www.xtrapapers.com

Rewarding Learning

General Certificate of Secondary Education
2012

English Literature

Unit 1: The Study of Prose

Foundation Tier

[GET11]

GET11

TUESDAY 22 MAY, MORNING

TIME

1 hour.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklet provided.
Answer one question.
A Resource Booklet is provided with the examination paper.
You should **not** have with you a copy of the prescribed text.

INFORMATION FOR CANDIDATES

The total mark for this paper is 40.
Each question is worth 40 marks.

www.xtrapapers.com

Page Index to Questions

Question Number			Page Number
1	Achebe	*Things Fall Apart*	3
2	Golding	*Lord of the Flies*	4
3	Greene	*The Power and the Glory*	5
4	Lee	*To Kill a Mockingbird*	6
5	Orwell	*Animal Farm*	7
6	Steinbeck	*Of Mice and Men*	8

www.xtrapapers.com

Answer **either (a) or (b)**

(a) Show that Nwoye is a **weak** character. Do you feel sorry for him? Give reasons for your opinion.

In your answer you should consider the presentation of:
- his interests;
- his relationship with Okonkwo;
- what Okonkwo thinks of him.

(b) With reference to extract 1 and elsewhere in the novel, show that **traditions** are **important** to the people of Umuofia.

In your answer you should consider the presentation of:
- what happens at the wedding-feast in the extract;
- how the people of Umuofia live their lives elsewhere in the novel;
- Okonkwo's attitudes to change elsewhere in the novel.

(Use extract 1, printed in the Resource Booklet, to answer this question.)

www.xtrapapers.com

Answer **either (a) or (b)**

(a) Show that Roger is **nasty and dangerous**.

In your answer you should consider the presentation of:
- his role as one of Jack's hunters;
- the killing of Piggy;
- the hunting of Ralph.

(b) With reference to extract 2 and elsewhere in the novel, show that the boys' actions in the novel are **caused by fear**.

In your answer you should consider the presentation of:
- what the boys say and do in the extract;
- how they react to stories about the beast elsewhere in the novel;
- the making of fires and the building of shelters elsewhere in the novel.

(Use extract 2, printed in the Resource Booklet, to answer this question.)

www.xtrapapers.com

Answer **either (a) or (b)**

(a) Show that the lieutenant is **ruthless** and **determined**.

In your answer you should consider the presentation of:
- why the lieutenant wants to capture the priest;
- the things the lieutenant does to capture the priest.

(b) With reference to extract 3 and elsewhere in the novel, show that characters experience **suffering**.

In your answer you should consider the presentation of:
- what Mrs Fellows says and does in the extract;
- the Chief of Police;
- Mr Tench.

(Use extract 3, printed in the Resource Booklet, to answer this question.)

www.xtrapapers.com

Answer **either (a) or (b)**

(a) Show that Scout becomes **less childish** by the end of the novel.

In your answer you should consider the presentation of:
- Scout's experiences of school;
- Scout's attitude towards Boo Radley;
- Scout's relationship with her father.

(b) With reference to extract 4 and elsewhere in the novel, show that characters **cover up the truth** for differing reasons. Do you think they are right to do so? Give reasons for your opinions.

In your answer you should consider the presentation of:
- what Heck Tate says and does in the extract;
- what Bob and Mayella Ewell say during the trial.

(Use extract 4, printed in the Resource Booklet, to answer this question.)

www.xtrapapers.com

Answer **either (a) or (b)**

(a) With reference to extract 5 and elsewhere in the novel, show how Boxer is **fooled** by the pigs.

In your answer you should consider the presentation of:
- what Boxer says and does in the extract;
- how the pigs trick Boxer elsewhere in the novel;
- Boxer's belief in Animalism elsewhere in the novel.

(Use extract 5, printed in the Resource Booklet, to answer this question.)

(b) Show that the animals experience both **hope** and **shock**.

In your answer you should consider the presentation of:
- old Major's dream and the early days of Animal Farm;
- Napoleon's displays of power on the farm;
- and anything else you think is relevant.

www.xtrapapers.com

Answer **either (a) or (b)**

(a) Show in what ways George is **loyal** to Lennie.

In your answer you should consider the presentation of:
- how George helps Lennie before they reach the ranch;
- how George helps Lennie on the ranch.

(b) With reference to extract 6 and elsewhere in the novel, show that dreams of a better life **never come true**.

In your answer you should consider the presentation of:
- what Curley's wife says and does in the extract;
- what Curley's wife says and does elsewhere in the novel;
- Candy's dream for the future.

(Use extract 6, printed in the Resource Booklet, to answer this question.)

THIS IS THE END OF THE QUESTION PAPER

www.xtrapapers.com

www.xtrapapers.com

www.xtrapapers.com

www.xtrapapers.com

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA will be happy to rectify any omissions of acknowledgement in future if notified.

112005

www.xtrapapers.com

Rewarding Learning

General Certificate of Secondary Education
2012

English Literature

Unit 1: The Study of Prose

Foundation Tier

[GET11]

TUESDAY 22 MAY, MORNING

RESOURCE BOOKLET

INSTRUCTIONS TO CANDIDATES

Use the extracts in this Resource Booklet to answer the questions in the examination paper for Unit 1.

www.xtrapapers.com

Page Index to Extracts

Question Number			Page Number
1	Achebe	*Things Fall Apart*	3
2	Golding	*Lord of the Flies*	5
3	Greene	*The Power and the Glory*	6
4	Lee	*To Kill a Mockingbird*	7
5	Orwell	*Animal Farm*	8
6	Steinbeck	*Of Mice and Men*	9

www.xtrapapers.com

Extract 1. Achebe: *Things Fall Apart*

Early in the afternoon the first two pots of palm-wine arrived from Obierika's in-laws. They were duly presented to the women, who drank a cup or two each, to help them in their cooking. Some of it also went to the bride and her attendant maidens, who were putting the last delicate touches of razor to her coiffure and cam wood on her smooth skin.
When the heat of the sun began to soften, Obierika's son, Maduka, took a long broom and swept the ground in front of his father's *obi*. And as if they had been waiting for that, Obierika's relatives and friends began to arrive, every man with his goatskin bag hung on one shoulder and a rolled goatskin mat under his arm. Some of them were accompanied by their sons bearing carved wooden stools. Okonkwo was one of them. They sat in a half circle and began to talk of many things. It would not be long before the suitors came.
Okonkwo brought out his snuff-bottle and offered it to Ogbuefi Ezenwa, who sat next to him. Ezenwa took it, tapped it on his kneecap, rubbed his left palm on his body to dry it before tipping a little snuff into it. His actions were deliberate, and he spoke as he performed them.
'I hope our in-laws will bring many pots of wine. Although they come from a village that is known for being close-fisted, they ought to know that Akueke is the bride for a king.'
'They dare not bring fewer than thirty pots,' said Okonkwo. 'I shall tell them my mind if they do.'
At that moment Obierika's son, Maduka, led out the giant goat from the inner compound, for his father's relatives to see. They all admired it and said that that was the way things should be done. The goat was then led back to the inner compound.
Very soon after, the in-laws began to arrive. Young men and boys in single file, each carrying a pot of wine, came first. Obierika's relatives counted the pots as they came. Twenty, twenty-five. There was a long break, and the hosts looked at each other as if to say: 'I told you.' Then more pots came. Thirty, thirty-five, forty, forty-five. The hosts nodded in approval and seemed to say: 'Now they are behaving like men.' Altogether there were fifty pots of wine. After the pot-bearers came Ibe, the suitor, and the elders of his family. They sat in a half-moon, thus completing a circle with their hosts. The pots of wine stood in their midst. Then the bride, her mother and half a dozen other women and girls emerged from the inner compound, and went round the circle shaking hands with all. The bride's mother led the way, followed by the bride and the other women. The married women wore their best cloths and the girls wore red and black waist-beads and anklets of brass.
When the women retired, Obierika presented kola nuts to his in-laws. His eldest brother broke the first one. 'Life to all of us,' he said as he broke it. 'And let there be friendship between your family and ours.'
The crowd answered: *'Ee-e-e!'*
'We are giving you our daughter today. She will be a good wife to you. She will bear you nine sons like the mother of our town.'
'Ee-e-e!'
The oldest man in the camp of the visitors replied: 'It will be good for you and it will be good for us.'
'Ee-e-e!'
'This is not the first time my people have come to marry your daughter. My mother was one of you.'
'Ee-e-e!'
'And this will not be the last, because you understand us and we understand you. You are a great family.'
'Ee-e-e!'
'Prosperous men and great warriors.' He looked in the direction of Okonkwo. 'Your daughter will bear us sons like you.'
'Ee-e-e!'
The kola was eaten and the drinking of palm-wine began. Groups of four or five men sat round with a pot in their midst. As the evening wore on, food was presented to the guests. There

www.xtrapapers.com

were huge bowls of foo-foo and steaming pots of soup. There were also pots of yam pottage. It was a great feast.

As night fell, burning torches were set on wooden tripods and the young men raised a song. The elders sat in a circle and the singers went round singing each man's praise as they came before him. They had something to say for every man. Some were great farmers, some were orators who spoke for the clan; Okonkwo was the greatest wrestler and warrior alive. When they had gone round the circle they settled down in the centre, and girls came from the inner compound to dance.

Excerpt from THINGS FALL APART by Chinua Achebe. Copyright © 1958, Chinua Achebe, used by permission of The Wylie Agency (UK) Limited.

www.xtrapapers.com

Extract 2. Golding: *Lord of the Flies*

Due to copyright restrictions, it is not possible to reproduce this passage. In the Faber and Faber edition ISBN 0-571-19147-9 it can be located in chapter 2, on pages 34 – 36 inc. The extract starts at the top of page 34, line 10 with a description: " The small boy held out his hands for the conch and the assembly shouted with laughter;…". The extract finishes at the top of page 36, line 6 with a short sentence: "The assembly was silent".

www.xtrapapers.com

Extract 3. Greene: *The Power and the Glory*

He walked up to his bungalow; it was distinguished from the others which lay along the bank by a tiled roof, a flag-post without a flag, a plate on the door with the title 'Central American Banana Company'. Two hammocks were strung up on the veranda, but there was nobody about. Captain Fellows knew where to find his wife. He burst boisterously through a door and shouted, 'Daddy's home.' A scared thin face peeked at him through a mosquito-net; his boots ground peace into the floor; Mrs Fellows flinched away into the white muslin tent. He said, 'Pleased to see me, Trix?' and she drew rapidly on her face the outline of her frightened welcome. It was like a trick you do with a blackboard. Draw a dog in one line without lifting the chalk – and the answer, of course, is a sausage.

'I'm glad to be home,' Captain Fellows said, and he believed it. It was his one firm conviction – that he really felt the correct emotions of love and joy and grief and hate. He had always been a good man at zero hour.

'All well at the office?'

'Fine,' Fellows said, 'fine.'

'I had a bit of fever yesterday.'

'Ah, you need looking after. You'll be all right now,' he said vaguely, 'that I'm home.' He shied merrily away from the subject of fever – clapping his hands, a big laugh, while she trembled in her tent. 'Where's Coral?'

'She's with the policeman,' Mrs Fellows said.

'I hoped she'd meet me,' he said, roaming aimlessly about the little interior room full of boot-trees, while his brain caught up with her. 'Policeman? What policeman?'

'He came last night and Coral let him sleep on the veranda. He's looking for somebody, she says.'

'What an extraordinary thing. *Here?*'

'He's not an ordinary policeman. He's an officer. He left his men in the village – Coral says.'

'I do think you ought to be up,' he said. 'I mean – these fellows, you can't trust them.' He felt no conviction when he added, 'She's just a kid.'

'I tell you I had fever,' Mrs Fellows wailed, 'I felt so terribly ill.'

'You'll be all right. Just a touch of the sun. You'll see – now *I'm* home.'

'I had such a headache. I couldn't read or sew. And then this man . . .'

Terror was always just behind her shoulder: she was wasted by the effort of not turning round. She dressed up her fear, so that she could look at it – in the form of fever, rats, unemployment. The real thing was taboo – death coming nearer every year in the strange place: everybody packing up and leaving, while she stayed in a cemetery no one visited, in a big above-ground tomb.

He said, 'I suppose I ought to go and see the man.' He sat down on the bed and put his hand upon her arm. They had something in common – a kind of diffidence. He said absent-mindedly, 'That dago secretary of the boss has gone.'

'Where?'

'West.' He could feel her arm go stiff: she strained away from him towards the wall. He had touched the taboo – the bond was broken, he couldn't tell why. 'Headache, darling?'

Reprinted by permission of International Creative Management Inc. Copyright © 2012, The Power and the Glory by Graham Greene

www.xtrapapers.com

Extract 4. Lee: *To Kill a Mockingbird*

Mr Tate flicked open the knife. 'It was like this,' he said. He held the knife and pretended to stumble; as he leaned forward his left arm went down in front of him. 'See there? Stabbed himself through that soft stuff between his ribs. His whole weight drove it in.'
Mr Tate closed the knife, and jammed it back in his pocket. 'Scout is eight years old,' he said. 'She was too scared to know exactly what went on.'
'You'd be surprised,' Atticus said grimly.
'I'm not sayin' she made it up, I'm sayin' she was too scared to know exactly what happened. It was mighty dark out there, black as ink. 'd take somebody mighty used to the dark to make a competent witness . . .'
'I won't have it,' Atticus said softly.
'God damn it, I'm not thinking of Jem!'
Mr Tate's boot hit the floorboards so hard the lights in Miss Maudie's bedroom went on. Miss Stephanie Crawford's lights went on. Atticus and Mr Tate looked across the street, then at each other. They waited.
When Mr Tate spoke again his voice was barely audible. 'Mr Finch, I hate to fight you when you're like this. You've been under a strain tonight no man should ever have to go through. Why you ain't in the bed from it I don't know, but I do know that for once you haven't been able to put two and two together, and we've got to settle this tonight because tomorrow'll be too late. Bob Ewell's got a kitchen knife in his craw.'
Mr Tate added that Atticus wasn't going to stand there and maintain that any boy Jem's size with a busted arm had fight enough left in him to tackle and kill a grown man in the pitch dark.
'Heck,' said Atticus abruptly, 'that was a switchblade you were waving. Where'd you get it?'
'Took it off a drunk man,' Mr Tate answered coolly.
I was trying to remember. Mr Ewell was on me . . . then he went down. . . . Jem must have gotten up. At least I thought . . .
'Heck?'
'I said I took it off a drunk man downtown tonight. Ewell probably found that kitchen knife in the dump somewhere. Honed it down and bided his time . . . just bided his time.'
Atticus made his way to the swing and sat down. His hands dangled limply between his knees. He was looking at the floor. He had moved with the same slowness that night in front of the jail, when I thought it took him forever to fold his newspaper and toss it in his chair.
Mr Tate clumped softly around the porch. 'It ain't your decision, Mr Finch, it's all mine. It's my decision and my responsibility. For once, if you don't see it my way, there's not much you can do about it. If you wanta try, I'll call you a liar to your face. Your boy never stabbed Bob Ewell,' he said slowly, 'didn't come near a mile of it and now you know it. All he wanted to do was get him and his sister safely home.'
Mr Tate stopped pacing. He stopped in front of Atticus, and his back was to us. 'I'm not a very good man, sir, but I am sheriff of Maycomb County. Lived in this town all my life an' I'm goin' on forty-three years old. Know everything that's happened here since before I was born. There's a black boy dead for no reason, and the man responsible for it's dead. Let the dead bury the dead this time, Mr Finch. Let the dead bury the dead.'
Mr Tate went to the swing and picked up his hat. It was lying beside Atticus. Mr Tate pushed back his hair and put his hat on.
'I never heard tell that it's against the law for a citizen to do his utmost to prevent a crime from being committed, which is exactly what he did, but maybe you'll say it's my duty to tell the town all about it and not hush it up. Know what'd happen then? All the ladies in Maycomb includin' my wife'd be knocking on his door bringing angel food cakes. To my way of thinkin', Mr Finch, taking the one man who's done you and this town a great service an' dragging him with his shy ways into the limelight – to me, that's a sin. It's a sin and I'm not about to have it on my head. If it was any other man it'd be different. But not this man, Mr Finch.'

Copyright © Harper Lee – To Kill a Mockingbird by Harper Lee, first published by Penguin

www.xtrapapers.com

Extract 5. Orwell: *Animal Farm*

Even Boxer, who seldom asked questions, was puzzled. He lay down, tucked his fore-hoofs beneath him, shut his eyes, and with a hard effort managed to formulate his thoughts.
'I do not believe that,' he said. 'Snowball fought bravely at the Battle of the Cowshed. I saw him myself. Did we not give him "Animal Hero, First Class", immediately afterwards?'
'That was our mistake, comrade. For we know now – it is all written down in the secret documents that we have found – that in reality he was trying to lure us to our doom.'
'But he was wounded,' said Boxer. 'We all saw him running with blood.'
'That was part of the arrangement!' cried Squealer. 'Jones's shot only grazed him. I could show you this in his own writing, if you were able to read it. The plot was for Snowball, at the critical moment, to give the signal for flight and leave the field to the enemy. And he very nearly succeeded – I will even say, comrades, he *would* have succeeded if it had not been for our heroic Leader, Comrade Napoleon. Do you not remember how, just at the moment when Jones and his men had got inside the yard, Snowball suddenly turned and fled, and many animals followed him? And do you not remember, too, that it was just at that moment, when panic was spreading and all seemed lost, that Comrade Napoleon sprang forward with a cry of "Death to Humanity!" and sank his teeth in Jones's leg? Surely you remember *that*, comrades?' exclaimed Squealer frisking from side to side.
Now when Squealer described the scene so graphically, it seemed to the animals that they did remember it. At any rate, they remembered that at the critical moment of the battle Snowball had turned to flee. But Boxer was still a little uneasy.
'I do not believe that Snowball was a traitor at the beginning,' he said finally. 'What he has done since is different. But I believe that at the Battle of the Cowshed he was a good comrade.'
'Our Leader, Comrade Napoleon,' announced Squealer, speaking very slowly and firmly, 'has stated categorically – categorically, comrade – that Snowball was Jones's agent from the very beginning – yes, and from long before the Rebellion was ever thought of.'
'Ah, that is different!' said Boxer. 'If Comrade Napoleon says it, it must be right.'
'That is the true spirit, comrade!' cried Squealer, but it was noticed he cast a very ugly look at Boxer with his little twinkling eyes. He turned to go, then paused and added impressively: 'I warn every animal on this farm to keep his eyes very wide open. For we have reason to think that some of Snowball's secret agents are lurking among us at this moment!'
Four days later, in the late afternoon, Napoleon ordered all the animals to assemble in the yard. When they were all gathered together, Napoleon emerged from the farmhouse, wearing both his medals (for he had recently awarded himself 'Animal Hero, First Class', and 'Animal Hero, Second Class'), with his nine huge dogs frisking round him and uttering growls that sent shivers down all the animals' spines. They all cowered silently in their places, seeming to know in advance that some terrible thing was about to happen.
Napoleon stood sternly surveying his audience; then he uttered a high-pitched whimper. Immediately the dogs bounded forward, seized four of the pigs by the ear and dragged them, squealing with pain and terror, to Napoleon's feet. The pigs' ears were bleeding, the dogs had tasted blood, and for a few moments they appeared to go quite mad. To the amazement of everybody, three of them flung themselves upon Boxer. Boxer saw them coming and put out his great hoof, caught a dog in mid-air, and pinned him to the ground. The dog shrieked for mercy and the other two fled with their tails between their legs. Boxer looked at Napoleon to know whether he should crush the dog to death or let it go. Napoleon appeared to change countenance, and sharply ordered Boxer to let the dog go, whereat Boxer lifted his hoof, and the dog slunk away, bruised and howling.

Animal Farm by George Orwell (Copyright © George Orwell, 1945) by permission of Bill Hamilton as the Literary Executor of the Estate of the Late Sonia Brownell Orwell.

www.xtrapapers.com

Extract 6. Steinbeck: *Of Mice and Men*

Due to copyright restrictions, it is not possible to reproduce this passage. In the Penguin edition ISBN 0-140-29291-8 it can be located in chapter 5, on pages 86-88 inc. The extract starts at the bottom of page 86 (3 lines from the bottom of the page) with Curley's wife speaking " Aw, nuts!" she said. " What kind a harm am I doin' to you?..". The extract finishes on the middle of page 88 (end of the third paragraph) with a description of the barn: "Now the light was lifting as the sun went down….and fell over the feeding racks and over the heads of the horses

---

www.xtrapapers.com

www.xtrapapers.com

www.xtrapapers.com

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA will be happy to rectify any omissions of acknowledgement in future if notified.

112008