



General Certificate of Secondary Education
Higher Tier

English Literature

47101H

Unit 1 Exploring modern texts

H

SPECIMEN

Date line Time

For this paper you must have:

- a 12-page answer book
- an unannotated copy of the AQA *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 47101H.
- 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.

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Modern prose or drama			
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Exploring cultures		Questions	Page
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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)**

Write about the ways Baines uses the symbols of the compass and the torch to convey important ideas in *Compass and Torch*.

Part (b)

Go on to write about the ways in which symbolism is used in **one** other story from the *Anthology*. (30 marks)

OR**Question 2**

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

‘Children are never completely innocent.’

How do you respond to this view of the ways in which children are presented in *When the Wasps Drowned*?

Part (b)

Go on to write about the ways in which children are presented in **one** other story in the *Anthology*. (30 marks)

Turn over ▶

William Golding: *Lord of the Flies*

EITHER

Question 3

0	3
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 How does Golding express ideas about leaders and leadership in *Lord of the Flies*?
(30 marks)

OR

Question 4

0	4
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 'The ending of *Lord of the Flies* is completely negative: it shows there is no hope for humanity.'

Do you see the ending of the novel this way? What methods does Golding use to lead you to your view?
(30 marks)

Kevin Brooks: *Martyn Pig*

EITHER

Question 5

0	5
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 Write about the ways in which the character of Billy Pig is presented in the novel.
(30 marks)

OR

Question 6

0	6
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 '*Martyn Pig* can be seen as a dark comedy.'
How do you respond to this view of the way in which Brooks uses humour in the novel?
(30 marks)

Susan Hill: *The Woman in Black*

EITHER

Question 7

0	7
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 A critic described *The Woman in Black* as 'a rattling good yarn, the sort that chills the mind as well as the spine.' What methods does Hill use to create suspense and tensions in the novel? (30 marks)

OR

Question 8

0	8
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 How effective is the first chapter, 'Christmas Eve' in introducing characters and ideas which are important in the novel as a whole? (30 marks)

Joe Simpson: *Touching the Void*

EITHER

Question 9

0	9
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 Choose a passage from the book which you find especially tense or exciting. Write about the methods Simpson uses to create tension or excitement in this passage. (30 marks)

OR

Question 10

1	0
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 What is the significance of the title of *Touching the Void*? (30 marks)

Turn over for the next question

Turn over ►

Dylan Thomas: *Under Milk Wood*

EITHER

Question 11

1	1
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Under Milk Wood may be set in a small Welsh town but it teaches us universal lessons about human nature.'

What lessons about human nature do you think Thomas presents and what methods does he use to present them? (30 marks)

OR

Question 12

1	2
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 Write about the ways in which Thomas uses different voices in *Under Milk Wood*. (30 marks)

Arthur Miller: *The Crucible*

EITHER

Question 13

1	3
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 Near the end of the play John Proctor says to Elizabeth 'I am no good man.'
How does Miller present John Proctor? Is he a good man in your view? (30 marks)

OR

Question 14

1	4
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 How effective is the ending of *The Crucible* in bringing to a conclusion ideas which are important in the play as a whole? (30 marks)

Diane Samuels: *Kindertransport*

EITHER**Question 15**

1 | 5 How does Samuels present the figure of The Ratcatcher in *Kindertransport*? What is the significance of this character in the play? (30 marks)

OR**Question 16**

1 | 6 Diane Samuels says: "Past and present are wound around each other throughout the play."
How are the connections between past and present shown in *Kindertransport*? (30 marks)

J B. Priestley: *An Inspector Calls*

EITHER**Question 17**

1 | 7 'Inspector Goole merely functions as a mouthpiece for Priestley's ideas.'
What do you think is the Inspector's function in the play and how does Priestley present him? (30 marks)

OR**Question 18**

1 | 8 How does Priestley show the differences in attitudes between the generations in *An Inspector Calls*? (30 marks)

Turn over for the next question**Turn over ▶**

Dennis Kelly: *DNA*

EITHER**Question 19**

1	9
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 How does Kelly present ideas about bullies and victims in *DNA*? (30 marks)**OR****Question 20**

2	0
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 How effective is the last scene, between Phil and Richard, as a conclusion to the play? (30 marks)

There are no questions printed on this page

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*

OR

Question 21

2

1

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 do the details in this passage add to your understanding of Crooks?
- (b) How does Steinbeck use the character of Crooks in the novel as a whole to convey ideas about America in the 1930s? (30 marks)

Chimamanda Ngozi Adichie: *Purple Hibiscus*

OR

Question 22

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

Papa-Nnukwu was sitting on a low stool on the verandah, bowls of food on a raffia mat before him. He rose as we came in. A wrapper was slung across his body and tied behind his neck, over a once white singlet now browned by age and yellowed at the armpits.

“*Neke! Neke! Neke!* Kambili and Jaja have come to greet their old father!” he said. Although he was stooped with age, it was easy to see how tall he once had been. He shook Jaja’s hand and hugged me. I pressed myself to him just a moment longer, gently, holding my breath because of the strong, unpleasant smell of cassava that clung to him.

“Come and eat,” he said, gesturing to the raffia mat. The enamel bowls contained flaky fufu and watery soup bereft of chunks of fish or meat. It was custom to ask, but Papa-Nnukwu expected us to say no — his eyes twinkled with mischief.

“No, thank sir,” we said. We sat on the wood bench next to him. I leaned back and rested my head on the wooden window shutters, which had parallel openings running across them.

“I hear that you came in yesterday,” he said. His lower lip quivered, as did his voice, and sometimes I understood him a moment or two after he spoke because his dialect was ancient; his speech had none of the anglicized inflections that ours had.

“Yes,” Jaja said.

“Kambili, you are so grown up now, a ripe *agbogho*. soon the suitors will start to come,” he said, teasing. His left eye was going blind and was covered by a film the color and consistency of diluted milk. I smiled as he stretched out to pat my shoulder; the age spots that dotted his hand stood out because they were so much lighter than his soil-colored complexion.

“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 Aunty 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.”

- (a) How does Adichie use details to present the relationship between Papa-Nnukwu and his grandchildren in this passage?
- (b) How is the conflict between the beliefs of Papa-Nnukwu and those of Papa presented in the novel as a whole? (30 marks)

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 what life was like for the inhabitants of Bougainville during the blockade?
- (b) How is *Great Expectations* used in the novel as a whole? (30 marks)

Turn over for the next question

Turn over ▶

Harper Lee: *To Kill a Mockingbird*

OR

Question 4

2 4

Read the passage and then answer the questions which follow.

‘COME ON ROUND here, son, I got something that’ll settle your stomach.’

As Mr Dolphus Raymond was an evil man I accepted his invitation reluctantly, but I followed Dill. Somehow, I didn’t think Atticus would like it if we became friendly with Mr Raymond, and I knew Aunt Alexandra wouldn’t.

‘Here,’ he said, offering Dill his paper sack with straws in it. ‘Take a good sip, it’ll quieten you.’

Dill sucked on the straws, smiled, and pulled at length. ‘Hee hee,’ said Mr Raymond, evidently taking delight in corrupting a child.

‘Dill, you watch out, now,’ I warned.

‘Dill released the straws and grinned. ‘Scout, its nothing but Coca-Cola.’

Mr Raymond sat up against the tree-trunk. He had been lying on the grass. ‘You little folks won’t tell on me now, will you? It’d ruin my reputation if you did.’

‘You mean all you drink in that sack’s Coca-Cola? Just plain Coca-Cola?’

‘Yes ma’am,’ Mr Raymond nodded. I liked his smell: it was of leather, horses, cottonseed. He wore the only English riding boots I had ever seen. ‘That’s all I drink, most of the time.’

‘Then you just pretend you’re half –? I beg your pardon sir,’ I caught myself.

‘I didn’t mean to be –’

Mr Raymond chuckled, not at all offended, and I tried to frame a discreet question: ‘Why do you do like you do?’

Wh – oh yes, you mean why do I pretend? Well, it’s very simple,’ he said. ‘Some folds don’t – like the way I live. Now I could say the hell with ’em, I don’t like it. I do say I don’t care if they don’t like it, right enough – but I don’t say the hell with ’em, see?’

Dill and I said, ‘No sir.’

‘I try to give ’em a reason, you see. It helps folks if they can latch on to a reason. When I come to town, which is seldom if I weave a little and drink out of this sack, folks can say Dolphus Raymond’s in the clutches of whisky – that’s why he lives the way he does.’

‘That ain’t honest, Mr Raymond, making yourself out badder’n you are already –’

‘It ain’t honest but it’s mighty helpful to folks. Secretly, Miss Finch, I’m not much of a drinker, but you see they could never, never understand that I live like I do because that’s the way I want to live.’

I had a feeling that I shouldn’t be here listening to this sinful man who had mixed children and didn’t care who knew it, but he was fascinating. I had never encountered a being who deliberately perpetrated fraud against himself. But why had he entrusted us with his deepest secret? I asked him why.

‘Because you’re children and you can understand it,’ he said, ‘and because I heard that one –’

He jerked his head at Dill: 'Things haven't caught up with that one's instinct yet. Let him get a little older and he won't get sick and cry. Maybe things'll strike him as being – not quite right, say, but he won't cry, not when he gets a few years on him.'

'Cry about what, Mr Raymond?' Dill's maleness was beginning to assert itself.

'Cry about the simple hell people give other – without even thinking. Cry about the hell white people give coloured folks, without even stopping to think that they're people, too.'

- (a) How does Lee use details in this passage to show attitudes to race?
- (b) What is the significance of Dill in the novel as a whole? *(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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