GCSE

3720UB0-1

S24-3720UB0-1

MONDAY, 20 MAY 2024 – MORNING

ENGLISH LITERATURE

UNIT 2a
(Literary heritage drama and contemporary 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, 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

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 Mrs Birling and the Inspector speak and behave here. What does it reveal about them to an audience at this point in the play? Refer closely to the extract in your answer. [10]

Either,

1 2 How does Priestley present the character of Eric 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 3 What does the relationship between Gerald and Sheila, as it is presented in *An Inspector Calls*, show an audience about life in Britain at the time in which the play is set? [20]

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MRS B. (*agitated now*) Oh, stop it, both of you. And please remember before you start accusing me of anything again that it wasn't I who had her turned out of her employment – which probably began it all.
(*Turning to* INSPECTOR.) In the circumstances I think I was justified. The girl had begun by telling us a pack of lies. Afterwards, when I got at the truth, I discovered that she knew who the father was, she was quite certain about that, and so, I told her it was her business to make him responsible. If he refused to marry her – and in my opinion he ought to be compelled to – then he must at least support her.

INSPECTOR And what did she reply to that?

MRS B. Oh – a lot of silly nonsense!

INSPECTOR What was it?

MRS B. Whatever it was, I know it made me finally lose all patience with her. She was giving herself ridiculous airs. She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position.

INSPECTOR (*very sternly*) Her position now is that she lies with a burnt-out inside on a slab. (*As* BIRLING *tries to protest, turns on him*.) Don't stammer and yammer at me again, man. I'm losing all patience with you people. *What did she say*?

MRS B. (*rather cowed*) She said that the father was only a youngster – silly and wild and drinking too much. There couldn't be any question of marrying him – it would be wrong for them both. He had given her money but she didn't want to take any more money from him.

INSPECTOR Why didn't she want to take any more money from him?

MRS B. All a lot of nonsense – I didn't believe a word of it.

INSPECTOR I'm not asking you if you believed it. I want to know what she said. Why didn't she want to take any more money from this boy?

MRS B. Oh – she had some fancy reason. As if a girl of that sort would ever refuse money!

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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? Refer closely to the extract in your answer. [10]

Either,

1 5 How does Brighouse present the character of Willie Mossop 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 What does the play *Hobson's Choice* show us about working life for people in Britain at the time the play is set? [20]

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WILLIE *and* FREDDY *enter with a ramshackle horsehair sofa.*

MAGGIE Open that door for them, Albert.

ALBERT *opens street door. They pass out.*

MAGGIE What's the time? You can see the clock from there.

ALBERT (*outside street door*): It's a quarter to one.

MAGGIE (*flying to living-room door, opening it, and calling*): Girls, if you're late for my wedding I'll never forgive you.

She turns as WILLIE *and* FREDDY *return.*

MAGGIE Put your coats on. Now, then, Freddy, you take that paper and put it on *my* father in *your* cellar.

FREDDY Now?

MAGGIE Now? Yes, of course now. He might waken any time.

FREDDY He looked fast enough. Aren't I to come to the church?

MAGGIE Yes, if you do that quick enough to get there before we're through.

FREDDY All right. (*He goes out, pocketing the paper.* MAGGIE *follows him to the door.*)

MAGGIE Now there's the hand-cart. Are we to take it with us?

ALBERT To church! You can't do that.

WILLIE I'll take it home. (*Slight move.*)

MAGGIE And have me waiting for you at the church? That's not for me, my lad.

ALBERT You can't very well leave it where it is.

MAGGIE No. There's only one thing for it. You'll have to take it to our place, Albert.

ALBERT Me!

MAGGIE There's the key. (*She hands it from her bag.*) It's 39a, Oldfield Road.

ALBERT Yes, but to push a hand-cart through Salford in broad daylight!

MAGGIE It won't dirty your collar.

ALBERT Suppose some of my friends see me?

MAGGIE Look here, my lad, if you're too proud to do a job like that, you're not the husband for my sister.

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

Either,

18 How is the character of Jo 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]

Or,

19 '*A Taste of Honey* is a play about people looking for security and stability.' How far do you agree? 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 If you're going in there take these flowers with you and put them in water. You might as well make yourself useful. They look as though they're withering away. [*She peers into the pack*.] What the devil's he got here? What's that? Spaghetti! I don't know how people can eat it. And that's a funny looking lettuce. What the hell's that? Hey, what's this here?

GEOF What?

HELEN All this muck in here?

GEOF Well, Jo likes that type of food.

HELEN Since when? She needs proper food down her at a time like this.

GEOF Oh!

[HELEN *points to wicker basket*.]

HELEN Hey, you can throw that bloody thing out for a start.

GEOF What thing?

HELEN That thing there. You're not putting my grandchild in a thing like that. Oh, this place! It's filthy! I don't know what you've been doing between the two of you. You might have kept it a bit cleaner than this. Just look at it! Don't stand there looking silly holding that thing, throw it away, or do something with it! I've ordered a proper cot of the latest design, it's got all the etceteras and everything. This place! You're living like pigs in a pigsty. Oh, for God's sake give it here, I'll do something with it.

GEOF Yes, but Jo likes it.

HELEN Well, I suppose it will come in handy for something [*She enters the kitchen*.] Oh my God, it's the same in here! Nowhere to put anything … Are you off now?

GEOF Yes.

HELEN Well, take that muck with you as you're going.

GEOF I don't want it.

HELEN I'm sure I don't.

GEOF Mrs. Smith, I …I …

HELEN Are you talking to me?

GEOF Yes, I wanted to ask you something.

HELEN Well, get it said. Don't mumble.

GEOF I don't want you to take offence.

HELEN Do I look the type that takes offence?

GEOF Would you not frighten Jo.

HELEN What are you talking about, frightening her?

GEOF You know, telling her that it might be tricky or that she might have trouble, because she's going to be all right.

HELEN Are you trying to tell me what to do with my own daughter?

GEOF Oh no.

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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 Which relationship in *Paddy Clarke Ha Ha Ha* do you think is the most interesting? Show how Doyle presents this relationship in the novel. [20]

Or,

2 2 '*Paddy Clarke Ha Ha Ha* is about growing up, not just about a series of childhood adventures.' How far do you agree with this statement? Give reasons for what you say. [20]

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I had a book on top of my head. I had to get up the stairs without it falling off. If it fell off I would die. It was a hardback book, heavy, the best kind for carrying on your head. I couldn't remember which one it was. I knew all the books in the house. I knew their shapes and smells. I knew what pages would open if I held them with the spine on the ground and let the sides drop. I knew all the books but I couldn't remember the name of the one on my head. I'd find out when I got to the top, touched my bedroom door and got back down again. Then I could take it off my head – I'd bring my head forward slowly and let it slide off and I'd catch it – and see what it was. I could have seen the corner of the cover if I'd looked up very carefully; I could have got the name from the colour of the corner. But it was too dangerous. I had a mission to complete. Steady was better than too slow. If I went too slow I'd go all unsteady and I'd think I'd never make it and the book would fall off. Death. There was a bomb in the book. Steady was best, steps one two; no rush. Rushing was as bad as too slow. You panicked towards the end. Like Catherine walking across the living room. She walked fine four or five steps, then you could see her face change because she saw that it was ages to go to the other side; her smile became a stretch, she knew she wouldn't make it, she tried to get there quicker, she fell. She knew she was going to; her face got ready for it. She cried. Steady. Nearly at the top. The point of no return. Napoleon Solo. When you got to the top you had to get used to not having any more steps to go up; it was nearly like falling over.

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Turn over.

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

Either,

2 4 How is the character of Larry La Salle important to the novel as a whole? [20]

Or,

2 5 'War destroys the lives of the characters in *Heroes* more than any other factor.' How far do you agree with this statement? [20]

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I saw Nicole Renard for the first time in the seventh grade at St Jude's Parochial School during arithmetic. Sister Mathilde was standing at the blackboard illustrating a problem in decimals when the piece of chalk in her hands broke and fell to the floor.

I leaped to my feet to retrieve the chalk. We were always eager to keep in the good graces of the nuns who could be ruthless with punishments, using the ruler like a weapon, and ruthless, too, with marks on our report cards.

As I knelt on the floor, the door opened and Mother Margaret, the Sister Superior, swept into the classroom, followed by the most beautiful girl I had ever seen.

'This is Nicole Renard. She is a new student here, all the way from Albany, New York.'

Nicole Renard was small and slender, with shining black hair that fell to her shoulders. The pale purity of her face reminded me of the statue of St Thérèse in the niche next to Father Balthazar's confessional in St Jude's Church. As she looked modestly down at the floor, our eyes met and a flash of recognition passed between us, as if we had known each other before. Something else flashed in her eyes, too, a hint of mischief as if she were telling me we were going to have good times together. Then, the flash was gone and she was St Thérèse once more, and I knelt there like a knight at her feet, her sword having touched my shoulder. I silently pledged her my love and loyalty forever.

Sister Mathilde directed her to a vacant seat in the second row nearest the window. She settled herself in place and didn't give me another glance for the rest of the day.

After that first meeting of our eyes, Nicole Renard ignored me, although I was always aware of her presence in the classroom or the corridor or the schoolyard. I found it hard to glance at her, both hoping and fearing she'd never return my glance and leave me blushing and wordless. She never did. Was the look that passed between us that first day a wish of my imagination?

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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 'Ruth is the one who makes things happen in *Never Let Me Go*.' How far do you agree with this statement? [20]

Or,

2 8 How is the idea of hope presented as important to the characters in *Never Let Me Go*? [20]

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Driving around the country now, I still see things that will remind me of Hailsham. I might pass the corner of a misty field, or see part of a large house in the distance as I come down the side of a valley, even a particular arrangement of poplar trees up on a hillside, and I'll think: 'Maybe that's it! I've found it! This actually *is* Hailsham!' Then I see it's impossible and I go on driving, my thoughts drifting on elsewhere. In particular, there are those pavilions. I spot them all over the country, standing on the far side of playing fields, little white prefab buildings with a row of windows unnaturally high up, tucked almost under the eaves. I think they built a whole lot like that in the fifties and sixties, which is probably when ours was put up. If I drive past one I keep looking over to it for as long as possible, and one day I'll crash the car like that, but I keep doing it. Not long ago I was driving through an empty stretch of Worcestershire and saw one beside a cricket ground so like ours at Hailsham I actually turned the car and went back for a second look.

We loved our sports pavilion, maybe because it reminded us of those sweet little cottages people always had in picture books when we were young. I can remember us back in the Juniors, pleading with guardians to hold the next lesson in the pavilion instead of the usual room. Then by the time we were in Senior 2 – when we were twelve, going on thirteen – the pavilion had become the place to hide out with your best friends when you wanted to get away from the rest of Hailsham.

The pavilion was big enough to take two separate groups without them bothering each other – in the summer, a third group could hang about out on the veranda. But ideally you and your friends wanted the place just to yourselves, so there was often jockeying and arguing. The guardians were always telling us to be civilised about it, but in practice, you needed to have some strong personalities in your group to stand a chance of getting the pavilion during a break or free period.

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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 are Will and Suzie presented here? Refer closely to the extract in your answer. [10]

Either,

3 0 How is the character of Fiona important to the novel as a whole? [20]

Or,

3 1 Which relationship in *About a Boy* do you think is the most interesting? Show how this relationship is presented in the novel. [20]

'What a *bitch*.'

Will looked at his feet and made noises intended to convey to Suzie that his ex-wife wasn't that bad, not really.

'Will, it's just not on. You can't ring up five minutes in advance and change plans like that. You should've told her to …' – she looked around to see whether Marcus, the strange kid they were apparently stuck with for the day, was still listening – ' … eff off.'

His ex (who, according to Suzie, was called Paula, a name he must have mentioned the other night) was always going to get the blame for Ned's non-appearance at the picnic, but he felt obscurely loyal to her in the face of Suzie's empathetic anger. Had he pushed it too far?

'Oh, well,' he kept saying while Suzie raged on, 'you know.'

'You can't afford to be soft. You'll just get messed around all the time.'

'She's never done it before.'

'No, but she'll do it again. You watch. You're too nice. This is a nasty business. You'll have to toughen up.'

'I suppose so.' Being told that he was too nice, that he needed to be meaner, was an unusual experience for Will, but he was feeling so weedy that it was easy to see how Paula had walked all over him.

'And the car! I can't believe she took the car.'

He had forgotten about the car. Paula had also taken that, first thing this morning, for reasons too complicated to explain, thus obliging Will to phone up Suzie and ask for a lift to Regent's Park.

'I know, I know. She's …' Words failed him. If you looked at the whole picture, the Ned thing and the car thing, Paula had behaved outrageously, he could see that, but it was still hard for him to summon up the requisite anger. He was going to have to, though, if only to show Suzie that he wasn't a hopeless, spineless wimp. 'She's a cow.'

'That's more like it.'

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

Either,

3 3 Which relationship in *Resistance* do you think is the most interesting? Show how this relationship is presented in the novel. [20]

Or,

3 4 'Love is the strongest motivation for many of the characters in *Resistance*.' How far do you agree with this statement? [20]

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The clerk was completing his paperwork. George scanned over the next directive, hoping to reach the end of the poster before he had to leave. But then number 6 stopped him in his tracks. He felt the blood drain from his face.

The officer gave George a curt smile and a short nod, indicating he could leave with his crate of chicks. As he carried the crate away from the station the two young guards watched him pass. George looked straight ahead, fixing his eyes on the brow of the hill over which he'd walk home. One of them strolled a few paces behind him then stopped. George heard the metallic snap of his steel-shod boots on the tarmac. When they stopped he thought maybe the soldier was raising his rifle, taking aim at the back of his head. A rush of fear rose through him. He felt vulnerable, exposed, as if an area the exact circumference of a bullet just above his neck had turned into liquid. He kept his eyes on the hill and carried on walking, the chicks bubbling away in the crate he held before him. Nothing happened, but still he didn't look back until he was out of sight and only then did he put the crate down and rest beside a signpost at the edge of the road, his hands quivering on his thighs. The signpost was new, the soil at its base freshly turned. The Germans had put it there, replacing the one removed by the Home Office five years earlier. The Germans seemed to have thought of everything, even bringing their own signposts. What else had they come prepared for? George thought again of that poster at the station, its sixth directive, so definite, so abrupt in its translation:

6. All civilians are warned that if they undertake active operations against the German forces, they will be condemned to death inexorably.

END OF PAPER

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