GCSE

3720UB0-1

S18-3720UB0-1

ENGLISH LITERATURE

UNIT 2a
(Literary heritage drama and contemporary prose)
HIGHER TIER

FRIDAY, 25 MAY 2018 – MORNING

2 hours

SECTION A

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Othello	2 - 3
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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use pencil or gel pen. Do not use correction fluid.
Answer **both** Section A and Section B. Answer on **one** text in each section.
Write your answers in the separate answer booklet provided.
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,

e.g. | **2** | **1** | .

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Section A: 30 marks Section B: 30 marks
You are advised to spend your time as follows: Section A – about one hour
Section B – about one hour

The number of marks is given in brackets after each question or part-question.
You are reminded that the accuracy and organisation of your writing will be assessed.

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SECTION A

Answer questions on **one** *text.*

Othello

Answer **1 1** *and* ***either*** **1 2** ***or*** **1 3** *.*

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

1 1 Look closely at how Othello speaks and behaves here. What does it reveal about his character to an audience at this point in the play? [10]

Either,

1 2 How is the character of Cassio important to the play as a whole? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

Or,

1 3 'The play *Othello* is all about the destruction of love by hate.' How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

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GRATIANO What is the matter?

OTHELLO Behold, I have a weapon:
A better never did itself sustain
Upon a soldier's thigh. I have seen the day
That with this little arm and this good sword
I have made my way through more impediments
Than twenty times your stop. But, O vain boast!
Who can control his fate? 'Tis not so now.
Be not afraid, though you do see me weapon'd:
Here is my journey's end, here is my butt
And very sea-mark of my utmost sail
Do you go back dismay'd? 'Tis a lost fear:
Man but a rush against Othello's breast,
And he retires. Where should Othello go?

He goes to the bed

Now, how dost thou look now? O ill-starr'd wench!
Pale as thy smock! When we shall meet at compt
This look of thine will hurl my soul from heaven
And fiends will snatch at it. Cold, cold, my girl,
Even like thy chastity.
O cursed, cursed slave! Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! Roast me in sulphur!
Wash me in steep-down gulfs of liquid fire!
O Desdemon! Dead Desdemon! Dead! O! O!

Enter LODOVICO, MONTANO, CASSIO *in a chair*, IAGO *in the charge of* OFFICERS

LODOVICO Where is this rash and most unfortunate man?

OTHELLO That's he that was Othello: here I am.

LODOVICO Where is that viper? Bring the villain forth.

OTHELLO I look down towards his feet; but that's a fable.
If that thou be'st a devil, I cannot kill thee.

He wounds IAGO

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Much Ado About Nothing

Answer **1 4** *and* ***either*** **1 5** ***or*** **1 6** *.*

You are advised to spend about 20 minutes on **1 4** *, and about 40 minutes on* **1 5** *or* **1 6** *.*

1 4 Read the extract on the opposite page. Then answer the following question:

Look closely at how the characters speak and behave here. What does it reveal about them to an audience? [10]

Either,

1 5 How does Shakespeare present the character of Hero to an audience throughout the play? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

Or,

1 6 *'Much Ado About Nothing* is a play in which the characters discover the truth about themselves and others.' How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

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DON PEDRO Come hither, Leonato. What was it you told me of today, that your niece Beatrice was in love with Signor Benedick?

CLAUDIO *[Aside]* O, ay, stalk on, stalk on; the fowl sits. *[Raising his voice]* I did never think that lady would have loved any man.

LEONATO No, nor I neither. But most wonderful that she should so dote on Signor Benedick, whom she hath in all outward behaviours seemed ever to abhor.

BENEDICK *[Aside]* Is't possible? Sits the wind in that corner?

LEONATO By my troth, my lord, I cannot tell what to think of it. But that she loves him with an enraged affection, it is past the infinite of thought.

DON PEDRO Maybe she doth but counterfeit.

CLAUDIO Faith, like enough.

LEONATO O God! Counterfeit? There was never counterfeit of passion came so near the life of passion as she discovers it.

DON PEDRO Why, what effects of passion shows she?

CLAUDIO *[Aside]* Bait the hook well. This fish will bite.

LEONATO What effects, my lord? She will sit you–you heard my daughter tell you how.

CLAUDIO She did indeed.

DON PEDRO How, how, I pray you? You amaze me. I would have thought her spirit had been invincible against all assaults of affection.

LEONATO I would have sworn it had, my lord, especially against Benedick.

BENEDICK *[Aside]* I should think this a gull, but that the whitebearded fellow speaks it. Knavery cannot, sure, hide himself in such reverence.

CLAUDIO *[Aside]* He hath ta'en th'infection. Hold it up.

DON PEDRO Hath she made her affection known to Benedick?

LEONATO No, and swears she never will. That's her torment.

CLAUDIO 'Tis true, indeed, so your daughter says. 'Shall I,' says she, 'that have so oft encountered him with scorn, write to him that I love him?'

LEONATO This says she now when she is beginning to write to him; for she'll be up twenty times a night, and there will she sit in her smock till she have writ a sheet of paper. My daughter tells us all.

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Turn over.

An Inspector Calls

Answer **1 7** *and* ***either*** **1 8** ***or*** **1 9** *.*

You are advised to spend about 20 minutes on **1 7** *, and about 40 minutes on* **1 8** *or* **1 9** *.*

1 7 Read the extract on the opposite page. Then answer the following question:

Look closely at how Mr Birling speaks and behaves here. What does it reveal about his character to an audience at this point in the play? [10]

Either,

1 8 'Gerald Croft is presented as a character who is neither good nor bad.' How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

Or,

1 9 Show how Priestley uses the life and death of Eva Smith to highlight some aspects of society at the time the play is set. [20]

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BIRLING *(rather heavily)* I just want to say this. (*Noticing that* SHEILA *is still admiring her ring*.) Are you listening, Sheila? This concerns you too. And after all I don't often make speeches at you–

SHEILA I'm sorry, Daddy. Actually I was listening.

She looks attentive, as they all do. He holds them for a moment before continuing.

BIRLING I'm delighted about this engagement and I hope it won't be too long before you're married. And I want to say this. There's a good deal of silly talk about these days – but – and I speak as a hard-headed business man, who has to take risks and know what he's about – I say, you can ignore all this silly pessimistic talk. When you marry, you'll be marrying at a very good time. Yes, a very good time – and soon it'll be an even better time. Last month, just because the miners came out on strike, there's a lot of wild talk about possible labour trouble in the near future. Don't worry. We've passed the worst of it. We employers at last are coming together to see that our interests – and the interests of Capital – are properly protected. And we're in for a time of steadily increasing prosperity.

GERALD I believe you're right, sir.

ERIC What about war?

BIRLING Glad you mentioned it, Eric. I'm coming to that. Just because the Kaiser makes a speech or two, or a few German officers have too much to drink and begin talking nonsense, you'll hear some people say that war's inevitable. And to that I say – fiddlesticks! The Germans don't want war. Nobody wants war, except some half-civilized folks in the Balkans. And why? There's too much at stake these days. Everything to lose and nothing to gain by war.

ERIC Yes, I know – but still –

BIRLING Just let me finish, Eric. You've a lot to learn yet.

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Hobson's Choice

Answer **2 0** *and* ***either*** **2 1** ***or*** **2 2** *.*

You are advised to spend about 20 minutes on **2 0** *, and about 40 minutes on* **2 1** *or* **2 2** *.*

2 0 Read the extract on the opposite page. Then answer the following question:

Look closely at how the characters speak and behave here. What does it reveal about them to an audience? [10]

Either,

2 1 How does Brighouse present the character of Henry Hobson to an audience throughout the play? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

Or,

2 2 'As the title suggests, this play is all about making choices.' How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

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ADA FIGGINS *enters from the street. She is not ridiculous, but a weak, poor-blooded, poor-spirited girl of twenty, in clogs and shawl, with* WILLIE'S *dinner in a basin carried in a blue handkerchief. She crosses to him and gives him the basin.*

ADA There's your dinner, Will.

WILLIE Thank you Ada.

She turns to go, and finds MAGGIE *in her way.*

MAGGIE I want a word with you. You're treading on my foot, young woman.

ADA Me, Miss Hobson? *(She looks stupidly at* MAGGIE'S *feet.)*

MAGGIE What's this with you and him?

ADA *(gushing)*: Oh, Miss 'Obson, it is good of you to take notice like that.

WILLIE Ada, she –

MAGGIE You hold your hush. This is for me and her to settle. Take a fair look at him, Ada.

ADA At Will?

MAGGIE *(nodding):* Not much for two women to fall out over, is there?

ADA Maybe he's not so much to look at, but you should hear him play.

MAGGIE Play? Are you a musician, Will?

WILLIE I play the Jew's harp.

MAGGIE That's what you see in him, is it? A gawky fellow that plays the Jew's harp?

ADA I see the lad I love, Miss 'Obson.

MAGGIE It's a funny thing, but I can say the same.

ADA You!

WILLIE That's what I've been trying to tell you, Ada, and – and, by gum, she'll have me from you if you don't be careful.

MAGGIE So we're quits so far, Ada.

ADA You'll pardon me. You've spoke too late. Will and me's tokened.

MAGGIE That's the past. It's the future that I'm looking to. What's your idea for that?

ADA You mind your own business, Miss 'Obson. Will Mossop's no concern of thine.

WILLIE That's what I try to tell her myself, only she will have it it's no use.

MAGGIE Not an atom. I've asked for your idea of Willie's future. If it's a likelier one than mine, I'll give you best and you can have the lad.

ADA I'm trusting him to make the future right.

MAGGIE It's as bad as I thought it was. Willie, you wed me.

ADA *(weakly)*: It's daylight robbery.

WILLIE Aren't you going to put up a better fight for me than that, Ada? You're fair giving me to her.

MAGGIE Will Mossop, you take orders from me in this shop. I've told you you'll wed me.

WILLIE Seems like there's no escape.

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Turn over.

A Taste of Honey

Answer **2 3** *and* ***either*** **2 4** ***or*** **2 5** *.*

You are advised to spend about 20 minutes on **2 3** *, and about 40 minutes on* **2 4** *or* **2 5** *.*

2 3 Read the extract on the opposite page. Then answer the following question:

How does Shelagh Delaney present the relationship between Jo and Geof here? [10]

Either,

2 4 In *A Taste of Honey,* how does Delaney present the character of Helen to an audience? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

Or,

2 5 How are different kinds of love presented in *A Taste of Honey*? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

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JO: I don't want to be a mother. I don't want to be a woman.

GEOF: Don't say that, Jo.

JO: I'll kill it when it comes, Geof, I'll kill it.

GEOF: Do you want me to go out and find that chap and bring him back? Is that what you want?

JO: I don't want that. I don't want any man.

GEOF: Well, if you're going to feel like that about it you might as well have it adopted. I thought you'd feel differently as time went on.

JO: I won't.

GEOF: Perhaps you will when you see the baby.

JO: No, I won't.

GEOF: Do you still love him?

JO: I don't know. He was only a dream I had. You know, he could sing and he was so tender. Every Christmas Helen used to go off with some boy friend or other and leave me all on my own in some sordid digs, but last Christmas I had him.

GEOF: Your black prince.

JO: What was his name?

GEOF: Prince Ossini.

JO: No, it was Jimmie!

GEOF: Oh well, the dream's gone, but the baby's real enough.

JO: My mother always used to say you remember the first time all your life, but until this moment I'd forgotten it.

GEOF: Do you remember when I asked you to marry me?

JO: Yes.

GEOF: Do you?

JO: No. What did I say?

GEOF: You just went and lay on the bed.

JO: And you didn't go and follow me, did you?

GEOF: No.

JO: You see, it's not marrying love between us, thank God.

GEOF: You mean you just like having me around till your next prince comes along?

JO: No.

GEOF: Oh well, you need somebody to love you while you're looking for someone to love.

JO: Oh Geof, you'd make a funny father. You are a funny little man. I mean that. You're unique.

GEOF: Am I?

JO: I always want to have you with me because I know you'll never ask anything from me.

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Turn over.

SECTION B

Answer questions on **one** *text.*

Paddy Clarke Ha Ha Ha

Answer **2 6** *and* ***either*** **2 7** ***or*** **2 8** *.*

You are advised to spend about 20 minutes on **2 6** *, and about 40 minutes on* **2 7** *or* **2 8** *.*

2 6 Read the extract on the opposite page. Then answer the following question:

How does Roddy Doyle create mood and atmosphere here? Refer closely to the extract in your answer. [10]

Either,

2 7 How is the character of Sinbad important to the novel as a whole? [20]

Or,

2 8 'Friendships are the most important aspect of Paddy's childhood.' How far do you agree with this statement? [20]

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It was Thursday morning now. Wednesday wasn't our dishes night. She should have done them. I asked her.

–Why did you not do the dishes?

Something happened when I was asking it; it was in my voice, a difference between the beginning and the end. The reason – it fell into me. The reason she hadn't done the dishes. I'd been in a lift once – twice – up, then down. This was like going down. I nearly didn't finish: I knew the answer. It unwrapped while I was talking. The reason.

She answered.

–I didn't have the time.

She wasn't telling a lie but that wasn't the right answer.

–Sorry, she said.

She was smiling at me. It wasn't a real smile though, not a full one.

They'd had a fight again.

–You'll have your work cut out for you, I said.

One of their quiet ones.

She laughed.

Where they whispered their screams and roaring.

She laughed at me.

And she was always the first one to cry and he kept stabbing at her with his face and his words.

–I know I will, she said.

The first one hadn't been like that. She'd cried, and they'd stopped. It had been nice after that one.

–You'll have to use plenty of elbow grease.

She laughed again.

–You're a gas man, Patrick, she said.

It had been nice. We didn't have to creep, pretend we weren't hearing. Sinbad was no good at pretending. He had to look to listen. Like everything was television. I had to get him away.

–What's happening?

–They're having a fight.

–They're not.

–They are.

–Why are they?

–They just are.

And then when it was over Sinbad always said that nothing had happened; he wouldn't remember.

–Blood, sweat and tears, I told her.

She laughed again, not as good as the time before.

Heroes

Answer **2 9** *and* ***either*** **3 0** ***or*** **3 1** *.*

You are advised to spend about 20 minutes on **2 9** *, and about 40 minutes on* **3 0** *or* **3 1** *.*

2 9 Read the extract on the opposite page. Then answer the following question:

How does Robert Cormier create mood and atmosphere here? Refer closely to the extract in your answer. [10]

Either,

3 0 'Francis is just an ordinary young man who makes some bad decisions that change his life forever.' How far do you agree with this statement? [20]

Or,

3 1 For which character in *Heroes* do you have the most sympathy? Show how Robert Cormier creates sympathy for your chosen character. [20]

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Enrico always had something to say. About anything and everything. I sometimes think that he talked so much to cover up the pain. Even when he laughed, making a sound like a saw going through wood, you could see the pain flashing in his eyes.

'If you want to forget Nicole,' he said one afternoon when we were tired of cards and checkers, 'here's what you do.' He put down the deck of cards he was practising shuffling with one hand. 'You get out of the army and get yourself to a home for the blind. There must be a good-looking blind girl somewhere just waiting for a nice guy like you.'

I looked to see if he was joking. Even when he was joking, though, it was hard to tell because his voice was always sharp and bitter and the pain never left his eyes.

'You're a big hero,' he said. 'A Silver Star hero. You should have no trouble finding a girl as long as she can't see your face.' He tried to shake a cigarette from his pack of Luckies and three or four fell to the floor. 'A blind girl, now, is right up your alley …'

I am not a hero, of course, and I turn away in disgust, but later that night, lying awake, I wondered if I could really find a blind girl to love me. Ridiculous. What made me think that a blind girl would automatically fall in love with just anyone at all?

'Forget it,' I said to Enrico the next day.

'Forget what?' His voice was a gasp from the pain in his legs that were not there any more. He kept massaging the air that occupied the space his legs used to fill.

'About the blind girl.'

'What blind girl?'

'Never mind,' I said, closing my eyes against the sight of his hand clawing the air.

'It's still Nicole, isn't it?' he said.

I did not have to answer because we both knew it was true.

It would always be Nicole Renard.

And even though I am home from the war, I wonder if I will ever see her again.

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Never Let Me Go

Answer **3 2** *and* ***either*** **3 3** ***or*** **3 4** *.*

You are advised to spend about 20 minutes on **3 2** *, and about 40 minutes on* **3 3** *or* **3 4** *.*

3 2 Read the extract on the opposite page. Then answer the following question:

How does Ishiguro create mood and atmosphere here? Refer closely to the extract in your answer. [10]

Either,

3 3 How is the character of Tommy important to the novel as a whole? [20]

Or,

3 4 'By the end of *Never Let Me Go* we have most of the answers.' How far do you agree with this statement? [20]

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Just once, though, after I'd been wandering aimlessly around his room for a while, I did ask him:

'Tommy, are you glad Ruth completed before finding out everything we did in the end?'

He was lying on the bed, and went on staring at the ceiling for a while before saying: 'Funny, because I was thinking about the same thing the other day. What you've got to remember about Ruth, when it came to things like that, she was always different to us. You and me, right from the start, even when we were little, we were always trying to find things out. Remember, Kath, all those secret talks we used to have? But Ruth wasn't like that. She always wanted to believe in things. That was Ruth. So yeah, in a way, I think it's best the way it happened.' Then he added: 'Of course, what we found out, Miss Emily, all of that, it doesn't change anything about Ruth. She wanted the best for us at the end. She really wanted the best for us.'

I didn't want to get into a big discussion about Ruth at that stage, so I just agreed with him. But now I've had more time to think about it, I'm not so sure how I feel. A part of me keeps wishing we'd somehow been able to share everything we discovered with Ruth. Okay, maybe it would have made her feel bad; made her see whatever damage she'd once done to us couldn't be repaired as easily as she'd hoped. And maybe, if I'm honest, that's a small part of my wishing she knew it all before she completed. But in the end, I think it's about something else, something much more than my feeling vengeful and mean-spirited. Because as Tommy said, she wanted the best for us at the end, and though she said that day in the car I'd never forgive her, she was wrong about that. I've got no anger left for her now. When I say I wish she'd found out the whole score, it's more because I feel sad at the idea of her finishing up different from me and Tommy. The way it is, it's like there's a line with us on one side and Ruth on the other, and when all's said and done, I feel sad about that, and I think she would too if she could see it.

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About A Boy

Answer **3 5** *and* ***either*** **3 6** ***or*** **3 7** *.*

You are advised to spend about 20 minutes on **3 5** *, and about 40 minutes on* **3 6** *or* **3 7** *.*

3 5 Read the extract on the opposite page. Then answer the following question:

How does Nick Hornby present the relationship between Will and Marcus here? [10]

Either,

3 6 How is the character of Ellie important to the novel as a whole? [20]

Or,

3 7 'The humour in *About a Boy* is what makes such a sad story bearable.' How far do you agree with this statement? [20]

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Having decided with such unshakeable firmness that he would absolutely definitely not be celebrating 25 December with Fiona and Marcus, it came as something of a surprise to him to find himself accepting an invitation from Marcus the following afternoon to do exactly that.

'Do you want to spend Christmas round ours?' Marcus asked, even before he had stepped into the flat.

'Ummm,' said Will. 'That's, ah, very kind of you.'

'Good,' said Marcus.

'I only said that's very kind of you,' said Will.

'But you're coming.'

'I don't know.'

'Why not?'

'Because–'

'Don't you want to come?'

'Yes, of course I do, but … What about your mum?'

'She'll be there too.'

'Yes, I'd sort of presumed that. But she wouldn't want me there.'

'I've already spoken to her about it. I said I wanted to invite a friend, and she said OK.'

'So you didn't tell her it was me?'

'No, but I think she guessed.'

'How?'

'I haven't got any other friends, have I?'

'Does she know you still come round here?'

'Sort of. She's stopped asking me, so I think she's given up worrying about it.'

'And there really isn't anyone else you'd rather ask?'

'No, course not. And if there was, they wouldn't be allowed to come to my house for Christmas lunch. They'd be going to their own houses. Except they live in their own houses, so they wouldn't be going anywhere, would they?'

Will was finding the conversation depressing. What Marcus was saying, in his artful, skewed way, was that he didn't want Will to be alone on Christmas day.

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Resistance

Answer **3 8** *and* ***either*** **3 9** ***or*** **4 0** *.*

You are advised to spend about 20 minutes on **3 8** *, and about 40 minutes on* **3 9** *or* **4 0** *.*

3 8 Read the extract on the opposite page. Then answer the following question:

How does Owen Sheers create mood and atmosphere here? Refer closely to the extract in your answer. [10]

Either,

3 9 'The characters in *Resistance* have to make some very difficult choices as their world changes around them.' How far do you agree with this statement? [20]

Or,

4 0 Some readers find the ending of *Resistance* disappointing. How far do you agree? [20]

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‘Mrs Lewis?’ This time Albrecht shook Sarah’s shoulder. The snow was still falling heavily and it had already settled thickly on her head and her arms. Slowly, Sarah looked up at him, as if rising through a dream.

‘My sergeant says these two must be helped. They’ll die if they stay here.’

Sarah turned to look at the two ewes lying either side of the big German soldier. They were alive but they’d given up. The others they’d freed had, after a moment of shock, made their way over to the rest of the flock at the far end of the field. But these two were still slumped on the ground. Their sides heaved with breathing but through no will of their own. They were already dead, but that didn’t matter. She couldn’t lose any more.

‘Bring them t’the house,’ Sarah said quietly, pushing herself out of the snow. Albrecht looked at her blankly, the flakes falling heavily between them. ‘Those two,’ she said again louder pointing to the sheep. ‘Bring ’em up t’the house.’ She turned away from him and walked along the destroyed drift, pitted with their searching. At the far end Tom’s crook stuck out of the bank of snow like a question mark bereft of its question. Sarah grasped it as she passed, heavy-stepping on towards Upper Blaen, calling the dogs after her. She looked back just once to see Alex, one ewe already over his shoulder, lifting the other onto Albrecht’s back. The German officer was bent over at the waist, one leg braced forward and his hands behind him. His uniform was soaked dark over his knees and clumps of snow clung around the cuffs of his sleeves. Stood like that he reminded Sarah of an illustration in one of her school books when she was a girl; Atlas crouched in anticipation, ready for the weight of the world to be set upon his shoulders.

END OF PAPER

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