GCSE

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WEDNESDAY, 8 JUNE 2022 – MORNING

ENGLISH LITERATURE

UNIT 2b
(Contemporary drama and literary heritage prose)
HIGHER TIER

2 hours

SECTION A

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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.

The History Boys

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 Irwin and the boys speak and behave here. What does it reveal to an audience about them? [10]

Either,

1 2 'Hector is neither a hero nor a villain.' How far do you agree with this statement? [20]

Or,

1 3 How is love presented to an audience in *The History Boys*? Refer closely to the text in your answer. [20]

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TIMMS Where do you live, sir?

IRWIN Somewhere on the outskirts, why?

TIMMS 'Somewhere on the outskirts,' ooh. It's not a loft, is it sir?

AKTHAR Do you exist on an unhealthy diet of takeaway food, sir, or do you whisk up gourmet meals for one?

TIMMS Or is it a lonely pizza, sir?

IRWIN I manage.
No questions from you, Dakin?

DAKIN What they want to know, sir, is, 'Do you have a life?'
Or are we it?
Are we your life?

IRWIN Pretty dismal if you are. Because *(giving out books)* these are as dreary as ever.

If you want to learn about Stalin, study Henry VIII,
If you want to learn about Mrs Thatcher, study Henry VIII.
If you want to know about Hollywood, study Henry VIII.
The wrong end of the stick is the right one. A question has a front door and a back door. Go in the back, or better still, the side.
Flee the crowd. Follow Orwell. Be perverse.
And since I mention Orwell, take Stalin. Generally agreed to be a monster, and rightly. So dissent. Find something, anything, to say in his defence.
History nowadays is not a matter of conviction.
It's a performance. It's entertainment. And if it isn't, make it so.

RUDGE I get it. It's an angle. You want us to find an angle.

SCRIPPS When Irwin became well known as an historian it was for finding his way to the wrong end of seesaws, settling on some hitherto unquestioned historical assumption then proving the opposite. Notoriously he would one day demonstrate on television that those who had been genuinely caught napping by the attack on Pearl Harbour were the Japanese and that the real culprit was President Roosevelt.
Find a proposition, invert it, then look around for proofs. That was the technique and it was as formal in its way as the disciplines of the medieval schoolmen.

IRWIN A question is about what you know, not about what you don't know. A question about Rembrandt, for instance, might prompt an answer about Francis Bacon.

RUDGE What if you don't know about him either?

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Blood Brothers

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 Mrs Lyons and Mrs Johnstone speak and behave here. What does it reveal to an audience about them? [10]

Either,

1 5 How is the changing relationship between Mickey and Edward presented throughout *Blood Brothers*? [20]

Or,

1 6 The Narrator says, ‘‘And do we blame superstition for what came to pass?’’ How is the theme of superstition presented in *Blood Brothers*? [20]

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The two women stare at each other.

MRS JOHNSTONE *(eventually nodding)*: Hello.

MRS LYONS How long have you lived here?

Pause.

MRS JOHNSTONE A few years.

Pause.

MRS LYONS Are you always going to follow me?

MRS JOHNSTONE We were rehoused here … I didn't follow …

MRS LYONS Don't lie! I know what you're doing to me! You gave him that locket didn't you? Mm?
MRS JOHNSTONE *nods.*
He never takes it off you know. You're very clever aren't you?

MRS JOHNSTONE I … I thought I'd never see him again. I wanted him to have … a picture of me … even though he'd never know.

MRS LYONS Afraid he might eventually have forgotten you? Oh no. There's no chance of that. He'll always remember you. After we'd moved he talked less and less of you and your family. I started … just for a while I came to believe that he was actually mine.

MRS JOHNSTONE He is yours.

MRS LYONS No. I took him. But I never made him mine. Does he know? Have you told …

MRS JOHNSTONE Of course not!

MRS LYONS Even when – when he was a tiny baby I'd see him looking straight at me and I'd think, he knows … he knows. *(Pause.)* You have ruined me. *(Pause.)* But you won't ruin Edward! Is it money you want?

MRS JOHNSTONE What?

MRS LYONS I'll get it for you. If you move away from here. How much?

MRS JOHNSTONE Look …

MRS LYONS How much?

MRS JOHNSTONE Nothin'! Nothing. *(Pause.)* You bought me off once before …

MRS LYONS Thousands … I'm talking about thousands if you want it. And think what you could do with money like that.

MRS JOHNSTONE I'd spend it. I'd buy more junk and trash; that's all. I don't want your money. I've made a life out here. It's not much of one maybe, but I made it. I'm stayin' here. You move if you want to.

MRS LYONS I would. But there's no point. You'd just follow me again wouldn't you?

MRS JOHNSTONE Look I'm not followin' anybody.

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Turn over.

A View from the Bridge

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 Catherine and Rodolpho speak and behave here. What does it reveal to an audience about them? [10]

Either,

18 'Eddie Carbone is to blame for his own downfall.' How far do you agree with this statement? Remember to support your answer with reference to the events of the play. [20]

Or,

19 How is Alfieri presented in *A View from the Bridge*? Remember to support your answer with reference to the events of the play. [20]

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Light is rising on CATHERINE *in the apartment.* RODOLPHO *is watching as she arranges a paper pattern on cloth spread on the table.*

CATHERINE You hungry?

RODOLPHO Not for anything to eat. *Pause*. I have nearly three hundred dollars. Catherine?

CATHERINE I heard you.

RODOLPHO You don't like to talk about it any more?

CATHERINE Sure, I don't mind talkin' about it.

RODOLPHO What worries you, Catherine?

CATHERINE I been wantin' to ask you about something. Could I?

RODOLPHO All the answers are in my eyes, Catherine. But you don't look in my eyes lately. You're full of secrets. *She looks at him. She seems withdrawn.* What is the question?

CATHERINE Suppose I wanted to live in Italy.

RODOLPHO, *smiling at the incongruity*: You going to marry somebody rich?

CATHERINE No, I mean live there–you and me.

RODOLPHO, *his smile vanishing:* When?

CATHERINE Well … when we get married.

RODOLPHO, *astonished:* You want to be an Italian?

CATHERINE No, but I could live there without being Italian. Americans live there.

RODOLPHO Forever?

CATHERINE Yeah.

RODOLPHO *crosses to rocker*: You're fooling.

CATHERINE No, I mean it.

RODOLPHO Where do you get such an idea?

CATHERINE Well, you're always saying it's so beautiful there, with the mountains and the ocean and all the–

RODOLPHO You're fooling me.

CATHERINE I mean it.

RODOLPHO *goes to her slowly:* Catherine, if I ever brought you home with no money, no business, nothing, they would call the priest and the doctor and they would say Rodolpho is crazy.

CATHERINE I know, but I think we would be happier there.

RODOLPHO Happier! What would you eat? You can't cook the view!

CATHERINE Maybe you could be a singer, like in Rome or–

RODOLPHO Rome! Rome is full of singers.

CATHERINE Well, I could work then.

RODOLPHO Where?

CATHERINE God, there must be jobs somewhere!

RODOLPHO There's nothing! Nothing, nothing, nothing. Now tell me what you're talking about. How can I bring you from a rich country to suffer in a poor country? What are you talking about? *She searches for words.* I would be a criminal stealing your face. In two years you would have an old, hungry face. When my brother's babies cry they give them water, water that boiled a bone. Don't you believe that?

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Be My Baby

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 Mary and Mrs Adams speak and behave here. What does it reveal to an audience about them? [10]

Either,

2 1 'It is very hard to have any sympathy for Matron in *Be My Baby*.' How far do you agree with this statement? [20]

Or,

2 2 Other than Mary, which of the girls in *Be My Baby* is the most interesting? Give reasons for your choice and show how your chosen character is presented in the play. [20]

Dormitory. MRS ADAMS *is making one of the two beds with military precision.*

MARY Can I give you a hand?

MRS ADAMS You can't do corners.

MARY Suppose I ought to learn.

MRS ADAMS You can say that again.

MARY *unpacks her suitcase. She looks at the other bed.*

MARY I hope she's nice, the other girl. I hope she's easy.

MRS ADAMS You can count on it.

MARY We might even be friends?

MRS ADAMS You keep your counsel. The last thing your father needs is some little tramp turning up on the doorstep.

MARY What will you tell him?

MRS ADAMS We had a call from the country. Your Aunt's had a fall. Asked for Mary.

MARY And you'll say the same at the bank?

MRS ADAMS You'll be quite the little heroine.

MARY What about Jonathan?

MRS ADAMS *turns down the corners of the bed.*

MRS ADAMS Fold once and twice and under.

MARY Will you tell him where I am?

MRS ADAMS And then lift the end up for your toes.

MARY Mother?

MRS ADAMS I won't hear anyone say you weren't shown the way.

MARY He loves me.

MRS ADAMS Is this what you do to someone you love?

MARY We had no idea it would end up like this.

MRS ADAMS He's a medical student. Heaven help his patients.

MARY If you'd just give him a chance …

MRS ADAMS A chance? When all he's given you is a past?

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My Mother Said I Never Should

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:

Look closely at how Rosie speaks and behaves here. What does it reveal to an audience about her? [10]

Either,

2 4 Which relationship in *My Mother Said I Never Should* do you think is the most interesting? Show how this relationship is presented in the play. [20]

Or,

2 5 '*My Mother Said I Never Should* is more sad than funny.' How far do you agree with this statement? [20]

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The garden of Ken and Margaret's home in Raynes Park, London, as in Scene Nine, September 1979

Rosie is eight, Jackie is twenty-seven, Margaret is forty-eight. The cherry tree has grown, the swing is as in Scene Four. It is Rosie's eighth birthday. Rosie enters, carrying an old spoon and Margaret's doll Sukey from Scene Two. It is a baby doll, now bald except for a few tufts which have been spiked.
The doll is unclothed apart from one red sock.

ROSIE It's my birthday today and it's all gone wrong already. I'm going to bury you, Sukey. Eight is too old for dolls. I want a Sex Pistols T-shirt. Some hope. Unless Jackie brings me one! I'd have buried you ages and ages ago, Sukey, if you hadn't been Mum's. I couldn't care less now if Mum sees me doing this. *(She digs in the cherry-tree tub)* Sukey. Stupid name. Even cutting your hair off it won't go punk. I bet Mum cuddled you and stuff, didn't she? Well I only hug people when I want to, not when it's visitors. *(She holds the doll over her face. Pause)* When I want to I can hug harder than anyone. In the world. *(Pause)* I'm saving it. *(She digs the hole. She lowers the doll over it, then holds it closer to her)* I was going to give you away to the Toy Collection at School, d'you know that? Mummys give their babies away sometimes. They do. *(Pause. She slowly lays the doll in the hole)* Shut up crying. There, see, I'm putting you in this urn. People get buried in urns. *(Covering the doll over with earth)* Jackie'll be here soon. She never cries. No one else at school has a sister who's a grown-up. I might easily run away with Jackie and live with her. Then you'd be sorry. Sukey. So would Mum. *(Suddenly bright, as if enormously relieved)* I'm going to paint the cherry tree now.– for Jackie.

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Turn over.

SECTION B

Answer questions on **one** text.

Silas Marner

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

Either,

2 7 'Silas becomes a better person throughout the novel.' How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

2 8 Which relationship in *Silas Marner* do you think is the most interesting? Show how this relationship is presented in the novel. Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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DUNSTAN CASS, setting off in the raw morning, at the judiciously quiet pace of a man who is obliged to ride to cover on his hunter, had to take his way along the lane which, at its farther extremity, passed by the piece of un-enclosed ground called the Stone-pit, where stood the cottage, once a stone-cutter's shed, now for fifteen years inhabited by Silas Marner. The spot looked very dreary at this season, with the moist trodden clay about it, and the red, muddy water high up in the deserted quarry. That was Dunstan's first thought as he approached it; the second was, that the old fool of a weaver, whose loom he heard rattling already, had a great deal of money hidden somewhere. How was it that he, Dunstan Cass, who had often heard talk of Marner's miserliness, had never thought of suggesting to Godfrey that he should frighten or persuade the old fellow into lending the money on the excellent security of the young squire's prospects? The resource occurred to him now as so easy and agreeable, especially as Marner's hoard was likely to be large enough to leave Godfrey a handsome surplus beyond his immediate needs, and enable him to accommodate his faithful brother, that he had almost turned the horse's head towards home again. Godfrey would be ready enough to accept the suggestion: he would snatch eagerly at a plan that might save him from parting with Wildfire. But when Dunstan's meditation reached this point, the inclination to go on grew strong and prevailed. He didn't want to give Godfrey that pleasure: he preferred that Master Godfrey should be vexed. Moreover, Dunstan enjoyed the self-important consciousness of having a horse to sell, and the opportunity of driving a bargain, swaggering, and possibly taking somebody in. He might have all the satisfaction attendant on selling his brother's horse, and not the less have the further satisfaction of setting Godfrey to borrow Marner's money. So he rode on to cover.

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Pride and Prejudice

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

Either,

3 0 Which relationship in *Pride and Prejudice* do you think is the most interesting? Show how this relationship is presented in the novel. Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

3 1 'The need for money is more important than love in *Pride and Prejudice*.' How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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Happy for all her maternal feelings was the day on which Mrs. Bennet got rid of her two most deserving daughters. With what delighted pride she afterwards visited Mrs. Bingley and talked of Mrs. Darcy may be guessed. I wish I could say, for the sake of her family, that the accomplishment of her earnest desire in the establishment of so many of her children, produced so happy an effect as to make her a sensible, amiable, well-informed woman for the rest of her life; though perhaps it was lucky for her husband, who might not have relished domestic felicity in so unusual a form, that she still was occasionally nervous and invariably silly.

Mr. Bennet missed his second daughter exceedingly; his affection for her drew him oftener from home than any thing else could do. He delighted in going to Pemberley, especially when he was least expected.

Mr. Bingley and Jane remained at Netherfield only a twelve-month. So near a vicinity to her mother and Meryton relations was not desirable even to *his* easy temper, or *her* affectionate heart. The darling wish of his sisters was then gratified; he bought an estate in a neighbouring county to Derbyshire, and Jane and Elizabeth, in addition to every other source of happiness, were within thirty miles of each other.

Kitty, to her very material advantage, spent the chief of her time with her two elder sisters. In society so superior to what she had generally known, her improvement was great. She was not of so ungovernable a temper as Lydia, and, removed from the influence of Lydia's example, she became, by proper attention and management, less irritable, less ignorant, and less insipid. From the farther disadvantage of Lydia's society she was of course carefully kept, and though Mrs. Wickham frequently invited her to come and stay with her, with the promise of balls and young men, her father would never consent to her going.

Mary was the only daughter who remained at home; and she was necessarily drawn from the pursuit of accomplishments by Mrs. Bennet's being quite unable to sit alone. Mary was obliged to mix more with the world, but she could still moralize over every morning visit; and as she was no longer mortified by comparisons between her sisters' beauty and her own, it was suspected by her father that she submitted to the change without much reluctance.

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A Christmas Carol

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

Either,

3 3 'In *A Christmas Carol*, Tiny Tim creates both hope and fear for the reader.' How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

3 4 Which of the spirits makes the most significant impression on Scrooge? Give reasons for what you say. Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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Once upon a time–of all the good days in the year, on Christmas Eve–old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The City clocks had only just gone three, but it was quite dark already–it had not been light all day–and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that, although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that nature lived hard by, and was brewing on a large scale.

The door of Scrooge's counting-house was open, that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and, so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of strong imagination, he failed.

"A merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

"Bah!" said Scrooge. "Humbug!"

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

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Lord of the Flies

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

Either,

3 6 'Piggy never stood a chance once the boys were alone on the island.' How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

3 7 Show how violence is presented as important throughout *Lord of the Flies*. Remember to support your answer with reference to the events of the novel and comment on its social, cultural and historical context. [20]

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Where the pink cliffs rose out of the ground there were often narrow tracks winding upwards. They could edge along them, deep in the plant world, their faces to the rock.

'What made this track?'

Jack paused, wiping the sweat from his face. Ralph stood by him, breathless.

'Men?'

Jack shook his head.

'Animals.'

Ralph peered into the darkness under the trees. The forest minutely vibrated.

'Come on.'

The difficulty was not the steep ascent round the shoulders of rock, but the occasional plunges through the undergrowth to get to the next path. Here, the roots and stems of creepers were in such tangles that the boys had to thread through them like pliant needles. Their only guide, apart from the brown ground and occasional flashes of light through the foliage, was the tendency of slope: whether this hole, laced as it was with cables of creeper, stood higher than that.

Somehow, they moved up.

Immured in these tangles, at perhaps their most difficult moment, Ralph turned with shining eyes to the others.

'Wacco.'

'Wizard.'

'Smashing.'

The cause of their pleasure was not obvious. All three were hot, dirty and exhausted. Ralph was badly scratched. The creepers were as thick as their thighs and left little but tunnels for further penetration. Ralph shouted experimentally and they listened to the muted echoes.

'This is real exploring,' said Jack. 'I bet nobody's been here before.'

'We ought to draw a map,' said Ralph, 'only we haven't any paper.'

'We could make scratches on bark,' said Simon, 'and rub black stuff in.'

Again the solemn communication of shining eyes in the gloom.

'Wacco.'

'Wizard.'

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Ash on a Young Man's Sleeve

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

Either,

3 9 'Keith is the most interesting character in *Ash on a Young Man's Sleeve.*' How far do you agree with this statement? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

4 0 Show how family relationships are presented as important in *Ash on a Young Man's Sleeve*. Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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The mechanical voice of the loudspeaker floated disembodied over Smith's bookstall, across the station clock, mingling with porters, passengers and sad farewells. The voice said Newport, Swindon, Reading, Paddington. It seemed the voice of Fate. More appropriately it should have called out Abyssinia, Austria, Czechoslovakia, Spain. Dead, dead, 1939. Then there was a shriek that I thought came from Europe, but it was only the plaintive call of the train, and the big engine blew two ghosts of steam out of its unstitched sides. Lots of people rushed out of the Refreshment Room.

'We'll be back on Monday,' said mother. 'Be a good boy.'

'Study hard,' said my father, smiling uncomfortably.

'He'll be all right with me,' said Uncle Bertie, towering massively, good-humouredly, over the crowd. Mother, father, Leo, bundled into the Paddington train.

'Bring me back some wedding cake,' said Uncle Bertie, 'and all good wishes to Sammy.'

'What did you say RSVP meant?' I asked Leo.

'Remember to Send the Wedding Present,' he replied.

'Garn,' I said.

They sat in the GWR third-class carriage with its pictures of Mevagissey, Torquay, Porthcawl and an elongated map of Southern England. Mother looked soulful leaning out of the window. Mother was always ready to shed a lonely tear – at deaths, weddings, goodbyes, illnesses, bar mitzvahs, births. Songs like 'My Yiddisha Momma' prompted her generous sentimental soul to rise to her eyes in a tearful grey mist.

'Don't waste your time at Uncle Bertie's,' shouted my father over mother's shoulder; mother only planted a damp kiss on my reluctant cheek. 'Heavens,' she said as the train gave a little jerk forward, 'did I turn the gas off in the oven?'

The train moved forward and hands leapt out of the windows waving, waving, smaller and smaller, out of sight.

END OF PAPER

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