GCSE

C720U20-1

S24-C720U20-1

MONDAY, 20 MAY 2024 – MORNING

ENGLISH LITERATURE
COMPONENT 2
Post-1914 Prose/Drama, 19th Century Prose and Unseen Poetry

2 hours 30 minutes

SECTION A	Pages
Lord of the Flies	2
Anita and Me	3
Never Let Me Go	4
The Woman in Black	5
Oranges are not the Only Fruit	6
The Curious Incident of the Dog in the Night-Time	7
A Taste of Honey	8–9
An Inspector Calls	10–11
The History Boys	12–13
Blood Brothers	14–15
SECTION B	
A Christmas Carol	16
Silas Marner	17
War of the Worlds	18
Pride and Prejudice	19
Jane Eyre	20
The Strange Case of Dr Jekyll and Mr Hyde	21
SECTION C	
Unseen Poetry	22–23

C720U201
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet. **The use of a dictionary is not permitted in this examination.**

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.
Answer **one** question in Section A, **one** question in Section B and **both** questions in Section C.
Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet
Use both sides of the paper. Write only within the white areas of the booklet.
Write the question number in the two boxes in the left-hand margin at the start of each answer, for example **2 1** .
Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Each section carries 40 marks.
You are advised to spend your time as follows:
Section A – about 45 minutes, Section B – about 45 minutes, Section C – about one hour.
The number of marks is given in brackets at the end of each question or part-question.
5 marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures in Section A.

© WJEC CBAC Ltd.

SECTION A (Post-1914 Prose/Drama)

Answer on **one** text only.

0 1 ***Lord of the Flies***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Jack in *Lord of the Flies* and how Golding presents his importance to the novel as a whole.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

Jack was bent double. He was down like a sprinter, his nose only a few inches from the humid earth. The tree trunks and the creepers that festooned them lost themselves in a green dusk thirty feet above him; and all about was the undergrowth. There was only the faintest indication of a trail here; a cracked twig and what might be the impression of one side of a hoof. He lowered his chin and stared at the traces as though he would force them to speak to him. Then dog-like, uncomfortably on all fours yet unheeding his discomfort, he stole forward five yards and stopped. Here was loop of creeper with a tendril pendant from a node. The tendril was polished on the underside; pigs, passing through the loop, brushed it with their bristly hide.

Jack crouched with his face a few inches away from this clue, then stared forward into the semi-darkness of the undergrowth. His sandy hair, considerably longer than it had been when they dropped in, was lighter now; and his bare back was a mass of dark freckles and peeling sunburn. A sharpened stick about five feet long trailed from his right hand; and except for a pair of tattered shorts held up by his knife-belt he was naked. He closed his eyes, raised his head and breathed in gently with flared nostrils, assessing the current of warm air for information. The forest and he were very still.

At length he let out his breath in a long sigh and opened his eyes. They were bright blue, eyes that in this frustration seemed bolting and nearly mad. He passed his tongue across dry lips and scanned the uncommunicative forest. Then again he stole forward and cast this way and that over the ground.

© WJEC CBAC Ltd.

0 2 ***Anita and Me***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Anita in *Anita and Me* and how Syal presents her importance to the novel as a whole.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

I knew Anita well enough not to expect a great display of mourning, but even I was surprised by her complete lack of emotion, or indeed, social graces. She watched *Top of the Pops* through all papa's attempts to engage her in friendly chitchat, during which he steered clear of anything that might possibly be connected with Mothers. 'So Anita … um, how's school?' Anita grunted and turned up the volume control, shifting away from Sunil who was edging towards her holding the edge of the sofa, desperate to make friends with this new face. 'Your par… your father, does he take you or do you go by bus?' Anita stifled a yawn and reached for another crisp from our nick-nacks bowl, as mama called it, which was now almost empty.

Mama had gone to the trouble of preparing two menus, which was fortunate considering Anita's reaction when the serving dishes of various curries were placed in front of her. 'What's that!' she demanded, as if confronted with a festering sheep's head on a platter. 'Oh that's mattar-paneer,' mama said proudly, always happy to educate the sad English palate. 'A sort of Indian cheese, and these are peas with it, of course …'

'Cheese and peas?' said Anita faintly. 'Together?'

'Well,' mama went on hurriedly. 'This is chicken curry …You have had chicken before, haven't you?'

'What's that stuff round it?'

'Um, just gravy, you know, tomatoes, onions, garlic …'

Mama was losing confidence now, she trailed off as she picked up Anita's increasing panic.

'Chicken with tomatoes? What's garlic?'

'Don't you worry!' papa interjected heartily, fearing a culinary cat fight was about to shatter his fragile peace. 'We've also got fishfingers and chips. Is tomato sauce too dangerous for you?'

Anita's relief made her oblivious to his attempt at a joke. She simply picked up her knife and fork and rested her elbows on the table, waiting to be served with something she could recognise.

© WJEC CBAC Ltd. **Turn over.**

0 3 ***Never Let Me Go***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Ruth in *Never Let Me Go* and how Ishiguro presents her importance to the novel as a whole.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

We stopped again further down the street, talking excitedly all at once. Except for Ruth, that is, who remained silent in the middle of it. It was hard to read her face at that moment: she certainly wasn't disappointed, but then she wasn't elated either. She had on a half-smile, the sort a mother might have in an ordinary family, weighing things up while the children jumped and screamed around her asking her to say, yes, they could do whatever. So there we were, all coming out with our views, and I was glad I could say honestly, along with the others, that the woman we'd seen was by no means out of the question. The truth was, we were all relieved: without quite realising it, we'd been bracing ourselves for a let-down. But now we could go back to the Cottages, Ruth could take encouragement from what she'd seen, and the rest of us could back her up. And the office life the woman appeared to be leading was about as close as you could hope to the one Ruth had often described for herself. Regardless of what had been going on between us that day, deep down, none of us wanted Ruth to return home despondent, and at that moment we thought we were safe. And so we would have been, I'm pretty sure, had we put an end to the matter at that point.

But then Ruth said: 'Let's sit over there, over on that wall. Just for a few minutes. Once they've forgotten about us, we can go and have another look.'

We agreed to this, but as we walked towards the low wall around the small car park Ruth had indicated, Chrissie said, perhaps a little too eagerly:

'But even if we don't get to see her again, we're all agreed she's a possible. And it's a lovely office. It really is.'

'Let's just wait a few minutes,' Ruth said. 'Then we'll go back.'

© WJEC CBAC Ltd.

0 4 ***The Woman in Black***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the woman in black, Jennet Humfrye, and how Hill presents her in the novel.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

She was dressed in deepest black, in the style of full mourning that had rather gone out of fashion except, I imagined, in court circles on the most formal of occasions. Indeed, it had clearly been dug out of some old trunk or wardrobe, for its blackness was a little rusty looking. A bonnet-type hat covered her head and shaded her face, but, although I did not stare, even the swift glance I took of the woman showed me enough to recognise that she was suffering from some terrible wasting disease, for not only was she extremely pale, even more than a contrast with the blackness of her garments could account for, but the skin and, it seemed, only the thinnest layer of flesh was tautly stretched and strained across her bones, so that it gleamed with a curious, blue-white sheen, and her eyes seemed sunken back into her head. Her hands that rested on the pew before her were in a similar state, as though she had been a victim of starvation. Though not any medical expert, I had heard of certain conditions which caused such terrible wasting, such ravages of the flesh, and knew that they were generally regarded as incurable, and it seemed poignant that a woman, who was perhaps only a short time away from her own death, should drag herself to the funeral of another. Nor did she look old. The effect of the illness made her age hard to guess, but she was quite possibly no more than thirty. Before I turned back, I vowed to speak to her and see if I could be of any assistance after the funeral was over, but just as we were making ready to move away, following the parson and the coffin out of the church, I heard the slight rustle of clothing once more and realized that the unknown woman had already slipped quickly away, and gone out to the waiting, open grave, though to stand some yards back, beside another headstone, that was overgrown with moss and upon which she leaned slightly.

© WJEC CBAC Ltd.

0 5 ***Oranges are not the Only Fruit***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Jeanette in *Oranges are not the Only Fruit* and how Winterson presents her at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

'You'll have to leave,' she said. 'I'm not havin' demons here.'

Where could I go? Not to Elsie's, she was too sick, and no one in the church would really take the risk. If I went to Katy's there would be problems for her, and all my relatives, like most relatives, were revolting.

'I don't have anywhere to go,' I argued, following her into the kitchen.

'The Devil looks after his own,' she threw back, pushing me out.

I knew I couldn't cope, so I didn't try. I would let the feeling out later, when it was safe. For now, I had to be hard and white. In the frosty days, in the winter, the ground is white, then the sun rises, and the frosts melt ...

'It's decided then.' I breezed in to my mother with more bravado than courage, 'I'm moving out on Thursday.'

'Where to?' She was suspicious.

'I'm not telling you, I'll see how it goes.'

'You've got no money.'

'I'll work evenings as well as weekends.'

In fact I was scared to death and going to live with a teacher who had some care for what was happening. I was driving an ice-cream van on Saturdays; now I would work Sundays as well, and try to pay the woman as best I could. Bleak, but not so bleak as staying there. I wanted the dog, but knew she wouldn't let me, so I took my books and my instruments in a tea chest, with my Bible on top. The only thing that worried me was the thought of having to work on a fruit stall. Spanish Navels, Juicy Jaffas, Ripe Sevilles.

'I won't,' I consoled myself. 'I'll go in the tripe works first.'

I made my bed carefully the last morning at home, emptied the waste paper basket, and trailed the dog on a long walk. She ran off with the Jack from the bowling green. At that time I could not imagine what would become of me, and I didn't care. It was not judgement day, but another morning.

0 6 ***The Curious Incident of the Dog in the Night-Time***

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

You should use the extract below and your knowledge of the whole play to answer this question.

In the play *The Curious Incident of the Dog in the Night-Time* Christopher discovers a number of truths. Write about some of the times truths are discovered and how this is presented in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

SIOBHAN I started by looking in the kitchen.

Then I detected in the utility room.

Then I detected in the dining room.

Then I detected in the living room where I found the missing wheel from my Airfix Messerschmitt Bf 109 G-6 model under the sofa.

Then I went upstairs but I didn't do any detecting in my own room because I reasoned that Father wouldn't hide something from me in my own room unless he was being very clever and doing what is called a Double Bluff like in a real murder mystery novel, so I decided to look in my own room only if I couldn't find the book anywhere else.

I detected in the bathroom, but the only place to look was in the airing cupboard and there was nothing in there.

Which meant the only room left to detect in was Father's bedroom.

I started by looking under the bed.

There were seven shoes and a comb with lots of hair in it and a piece of copper pipe and a chocolate biscuit and a magazine called *Fiesta* and a dead bee and a Homer Simpson pattern tie and a wooden spoon, but not my book. Then I looked in the drawers on either side of the dressing table.

But these only contained aspirin and nail clippers and batteries and dental floss and a tampon and tissues and a spare false tooth but my book wasn't there either.

Then I looked in his clothes cupboard. In the bottom of the cupboard was a large plastic toolbox which was full of tools for doing-it-yourself but I could see these without opening the box because it was made of transparent grey plastic. Then I saw that there was another box underneath the toolbox.

So I lifted the toolbox out of the cupboard.

The other box was an old cardboard box that is called a shirt box because people used to buy shirts in them.

CHRISTOPHER *finds these things including, finally the shirt box.*

SIOBHAN And when I opened the shirt box I saw my book was inside it.

CHRISTOPHER *finds his book.*

© WJEC CBAC Ltd. **Turn over.**

0 7 ***A Taste of Honey***

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

You should use the extract on the opposite page and your knowledge of the whole play to answer this question.

Write about Helen in *A Taste of Honey* and how Delaney presents her importance to the play as a whole.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

Enter PETER, *a brash car salesman, cigar in mouth.*

HELEN Oh! My God! Look what the wind's blown in. What do you want?
PETER Just passing by, you know. Thought I'd take a look at your new headquarters.
HELEN Just passing … How did you find my address?
PETER I found it. Did you think you could escape me, dear?
JO So that's what she was running away from.
PETER Who's this?
HELEN My daughter.
PETER Oh! Hello there. That puts another ten years on her.
JO What's this one called?
HELEN Smith.
JO You told me not to trust men calling themselves Smith.
HELEN Oh go and have your bath.
JO I don't know where the bathroom is.
HELEN It's in a little hole in the corridor.
JO Is he staying?
PETER Yes, I'm staying.
JO Then I'll go for my bath later.
HELEN What did you want to follow me here for?
PETER *(fumbling)*: You know what I want.
HELEN Give over! Jo, go and see to that coffee! He would show up just when I've got her hanging round my neck.
PETER Do what your mother tells you.
JO Ordering me about like a servant! *(She goes*. PETER *makes another pass at* HELEN.*)* The kettle's not boiling. I suppose she hasn't told you about me.
PETER Christ!
HELEN Go and lay the table.
JO No.
HELEN Well, do something. Turn yourself into a bloody termite and crawl into the wall or something, but make yourself scarce.
PETER Get rid of her.
HELEN I can't. Anyway, nobody asked you to come here.
PETER Why did you come here? I had to chase all over town looking for you, only to finish up in this dump.
HELEN Oh shut up! I've got a cold.
PETER What on earth made you choose such a ghastly district?
HELEN I can't afford to be so classy.
PETER Tenements, cemetery, slaughterhouse.
HELEN Oh we've got the lot here.
PETER Nobody could live in a place like this.
JO Only about fifty thousand people.
PETER And a snotty-nosed daughter.
HELEN I said nobody asked you to come.

© WJEC CBAC Ltd. **Turn over.**

0 8 ***An Inspector Calls***

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

You should use the extract on the opposite page and your knowledge of the whole play to answer this question.

Write about Mr Arthur Birling in *An Inspector Calls* and how he is important to the play as a whole.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

© WJEC CBAC Ltd.

BIRLING Gerald's dead right. He could have used a different photograph each time and we'd be none the wiser. We may all have been recognizing different girls.

GERALD Exactly. Did he ask you to identify a photograph, Eric?

ERIC No. He didn't need a photograph by the time he'd got round to me. But obviously it must have been the girl I knew who went round to see mother.

GERALD Why must it?

ERIC She said she had to have help because she wouldn't take any more stolen money. And the girl I knew had told me that already.

GERALD Even then, that may have been all nonsense.

ERIC I don't see much nonsense about it when a girl goes and kills herself. You lot may be letting yourselves out nicely, but I can't. Nor can mother. We did her in all right.

BIRLING *(eagerly)* Wait a minute, wait a minute. Don't be in such a hurry to put yourself into court. That interview with your mother could have been just as much a put-up job, like all this police inspector business. The whole damned thing can have been a piece of bluff.

ERIC *(angrily)* How can it? The girl's dead, isn't she?

GERALD What girl? There were probably four or five different girls.

ERIC That doesn't matter to me. The one I knew is dead.

BIRLING Is she? *How do we know she is*?

GERALD That's right. You've got it. How do we know any girl killed herself today?

BIRLING *(looking at them all, triumphantly)* Now answer that one. Let's look at it from this fellow's point of view. We're having a little celebration here and feeling rather pleased with ourselves. Now he has to work a trick on us. Well, the first thing he has to do is to give us such a shock that after that he can bluff us all the time. So he starts right off. A girl has just died in the Infirmary. She drank some strong disinfectant. Died in agony-

ERIC All right, don't pile it on.

BIRLING *(triumphantly)* There you are, you see. Just repeating it shakes you a bit. And that's what he had to do. Shake us at once – and then start questioning us – until we didn't know where we were. Oh – let's admit that. He had the laugh of us all right.

ERIC He could laugh his head off – if I knew it really was all a hoax.

BIRLING I'm convinced it is. No police inquiry. No one girl that all this happened to. No scandal-

SHEILA And no suicide?

GERALD *(decisively)* We can settle that at once.

SHEILA How?

GERALD By ringing up the Infirmary. Either there's a dead girl there or there isn't.

BIRLING *(uneasily)* It will look a bit queer, won't it – ringing up at this time of night.

© WJEC CBAC Ltd.

Turn over.

0 9 ***The History Boys***

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

You should use the extract on the opposite page and your knowledge of the whole play to answer this question.

Write about Hector in *The History Boys* and how Bennett presents his importance in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

© WJEC CBAC Ltd.

HECTOR Oh, how old was Hardy? When he wrote this, about sixty. My age, I suppose. Saddish life, though not unappreciated.
'Uncoffined' is a typical Hardy usage.
A compound adjective, formed by putting 'un-' in front of the noun. Or verb, of course.
Un-kissed. Un-rejoicing. Un-confessed. Un-embraced.
It's a turn of phrase he has bequeathed to Larkin, who liked Hardy, apparently. He does the same.
Un-spent. Un-fingermarked.
And with both of them it brings a sense of not sharing, of being out of it.
Whether because of diffidence or shyness, but a holding back. Not being in the swim. Can you see that?

POSNER Yes, sir. I felt that a bit.

HECTOR The best moments in reading are when you come across something – a thought, a feeling, a way of looking at things – which you had thought special and particular to you. Now here it is, set down by someone else, a person you have never met, someone even who is long dead. And it is as if a hand has come out and taken yours.

He puts out his hand, and it seems for a moment as if Posner will take it, or even that Hector may put it on Posner's knee. But the moment passes.

Shall we just have the last verse again and I'll let you go.

Posner does the last verse again.
Dakin comes in.

And now, having thrown in Drummer Hodge, as found, here reporting for duty, helmet in hand, is young Lieutenant Dakin.

DAKIN I'm sorry, sir.

HECTOR No, no. You were more gainfully employed, I'm sure.
Why the helmet?

DAKIN My turn on the bike.
It's Wednesday, sir.

HECTOR Is it? So it is.
But no. Not today.
No. Today I go a different way.
'The words of Mercury are harsh after the songs of Apollo. You that way, we this way.'
Hector goes briskly off, leaving Dakin and Posner wondering.

© WJEC CBAC Ltd.

1 0 ***Blood Brothers***

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

You should use the extract on the opposite page and your knowledge of the whole play to answer this question.

Write about Mrs Johnstone in *Blood Brothers* and how she is important to the play as a whole.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

GYNAECOLOGIST	OK, Mummy, let's have a little listen to the baby's ticker, shall we?
MRS JOHNSTONE	I was dead worried about havin' another baby, you know, Doctor. I didn't see how we were gonna manage with another mouth to feed. But now I've got me a little job we'll be OK. If I'm careful we can just scrape by, even with another mouth to feed.
	The GYNAECOLOGIST *completes his examination.*
GYNAECOLOGIST	Mouths, Mummy.
MRS JOHNSTONE	What?
GYNAECOLOGIST	Plural, Mrs Johnstone. Mouths to feed. You're expecting twins. Congratulations. And the next one please, Nurse.
	The GYNAECOLOGIST *exits.*
	MRS JOHNSTONE, *numbed by the news, moves back to her work, dusting the table upon which the shoes had been placed.*
	MRS LYONS *enters.*
MRS LYONS	Hello, Mrs. J. How are you?
	There is no reply.
	(Registering the silence) Mrs J? Anything wrong?
MRS JOHNSTONE	I had it all worked out.
MRS LYONS	What's the matter?
MRS JOHNSTONE	We were just getting straight.
MRS LYON	Why don't you sit down.
MRS JOHNSTONE	With one more baby we could have managed. But not with two. The Welfare have already been on to me. They say I'm incapable of controllin' the kids I've already got. They say I should put some of them into care. But I won't. I love the bones of every one of them. I'll even love these two when they come along. But like they say at the Welfare, kids can't live on love alone.
MRS LYONS	Twins? You're expecting twins?
	The NARRATOR *enters.*
NARRATOR	How quickly an idea, planted, can Take root and grow into a plan. The thought conceived in this very room Grew as surely as a seed, in a mother's womb.
	The NARRATOR *exits.*
MRS LYONS	(*almost inaudibly*): Give one to me.
MRS JOHNSTONE	What?
MRS LYONS	(*containing her excitement*): Give one of them to me.
MRS JOHNSTONE	Give one to you?

© WJEC CBAC Ltd.

SECTION B (19th Century Prose)

Answer on **one** text only.

2 1 ***A Christmas Carol***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

In *A Christmas Carol,* Scrooge's thoughts and feelings about Christmas change. Write about how Dickens presents this at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel. [40]

Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. Oh, glorious. Glorious!

What's today?' cried Scrooge, calling downward to a boy in Sunday clothes, who perhaps had loitered in to look about him.

'EH?' returned the boy, with all his might of wonder.

'What's today, my fine fellow?' said Scrooge.

'Today!' replied the boy. 'Why, CHRISTMAS DAY.'

'It's Christmas Day!' said Scrooge to himself. 'I haven't missed it. The Spirits have done it all in one night. They can do anything they like. Of course they can. Of course they can. Hallo, my fine fellow!'

'Hallo!' returned the boy.

'Do you know the Poulterer's, in the next street but one, at the corner?' Scrooge inquired.

'I should hope I did,' replied the lad.

'An intelligent boy!' said Scrooge. 'A remarkable boy! Do you know whether they've sold the prize Turkey that was hanging up there? Not the little prize Turkey: the big one?'

'What, the one as big as me?' returned the boy.

'What a delightful boy!' said Scrooge. 'It's a pleasure to talk to him. Yes, my buck!'

'It's hanging there now,' replied the boy.

'Is it?' said Scrooge. 'Go and buy it.'

'Walk-ER!' exclaimed the boy.

'No, no,' said Scrooge, 'I am in earnest. Go and buy it, and tell 'em to bring it here, that I may give them the direction where to take it. Come back with the man, and I'll give you a shilling. Come back with him in less than five minutes, and I'll give you half-a-crown!'

The boy was off like a shot. He must have had a steady hand at a trigger who could have got a shot off half so fast.

'I'll send it to Bob Cratchit's!' whispered Scrooge, rubbing his hands, and splitting with a laugh. 'He shan't know who sends it. It's twice the size of Tiny Tim.'

2 2 ***Silas Marner***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Eppie in *Silas Marner* and how Eliot presents her importance to the novel as a whole.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel. [40]

'Eppie, my dear,' said Godfrey, looking at his daughter, not without some embarrassment, under the sense that she was old enough to judge him, 'it'll always be our wish that you should show your love and gratitude to one who's been a father to you so many years, and we shall want to help you to make him comfortable in every way. But we hope you'll come to love us as well; and though I haven't been what a father should ha' been to you all these years, I wish to do the utmost in my power for you for the rest of my life, and provide for you as my only child. And you'll have the best of mothers in my wife – that'll be a blessing you haven't known since you were old enough to know it.'

'My dear, you'll be a treasure to me,' said Nancy, in her gentle voice. 'We shall want for nothing when we have our daughter.'

Eppie did not come forward and curtsy, as she had done before. She held Silas's hand in hers, and grasped it firmly – it was a weaver's hand, with a palm and finger-tips that were sensitive to such pressure – while she spoke with colder decision than before.

'Thank you, ma'am – thank you, sir, for your offers – they're very great, and far above my wish. For I should have no delight i' life any more if I was forced to go away from my father, and knew he was sitting at home, a-thinking of me and feeling lone. We've been used to be happy together every day, and I can't think o' no happiness without him. And he says he'd nobody i' the world till I was sent to him, and he'd have nothing when I was gone. And he's took care of me and loved me from the first, and I'll cleave to him as long as he lives, and nobody shall ever come between him and me.'

'But you must make sure, Eppie,' said Silas, in a low voice – 'you must make sure as you won't ever be sorry, because you've made your choice to stay among poor folks, and with poor clothes and things, when you might ha' had everything o' the best.'

His sensitiveness on this point had increased as he listened to Eppie's words of faithful affection.

'I can never be sorry, father,' said Eppie. 'I shouldn't know what to think on or to wish for with fine things about me, as I haven't been used to. And it 'ud be poor work for me to put on things, and ride in a gig, and sit in a place at church, as 'ud make them as I'm fond of think me unfitting company for 'em. What could *I* care for then?'

© WJEC CBAC Ltd.

2 3 ***War of the Worlds***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about some of the violent events in *War of the Worlds*. How are they important to the novel as a whole?

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel. [40]

The fighting was beginning. Almost immediately unseen batteries across the river to our right, unseen because of the trees, took up the chorus, firing heavily one after the other. A woman screamed. Everyone stood arrested by the sudden stir of battle, near us and yet invisible to us. Nothing was to be seen save flat meadows, cows feeding unconcernedly for the most part, and silvery pollard willows motionless in the warm sunlight.

'The sojers 'll stop 'em,' said a woman beside me doubtfully. A haziness rose over the tree-tops.

Then suddenly we saw a rush of smoke far away up the river, a puff of smoke that jerked up into the air, and hung, and forthwith the ground heaved underfoot and a heavy explosion shook the air, smashing two or three windows in the houses near, and leaving us astonished.

'Here they are!' shouted a man in a blue jersey. 'Yonder! D'yer see them? Yonder!'

Quickly, one after the other, one, two, three, four of the armoured Martians appeared, far away over the little trees, across the flat meadows that stretch towards Chertsey, and striding hurriedly towards the river. Little cowled figures they seemed at first, going with a rolling motion and as fast as flying birds.

Then, advancing obliquely towards us, came a fifth. Their armoured bodies glittered in the sun, as they swept swiftly forward upon the guns, growing rapidly larger as they drew nearer. One on the extreme left, the remotest, that is, flourished a huge case high in the air, and the ghostly terrible Heat-Ray I had already seen on Friday night smote towards Chertsey, and struck the town.

At sight of these strange, swift, and terrible creatures, the crowd along by the water's edge seemed to me to be for a moment horror-struck. There was no screaming or shouting, but a silence. Then a hoarse murmur and a movement of feet-splashing from the water. A man, too frightened to drop the portmanteau he carried on his shoulder, swung round and sent me staggering with a blow from the corner of his burden. A woman thrust at me with her hand and rushed past me. I turned, too, with the rush of the people, but I was not too terrified for thought. The terrible Heat-Ray was in my mind.

2 4 ***Pride and Prejudice***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about marriage and how it is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel. [40]

"Let me be rightly understood. This match, to which you have the presumption to aspire, can never take place. No, never. Mr. Darcy is engaged to *my daughter*. Now what have you to say?''

"Only this; that if he is so, you can have no reason to suppose he will make an offer to me."

Lady Catherine hesitated for a moment, and then replied,

"The engagement between them is of a peculiar kind. From their infancy, they have been intended for each other. It was the favourite wish of *his* mother, as well as of her's. While in their cradles, we planned the union: and now, at the moment when the wishes of both sisters would be accomplished, in their marriage, to be presented by a young woman of inferior birth, of no importance in the world, and wholly unallied to the family! Do you pay no regard to the wishes of his friends? To his tacit engagement with Miss De Bourgh? Are you lost to every feeling of propriety and delicacy? Have you not heard me say, that from his earliest hours he was destined for his cousin?"

"Yes, and I had heard it before. But what is that to me? If there is no other objection to my marrying your nephew, I shall certainly not be kept from it, by knowing that his mother and aunt wished him to marry Miss De Bourgh. You both did as much as you could, in planning the marriage. Its completion depended on others. If Mr. Darcy is neither by honour nor inclination confined to his cousin, why is not he to make another choice? And if I am that choice, why may not I accept him?"

"Because honour, decorum, prudence, nay, interest, forbid it. Yes, Miss Bennet, interest; for do not expect to be noticed by his family or friends, if you wilfully act against the inclinations of all. You will be censured, slighted, and despised, by every one connected with him. Your alliance will be a disgrace; your name will never even be mentioned by any of us."

"These are heavy misfortunes," replied Elizabeth. "But the wife of Mr. Darcy must have such extraordinary sources of happiness necessarily attached to her situation, that she could, upon the whole, have no cause to repine."

"Obstinate, headstrong girl! I am ashamed of you! Is this your gratitude for my attentions to you last spring? Is nothing due to me on that score?

"Let us sit down. You are to understand, Miss Bennet, that I came here with the determined resolution of carrying my purpose; nor will I be dissuaded from it. I have not been used to submit to any person's whims. I have not been in the habit of brooking disappointment."

"*That* will make your ladyship's situation at present more pitiable; but it will have no effect on *me.*"

"I will not be interrupted. Hear me in silence. My daughter and my nephew are formed for each other. They are descended on the maternal side, from the same noble line; and, on the father's, from respectable, honourable, and ancient, though untitled families. Their fortune on both sides is splendid. They are destined for each other by the voice of every member of their respective houses; and what is to divide them? The upstart pretensions of a young woman without family, connections, or fortune. Is this to be endured! But it must not, shall not be. If you were sensible of your own good, you would not wish to quit the sphere, in which you have been brought up."

2 5 ***Jane Eyre***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about some of the times we feel sympathy for Jane. How does Charlotte Brontë present this at different points in the novel?

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel. [40]

My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings: something seemed near me; I was oppressed, suffocated: endurance broke down; I rushed to the door and shook the lock in desperate effort. Steps came running along the outer passage; the key turned, Bessie and Abbot entered.

"Miss Eyre, are you ill?" said Bessie.

"What a dreadful noise! it went quite through me!" exclaimed Abbot.

"Take me out! Let me go into the nursery!" was my cry.

"What for! Are you hurt! Have you seen something?" again demanded Bessie.

"Oh! I saw a light, and I thought a ghost would come." I had now got hold of Bessie's hand, and she did not snatch it from me.

"She has screamed out on purpose," declared Abbot, in some disgust. "And what a scream! If she had been in great pain one would have excused it, but she only wanted to bring us all here. I know her naughty tricks."

"What is all this?" demanded another voice peremptorily; and Mrs. Reed came along the corridor, her cap flying wide, her gown rustling stormily. "Abbot and Bessie, I believe I gave orders that Jane Eyre should be left in the red-room till I came to her myself."

"Miss Jane screamed so loud, ma'am," pleaded Bessie.

"Let her go," was the only answer. "Loose Bessie's hand child: you cannot succeed in getting out by these means, be assured. I abhor artifice, particularly in children; it is my duty to show you that tricks will not answer: you will now stay here an hour longer, and it is only on condition of perfect submission and stillness that I shall liberate you then."

"Oh aunt have pity! Forgive me! I cannot endure it- let me be punished some other way! I shall be killed if"—

"Silence! This violence is all most repulsive:" and so, no doubt, she felt it. I was a precocious actress in her eyes: she sincerely looked on me as a compound of virulent passions, mean spirit, and dangerous duplicity.

Bessie and Abbot having retreated, Mrs. Reed, impatient of my now frantic anguish and wild sobs, abruptly thrust me back and locked me in, without farther parley. I heard her sweeping away; and soon after she was gone, I suppose I had a species of fit: unconsciousness closed the scene.

2 6 ***The Strange Case of Dr Jekyll and Mr Hyde***

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

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about some of the times Stevenson creates mystery at different points in the novel. How are these times important to the novel as a whole?

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel. [40]

On the desk, among the neat array of papers, a large envelope was uppermost, and bore, in the doctor's hand, the name of Mr Utterson. The lawyer unsealed it, and several enclosures fell to the floor. The first was a will, drawn in the same eccentric terms as the one which he had returned six months before, to serve as a testament in case of death and as a deed of gift in case of disappearance; but in place of the name of Edward Hyde, the lawyer, with indescribable amazement, read the name of Gabriel John Utterson. He looked at Poole, and then back at the papers, and last of all at the dead malefactor stretched upon the carpet.

'My head goes round,' he said. 'He has been all these days in possession; he had no cause to like me; he must have raged to see himself displaced; and he has not destroyed this document.'

He caught the next paper; it was a brief note in the doctor's hand, and dated at the top. 'O Poole!' the lawyer cried, 'he was alive and here this day. He cannot have been disposed of in so short a space; he must be still alive, he must have fled! And then, why fled? and how? and in that case can we venture to declare this suicide? O, we must be careful. I foresee that we may yet involve your master in some dire catastrophe.'

'Why don't you read it, sir?' asked Poole.

'Because I fear,' replied the lawyer, solemnly. 'God grant I have no cause for it!' And with that he brought the paper to his eye, and read as follows:

My dear Utterson, – When this shall fall into your hands I shall have disappeared under what circumstances I have not the penetration to foresee; but my instincts and all the circumstances of my nameless situation tell me that the end is sure and must be early. Go then and first read the narrative which Lanyon warned me he was to place in your hands; and if you care to hear more, turn to the confession of

Your unworthy and unhappy friend,

HENRY JEKYLL.

'There was a third enclosure?' asked Utterson.

'Here, sir,' said Poole, and gave into his hands a considerable packet sealed in several places.

The lawyer put it in his pocket. 'I would say nothing of this paper. If your master has fled or is dead, we may at least save his credit. It is now ten; I must go home and read these documents in quiet; but I shall be back before midnight, when we shall send for the police.'

They went out, locking the door of the theatre behind them; and Utterson, once more leaving the servants gathered about the fire in the hall, trudged back to his office to read the two narratives in which this mystery was now to be explained.

© WJEC CBAC Ltd.

SECTION C (Unseen Poetry)

Answer **both** **3 1** **and** **3 2** .

You are advised to spend about 20 minutes on **3 1** and about 40 minutes on **3 2** .

Read the two poems, *The Newcomer* by Brian Patten and *The Fish Are All Sick* by Anne Stevenson. Both poems describe the effects humans are having on the environment and natural world.

3 1 Write about the poem *The Newcomer* by Brian Patten, and its effect on you. [15]

You may wish to:

- consider what the poem is about and how it is organised
- consider the ideas the poet may have wanted us to think about
- consider the poet's choice of words, phrases and images and the effects they create
- consider how you respond to the poem.

The Newcomer

'There's something new in the river,'
The fish said as it swam.
'It's got no scales, no fins and no gills,
And ignores the impassable dam.'

'There's something new in the trees.'
I heard a bloated thrush sing.
'It's got no beak, no claws, and no feathers,
And not even the ghost of a wing.'

'There's something new in the warren,'
Said the rabbit to the doe.
'It's got no fur, no eyes and no paws,
Yet digs further than we dare go.'

'There's something new in the whiteness,'
Said the snow-bright polar bear.
'I saw its shadow on a glacier,
But it left no pawmarks there.'

Through the animal kingdom
The news was spreading fast.
No beak, no claws, no feather,
No scales, no fur, no gills,
It lives in the trees and the water,
In the soil and the snow and the hills,
And it kills and it kills and it kills.

Brian Patten

3 2 Now compare *The Fish Are All Sick* by Anne Stevenson, and *The Newcomer* by Brian Patten. [25]

You should:

- compare what the poems are about and how they are organised
- compare the ideas the poets may have wanted us to think about
- compare the poets' choice of words, phrases and images and the effects they create
- compare how you respond to the poems.

The Fish Are All Sick

The fish are all sick, the great whales are dead,
The villages stranded in stone on the coast,
Ornamental, like pearls on the fringe of a coat.
Sea men, who knew what the ocean did,
Turned their low houses away from the surf.
But new men who come to be rural and safe
Add big glass views and begonia beds.
Water keeps to itself.
White lip after lip
Curls to a close on the littered beach.
Something is sicker and blacker than fish.
And closing its grip, and closing its grip.

Anne Stevenson

** begonia – a type of flower*

END OF PAPER

© WJEC CBAC Ltd.

BLANK PAGE