



General Certificate of Secondary Education
Foundation Tier

English Literature

47101F

Unit 1 Exploring modern texts

F

SPECIMEN

Date line Time

For this paper you must have:

- a 12-page answer book
- an unannotated copy of the *Anthology* you have been studying
- an unannotated copy of the text 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**. 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 questions 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.

Section A		Questions	Page
Modern prose or drama			
AQA Anthology:		1–2	3–4
<i>Set Texts:</i>			
William Golding	<i>Lord of the Flies</i>	3–4	4
Kevin Brooks	<i>Martyn Pig</i>	5–6	5
Susan Hill	<i>The Woman in Black</i>	7–8	5
Joe Simpson	<i>Touching the Void</i>	9–10	6
Dylan Thomas	<i>Under Milk Wood</i>	11–12	6
Arthur Miller	<i>The Crucible</i>	13–14	7
Diane Samuels	<i>Kindertransport</i>	15–16	8
J. B. Priestley	<i>An Inspector Calls</i>	17–18	9
Dennis Kelly	<i>DNA</i>	19–20	9

Section B

Exploring cultures		Questions	Page
John Steinbeck	<i>Of Mice and Men</i>	21	10
Chimamanda Ngozi Adichie	<i>Purple Hibiscus</i>	22	11–12
Lloyd Jones	<i>Mister Pip</i>	23	13–14
Harper Lee	<i>To Kill a Mockingbird</i>	24	15–16

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

EITHER**Question 1**

0	1
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 Answer **both** parts (a) and (b).**Part (a)**

Baines chooses to call her story *Compass and Torch*.

Write about:

- why the compass and the torch are important in this story
- the ways Baines uses these objects to represent important ideas in the story.

Part (b)

Choose **one** other story where you think the title is effective.

Write about:

- what the title could mean
- how you think the title relates to the story.

(30 marks)

Turn over for the next question

Turn over ►

OR

Question 2

0	2
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 Answer **both** parts (a) and (b).

Part (a)

How are the children presented in *When the Wasps Drowned*?

Write about:

- what happens to the children in the story
- how they respond to the things that happen
- the methods Wigfall uses to show what the children are like.

Part (b)

Choose **one** other story where children are important.

Write about:

- what the children are like and why they are important in the story
- the methods Wigfall uses to show what the children are like. (30 marks)

William Golding: *Lord of the Flies*

EITHER

Question 3

0	3
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 Is Ralph a good leader?

Write about:

- what you think of his ideas and actions as a leader
- the methods Golding uses to show what Ralph is like as a leader. (30 marks)

OR

Question 4

0	4
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 How do you respond to the ending of *Lord of the Flies*?

Write about:

- what happens at the end of the novel and your response to these events
- how Golding uses details here which are important in the novel as a whole. (30 marks)

Kevin Brooks: *Martyn Pig*

EITHER**Question 5**

0	5
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 How does Brooks present Billy Pig in the novel?

Write about:

- what he does and what happens to him
- the methods Brooks uses to present him.

*(30 marks)***OR****Question 6**

0	6
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 How does Brooks present the relationship between Martyn and Alex?

Write about:

- their feelings for each other and the ways these change throughout the novel
- the methods Brooks uses to present their relationship.

(30 marks)

Susan Hill: *The Woman in Black*

EITHER**Question 7**

0	7
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 Near the start of the novel Arthur Kipps says 'I did not believe in ghosts.' How does Hill show the way Arthur changes during the novel?

Write about:

- what happens to Arthur and how these things change him
- the methods Hill uses to show the changes in Arthur.

*(30 marks)***OR****Question 8**

0	8
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 How does Hill present the woman in black as a figure of mystery and fear in the novel?

Write about:

- who the woman in black is and what happens to her
- the methods Hill uses to make her a mysterious and frightening figure. *(30 marks)*

Joe Simpson: *Touching the Void*

EITHER**Question 9**

0	9
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 How does Simpson show how difficult it was for him on the mountain after he was injured?

Write about:

- what happens to Joe
- the methods Simpson uses to show the difficulties he endured. (30 marks)

OR**Question 10**

1	0
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 How does the writer portray Simon in the book?

Write about:

- what happens to Simon and what he does
- the methods Simpson uses to show what Simon is like. (30 marks)

Dylan Thomas: *Under Milk Wood*

EITHER**Question 11**

1	1
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 How does Thomas present Captain Cat in *Under Milk Wood*?

Write about:

- what Captain Cat is like
- the methods Thomas uses to show what Captain Cat is like. (30 marks)

OR**Question 12**

1	2
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 How does Thomas make *Under Milk Wood* interesting for an audience?

Write about:

- what you found interesting
- the methods Thomas uses to interest the audience. (30 marks)

Arthur Miller: *The Crucible*

EITHER**Question 13**

1	3
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 How do you respond to John Proctor in *The Crucible*?

Write about:

- what you think about what he does and what happens to him
- the methods Miller uses to present him.

*(30 marks)***OR****Question 14**

1	4
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 How is witchcraft presented in *The Crucible*?

Write about:

- the ideas different characters have about witchcraft
- the methods Miller uses to present witchcraft.

*(30 marks)***Turn over for the next question**

Diane Samuels: *Kindertransport*

EITHER**Question 15**

1	5
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 How does Samuels present ideas about the separation of parents and children in *Kindertransport*?

Write about:

- parents and children who are separated and how this affects them
- how Samuels shows the effects of separation on parents and on children.

(30 marks)

OR**Question 16**

1	6
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 How does the character of Eva change between the beginning of the play when she is nine years old and the end of the play when she is seventeen years old?

Write about:

- what happens to Eva and how these things make her change
- the ways Samuels shows the changes.

(30 marks)

J B. Priestley: *An Inspector Calls*

EITHER**Question 17**

1	7
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 How is Eva Smith presented in *An Inspector Calls*?

Write about:

- what happens to her and how other characters respond to her
- the methods Priestley uses to present Eva Smith. (30 marks)

OR**Question 18**

1	8
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 How does Priestley present ideas about how we should treat other people in *An Inspector Calls*?

Write about:

- the ideas in the play
- the methods Priestley uses to present these ideas to the audience. (30 marks)

Dennis Kelly: *DNA*

EITHER**Question 19**

1	9
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 How does Kelly present the character of Phil in *DNA*?

Write about:

- what Phil does and what happens to him
- the methods Kelly uses to present Phil. (30 marks)

OR**Question 20**

2	0
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 How does Kelly make the start of *DNA* exciting and interesting?

Write about:

- the ideas introduced in this part of the play which are important in the play as a whole
- the dramatic techniques which make the play exciting to watch. (30 marks)

Turn over ►

There are no questions printed on this page

Section B: Exploring cultures

Answer **one** question from this section on the text you have studied.

You must answer both parts of the question.

You are advised to spend about 45 minutes on this section.

John Steinbeck: *Of Mice and Men*

OR

Question 21

2	1
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 Read the passage and then answer the questions which follow.

On one side of the little room there was a square four-paned window, and on the other, a narrow plank door leading into the barn. Crooks' bunk was a long box filled with straw, on which his blankets were flung. On the wall by the window there were pegs on which hung broken harness in process of being mended; strips of new leather; and under the window itself a little bench for leather-working tools, curved knives and needles and balls of linen thread, and a small hand riveter. On pegs were also pieces of harness, a split collar with the horsehair stuffing sticking out, a broken hame, and a trace chain with its leather covering split. Crooks had his apple box over his bunk, and in it a range of medicine bottles, both for himself and for the horses. There were cans of saddle soap and a drippy can of tar with its paint brush sticking over the edge. And scattered about the floor were a number of personal possessions; for, being alone, Crooks could leave his things about, and being a stable buck and a cripple, he was more permanent than the other men, and he had accumulated more possessions than he could carry on his back.

Crooks possessed several pairs of shoes, a pair of rubber boots, a big alarm clock, and a single-barreled shotgun. And he had books, too; a tattered dictionary and a mauled copy of the California civil code for 1905. There were battered magazines and a few dirty books on a special shelf over his bunk. A pair of large gold-rimmed spectacles hung from a nail on the wall above his bed.

This room was swept and fairly neat, for Crooks was a proud, aloof man. He kept his distance and demanded that other people kept theirs. His body was bent over to the left by his crooked spine, and his eyes lay deep in his head, and because of their depth seemed to glitter with intensity. His lean face was lined with deep black wrinkles, and he had thin, pain-tightened lips which were lighter than his face.

- (a) How does Steinbeck use details in this passage to show what Crooks is like?
- (b) How is Crooks treated by the other characters in the whole novel and what does this show you about the society he lived in?

Write about:

- what he does and what happens to him
- the attitudes of other people on the ranch towards Crooks.

(30 marks)

Turn over ►

Chimamanda Ngozi Adichie: *Purple Hibiscus*

EITHER**Question 22**

2	2
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Read the passage and then answer the questions which follow.

“Papa-Nnukwu, are you well? How is your body?” Jaja asked.

Papa-Nnukwu shrugged as if to say there was a lot that was wrong but he had no choice. “I am well, my son. What can an old man do but be well until he joins his ancestors?” He paused to mold a lump of fufu with his fingers. I watched him, the smile on his face, the easy way he threw the molded morsel out toward the garden, where parched herbs swayed in the light breeze, asking Ani, the god of the land, to eat with him. “My legs ache often. Your Auntie Ifeoma brings me medicine when she can put the money together. But I am an old man; if it is not my legs that ache, it will be my hands.”

“Will Auntie Ifeoma and her children come back this year?” I asked.

Papa-Nnukwu scratched at the stubborn white tufts that clung to his bald head. “*Ehye*, I expect them tomorrow.”

“They did not come last year,” Jaja said.

“Ifeoma could not afford it.” Papa-Nnukwu shook his head. “Since the father of her children died, she has seen hard times, but she will bring them this year. You will see them. It is not right that you don’t know them well, your cousins. It is not right.”

Jaja and I said nothing. We did not know Auntie Ifeoma or her children very well because she and Papa had quarreled about Papa-Nnukwu. Mama had told us. Auntie Ifeoma stopped speaking to Papa after he barred Papa-Nnukwu from coming to his house, and a few years passed before they finally started speaking to each other.

“If I had meat in my soup,” Papa-Nnukwu said, “I would offer it to you.”

“It’s all right, Papa-Nnukwu,” Jaja said.

Papa-Nnukwu took his time swallowing his food. I watched the food slide down his throat, struggling to get past his sagging Adam’s apple, which pushed out of his neck like a wrinkled nut. There was no drink beside him, not even water. “That child that helps me, Chinyelu, will come in soon. I will send her to go and buy soft drinks for you two, from Ichie’s shop,” he said.

“No, Papa-Nnukwu. Thank sir.” Jaja said.

“*Ezi okwu?* I know your father will not let you eat here because I offer my food to our ancestors, but soft drinks also? Do I not buy that from the store as everyone else does?”

“Papa-Nnukwu, we just ate before we came here,” Jaja said. “If we’re thirsty, we will drink in your house.”

“Papa-Nnukwu smiled. His teeth were yellowed and widely spaced because of the many he had lost. “You have spoken well, my son. You are my father, Ogbuefi Oliohe, come back. He spoke with wisdom.”

- (a) How does Adichie use details in this passage to show what the relationship between Papa-Nnukwu and his grandchildren is like?
- (b) How is the conflict between the beliefs of Papa-Nnukwu and those of Papa shown in the novel as a whole?

Write about:

- the different beliefs of Papa and Papa-Nnukwu and the conflicts caused by these beliefs
- how Adichie presents these conflicts. *(30 marks)*

Turn over for the next question

Turn over ▶

Lloyd Jones: *Mister Pip*

OR

Question 23

2	3
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Read the passage and then answer the questions which follow.

The world Mr Watts encouraged us to escape to was not Australia or Moresby. It wasn't even another part of the island. It was the nineteenth-century England of *Great Expectations*. We were working our way there on assisted passage, each of us with our own fragments, with Mr Watts as helmsman sorting and assembling them into some coherent order.

I was extremely competitive about our task. It was essential that I come up with more fragments than the other kids. It would offer the proof to myself that I, Matilda, cared more about Pip than anyone else.

I can remember where I was and what I was doing for every fragment I retrieved. Otherwise, I have no sense of time passing in the normal way. Along with medicines and our freedom, the blockade stole time from us. At first, you hardly noticed it happening. But then you suddenly stopped to think, no one has celebrated a birthday for a while.

I was much better at saving my fragments now. I didn't need to rush to Mr Watts' house with the scene where Pip leaves his village at dawn for his new life in the city of London. I could sit on the beach in the shade of a palm tree and see the moment clearly. Joe offers a hearty farewell. Biddy wipes her eyes with her apron. But Pip has already moved on. He is looking forward. *It was now too late and too far to go back, and I went on.* . . . There, I had retrieved one of Mr Dickens' lines.

In another hour it would be nightfall. If I was to use a stick to write the fragment in the sand I could stop worrying about it and run down in the morning to retrieve it. So that's what I did.

In the morning, before my mum was up, before anyone could see it and steal it, or misunderstand it, I went down to the beach to get my words.

The world is grey at that hour, it moves more slowly. Even the seabirds are content to hold onto their reflections. If you look carefully you notice things that at a later hour you'd fail to see. This was always my mum's advice. Get down to the beach before the world has woken and you will find God. I didn't find God, but at the far end of the beach I saw two men glide ashore in a boat. They were full of quick movement for this hour. One of them, unmistakably, was Mr Watts. The other, heavier figure was Gilbert's father. I watched them haul the boat up the dry creek bed. They didn't muck around. They didn't want to be caught by the dawn. They didn't want to be seen by anyone. And, as I didn't want Mr Watts to see where I stored my fragments, I waited until they disappeared into the trees.

Then the only noise was the sand crunching under my feet. I found Mr Dickens' sentence, shut my eyes, and committed it to memory before kicking away every trace.

- (a) How does Jones use details in this passage to show the importance of *Great Expectations* to Matilda?
- (b) How does Jones show what life is like for the inhabitants of Bougainville in the whole novel?

Write about:

- what happens to the people of Bougainville
- the ways Jones shows what their lives are like. (30 marks)

Harper Lee: *To Kill a Mockingbird*

OR

Question 24

2	4
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Read the passage and then answer the questions which follow.

Miss Caroline began the day by reading us a story about cats. The cats had long conversations with one another, they wore cunning little clothes and lived in a warm house beneath a kitchen stove. By the time Mrs Cat called the drugstore for an order of chocolate malted mice the class was wriggling like a bucket of catawba worms. Miss Caroline seemed unaware that the ragged, denim-shirted and floursack-skirted first grade, most of whom had chopped cotton and fed hogs from the time they were able to walk, were immune to imaginative literature. Miss Caroline came to the end of the story and said, 'Oh, my, wasn't that nice?'

Then she went to the blackboard and printed the alphabet in enormous square capitals, turned to the class and asked, 'Does anybody know what these are?'

Everybody did; most of the first grade had failed it last year.

I suppose she chose me because she knew my name; as I read the alphabet a faint line appeared between her eyebrows, and after making me read most of *My First Reader* and the stock-market quotations from *The Mobile Register* aloud, she discovered that I was literate and looked at me with more than faint distaste. Miss Caroline told me to tell my father not to teach me any more, it would interfere with my reading.

"Teach me? ' I said in surprise. 'He hasn't taught me anything, Miss Caroline. Atticus ain't got time to teach me anything,' I added, when Miss Caroline smiled and shook her head. 'Why, he's so tired at night he just sits in the living-room and reads.'

'If he didn't teach you, who did?' Miss Caroline asked good-naturedly. 'Somebody did. You weren't born reading *The Mobile Register*.'

'Jem says I was. He read in a book where I was a Bullfinch instead of a Finch. Jem says my name's really Jean Louise Bullfinch, that I got swapped when I was born and I'm really a -'

Miss Caroline apparently thought I was lying. 'Let's not let our imaginations run away with us dear,' she said. 'Now you tell your father not to teach you any more. It's best to begin reading with a fresh mind. You tell him I'll take over from here and try to undo the damage -'

'Ma'am?'

'Your father does not know how to teach. You can have a seat now.'

- (a) How does Lee use details in this passage to show the different cultures of Miss Caroline and the children.
- (b) How does the Lee present Scout's education in the novel as a whole?

Write about:

- ways in which Scout is educated at school, at home and by what happens in the community
- the methods Lee uses to show Scout's education. *(30 marks)*

END OF QUESTIONS

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Question 22 Source: CHIMAMANDA NGOZI ADICHIE, *Purple Hibiscus*, Harper Perennial (2005)

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*, Heinemann, (1996)

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