

Edexcel GCSE

English Literature

Unit 1: Understanding Prose

Higher Tier

Friday 10 June 2011 – Afternoon

Time: 1 hour 45 minutes

Paper Reference

5ET1H/01

Questions and Extracts Booklet

Do not return this booklet with the Answer Booklet

Clean copies of set texts may be used

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**You must answer TWO questions.
Answer ONE question from Section A and ONE question from Section B.**

The extracts for use with Section A are in this question paper.

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SECTION A: LITERARY HERITAGE

Answer ONE question from this section.

Use this extract to answer Question 1.

Animal Farm

Extract taken from Chapter 2.

The pigs now revealed that during the past three months they had taught themselves to read and write from an old spelling book which had belonged to Mr. Jones's children and which had been thrown on the rubbish heap. Napoleon sent for pots of black and white paint and led the way down to the five-barred gate that gave on to the main road. Then Snowball (for it was Snowball who was best at writing) took a brush between the two knuckles of his trotter, painted out MANOR FARM from the top bar of the gate and in its place painted ANIMAL FARM. This was to be the name of the farm from now onwards. After this they went back to the farm buildings, where Snowball and Napoleon sent for a ladder which they caused to be set against the end wall of the big barn. They explained that by their studies of the past three months the pigs had succeeded in reducing the principles of Animalism to Seven Commandments. These Seven Commandments would now be inscribed on the wall; they would form an unalterable law by which all the animals on Animal Farm must live for ever after. With some difficulty (for it is not easy for a pig to balance on a ladder) Snowball climbed up and set to work, with Squealer a few rungs below him holding the paint-pot. The Commandments were written on the tarred wall in great white letters that could be read thirty yards away. They ran thus:

THE SEVEN COMMANDMENTS

1. *Whatever goes upon two legs is an enemy.*
2. *Whatever goes upon four legs, or has wings, is a friend.*
3. *No animal shall wear clothes.*
4. *No animal shall sleep in a bed.*
5. *No animal shall drink alcohol.*
6. *No animal shall kill any other animal.*
7. *All animals are equal.*

It was very neatly written, and except that 'friend' was written 'freind' and one of the 'S's' was the wrong way round, the spelling was correct all the way through. Snowball read it aloud for the benefit of the others.

Animal Farm

1 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Snowball?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on how language is used to show that the pigs are in control in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of THE SEVEN COMMANDMENTS in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of THE SEVEN COMMANDMENTS in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Dr Jekyll and Mr Hyde

Extract taken from 'Search for Mr Hyde'.

Six o'clock struck on the bells of the church that was so conveniently near to Mr Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr Enfield's tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly and still the more swiftly, even to dizziness, through wider labyrinths of lamplighted city, and at every street corner crush a child and leave her screaming. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr Hyde.

Dr Jekyll and Mr Hyde

2 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Utterson?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on the effect of the language used to present the setting in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of horror in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of horror in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

The Hound of the Baskervilles

Extract taken from Chapter 7.

There could not have been a greater contrast between brother and sister, for Stapleton was neutral-tinted, with light hair and grey eyes, while she was darker than any brunette whom I have seen in England – slim, elegant, and tall. She had a proud, finely cut face, so regular that it might have seemed impassive were it not for the sensitive mouth and the beautiful dark, eager eyes. With her perfect and elegant dress she was, indeed, a strange apparition upon a lonely moorland path. Her eyes were on her brother as I turned, and then she quickened her pace towards me. I had raised my hat, and was about to make some explanatory remark, when her own words turned all my thoughts into a new channel.

'Go back!' she said. 'Go straight back to London, instantly.'

I could only stare at her in stupid surprise. Her eyes blazed at me, and she tapped the ground impatiently with her foot.

'Why should I go back?' I asked.

'I cannot explain.' She spoke in a low, eager voice, with a curious lisp in her utterance. 'But for God's sake do what I ask you. Go back, and never set foot upon the moor again.'

'But I have only just come.'

'Man, man!' she cried, 'Can you not tell when a warning is for your own good? Go back to London! Start tonight! Get away from this place at all costs! Hush, my brother is coming! Not a word of what I have said. Would you mind getting that orchid for me among the mare's-tails yonder? We are very rich in orchids on the moor, though, of course, you are rather late to see the beauties of the place.'

Stapleton had abandoned the chase, and came back to us breathing hard and flushed with his exertions.

'Halloa, Beryl!' said he, and it seemed to me that the tone of his greeting was not altogether a cordial one.

'Well, Jack, you are very hot.'

'Yes, I was chasing a Cyclopiades. He is very rare, and seldom found in the late autumn. What a pity that I should have missed him!'

He spoke unconcernedly, but his small light eyes glanced incessantly from the girl to me.

The Hound of the Baskervilles

3 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Stapleton?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on the effect of the language used to describe Miss Stapleton in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of mystery in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of mystery in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

Felicia's Journey

Extract taken from Chapter 19.

The nervousness she felt at the bus station when he first offered to give her a lift is there again. She was nervous when she looked around the next morning and realized his wife was not in the back of the car. She hadn't thought twice about it when he explained that unexpectedly his wife had had to go into hospital but now, suddenly, without having to think, she knows he never had a wife.

'I pushed it away when I saw your eyes in the driving-mirror. I didn't want to accept it. But then you came downstairs.'

'I'm sorry if I upset you. I didn't mean to upset you. I don't understand what you're saying to me.'

'No one's blaming you, dear. Things happen. Things take a turn.'

A hand is placed on one of hers. It's only a pity, he says, that everything is ruined. No, don't put on the light, he says; he doesn't want the light.

'Leave me alone, please.'

'They said they were going and I asked them why, but I didn't have to, Felicia. You understand that, dear? You appreciate what I'm saying to you?'

'I'll go away. I won't bother you. It doesn't matter about the money.'

'I was the world to them. In their time of need they counted on me.'

She knows the girls are dead. There is something that states it in the room, in the hoarse breathing, in the sweat that for a moment touches the side of her face, in the way he talks. The dark is oppressive with their deaths, cloying, threatening to turn odorous.

'I'll drive you away from my house.' His whisper comes again, and she senses the blubbery mouth close to her. 'Dress yourself and we'll drive away. I have money to give you for the journey. Just walk out of the house and get into the car.'

She knows she must not do that. As surely as she knows about the girls, she is aware that she must not be drawn into the humpbacked car. He has waited for night to come and to settle: the dark is what he chooses, and the car.

Felicia's Journey

4 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Mr Hilditch?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on the effect of the language used to create fear in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of the relationship between Felicia and Mr Hilditch in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of the relationship between Felicia and Mr Hilditch in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Pride and Prejudice

Extract taken from Chapter 4.

When Jane and Elizabeth were alone, the former, who had been cautious in her praise of Mr. Bingley before, expressed to her sister how very much she admired him.

"He is just what a young man ought to be," said she, "sensible, good humoured, lively; and I never saw such happy manners!— so much ease, with such perfect good breeding!"

"He is also handsome," replied Elizabeth, "which a young man ought likewise to be, if he possibly can. His character is thereby complete."

"I was very much flattered by his asking me to dance a second time. I did not expect such a compliment."

"Did not you? I did for you. But that is one great difference between us. Compliments always take *you* by surprise, and *me* never. What could be more natural than his asking you again? He could not help seeing that you were about five times as pretty as every other woman in the room. No thanks to his gallantry for that. Well, he certainly is very agreeable, and I give you leave to like him. You have liked many a stupider person."

"Dear Lizzy!"

"Oh! you are a great deal too apt you know, to like people in general. You never see a fault in any body. All the world are good and agreeable in your eyes. I never heard you speak ill of a human being in my life."

"I would wish not to be hasty in censuring any one; but I always speak what I think."

"I know you do; and it is *that* which makes the wonder. With *your* good sense, to be so honestly blind to the follies and nonsense of others! Affectation of candour is common enough; —one meets it every where. But to be candid without ostentation or design— to take the good of every body's character and make it still better, and say nothing of the bad — belongs to you alone. And so, you like this man's sisters too, do you? Their manners are not equal to his."

"Certainly not; at first. But they are very pleasing women when you converse with them. Miss Bingley is to live with her brother and keep his house; and I am much mistaken if we shall not find a very charming neighbour in her."

Pride and Prejudice

5 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Jane?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on the language used to reveal Mr. Bingley's character in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of 'good breeding' in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of 'good breeding' in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Great Expectations

Extract taken from Chapter 1.

"Hold your noise!" cried a terrible voice, as a man started up from among the graves at the side of the church porch. "Keep still, you little devil, or I'll cut your throat!"

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

"O! Don't cut my throat, sir," I pleaded in terror. "Pray don't do it, sir."

"Tell us your name!" said the man. "Quick!"

"Pip, sir."

"Once more," said the man, staring at me. "Give it mouth!"

"Pip. Pip, sir!"

"Show us where you live," said the man. "Pint out the place!"

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside-down and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself – for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet – when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

"You young dog," said the man, licking his lips, "what fat cheeks you ha' got."

I believe they were fat, though I was at that time undersized for my years, and not strong.

"Darn me if I couldn't eat 'em," said the man, with a threatening shake of his head, "and if I han't half a mind to't!"

I earnestly expressed my hope that he wouldn't, and held tighter to the tombstone on which he had put me; partly, to keep myself upon it; partly, to keep myself from crying.

Great Expectations

6 Answer all parts of the question.

(a) From the extract, what do you discover about the character of Pip?

Use **evidence** from the extract to support your answer.

(8)

(b) Comment on the effect of the language used to present the character of Magwitch in the extract.

Use examples of the writer's language from the extract.

(10)

(c) Explore the significance of tension in the extract.

Use **evidence** from the extract to support your answer.

(10)

(d) Explore the significance of tension in **one other** part of the novel.

Use examples of the writer's language to support your answer.

(12)

(Total for Question 6 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B: DIFFERENT CULTURES AND TRADITIONS

There are two questions on each text. Answer ONE question from this section.

Anita and Me

EITHER

*7 Why is Anita's lack of manners significant in the novel?

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 7 = 40 marks)

OR

*8 How important is friendship in the novel?

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 8 = 40 marks)

Balzac and the Little Chinese Seamstress

EITHER

*9 Explore how the Little Chinese Seamstress is transformed during the novel.

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 9 = 40 marks)

OR

*10 In what ways is education significant in this novel?

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 10 = 40 marks)

Heroes

EITHER

***11** How do events in the novel affect the relationship between Francis and Nicole?

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 11 = 40 marks)

OR

***12** Why is the concept of heroes important in the novel?

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 12 = 40 marks)

Of Mice and Men

EITHER

***13** Why is the treatment that Crooks receives from other characters important in the novel?

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 13 = 40 marks)

OR

***14** Why is the concept of friendship significant in the novel?

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 14 = 40 marks)

Rani and Sukh

EITHER

***15** Explore how the past affects Rani and Sukh's happiness.

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 15 = 40 marks)

OR

***16** In what ways is the theme of revenge significant in the novel?

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 16 = 40 marks)

Riding the Black Cockatoo

EITHER

***17** Why are the attitudes of John's father important in the text?

You **must** consider the context of the text in your answer.

Use **evidence** to support your answer.

(Total for Question 17 = 40 marks)

OR

***18** In what ways is the Aboriginal skull significant in the text?

You **must** consider the context of the text in your answer.

Use **evidence** to support your answer.

(Total for Question 18 = 40 marks)

To Kill a Mockingbird

EITHER

***19** What is significant about Atticus' values in the novel?

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 19 = 40 marks)

OR

***20** What does the reader learn from Scout's account of life in Maycomb County?

You **must** consider the context of the novel in your answer.

Use **evidence** to support your answer.

(Total for Question 20 = 40 marks)

TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 80 MARKS

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Write your name here

Surname

Other names

Centre Number

Candidate Number

Edexcel GCSE

English Literature

Unit 1: Understanding Prose

Higher Tier

Friday 10 June 2011 – Afternoon

Time: 1 hour 45 minutes

Paper Reference

5ET1H/01

You must have:

Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- You must answer **two** questions. Answer **one** question from Section A and **one** question from Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*
- Questions labelled with an **asterisk** (*) are ones where the quality of your written communication will be assessed
– *you should take particular care on these questions with your spelling, punctuation and grammar, as well as the clarity of expression.*
- Clean copies of set texts may be used.

Advice

- Read each question carefully before you start to answer it.
- Keep an eye on the time.
- Check your answers if you have time at the end.

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TOTAL FOR SECTION A = 40 MARKS



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TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS



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