen when the sounds stopped. I heard the door open. Papa's gait on the stairs sounded heavier, more awkward, than usual.

I stepped out of my room just as Jaja came out of his. We stood at the landing and watched Papa descend. Mama was slung over his shoulder like the jute sacks of rice his factory workers bought in bulk at the Seme Border. He opened the dining room door. Then we heard the front door open, heard him say something to the gate man, Adamu.

"There's blood on the floor," Jaja said. "I'll get the brush from the bathroom."

We cleaned up the trickle of blood, which trailed away as if someone had carried a leaking jar of red watercolor all the way downstairs. Jaja scrubbed while I wiped.

Part (a)

What methods does the writer use to show domestic violence in this passage?
Refer closely to the passage in your answer.

and then Part (b)

How is violence presented in the novel as a whole? What does this show you about the society in which the novel is set?

[30 marks]
SPaG [4 marks]

Lloyd Jones: *Mister Pip*

OR

Question 23

2	3
---	---

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

We heard about an island where the kids sit in a stone canoe and learn sacred sea chants by heart. We heard you can sing a song to make an orange tree grow. We heard about songs that worked like medicine. For example, you can sing a certain one to get rid of hiccups. There are even songs to get rid of sores and boils.

We learned about remedies, such as placing the leaves of white lilies on sores. There was another scrubby plant whose long green leaves were good for earache. Leaves of another plant could be squeezed and drunk to cure diarrhoea. Kina shells should be boiled for soup and fed to first-time mothers to stop the bleeding.

Some stories will help you find happiness and truth. Some stories teach you not to make the same mistake twice. These ones offer instruction. Look here to the Good Book.

A woman called May told a story about a frigate bird that had brought her a birthday card from a neighbouring island. The card was folded inside an old toothpaste box that was taped under the bird's wing. It was for her eighth birthday and the large bird seemed to know this because, she said, it stood with her mum and dad watching her as she read the note, and when she came to the words 'Happy birthday, May', she said everyone cheered and that's when she saw the bird smile.

'The next day we ate it for my birthday lunch.'

When Mr Watts heard that, his head reared back and his arms dropped to his sides. He looked appalled. I wonder if May noticed because she then said, 'Of course, the bird didn't know about that part.'

Still, we all felt uncomfortable because Mr Watts had been made to feel uncomfortable.

One old woman stood before us and shouted, 'Ged up you lazy bones! Get off your arses and follow the seabirds out to the fishing grounds.' It was a traditional story.

Another woman from my mum's prayer group came to talk to us about good manners. 'Silence is an indicator of good manners,' she said. 'When I was growing up, silence was the bits left over after the blimmin' dogs and the blimmin' roosters and the generators had had a go at the world. Most of us kids didn't know what to do with it. Sometimes we mistook silence for being bored. But silence is good for a lot of things—sleeping, being at one with God, thinking about the Good Book.'

'Also,' she added, waving a finger at us girls in the class, 'stay away from boys who abuse silence. Boys who shout have mud in their souls. A man who knows about the wind and sailing a boat also knows about silence and is likely to be more sensitive to the presence of God. Other than that, I don't want to tell you girls where to shop.'

Part (a)

In the passage, how does Jones present Matilda's education? Refer closely to the passage in your answer.

and then Part (b)

In the novel, how does Jones present ideas about education? What does this show you about the society in which the novel is set?

[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)**.

The Radley Place fascinated Dill. In spite of our warnings and explanations it drew him as the moon draws water, but drew him no nearer than the light-pole on the corner, a safe distance from the Radley gate. There he would stand, his arm around the fat pole, staring and wondering.

The Radley Place jutted into a sharp curve beyond our house. Walking south, one faced its porch; the sidewalk turned and ran beside the lot. The house was low, was once white with a deep front porch and green shutters, but had long ago darkened to the colour of the slate-grey yard around it. Rain-rotted shingles drooped over the eaves of the verandah; oak trees kept the sun away. The remains of a picket drunkenly guarded the front yard – a ‘swept’ yard that was never swept – where johnson grass and rabbit-tobacco grew in abundance.

Inside the house lived a malevolent phantom. People said he existed, but Jem and I had never seen him. People said he went out at night when the moon was down, and peeped in windows. When people’s azaleas froze in a cold snap, it was because he had breathed on them. Any stealthy small crimes committed in Maycomb were his work. Once the town was terrorized by a series of morbid nocturnal events: people’s chickens and household pets were found mutilated; although the culprit was Crazy Addie, who eventually drowned himself in Barker’s Eddy, people still looked at the Radley Place, unwilling to discard their initial suspicions. A Negro would not pass the Radley Place at night, he would cut across to the sidewalk opposite and whistle as he walked. The Maycomb school grounds adjoined the back of the Radley lot; from the Radley chickenyard tall pecan trees shook their fruit into the schoolyard, but the nuts lay untouched by the children: Radley pecans would kill you. A baseball hit into the Radley yard was a lost ball and no questions asked.

The misery of that house began many years before Jem and I were born. The Radleys, welcome anywhere in town, kept to themselves, a predilection unforgivable in Maycomb. They did not go to church, Maycomb’s principal recreation, but worshipped at home; Mrs Radley seldom if ever crossed the street for a mid-morning coffee break with her neighbours, and certainly never joined a missionary circle. Mr Radley walked to town at eleven-thirty every morning and came back promptly at twelve, sometimes carrying a brown paper bag that the neighbourhood assumed contained the family groceries. I never knew how old Mr Radley made his living – Jem said he ‘bought cotton’, a polite term for doing nothing – but Mr Radley and his wife had lived there with their two sons as long as anybody could remember.

The shutters and doors of the Radley house were closed on Sundays, another thing alien to Maycomb’s ways: closed doors meant illness and cold weather only. Of all days Sunday was the day for formal afternoon visiting: ladies wore corsets, men wore coats, children wore shoes. But to climb the Radley front steps and call, ‘He-y’, of a Sunday afternoon was something their neighbours never did. The Radley house had no screen doors. I once asked Atticus if it ever had any; Atticus said yes, but before I was born.

Part (a)

In this passage, how does Lee present attitudes to the Radley family? Refer closely to details from the passage in your response.

and then Part (b)

In the rest of the novel, what does Lee show about Maycomb society from people's attitudes to the Radley family?

[30 marks]
SPaG [4 marks]

Turn over for the next question

Doris Pilkington: *Rabbit-Proof Fence*

OR

Question 25

2	5
---	---

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

The girls were fascinated by the bright orange and white and the red and yellow conical shaped banksia flowers. They pulled the branches down so that they could examine them more closely. Beneath the banksia trees, the ground was covered with a tangled undergrowth of plants, creepers, tufts of grass, decaying leaves and dry banksia nuts.

It was almost impossible to find a patch of clean, white sand amongst all that for the girls to pass through without scratching or stinging their legs on the prickly acacia bushes. Although, it wasn't too bad when it was raining because the cool drops washed and soothed the scratches on their skins.

They were almost past the clumps of banksia trees when they heard heavy foot falls. It sounded like someone or something was heading their way. At that moment it began to sprinkle but they could still hear those footsteps. They were coming closer. There was another flash of lightning and in the distance they heard a rumble of thunder. The footsteps were even closer.

"Quick," whispered Molly and all three dived head first into the thicket and slid on their stomachs as flat and low as they could, not daring to breathe. They kept very still, frozen with fear as they lay under the cover of the tangled scrub and waited for whatever it was to appear. Molly had no intention of being caught only to be sent back to the settlement to be punished by the authorities.

The footsteps were so close now that the ground was vibrating and they could feel every step it took. Then they saw it. The frightened girls couldn't believe their eyes, and they couldn't move if they wanted to. They could only lie there staring at the "thing" that was emerging from behind the banksia trees.

Gracie started to say something in a low whisper but the words came out as an inaudible stutter. She tried once more, but the result was the same, so she gave up and shut her eyes tightly and began to swallow deeply, trying desperately to control her fear. For several minutes after the "thing" had gone by, its footsteps still thundering along, the girls remained on the prickly leaves, pondering whether or not it was safe to move. Their young hearts were thumping right up into their ears. They lay shivering with fear.

It was another few seconds before they regained their composure and their fear subsided. Only then could they rise and stand firmly on their feet without shaking, to continue their trek homewards.

"That was a marbu, indi Dgudu?" said Daisy, still obviously shaken by what she had seen.

"Youay, it was a marbu alright," Molly agreed. "A proper marbu," she added shivering as she remembered the frightening image.

Yes, the thing fitted the description of a marbu, a sharp-toothed, flesh-eating evil spirit that has been around since the Dreamtime. The old people always told children to be careful and to watch out for them and now the three girls had finally seen one.

Part (a)

In this passage, how does Pilkington present this part of the girls' journey from Moore River Settlement to Jigalong? Refer closely to details from the passage in your response.

and then Part (b)

How does Pilkington present other events on the journey and what do these tell the reader about the society in which the novel is set?

[30 marks]
SPaG [4 marks]

END OF QUESTIONS

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

Question 25 Source: Doris Pilkington, *Rabbit-Proof Fence*. Copyright © 2002 by Doris Pilkington. Reprinted by permission of Miramax Books. All rights reserved.

Copyright © 2014 AQA and its licensors. All rights reserved.