GCSE

3720UC0-1

S24-3720UC0-1

MONDAY, 20 MAY 2024 – MORNING

ENGLISH LITERATURE

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

2 hours

SECTION A

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The History Boys	2–3
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SECTION B

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A Christmas Carol	16–17
Lord of the Flies	18–19
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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.

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

Either,

1 2 'Dakin is the most likeable character in *The History Boys*.' How far do you agree with this statement? [20]

Or,

1 3 How is the importance of education presented to an audience throughout *The History Boys*? [20]

Boys come in, followed by Hector. They sit glumly at their desks.

IRWIN Would you like to start?

HECTOR I don't mind.

IRWIN How do you normally start? It is your lesson. General Studies.

HECTOR The boys decide. Ask them.

IRWIN Anybody?

The boys don't respond.

HECTOR Come along, boys. Don't sulk.

DAKIN We don't know who we are, sir. Your class or Mr. Irwin's.

IRWIN Does it matter?

TIMMS Oh yes, sir. It depends if you want us thoughtful. Or smart.

HECTOR He wants you civil, you rancid little turd. (*Hits him*.)

TIMMS Look, sir. You're a witness. Hitting us, sir. He could be sacked.

IRWIN Settle down. Settle down.
I thought we might talk about the Holocaust.

HECTOR Good gracious. Is that on the syllabus?

IRWIN It has to be. The syllabus includes the Second War.

HECTOR I suppose it does.

IRWIN Though in any case the scholarship questions aren't limited to a particular curriculum.

HECTOR But how can you teach the Holocaust?

IRWIN Well, that would do as a question. Can you … should you … teach the Holocaust? Anybody?

AKTHAR It has origins.
It has consequences.
It's a subject like any other.

SCRIPPS Not like any other, surely. Not like any other at all.

AKTHAR No, but it's a topic.

HECTOR They go on school trips nowadays, don't they? Auschwitz, Dachau. What has always concerned me is where do they eat their sandwiches? Drink their coke?

CROWTHER The visitors' centre. It's like anywhere else.

HECTOR Do they take pictures of each other there? Are they smiling? Do they hold hands? Nothing is appropriate. Just as questions on an examination paper are inappropriate.
How can the boys scribble down an answer however well put that doesn't demean the suffering involved?
And putting it well demeans it as much as putting it badly.

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Turn over.

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

Either,

1 5 How is the character of Linda important to the play as a whole? [20]

Or,

1 6 'None of the characters in *Blood Brothers* ever had a chance to escape their fate.' How far do you agree with this statement? [20]

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EDWARD Guess who?

MICKEY Father Christmas.

EDWARD (*leaping out in front of them*): Mickey … (*Laughing*.) Merry Christmas.
MICKEY, *unamused, looks at* EDWARD *and then looks away.*
Come on then … I'm back, where's the action, the booze, the Christmas parties, the music and the birds?
No reaction.
What's wrong, Mickey?

MICKEY Nothin'. How's University?

EDWARD Mickey, it's fantastic. I haven't been to so many parties in my life. And there's just so many tremendous people, but you'll meet them Mick, some of them, Baz, Ronnie and Clare and oh, lots of them. They're coming over to stay for the New Year, for the party. Ooh it's just … it's great, Mickey.

MICKEY Good.

EDWARD Come on, what's wrong? It's nearly Christmas, we were going to do everything. How's Linda?

MICKEY She's OK.

EDWARD (*trying again to rally him*): Well, come on then, let's go then … come on.

MICKEY Come on where?

EDWARD Mickey, what's wrong?

MICKEY You. You're a dick head!
EDWARD *is slightly unsure but laughs anyway*.
There are no parties arranged. There is no booze or music. Christmas? I'm sick to the teeth of Christmas an' it isn't even here yet. See, there's very little to celebrate, Eddie. Since you left I've been walking around all day, every day, lookin' for a job.

EDWARD What about the job you had?

MICKEY It disappeared. (*Pause*.) Y'know somethin', I bleedin' hated that job, standin' there all day never doin' nothin' but put cardboard boxes together. I used to get ... used to get terrified that I'd have to do it for the rest of my life. But, but after three months of nothin', the same answer everywhere, nothin', nothin' down for y', I'd crawl back to that job for half the pay and double the hours. Just … just makin' up boxes it was. But after bein' fucked off from everywhere, it seems like it was paradise.
Pause.

EDWARD Why … why is a job so important? If I couldn't get a job I'd just say, sod it and draw the dole, live like a bohemian, tilt my hat to the world and say 'screw you'. So you're not working. Why is it so important?

MICKEY (*looking at him*): You don't understand anythin' do y'? I don't wear a hat that I could tilt at the world.

EDWARD Look … come on … I've got money, plenty of it. I'm back, let's forget about bloody jobs, let's go and get Linda and celebrate. Look, look, money, lots of it, have some … (*He tries to thrust some notes into* MICKEY's *hands.*)

MICKEY No. I don't want your money, stuff it.
He throws the notes to the ground. EDWARD *picks them up and stands looking at* MICKEY.
Eddie, just do me a favour an' piss off, will y'?

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

Either,

18 Which relationship in *A View from the Bridge* do you think is the most interesting? Show how this relationship is presented in the play. [20]

Or,

19 'Love is the most powerful force in *A View from the Bridge*.' How far do you agree with this statement? [20]

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ALFIERI What are you going to do?

EDDIE, *with a helpless but ironic gesture*: What can I do? I'm a patsy, what can a patsy do? I worked like a dog twenty years so a punk could have her, so that's what I done. I mean, in the worst times, in the worst, when there wasn't a ship comin' in the harbor, I didn't stand around lookin' for relief—I hustled. When there was empty piers in Brooklyn I went to Hoboken, Staten Island, the West Side, Jersey, all over—because I made a promise. I took out of my own mouth to give to her. I took out of my own wife's mouth. I walked hungry plenty days in this city! *It begins to break through*. And now I gotta sit in my own house and look at a son-of-a-bitch punk like that—which he came out of nowhere! I give him my house to sleep! I take the blankets off my bed for him, and he takes and puts his dirty filthy hands on her like a goddam thief!

ALFIERI, *rising*: But, Eddie, she's a woman now.

EDDIE He's stealing from me!

ALFIERI She wants to get married, Eddie. She can't marry you, can she?

EDDIE, *furiously*: What're you talkin' about, marry me! I don't know what the hell you're talkin' about!

Pause.

ALFIERI I give you my advice, Eddie. That's it.

EDDIE *gathers himself. A pause.*

EDDIE Well, thanks. Thanks very much. It just—it's breakin' my heart, y'know. I—

ALFIERI I understand. Put it out of your mind. Can you do that?

EDDIE I'm—*He feels the threat of sobs, and with a helpless wave.* I'll see you around. *He goes out up the right ramp.*

ALFIERI *sits on desk*: There are times when you want to spread an alarm, but nothing has happened. I knew, I knew then and there—I could have finished the whole story that afternoon. It wasn't as though there was a mystery to unravel. I could see every step coming, step after step, like a dark figure walking down a hall toward a certain door. I knew where he was heading for, I knew where he was going to end. And I sat here many afternoons asking myself why, being an intelligent man, I was so powerless to stop it. I even went to a certain old lady in the neighborhood, a very wise old woman, and I told her, and she only nodded, and said, "Pray for him …" And so I—waited here.

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Turn over.

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

Either,

2 1 Which relationship in *Be My Baby* do you think is the most interesting? Show how this relationship is presented in the play. [20]

Or,

2 2 '*Be My Baby* is a sad story in which hope is all the characters have.' How far do you agree with this statement? [20]

Dormitory. MARY *is holding a newborn baby under bloodstained sheets.* QUEENIE *sits on the edge of the bed.*

MARY How old were you?

QUEENIE Sixteen.

MARY Did you love him?

QUEENIE Would have done owt for him – and I did. I believed in him when he said I'd be all right.

MARY What did you do?

QUEENIE Told me mam. 'What now?' I said. 'Sling yer hook.' He spoke to his. She set us up lovely in her back room. The baby slept lovely in the bottom drawer.

MARY What's his name?

QUEENIE William Thomas Burns. Dead bright. Crawling at five months. Into everything. Like his dad.

MARY You had him for five months?

QUEENIE I had him for nine. He was walking at nine, would you believe?

MARY That's good.

QUEENIE Then his dad got banged up for summat and nowt. I had to get a job so his mam took Billy on. She'd put him to bed by the time I got home. And then I wanted to go dancing. His mam said it was best for him to know me as a sister.

MARY And where is he now?

QUEENIE (*taps her head*). In here.

MARY You loved him, didn't you?

QUEENIE Couldn't help it.

MARY Is that why you left him?

QUEENIE I didn't leave him. I just let them take him.

MARY It'll be different this time.

QUEENIE It will. You can't miss what you've never had.

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

Either,

2 4 What do you think of Margaret and the way she is presented to an audience in *My Mother Said I Never Should*? [20]

Or,

2 5 'The women in *My Mother Said I Never Should* are affected differently by the times in which they live.' How far do you agree with this statement? [20]

Jackie enters, holding a painting, and paint pot, leading Margaret by the hand followed by Doris, carrying a tea tray

Jackie And I've been doing the pear tree. Look! (*She shows Margaret the painting*)
Margaret Oh that's lovely, darling!
Jackie Grandad let me use his real paints.
Doris He's been teaching you, hasn't he?
Jackie Did you know shadows are purple?
Doris Have you said hello properly?
Jackie (*hugging Margaret*) Are you better?
Margaret Better? (*She looks at Doris*) Mother …
Jackie Where's Daddy?
Margaret He's gone to fill up the car with petrol.
Doris That chair's for you.
Margaret No, really.
Doris The rug will do quite nicely for me. (*She sits*) Sit down and have some tea.
Margaret Oh we mustn't, I said to Ken we'd be ready to leave as soon as he comes back.
Doris Her bag is packed and in the hall.
Margaret If we stay for tea we won't get home to London till way past Jackie's bedtime.
Jackie I don't mind.
Doris Jackie made the cakes. Didn't you dear?
Pause. Margaret gives in to pressure and sits
Margaret All right, Mother. And what have you been doing, darling?
Jackie I broke a cup and then we broke two jam jars.
Margaret Oh dear.
Doris Jackie's been an angel.
Jackie (*offering the cake*) Have the yellow one with the smartie.
Doris I hope you've been taking the iron tablets, dear.
Margaret resists the temptation to answer back
Margaret (*to Jackie, for the cake*) Thank you.
Jackie (*saying grace in French, very fast*) *Que Dieu benisse nôtre pain quotidien. Amen.*
Pause
Margaret Well this is very nice.
Doris And how was Windermere? Did you drive about much?
Margaret We stayed in a lovely guest house, a bit pricey but Ken insisted I was pampered.
Jackie What's pampered?
Doris Nursed.
Pause. Jackie looks at Margaret. Margaret looks at Doris
Margaret No, pampered is—being spoiled a bit—like you've been, here!
Doris Thank you, Margaret.
Margaret And I bought you some Kendal mint cake! (*She gives it to Jackie*)
Jackie And some for Granny? Never mind Granny, we can share this. (*She breaks it in half and gives half to Doris, then goes back to her painting*)
Doris I hope you didn't do too much walking.
Margaret It rained a lot. Luckily there was a nice lounge with a fire. Time to sit and think. You know, Mother, I thought I didn't want it, till I lost it. (*Pause*) It's been a blessing, you taking Jackie for the week. But I missed you, darling!

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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:

Look closely at how Godfrey and Dunsey speak and behave here. What does it reveal about their characters? Refer closely to the extract in your answer. [10]

Either,

2 7 'The relationship between Silas and Eppie saves them both.' 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 How does Eliot present the importance of money in *Silas Marner*? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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'Hold your tongue about Miss Nancy, you fool,' said Godfrey, turning red, 'else I'll throttle you.'

'What for?' said Dunsey, still in an artificial tone, but taking a whip from the table and beating the butt-end of it on his palm. 'You've a very good chance. I'd advise you to creep up her sleeve again: it 'ud be saving time, if Molly should happen to take a drop too much laudanum some day, and make a widower of you. Miss Nancy wouldn't mind being a second, if she didn't know it. And you've got a good-natured brother, who'll keep your secret well, because you'll be so very obliging to him.'

'I'll tell you what it is,' said Godfrey, quivering, and pale again. 'My patience is pretty near at an end. If you'd a little more sharpness in you, you might know that you may urge a man a bit too far, and make one leap as easy as another. I don't know but what it is so now: I may as well tell the Squire everything myself – I should get you off my back, if I got nothing else. And, after all, he'll know some time. She's been threatening to come herself and tell him. So, don't flatter yourself that your secrecy's worth any price you choose to ask. You drain me of money till I have got nothing to pacify *her* with, and she'll do as she threatens some day. It's all one. I'll tell my father everything myself, and you may go to the devil.'

Dunsey perceived that he had overshot his mark, and that there was a point at which even Hesitating Godfrey might be driven into decision. But he said, with an air of unconcern,

'As you please; but I'll have a draught of ale first.' And ringing the bell, he threw himself across two chairs, and began to rap the window-seat with the handle of his whip.

Godfrey stood, still with his back to the fire, uneasily moving his fingers among the contents of his side-pockets, and looking at the floor. That big muscular frame of his held plenty of animal courage, but helped him to no decision when the dangers to be braved were such as could neither be knocked down nor throttled. His natural irresolution and moral cowardice were exaggerated by a position in which dreaded consequences seemed to press equally on all sides, and his irritation had no sooner provoked him to defy Dunstan and anticipate all possible betrayals, than the miseries he must bring on himself by such a step seemed more unendurable to him than the present evil.

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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:

Look closely at how Elizabeth and Miss Bingley speak and behave here. What does it reveal about their characters? Refer closely to the extract in your answer. [10]

Either,

3 0 How does Austen present the character of Mr Darcy in *Pride and Prejudice*? Remember to support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

3 1 'Marriage is more important than happiness 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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"So, Miss Eliza, I hear you are quite delighted with George Wickham! — Your sister has been talking to me about him, and asking me a thousand questions; and I find that the young man forgot to tell you, among his other communications, that he was the son of old Wickham, the late Mr. Darcy's steward. Let me recommend you, however, as a friend, not to give implicit confidence to all his assertations; for as to Mr. Darcy's using him ill, it is perfectly false; for, on the contrary, he has been always remarkably kind to him, though George Wickham has treated Mr. Darcy in a most infamous manner. I do not know the particulars, but I know very well that Mr. Darcy is not in the least to blame, that he cannot bear to hear George Wickham mentioned, and that though me brother thought he could not well avoid including him in his invitation to the officers, he was excessively glad to find that he had taken himself out of the way. His coming into the country at all, is a most insolent thing indeed, and I wonder how he could presume to do it. I pity you, Miss Eliza, for this discovery of your favourite's guilt, but really considering his descent, one could not expect much better."

"His guilt and his descent appear by your account to be the same," said Elizabeth angrily; "for I have heard you accuse him of nothing worse than of being the son of Mr. Darcy's steward, and of *that*, I can assure you, he informed me himself."

"I beg your pardon," replied Miss Bingley, turning away with a sneer. "Excuse my interference. — It was kindly meant."

"Insolent girl!" said Elizabeth to herself. —"You are much mistaken if you expect to influence me by such a paltry attack as this. I see nothing in it but your own wilful ignorance and the malice of Mr. Darcy." She then sought her eldest sister, who had undertaken to make inquiries on the same subject of Bingley. Jane met her with a smile of such sweet complacency, a glow of such happy expression, as sufficiently marked how well she was satisfied with the occurrences of the evening.—Elizabeth instantly read her feelings, and at that moment solicitude for Wickham, resentment against his enemies, and everything else gave way before the hope of Jane's being in the fairest way for happiness.

"I want to know," said she, with a countenance no less smiling than her sister's, "what you have learnt about Mr. Wickham. But perhaps you have been too pleasantly engaged to think of any third person; in which case you may be sure of my pardon."

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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 'Bob Cratchit is the character that we admire the most in *A Christmas Carol*.' 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 relationship in *A Christmas Carol* 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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By this time it was getting dark, and snowing pretty heavily; and, as Scrooge and the Spirit went along the streets, the brightness of the roaring fires in kitchens, parlours, and all sorts of rooms was wonderful. Here, the flickering of the blaze showed preparations for a cosy dinner, with hot plates baking through and through before the fire, and deep red curtains, ready to be drawn to shut out cold and darkness. There, all the children of the house were running out into the snow to meet their married sisters, brothers, cousins, uncles, aunts, and be the first to greet them. Here, again, were shadows on the window blinds of guests assembling; and there a group of handsome girls, all hooded and fur-booted, and all chattering at once, tripped lightly off to some near neighbour's house; where, woe upon the single man who saw them enter—artful witches, well they knew it—in a glow!

But, if you had judged from the numbers of people on their way to friendly gatherings, you might have thought that no one was at home to give them welcome when they got there, instead of every house expecting company, and piling up its fires half-chimney high. Blessings on it, how the Ghost exulted! How it bared its breadth of breast, and opened its capacious palm, and floated on, outpouring, with a generous hand, its bright and harmless mirth on everything within its reach! The very lamp-lighter, who ran on before, dotting the dusky street with specks of light, and who was dressed to spend the evening somewhere, laughed out loudly as the Spirit passed, though little kenned the lamp-lighter that he had any company but Christmas.

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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 Which relationship in *Lord of the Flies* 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 7 Show how power over others 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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They set off along the beach in formation. Ralph went first, limping a little, his spear carried over one shoulder. He saw things partially through the tremble of the heat haze over the flashing sands, and his own long hair and injuries. Behind him came the twins, worried now for a while but full of unquenchable vitality. They said little but trailed the butts of their wooden spears; for Piggy had found, that looking down, shielding his tired sight from the sun, he could just see these moving along the sand. He walked between the trailing butts, therefore, the conch held carefully between his two hands. The boys made a compact little group that moved over the beach, four plate-like shadows dancing and mingling beneath them. There was no sign left of the storm, and the beach was swept clean like a blade that has been scoured. The sky and the mountain were at an immense distance, shimmering in the heat; and the reef was lifted by mirage, floating in a kind of silver pool half-way up the sky.

They passed the place where the tribe had danced. The charred sticks still lay on the rocks where the rain had quenched them but the sand by the water was smooth again. They passed this in silence. No one doubted that the tribe would be found at Castle Rock and when they came in sight of it they stopped with one accord. The densest tangle on the island, a mass of twisted stems, black and green and impenetrable, lay on their left and tall grass swayed before them. Now Ralph went forward.

Here was the crushed grass where they had all lain when he had gone to prospect. There was the neck of land, the ledge skirting the rock, up there were the red pinnacles.

Sam touched his arm.

‘Smoke.’

There was a tiny smudge of smoke wavering into the air on the other side of the rock.

‘Some fire—I don’t think.’

Ralph turned.

‘What are we hiding for?’

He stepped through the screen of grass on to the little open space that led to the narrow neck.

‘You two follow behind. I’ll go first, then Piggy a pace behind me. Keep your spears ready.’

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

Either,

3 9 'Leo 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 humour is 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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Keith's mother put a plate under the tablecloth.

'Never mind,' she said to me.

'What are you blushing for?' asked Keith. 'Look, Ma, he's as red as a beetroot.'

'Quiet darling,' said his mother.

'I thought we were going to have bananas and cream,' I said. Later the man of the house came in, ate, and said no word. Grumpy he was. My mother used to say that he had whisky instead of blood running through his body. It was true too; I could smell it through his mouth. Besides, lunch-time yesterday, I heard him and saw him come out of The Bull with One Leg. Drunk he was and shouting: 'I am damned, we are damned. I know what sin is, so I know what God is. We're damned, damned, damned.' I stood in the street as the pub's doors swung behind a weeping Mr Thomas, who staggered tenderly into the sunlight. 'Darro,' he said, looking at me with spaniel eyes, 'you're damned too, little one.' And wobbly he walked down the road under the two o'clock sun. But now, in his own house, he said no word, looking at me without recognition, though only yesterday lunch-time it was that he confided to me the terrible, the most unspeakable truth. 'Come and sit down, Mr Thomas,' said his wife, so Keith and I went out into the garden. (Their garden is not as big as ours.)

'What's that?' I asked.

'Our washing machine,' Keith said.

'Does it work?' I asked.

'Put your finger by 'ere,' Keith said.

I did so and he turned the handle and my nail was crushed and I went home crying to mother. He was my enemy.

END OF PAPER

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