GCSE

3720UB0-1

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WEDNESDAY, 8 JUNE 2022 – MORNING

ENGLISH LITERATURE

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

2 hours

SECTION A

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SECTION B

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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 gel pen or 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,
for example, **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.

An Inspector Calls

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 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 at this point in the play? [10]

Either,

1 2 'Mrs Birling is the least likeable character in *An Inspector Calls*.' 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 3 What does the play *An Inspector Calls* tell us about working life for people in early twentieth century Britain? [20]

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BIRLING (*raising his glass*) So here's wishing the pair of you – the very best that life can bring. Gerald and Sheila.

MRS B. (*raising her glass, smiling*) Yes, Gerald. Yes, Sheila darling. Our congratulations and very best wishes!

GERALD Thank you.

MRS B. Eric!

ERIC (*rather noisily*) All the best! She's got a nasty temper sometimes – but she's not bad really. Good old Sheila!

SHEILA Chump! I can't drink to this, can I? When do I drink?

GERALD You can drink to me.

SHEILA (*quiet and serious now*) All right then. I drink to you, Gerald.
For a moment they look at each other.

GERALD (*quietly*) Thank you. And I drink to you – and hope I can make you as happy as you deserve to be.

SHEILA (*trying to be light and easy*) You be careful – or I'll start weeping.

GERALD (*smiling*) Well, perhaps this will help to stop it.
(*He produces a ring case.*)

SHEILA (*excited*) Oh – Gerald – you've got it – is it the one you wanted me to have?

GERALD (*giving the case to her*) Yes – the very one.

SHEILA (*taking out the ring*) Oh – it's wonderful! Look – Mummy – isn't it a beauty? Oh – darling –(*She kisses* GERALD *hastily.*)

ERIC Steady the Buffs!

SHEILA (*who has put ring on, admiringly*) I think it's perfect. Now I really feel engaged.

MRS B. So you ought, darling. It's a lovely ring. Be careful with it.

SHEILA Careful! I'll never let it go out of my sight for an instant.

MRS B. (*smiling*) Well, it came just at the right moment. That was clever of you, Gerald. Now, Arthur, if you've no more to say, I think Sheila and I had better go into the drawing-room and leave you men–

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Hobson's Choice

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 What does the presentation of women in *Hobson's Choice* tell us about life at the time the play is set? [20]

Or,

1 6 '*Hobson's Choice* is a comedy based on serious issues.' 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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ALBERT Are you going to wash up pots?

FREDDIE Are you?

ALBERT I look at it like this myself. All being well, you and I are marrying into this family and we know what Maggie is. If we start giving in to her now, she'll be a nuisance to us all our lives.

FREDDIE That's right enough, but there's this plan of hers to get us married. Are you prepared to work it for us?

ALBERT I'm not. Anything but –

FREDDIE Then till she's done it we're to keep the sweet side of Maggie.

ALBERT But, washing pots!

There is a pause. They look at Will, who has brought the tray from behind the screen and is now clearing up the table.

FREDDIE What would you do in our place, Will?

WILLIE Please yourselves. I'm getting on with what she told me.

FREDDIE You're married to her. We aren't.

ALBERT What do you need the table for in such a hurry?

WILLIE Nay, I'm not in any hurry myself.

FREDDIE Maggie wants it for something.

WILLIE It'll be for my lessons, I reckon. She's schooling me.

FREDDIE And don't you want to learn, then?

WILLIE 'Tisn't that. I – just don't want to be rude to you – turning you out so early. I don't see you need to go away so soon.

ALBERT Why not?

WILLIE I'm fond of a bit of company.

ALBERT Do you want company on your wedding night?

WILLIE I don't favour your going so soon.

FREDDIE He's afraid to be alone with her. That's what it is. He's shy of his wife.

They laugh.

WILLIE That's a fact. I've not been married before, you see. I've not been left alone with her, either. Up to now she's been coming round to where I lodged at Tubby Wadlow's to give me my lessons. It's different now, and I freely own I'm feeling awkward-like. I'd be deeply obliged if you would stay on a bit to help to – to thaw the ice for me.

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Turn over.

A Taste of Honey

Answer **17** and **either** **18** **or** **19**.

You are advised to spend about 20 minutes on **17**, and about 40 minutes on **18** or **19**.

17 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,

18 Which relationship in *A Taste of Honey* do you think is the most interesting? Show how this relationship is presented. Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

Or,

19 'Hope is the driving force for the main characters in *A Taste of Honey*.' 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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HELEN Take no notice. The house is half mine.

PETER Like hell it is. I could throw you out tomorrow.

JO I don't think …

PETER And don't bring that little fruitcake parcel either! [*Mumbles*.] I can't stand the sight of him. Can't stand 'em at any price.

HELEN Oh, keep out of it. Jo, I can't bear to think of you sitting here in this dump!

PETER Neither can I. Now let's get going.

HELEN The whole district's rotten, it's not fit to live in.

PETER Let's go before we grow old sitting here.

HELEN Shut up, the pubs will be open in ten minutes.

PETER You're wrong there. [*Looking at his watch*.] They're open now. What time do you make it?

GEOF There's one thing about this district, the people in it aren't rotten. Anyway, I think she's happier here with me than in that dazzling white house you're supposed to be so …

PETER Dazzling bunch of bul … lot of bloody outsiders, no class at all. What's the time anyway?

HELEN [*to Geof*]*:* You shut up! I know what she needs if she's not going to finish up in a box.

PETER What's the time by your watch, sonny?

GEOF It's never been right since it last went wrong.

PETER Neither have I. How long are we going to sit around in this room? I don't like the smell of unwashed bodies, woman. I dragged you out of the gutter once. If you want to go back there it's all the same to me. I'm not having this shower at any price. I'm telling you for the last time because I'm getting out of it. Stay if you want, it's all the same to me; it's your own bloody level. Well, are you coming or not?

HELEN I'm not.

PETER I said are you coming?

HELEN And I said I'm not.

PETER Well, you can just go and take a flying flip out of the window. [*He goes*.]

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SECTION B

Answer questions on **one** text.

Paddy Clarke Ha Ha Ha

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:

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

Either,

2 1 'As Paddy grows up during *Paddy Clarke Ha Ha Ha* his life becomes sadder and more serious.' How far do you agree with this statement? [20]

Or,

2 2 How is family love presented throughout *Paddy Clarke Ha Ha Ha*? [20]

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I won a medal. I came second in the hundred yards except it wasn't nearly a hundred yards; it wasn't even fifty. It was a Saturday, the school sports, the first one the school ever had. There were twenty in the race, right across the field. Henno was in charge of the start. He had a whistle. He had a flag as well but he didn't use it. The field was real uneven. It was hard to go straight, and the grass was longer in some places. I saw Fluke Cassidy falling. He'd been a bit ahead of me but I was catching up on him. I saw his leg going crooked. I went past. I heard the air rushing out of him. I threw my hands up at the finish, the way they did it. I thought I'd won; there was no tape and there was no one near me when I ran over the line. But Richard Shiels had won, over at the other end of the field. I came second, out of twenty – better than eighteen. Henno had something to say.

– Well done, Mister Clarke. If only you were as quick with your answers in class.

I was quick in class; I knew more about some things than Henno did. Henno was a bastard. A bastard was someone whose parents weren't married, or a child of illegitimate birth. Henno wasn't a child any more but he was still a bastard. He couldn't just give me my medal, he had to make a laugh out of it. Illegitimate wasn't in my dictionary but Legitimate meant In accordance with the laws or rules so Illegitimate meant the complete opposite of that. Hirsute meant hairy.

– His mickey is very hirsute.

– Hirsute!

– Hirsute hirsute hirsute!

The medal had a runner on it, no name or writing. The runner had on a white vest and red shorts and no runners. His skin was the same colour as the medal. I walked home; I didn't want to run.

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Heroes

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 is the character of Larry LaSalle presented here? Refer closely to the extract in your answer. [10]

Either,

2 4 Which relationship in *Heroes* do you think is the most interesting? Show how Cormier presents this relationship in the novel. [20]

Or,

2 5 '*Heroes* is a story about revenge.' How far do you agree with this statement? [20]

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Larry LaSalle was everywhere in the centre, showing how strips of leather could be made into key chains, old wine jugs into lamps, lumps of clay into ashtrays. He tamed the notorious schoolyard bully, Butch Bartoneau, convincing him that he could sing, coaching him patiently day after day, until Butch's version of 'The Dying Cowboy' brought tears to the eyes of everyone in the Wreck Centre's first musical production, *Autumn Leaves*.

'But he still beats up kids in the schoolyard,' Joey LeBlanc observed.

Under Larry LaSalle's guidance, Edna Beauchene, tall and gawky and shy, became the hit of the show, dressed like a bum and dancing an intricate routine with ash-cans, winning applause like a Broadway star.

'You are all stars,' Larry LaSalle always told us.

Rumours told us that Larry LaSalle had also been a star, performing in night-clubs in New York and Chicago. Someone brought in a faded newspaper clipping, showing him in a tuxedo, standing beside a night-club placard that read 'Starring Larry LaSalle'. We knew little about him, however, and he discouraged questions. We knew that he was born in Frenchtown and his family left to seek their fortunes elsewhere. Larry had taken dance lessons at Madame Toussaint's studio downtown as a boy and had won first prize in an amateur contest at Monument City Hall when he was nine or ten.

Why did he turn his back on show business and return to Frenchtown?

No one dared to ask him although there were dark hints that he had 'gotten into trouble' in New York City, a rumour Joey LeBlanc delighted in repeating, with raised eyebrows and a knowing look.

Dazzled by his talent and his energy, none of us dwelt on the rumours. In fact, the air of mystery that surrounded him added to his glamour. He was our champion and we were happy to be in his presence.

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Never Let Me Go

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

Either,

2 7 How is the changing relationship between Kathy and Ruth presented throughout *Never Let Me Go*? [20]

Or,

2 8 '*Never Let Me Go* is a story about trying to find your true identity.' How far do you agree with this statement? [20]

The pond lay to the south of the house. To get there you went out the back entrance, and down the narrow twisting path, pushing past the overgrown bracken that, in the early autumn, would still be blocking your way. Or if there were no guardians around, you could take a shortcut through the rhubarb patch. Anyway, once you came out to the pond, you'd find a tranquil atmosphere waiting, with ducks and bulrushes and pond-weed. It wasn't, though, a good place for a discreet conversation – not nearly as good as the lunch queue. For a start you could be clearly seen from the house. And the way the sound travelled across the water was hard to predict; if people wanted to eavesdrop, it was the easiest thing to walk down the outer path and crouch in the bushes on the other side of the pond. But since it had been me that had cut him off in the lunch queue, I supposed I had to make the best of it. It was well into October by then, but the sun was out that day and I decided I could just about make out I'd gone strolling aimlessly down there and happened to come across Tommy.

Maybe because I was keen to keep up this impression – though I'd no idea if anyone was actually watching – I didn't try and sit down when I eventually found him seated on a large flat rock not far from the water's edge. It must have been a Friday or a weekend, because I remember we had on our own clothes. I don't remember exactly what Tommy was wearing – probably one of the raggy football shirts he wore even when the weather was chilly – but I definitely had on the maroon track suit top that zipped up the front, which I'd got at a Sale in Senior 1. I walked round him and stood with my back to the water, facing the house, so that I'd see if people started gathering at the windows. Then for a few minutes we talked about nothing in particular, just like the lunch-queue business hadn't happened. I'm not sure if it was for Tommy's benefit, or for any onlookers', but I'd kept my posture looking very provisional, and at one point made a move to carry on with my stroll. I saw a kind of panic cross Tommy's face then, and I immediately felt sorry to have teased him, even though I hadn't meant to.

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About a Boy

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

Either,

3 0 How is the changing relationship between Marcus and Will presented in *About a Boy*? [20]

Or,

3 1 'Although the two main characters in *About a Boy* are male it is the female characters who are the most interesting.' How far do you agree with this statement? [20]

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‘I’ll tell you, if your dad goes out with my mum you’re fucking dead. Really. Dead.’

‘Oh, he’s all right,’ said Marcus.

Ali looked at him as though he were mad.

‘I don’t care if he’s all right. I don’t want him going out with my mum. So I don’t want to see him or you round here ever again, OK?’

‘Well,’ said Marcus. ‘I’m not sure it’s really up to me.’

‘It better be. Or you’re dead.’

‘Can I have a go on the computer? What games have you got?’ Marcus knew that a change of subject wouldn’t necessarily work. It worked sometimes, but maybe not when someone was threatening to kill you.

‘Are you listening to me?’

‘Yes, but … I’m not sure there’s very much I can do at the moment. We’ve come for lunch, and Will … that’s my dad, I call him Will, because, anyway … he’s talking to Rachel, that’s your mum –’

‘I fucking know it’s my mum.’

‘–downstairs, and to be honest he’s really pretty keen, and who knows? She might be keen on him, so–’

‘SHE’S NOT KEEN ON HIM!’ Ali suddenly shouted. ‘SHE’S ONLY KEEN ON ME!’

Marcus was beginning to realise that Ali was nuts, and he wasn’t sure what to do about it. He wondered whether this had ever happened before and, if it had, whether the kid who had been in his position was still here somewhere – either in pieces under the carpet, or tied up in a cupboard, where he was fed once a day on leftover bits of Ali’s supper. This kid probably weighed three stone and only talked his own language that nobody else could understand, not that anyone ever listened anyway, not even his mum and dad, who he would never see again.

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Resistance

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

Either,

3 3 Which of the male characters in *Resistance* do you think is presented as the most important to the novel as a whole? Give reasons for what you say. [20]

Or,

3 4 '*Resistance* is less about resisting invasion than it is about struggling with your own feelings.' How far do you agree with this statement? [20]

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The first time she hit the glass the stone left no more than a granular smudge and a long fracture, running south-west across the map as far as the Red Sea. The second time, however, the glass splintered, tiny shards showering down between the map and its frame. The third time it shattered completely, with more shards falling at her feet and then larger pieces peeling away like the slabs of ice she'd pulled from the frozen troughs over the winter.

Sarah stood back from the crate. The map was entirely exposed and for the first time she could shine the torch over its surface without the reflected light obscuring her vision. It was beautiful, the most beautiful thing she had ever seen. Kneeling to her bag she took out the box of matches.

The first match she struck guttered and extinguished in the breeze that came channelling through the narrow rift in the rock behind her. She moved closer to the parchment, so close she could smell its scent of musty hay and the tang of ammonia used to preserve what colours it still held. She lit a second match, this time cupping the flame in her palm as she lifted it carefully to the bottom right-hand corner of the map.

The centuries-old parchment took with the sound of autumn leaves burning on a bonfire. It curled and blackened before the flames, the faint blue dye of the rivers bleeding from their imagined banks before disappearing completely. As the fire reached the brown seas its flames flickered green, as if the heat had released the spirit of their original colour. The gold leaf of the compass points burnt brightest, cracking and peeling away like shavings of pure light.

The heat was sudden and strong and Sarah had to shift herself quickly backwards, the constellations of broken glass crunching under her boots as the flames tore up the rest of the map, washing over the score-marked Paris, the cog of Jerusalem and on up towards the circle of paradise at its eastern head. By now the cavity was filling with billows of thick grey smoke and Sarah was worried the light of the flames might somehow be seen in the valley below. Picking up her bag, she made her way out of the man-made hollow and on through the natural split in the rock, the sound of the world burning and splitting behind her.

END OF PAPER

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