

**Pearson Edexcel GCSE**

# **English Literature**

**Unit 1: Understanding Prose**

**Foundation Tier**

Tuesday 20 May 2014 – Morning

Paper Reference

**Time: 1 hour 45 minutes**

**5ET1F/01**

**Questions and Extracts Booklet**

**Clean copies of set texts may be taken into the examination**

**Do not return this booklet with the Answer Book**

*Turn over* ►

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**PEARSON**

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**You must answer TWO questions.**

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

**SECTION A: LITERARY HERITAGE**

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**Answer ONE question**

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**SECTION B: DIFFERENT CULTURES AND TRADITIONS**

**Page**

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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 5.

As winter drew on, Mollie became more and more troublesome. She was late for work every morning and excused herself by saying that she had overslept, and she complained of mysterious pains, although her appetite was excellent. On every kind of pretext she would run away from work and go to the drinking pool, where she would stand foolishly gazing at her own reflection in the water. But there were also rumours of something more serious. One day, as Mollie strolled blithely into the yard, flirting her long tail and chewing at a stalk of hay, Clover took her aside.

'Mollie,' she said, 'I have something very serious to say to you. This morning I saw you looking over the hedge that divides Animal Farm from Foxwood. One of Mr. Pilkington's men was standing on the other side of the hedge. And – I was a long way away, but I am almost certain I saw this – he was talking to you and you were allowing him to stroke your nose. What does that mean, Mollie?'

'He didn't! I wasn't! It isn't true!' cried Mollie, beginning to prance about and paw the ground.

'Mollie! Look me in the face. Do you give me your word of honour that the man was not stroking your nose?'

'It isn't true!' repeated Mollie, but she could not look Clover in the face, and the next moment she took to her heels and galloped away into the field.

A thought struck Clover. Without saying anything to the others, she went to Mollie's stall and turned over the straw with her hoof. Hidden under the straw was a pile of lump sugar and several bunches of ribbon of different colours.

Three days later Mollie disappeared. For some weeks nothing was known of her whereabouts, then the pigeons reported that they had seen her on the other side of Willingdon. She was between the shafts of a smart dogcart painted red and black, which was standing outside a public-house.

**Animal Farm**

**Spelling, punctuation and grammar will be assessed in part (d).**

**1** Answer all parts of the question.

(a) Outline the key events that **follow on from** the extract **to the end** of the chapter (Chapter 5). (10)

(b) Explain how the writer presents deception in the extract.  
Use examples of the writer's language from the extract. (10)

(c) From the extract, what do you learn about the character of Mollie?  
Use **evidence** from the extract to support your answer. (8)

(d) Explain the importance of deception in **one other** part of the novel.  
Use examples of the writer's language to support your answer. (12)

**(Total for spelling, punctuation and grammar = 3 marks)**  
**(Total for Question 1 = 43 marks)**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 2.

### *Dr Jekyll and Mr Hyde*

**Extract taken from: Dr Lanyon's Narrative.**

'Sir,' said I, affecting a coolness that I was far from truly possessing, 'you speak enigmas, and you will perhaps not wonder that I hear you with no very strong impression of belief. But I have gone too far in the way of inexplicable services to pause before I see the end.'

'It is well,' replied my visitor. 'Lanyon, you remember your vows: what follows is under the seal of our profession. And now, you who have so long been bound to the most narrow and material views, you who have denied the virtue of transcendental medicine, you who have derided your superiors – behold!'

He put the glass to his lips, and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change – he seemed to swell – his face became suddenly black and the features seemed to melt and alter – and the next moment, I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror.

'O God!' I screamed, and 'O God!' again and again; for there before my eyes – pale and shaken, and half-fainting, and groping before him with his hands, like a man restored from death – there stood Henry Jekyll!

What he told me in the next hour, I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous.

***Dr Jekyll and Mr Hyde***

**Spelling, punctuation and grammar will be assessed in part (d).**

**2** Answer all parts of the question.

(a) Outline the key events that **follow on from** the extract **to the end** of the novella. (10)

(b) Explain how the writer presents terror in the extract.

Use examples of the writer's language from the extract. (10)

(c) From the extract, what do you learn about the character of Lanyon?

Use **evidence** from the extract to support your answer. (8)

(d) Explain the importance of terror in **one other** part of the novel.

Use examples of the writer's language to support your answer. (12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 2 = 43 marks)**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 3.

### *The Hound of the Baskervilles*

#### **Extract taken from Chapter 9: The Light upon the Moor.**

Sometimes it seemed impossible that he should fail to hear our approach. However, the man is fortunately rather deaf, and he was entirely preoccupied in that which he was doing. When at last we reached the door and peeped through we found him crouching at the window, candle in hand, his white, intent face pressed against the pane, exactly as I had seen him two nights before.

We had arranged no plan of campaign, but the baronet is a man to whom the most direct way is always the most natural. He walked into the room, and as he did so Barrymore sprang up from the window with a sharp hiss of his breath, and stood, livid and trembling, before us. His dark eyes, glaring out of the white mask of his face, were full of horror and astonishment as he gazed from Sir Henry to me.

"What are you doing here, Barrymore?"

"Nothing, sir." His agitation was so great that he could hardly speak, and the shadows sprang up and down from the shaking of his candle. "It was the window, sir. I go round at night to see that they are fastened."

"On the second floor?"

"Yes, sir, all the windows."

"Look here, Barrymore," said Sir Henry, sternly, "we have made up our minds to have the truth out of you, so it will save you trouble to tell it sooner rather than later. Come, now! No lies! What were you doing at that window?"

The fellow looked at us in a helpless way, and he wrung his hands together like one who is in the last extremity of doubt and misery.

"I was doing no harm, sir. I was holding a candle to the window."

"And why were you holding a candle to the window?"

"Don't ask me, Sir Henry – don't ask me! I give you my word, sir, that it is not my secret, and that I cannot tell it. If it concerned no one but myself I would not try to keep it from you."



***The Hound of the Baskervilles***

**Spelling, punctuation and grammar will be assessed in part (d).**

**3** Answer all parts of the question.

(a) Outline the key events that **follow on from** the extract **to the end** of the chapter (Chapter 9).

(10)

(b) Explain how the writer presents secrecy in the extract.

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

(10)

(c) From the extract, what do you learn about the character of Barrymore?

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

(8)

(d) Explain the importance of secrecy in **one other** part of the novel.

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

(12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 3 = 43 marks)**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 4.

### *Felicia's Journey*

Extract taken from Chapter 6.

'I was only wondering if you had Johnny's address.'

'What d'you want with Johnny?'

'Just to write him a letter, Mrs Lysaght.'

'My son wouldn't want his address given out to all and sundry.'

'It'd be all right giving it to me, Mrs Lysaght.'

'I'll be writing to him myself. I'll tell him you called in.'

His mother knew who she was: she didn't say so, but Felicia could tell. She knew her name and that her father worked in the convent garden, that his grandmother was still alive, almost a hundred years old. You could tell just by being in Mrs Lysaght's presence that she was a woman who knew everything.

'He wouldn't mind you giving me the address.'

'Why's that?'

'I know he wouldn't.'

'He didn't give it to you himself then?'

Felicia began to stammer. Mrs Lysaght sat down. A hand touched the lower part of her stomach, as if some pain had begun there.

'I have things to do,' she said, not rising at once but doing so a moment later before Felicia could collect herself. She moved towards the passage that led to her front door.

'I know he wouldn't mind,' Felicia said again. She felt a burst of heat in her face that tingled to the roots of her hair. 'I need the address badly.'

'Johnny has his own friends here, Cathal Kelly, Shay Mulroone, boys like that. I don't recall anyone like yourself mentioned.'

'I need the address, Mrs Lysaght.'

Felicia's predicament dawned in Mrs Lysaght's features then. Her mouth sagged; distaste crept into the coldness in her eyes.

'Leave my son alone.' She spoke without emotion. 'Leave him.'

'All I want to do is to contact him.'

'You've had contact enough with him.'

But Mrs Lysaght didn't move out of the kitchen, as she had begun to do. She remained in the doorway and after a moment raised the fingers of her right hand to the scar on her face.

'I'm not well,' she said.

***Felicia's Journey***

**Spelling, punctuation and grammar will be assessed in part (d).**

**4** Answer all parts of the question.

(a) Outline the key events that **follow on from** the extract **up to the end** of Chapter 7. (10)

(b) Explain how the writer presents desperation in the extract.  
Use examples of the writer's language from the extract. (10)

(c) From the extract, what do you learn about Mrs Lysaght?  
Use **evidence** from the extract to support your answer. (8)

(d) Explain the importance of desperation in **one other** part of the novel.  
Use examples of the writer's language to support your answer. (12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 4 = 43 marks)**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 5.

### *Pride and Prejudice*

Extract taken from Chapter 20.

[Mr Bennet] "I have not the pleasure of understanding you," said he, when she had finished her speech. "Of what are you talking?"

"Of Mr. Collins and Lizzy. Lizzy declares she will not have Mr. Collins, and Mr. Collins begins to say that he will not have Lizzy."

"And what am I to do on the occasion? – It seems an hopeless business."

"Speak to Lizzy about it yourself. Tell her that you insist upon her marrying him."

"Let her be called down. She shall hear my opinion."

Mrs. Bennet rang the bell, and Miss Elizabeth was summoned to the library.

"Come here, child," cried her father as she appeared. "I have sent for you on an affair of importance. I understand that Mr. Collins has made you an offer of marriage. Is it true?" Elizabeth replied that it was. "Very well – and this offer of marriage you have refused?"

"I have, Sir."

"Very well. We now come to the point. Your mother insists upon your accepting it. Is not it so, Mrs. Bennet?"

"Yes, or I will never see her again."

"An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents – Your mother will never see you again if you do *not* marry Mr. Collins, and I will never see you again if you *do*."

Elizabeth could not but smile at such a conclusion of such a beginning; but Mrs. Bennet, who had persuaded herself that her husband regarded the affair as she wished, was excessively disappointed.

"What do you mean, Mr. Bennet, by talking in this way? You promised me to *insist* upon her marrying him."

"My dear," replied her husband, "I have two small favours to request. First, that you will allow me the free use of my understanding on the present occasion; and secondly, of my room. I shall be glad to have the library to myself as soon as may be."

Not yet, however, in spite of her disappointment in her husband, did Mrs. Bennet give up the point. She talked to Elizabeth again and again; coaxed and threatened her by turns.

***Pride and Prejudice***

**Spelling, punctuation and grammar will be assessed in part (d).**

**5** Answer all parts of the question.

(a) Outline the key events that **follow on from** the extract **up to the end** of Chapter 22. (10)

(b) Explain how the writer presents marriage in the extract.  
Use examples of the writer's language from the extract. (10)

(c) From the extract, what do you learn about the character of Mrs Bennet?  
Use **evidence** from the extract to support your answer. (8)

(d) Explain the importance of marriage in **one other** part of the novel.  
Use examples of the writer's language to support your answer. (12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 5 = 43 marks)**

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## SECTION A: LITERARY HERITAGE

Use this extract to answer Question 6.

### *Great Expectations*

Extract taken from Chapter 7 (VII).

When I got acquainted with your sister, it were the talk how she was bringing you up by hand. Very kind of her too, all the folks said, and I said, along with all the folks. As to you," Joe pursued, with a countenance expressive of seeing something very nasty indeed: "if you could have been aware how small and flabby and mean you was, dear me, you'd have formed the most contemptible opinions of yourself!"

Not exactly relishing this, I said, "Never mind me, Joe."

"But I did mind you, Pip," he returned with tender simplicity. "When I offered to your sister to keep company, and to be asked in church at such times as she was willing and ready to come to the forge," I said to her, "And bring the poor little child. God bless the poor little child," I said to your sister, "there's room for *him* at the forge!"

I broke out crying and begging pardon, and hugged Joe round the neck: who dropped the poker to hug me, and to say, "Ever the best of friends; an't us, Pip? Don't cry, old chap!"

When this little interruption was over, Joe resumed:

"Well, you see, Pip, and here we are! That's about where it lights; here we are! Now, when you take me in hand in my learning, Pip (and I tell you beforehand I am awful dull, most awful dull), Mrs. Joe mustn't see too much of what we're up to. It must be done, as I may say, on the sly. And why on the sly? I'll tell you why, Pip."

He had taken up the poker again; without which, I doubt if he could have proceeded in his demonstration.

"Your sister is given to government."

"Given to government, Joe?" I was startled, for I had some shadowy idea (and I am afraid I must add, hope) that Joe had divorced her in favour of the Lords of the Admiralty, or Treasury.

"Given to government," said Joe. "Which I meantsay the government of you and myself."

**Great Expectations**

**Spelling, punctuation and grammar will be assessed in part (d).**

**6** Answer all parts of the question.

(a) Outline the key events that **follow on from** the extract **to the end** of Chapter 8. (10)

(b) Explain how the writer presents relationships in the extract.  
Use examples of the writer's language from the extract. (10)

(c) From the extract, what do you learn about the character of Joe?  
Use **evidence** from the extract to support your answer. (8)

(d) Explain the importance of relationships in **one other** part of the novel.  
Use examples of the writer's language to support your answer. (12)

**(Total for spelling, punctuation and grammar = 3 marks)**

**(Total for Question 6 = 43 marks)**

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**TOTAL FOR SECTION A = 43 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 In what ways is the setting of Tollington important in the novel?

In your answer you **must** consider:

- what Tollington is like
- how Meena feels about Tollington
- why Tollington represents change.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 6 marks)

(Total for Question 7 = 46 marks)

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#### OR

\*8 Explain the importance of loss in the novel.

In your answer you **must** consider:

- the things that people lose
- how Meena is affected by the loss of friends
- how Meena loses her innocence.

You may include other ideas of your own.

Use **evidence** to support your answer.

(Total for spelling, punctuation and grammar = 6 marks)

(Total for Question 8 = 46 marks)

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***Balzac and the Little Chinese Seamstress***

**EITHER**

**\*9** Explain the importance of the narrator in the novel.

In your answer you **must** consider:

- what the narrator does
- how the narrator cares for Luo and the Little Seamstress
- why the narrator helps the Little Seamstress.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 9 = 46 marks)**

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**OR**

**\*10** In what ways are cultural customs and beliefs important in the novel?

In your answer you **must** consider:

- what Chinese traditions are shown
- how cures and remedies are used on Phoenix Mountain
- why storytelling and the banning of books are relevant.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 10 = 46 marks)**

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## SECTION B: DIFFERENT CULTURES AND TRADITIONS

### *Heroes*

#### **EITHER**

**\*11** In what ways is Arthur Rivier an important character in the novel?

In your answer you **must** consider:

- what happens to Arthur
- why Arthur drinks heavily
- the effects that the war has had on Arthur and others.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 11 = 46 marks)**

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#### **OR**

**\*12** Explain the importance of appearances in the novel.

In your answer you **must** consider:

- how Francis disguises his appearance
- why characters appear to be heroes when they are not
- why appearances can be deceiving.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 12 = 46 marks)**

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***Of Mice and Men***

**EITHER**

**\*13** How is Candy an important character in the novel?

In your answer you **must** consider:

- what Candy says and does
- how Candy can help George and Lennie
- why Candy is lonely.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 13 = 46 marks)**

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**OR**

**\*14** Explain the importance of outsiders in the novel.

In your answer you **must** consider:

- how characters such as Lennie and Candy are outcasts
- what has made Crooks an outcast
- why Curley's wife is an outcast.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 14 = 46 marks)**

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## SECTION B: DIFFERENT CULTURES AND TRADITIONS

### *Rani and Sukh*

#### EITHER

**\*15** In what ways is Billah Bains an important character in the novel?

In your answer you **must** consider:

- the relationship between Billah Bains and Kulwant Sandhu
- why Billah Bains is killed
- why this has an impact on Rani and Sukh.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 15 = 46 marks)**

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#### OR

**\*16** Why is vengeance important in the novel?

In your answer, you **must** consider:

- how Divy seeks vengeance
- what happened in the 1960s in the Punjab
- what effect vengeance has on other characters at the end of the novel.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 16 = 46 marks)**

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## ***Riding the Black Cockatoo***

### **EITHER**

**\*17** How are the Wamba Wamba people and country important in the text?

In your answer you **must** consider:

- John's interest in aboriginal culture
- how John learns about the Wamba Wamba tribe
- the effect the Wamba Wamba has on John.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 17 = 46 marks)**

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### **OR**

**\*18** In what ways is repatriation important in the text?

In your answer you **must** consider:

- what John discovers about 'Mary'
- how 'Mary' is repatriated
- the effects of Mary's repatriation.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 18 = 46 marks)**

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## SECTION B: DIFFERENT CULTURES AND TRADITIONS

### *To Kill a Mockingbird*

#### EITHER

**\*19** In what ways is Jem an important character in the novel?

In your answer you **must** consider:

- what Jem says and does
- why Jem destroys Mrs Dubose's camellias
- how Jem grows up.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 19 = 46 marks)**

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#### OR

**\*20** Explain the importance of prejudice in the novel.

In your answer you **must** consider:

- which characters suffer as a result of prejudice
- what Atticus' views of prejudice are
- why some views about prejudice change at the end of the novel.

You may include other ideas of your own.

Use **evidence** to support your answer.

**(Total for spelling, punctuation and grammar = 6 marks)**

**(Total for Question 20 = 46 marks)**

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**TOTAL FOR SECTION B = 46 MARKS**

**TOTAL FOR PAPER = 89 MARKS**

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# English Literature

## Unit 1: Understanding Prose

**Foundation Tier**

Tuesday 20 May 2014 – Morning

**Time: 1 hour 45 minutes**

Paper Reference

**5ET1F/01**

**You must have:** Questions and Extracts Booklet (enclosed)  
Clean copies of set texts may be used.

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 89.
- 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.*

### 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.

Turn over ►

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**PEARSON**

SECTION A: LITERARY HERITAGE

You must answer ONE question from SECTION A.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box  and then indicate your new question with a cross .

Chosen Question Number:

Question 1

Question 2

Question 3

Question 4

Question 5

Question 6

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(Section A continued)

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**TOTAL FOR SECTION A = 43 MARKS**



**SECTION B: DIFFERENT CULTURES AND TRADITIONS**

**You must answer ONE question from SECTION B.**

**Indicate which question you are answering by marking a cross ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.**

Chosen Question Number:

Question 7 ☒

Question 8 ☒

Question 9 ☒

Question 10 ☒

Question 11 ☒

Question 12 ☒

Question 13 ☒

Question 14 ☒

Question 15 ☒

Question 16 ☒

Question 17 ☒

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Question 20 ☒

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**TOTAL FOR SECTION B = 46 MARKS**  
**TOTAL FOR PAPER = 89 MARKS**



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