



General Certificate of Secondary Education  
Higher Tier  
June 2012

## English Literature

47101H

H

Unit 1 Exploring modern texts

Tuesday 22 May 2012 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 60.
- You should:
  - 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 that there are 30 marks for each section.

<b>Section A</b>		<b>Questions</b>	<b>Pages</b>
<b>Modern prose or drama</b>			
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	8
Dennis Kelly	<i>DNA</i>	19–20	9

**Section B**

<b>Exploring cultures</b>		<b>Questions</b>	<b>Pages</b>
John Steinbeck	<i>Of Mice and Men</i>	21	10
Chimamanda Ngozi Adichie	<i>Purple Hibiscus</i>	22	11
Lloyd Jones	<i>Mister Pip</i>	23	12
Harper Lee	<i>To Kill a Mockingbird</i>	24	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)**

Write about how Baines presents the boy in *Compass and Torch*.

**and then Part (b)**

How does the writer present a young person in **one** other story from *Sunlight on the Grass*?

(30 marks)

**OR****Question 2**

0	2
---	---

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

How does the writer present feelings in *On Seeing the 100% Perfect Girl One Beautiful April Morning*?

**and then Part (b)**

Write about how feelings are presented in **one** other story from *Sunlight on the Grass*.

(30 marks)

Turn over ►

---

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

---

OR

**Question 3**

0	3
---	---

 How does Golding present death in *Lord of the Flies*? (30 marks)

OR

**Question 4**

0	4
---	---

 Choose **two** of the following places:  
the beach - the jungle - Castle Rock.  
Write about the importance of these places and how Golding presents them. (30 marks)

---

**Kevin Brooks : *Martyn Pig***

---

OR

**Question 5**

0	5
---	---

 'Whatever I do, I'll still end up at Aunty Jean's.'  
What do you think is Aunty Jean's importance in the novel and how does Brooks present her? (30 marks)

OR

**Question 6**

0	6
---	---

 How does Brooks present ideas about control or lack of control in *Martyn Pig*? (30 marks)

---

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

---

OR

**Question 7**

0	7
---	---

 How do you think Hill creates sympathy for the character of Arthur? (30 marks)

OR

**Question 8**

0	8
---	---

 How does Hill create a sense of terror for the reader towards the end of the chapter *In the Nursery*? (30 marks)

---

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

---

OR

**Question 9**

0	9
---	---

 How do you think Simpson creates tension in the opening chapter of *Touching the Void*? (30 marks)

OR

**Question 10**

1	0
---	---

 How is the character of Richard important to *Touching the Void* and how does Simpson present him? (30 marks)

**Turn over for the next question**

**Turn over ►**

---

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

---

OR

**Question 11**

1 | 1

“Only you can hear and see, behind the eyes of the sleepers, the movements and countries and mazes and colours and dismays and rainbows and tunes and wishes and flight and fall and despairs and big seas of their dreams.”

What do you think is the importance of dreams in *Under Milk Wood* and how does Thomas present them? (30 marks)

OR

**Question 12**

1 | 2

“We are not wholly bad or good who live our lives under Milk Wood,” says the Reverend Eli Jenkins.

Do you agree with this view of the characters in *Under Milk Wood* and how does Thomas make you respond as you do? (30 marks)

---

**Arthur Miller : *The Crucible***

---

OR

**Question 13**

1 | 3

How do you respond to Giles Corey in *The Crucible* and how does Miller make you respond as you do? (30 marks)

OR

**Question 14**

1 | 4

How does Miller present different attitudes to the court in *The Crucible*? (30 marks)

---

**Diane Samuels : *Kindertransport***

---

**OR****Question 15**

1	5
---	---

 Remind yourself of the end of Act 1, from the stage direction 'EVELYN tries to leave again'.

How does Samuels shape the ending to Act 1 and how effective do you find this ending?  
(30 marks)

**OR****Question 16**

1	6
---	---

 How does Samuels use the settings of the play to convey her ideas? (30 marks)

**Turn over for the next question**

**Turn over ▶**

---

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


---

OR

**Question 17**

1	7
---	---

What do you think is the importance of Inspector Goole and how does Priestley present him? (30 marks)

OR

**Question 18**

1	8
---	---

Remind yourself of the stage directions below from the start of Act 1.

*The dining-room of a fairly large suburban house, belonging to a prosperous manufacturer. It has good solid furniture of the period. The general effect is substantial and heavily comfortable, but not cosy and homelike. (If a realistic set is used, then it should be swung back, as it was in the production at the New Theatre. By doing this, you can have the dining-table centre downstage during Act One, when it is needed there, and then, swinging back, can reveal the fireplace for Act Two, and then for Act Three can show a small table with telephone on it, downstage of fireplace; and by this time the dining-table and its chairs have moved well upstage. Producers who wish to avoid this tricky business, which involves two re-settings of the scene and some very accurate adjustments of the extra flats necessary, would be well advised to dispense with an ordinary realistic set, if only because the dining-table becomes a nuisance. The lighting should be pink and intimate until the INSPECTOR arrives, and then it should be brighter and harder.)*

*At rise of curtain, the four BIRLINGS and GERALD are seated at the table, with ARTHUR BIRLING at one end, his wife at the other, ERIC downstage, and SHEILA and GERALD seated upstage. EDNA, the parlour maid, is just clearing the table, which has no cloth, of dessert plates and champagne glasses, etc., and then replacing them with decanter of port, cigar box and cigarettes. Port glasses are already on the table. All five are in evening dress of the period, the men in tails and white ties, not dinner-jackets. ARTHUR BIRLING is a heavy-looking, rather portentous man in his middle fifties with fairly easy manners but rather provincial in his speech. His wife is about fifty, a rather cold woman and her husband's social superior. SHEILA is a pretty girl in her early twenties, very pleased with life and rather excited. GERALD CROFT is an attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town. ERIC is in his early twenties, not quite at ease, half shy, half assertive. At the moment they have all had a good dinner, are celebrating a special occasion, and are pleased with themselves.*

In the rest of the play, how does Priestley present and develop some of the ideas shown here? (30 marks)

---

**Dennis Kelly : *DNA***

---

**OR****Question 19**

1	9
---	---

 How are ideas about law and justice presented in *DNA*? (30 marks)**OR****Question 20**

2	0
---	---

 How does Kelly present the relationship between Phil and Leah? (30 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)**.

Both men glanced up, for the rectangle of sunshine in the doorway was cut off. A girl was standing there looking in. She had full, rouged lips and wide-spaced eyes, heavily made up. Her fingernails were red. Her hair hung in little rolled clusters, like sausages. She wore a cotton house dress and red mules, on the insteps of which were little bouquets of red ostrich feathers. 'I'm lookin' for Curley,' she said. Her voice had a nasal, brittle quality.

George looked away from her and then back. 'He was in here a minute ago, but he went.'

'Oh!' She put her hands behind her back and leaned against the door frame so that her body was thrown forward. 'You're the new fellas that just come, ain't ya?'

'Yeah.'

Lennie's eyes moved down over her body, and though she did not seem to be looking at Lennie she bridled a little. She looked at her fingernails. 'Sometimes Curley's in here,' she explained.

George said brusquely, 'Well he ain't now.'

'If he ain't, I guess I better look some place else,' she said playfully.

Lennie watched her, fascinated. George said, 'If I see him, I'll pass the word you was looking for him.'

She smiled archly and twitched her body. 'Nobody can't blame a person for lookin',' she said. There were footsteps behind her, going by. She turned her head. 'Hi, Slim,' she said.

Slim's voice came through the door, 'Hi, good-lookin'.'  
'I'm tryin' to find Curley, Slim.'

'Well, you ain't tryin' very hard. I seen him goin' in your house.'

She was suddenly apprehensive. 'Bye, boys,' she called into the bunk house, and she hurried away.

George looked around at Lennie. 'Jesus, what a tramp,' he said. 'So that's what Curley picks for a wife.'

**Part (a)**

In this passage, what methods does Steinbeck use to present Curley's wife and the attitudes of others to her? Refer closely to the passage in your answer.

**and then Part (b)**

How does Steinbeck present attitudes to women in the society in which the novel is set?  
(30 marks)

---

Chimamanda Ngozi Adichie : *Purple Hibiscus*

---

OR

Question 22

2	2
---	---

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

This passage has been removed due to copyright restrictions

**Part (a)**

What does this passage tell you about prison conditions in the society in which the novel is set and how do you respond to what you learn?

**and then Part (b)**

How is Jaja presented in the novel?

(30 marks)

Turn over ►

---

**Lloyd Jones : *Mister Pip***

---

**OR****Question 23**

<b>2</b>	<b>3</b>
----------	----------

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

This passage has been removed due to copyright restrictions

**Part (a)**

In this passage, what methods does Jones use to present Matilda's thoughts?  
Refer closely to the passage in your answer.

**and then Part (b)**

In the novel, how does Jones use Mr Watts to present attitudes to different cultures?

(30 marks)

---

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


---

OR

**Question 24**

2	4
---	---

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

'What'd you get for Christmas?' I asked politely.

'Just what I asked for,' he said. Francis had requested a pair of knee-pants, a red leather booksack, five shirts and an untied bow-tie.

'That's nice,' I lied. 'Jem and me got air-rifles, and Jem got a chemistry set—'

'A toy one, I reckon.'

'No, a real one. He's gonna make me some invisible ink, and I'm gonna write to Dill in it.' Francis asked what was the use of that.

'Well, can't you just see his face when he gets a letter from me with nothing in it? It'll drive him nuts.'

Talking to Francis gave me the sensation of settling slowly to the bottom of the ocean. He was the most boring child I ever met. As he lived in Mobile, he could not inform on me to school authorities, but he managed to tell everything he knew to Aunt Alexandra, who in turn unburdened herself to Atticus, who either forgot it or gave me hell, whichever struck his fancy. But the only time I ever heard Atticus speak sharply to anyone was when I once heard him say, 'Sister I do the best I can with them!' It had something to do with my going around in overalls.

Aunt Alexandra was fanatical on the subject of my attire. I could not possibly hope to be a lady if I wore breeches; when I said I could do nothing in a dress, she said I wasn't supposed to be doing things that required pants. Aunt Alexandra's vision of my deportment involved playing with small stoves, tea-sets, and wearing the Add-A-Pearl necklace she gave me when I was born; furthermore, I should be a ray of sunshine in my father's lonely life. I suggested that one could be a ray of sunshine in pants just as well, but Aunt Alexandra said that one had to behave like a sunbeam, that I was born good but had grown progressively worse every year. She hurt my feelings and set my teeth permanently on edge, but when I asked Atticus about it, he said there were already enough sunbeams in the family and to go on about my business, he didn't mind me much the way I was.

At Christmas dinner, I sat at the little table in the dining-room; Jem and Francis sat with the adults at the dining table. Aunt Alexandra had continued to isolate me long after Jem and Francis graduated to the big table. I often wondered what she thought I'd do, get up and throw something? I sometimes thought of asking her if she would let me sit at the big table with the rest of them just once, I would prove to her how civilized I could be; after all, I ate at home every day with no major mishaps. When I begged Atticus to use his influence, he said he had none – we were guests, and we sat where she told us to sit. He also said Aunt Alexandra didn't understand girls much, she'd never had one.

**Part (a)**

In this passage, what methods does Lee use to present Scout's feelings about Aunt Alexandra and Francis? Refer closely to the passage in your answer.

**and then Part (b)**

In the novel, how does Lee show that other people expect Scout to behave in particular ways? What do you think these expectations show about the society in which the novel is set?

(30 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)**.

Then all eyes turned to the cause of the commotion. A tall, rugged white man stood on the bank above them. He could easily have been mistaken for a pastoralist or a grazier with his tanned complexion except that he was wearing khaki clothing. Fear and anxiety swept over them when they realised that the fateful day they had been dreading had come at last. They always knew that it would only be a matter of time before the government would track them down. When Constable Riggs, Protector of Aborigines, finally spoke his voice was full of authority and purpose. They knew without a doubt that he was the one who took their children in broad daylight – not like the evil spirits who came into their camps in the night.

“I’ve come to take Molly, Gracie and Daisy, the three half-caste girls, with me to go to school at the Moore River Native Settlement,” he informed the family.

The old man nodded to show that he understood what Riggs was saying. The rest of the family just hung their heads refusing to face the man who was taking their daughters away from them. Silent tears welled in their eyes and trickled down their cheeks.

“Come on, you girls,” he ordered. “Don’t worry about taking anything. We’ll pick up what you need later.”

When the two girls stood up, he noticed that the third girl was missing. “Where’s the other one, Daisy?” he asked anxiously.

“She’s with her mummy and daddy at Murra Munda Station,” the old man informed him.

“She’s not at Murra Munda or at Jimbalbar goldfields. I called into those places before I came here,” said the Constable. “Hurry up then, I want to get started. We’ve got a long way to go yet. You girls can ride this horse back to the depot,” he said, handing the reins over to Molly. Riggs was annoyed that he had to go miles out of his way to find these girls.

Molly and Gracie sat silently on the horse, tears streaming down their cheeks as Constable Riggs turned the big bay stallion and led the way back to the depot. A high pitched wail broke out. The cries of agonised mothers and the women, and the deep sobs of grandfathers, uncles and cousins filled the air. Molly and Gracie looked back just once before they disappeared through the river gums. Behind them, those remaining in the camp found strong sharp objects and gashed themselves and inflicted wounds to their heads and bodies as an expression of their sorrow.

The two frightened and miserable girls began to cry, silently at first, then uncontrollably; their grief made worse by the lamentations of their loved ones and the visions of them sitting on the ground in their camp letting their tears mix with the red blood that flowed from the cuts on their heads. This reaction to their children’s abduction showed that the family were now in mourning. They were grieving for their abducted children and their relief would come only when the tears ceased to fall, and that will be a long time yet.

**Part (a)**

In this passage, what methods does Pilkington use to present a feeling of fear?  
Refer closely to the passage in your answer.

**and then Part (b)**

In *Rabbit-Proof Fence*, how does Pilkington present attitudes towards children of mixed marriages in Australia in the 1930s? (30 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 18 Source: J.B.Priestley, *An Inspector Calls*, Heinemann (1992)

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: Doris Pilkington, *Rabbit-Proof Fence*, Abridged from the book *Rabbit-Proof Fence* by Doris Pilkington. Copyright © 2002 by Doris Pilkington. Reprinted by permission of Miramax Books. All rights reserved.

Copyright © 2012 AQA and its licensors. All rights reserved.