GCSE

3720UB0-1

S25-3720UB0-1

TUESDAY, 20 MAY 2025 – MORNING

ENGLISH LITERATURE

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

2 hours

SECTION A

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An Inspector Calls	2 – 3
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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, 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. 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? Refer closely to the extract in your answer. [10]

Either,

1 2 How does Priestley present the character of Inspector Goole to an audience throughout the play? Support your answer with reference to the play and comment on its social, cultural and historical context. [20]

Or,

1 3 'Relationships are shown as less important than money and status in *An Inspector Calls*.' How far do you agree with this statement? Support your answer with reference to the play and comment on its social, cultural and historical context. [20]

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GERALD (*going for his drink*) Well, you see, while I was out of the house I'd time to cool off and think things out a little.

BIRLING (*giving him a drink*) Yes, he didn't keep you on the run as he did the rest of us. I'll admit now he gave me a bit of a scare at the time. But I'd a special reason for not wanting any public scandal just now. (*Has his drink now, and raises his glass.*) Well, here's to us. Come on Sheila, don't look like that. All over now.

SHEILA The worst part is. But you're forgetting one thing I still can't forget. Everything we said had happened really had happened. If it didn't end tragically, then that's lucky for us. But it might have done.

BIRLING (*jovially*) But the whole thing's different now. Come, come, you can see that, can't you? (*Imitating* INSPECTOR *in his final speech.*) You all helped to kill her. (*Pointing at* SHEILA *and* ERIC, *and laughing.*) And I wish you could have seen the look on your faces when he said that.

SHEILA *moves towards the door.*

Going to bed, young woman?

SHEILA (*tensely*) I want to get out of this. It frightens me the way you talk.

BIRLING (*heartily*) Nonsense! You'll have a good laugh over it yet. Look, you'd better ask Gerald for that ring you gave back to him, hadn't you? Then you'll feel better.

SHEILA (*passionately*) You're pretending everything's just as it was before.

ERIC I'm not!

SHEILA No, but these others are.

BIRLING Well, isn't it? We've been had, that's all.

SHEILA So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving just as we did.

MRS B. Well, why shouldn't we?

SHEILA I tell you – whoever that Inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you've stopped. You're ready to go on in the same old way.

BIRLING (*amused*) And you're not, eh?

SHEILA No, because I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me the way you talk, and I can't listen to any more of it.

ERIC And I agree with Sheila. It frightens me too.

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Hobson's Choice

Answer **14** and **either** **15** **or** **16**.

You are advised to spend about 20 minutes on **14**, and about 40 minutes on **15** or **16**.

14 Read the extract on the opposite page. 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,

15 What does the presentation of Maggie tell us about life in Britain at the time in which the play is set? [20]

Or,

16 '*Hobson's Choice* is more about people helping each other than it is about conflict.' How far do you agree with this statement? Support your answer with reference to the play and comment on its social, cultural and historical context. [20]

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HOBSON Maggie, I'm just going out for a quarter of an hour.

MAGGIE Yes, father. Don't be late for dinner. There's liver.

HOBSON It's an hour off dinner-time. (*Going*.)

MAGGIE So that, if you stay more than an hour in the Moonraker's Inn, you'll be late for it.

HOBSON 'Moonraker's'? Who said — ? (*Turning*)

VICKEY If your dinner's ruined, it'll be your own fault.

HOBSON Well, I'll be eternally —

ALICE Don't swear, father.

HOBSON (*putting hat on counter*): No, I'll sit down instead. (*He takes a chair, straddling across it and facing them with his elbows on its back*.) Listen to me, you three. I've come to conclusions about you. And I won't have it. Do you hear that? Interfering with my goings out and comings in. The idea! I've a mind to take measures with the lot of you.

MAGGIE I expect Mr Heeler's waiting for you in 'Moonraker's', father.

HOBSON He can go on waiting. At present, I'm addressing a few remarks to the rebellious females of this house, and what I say will be listened to and heeded. I've noticed it coming on ever since your mother died. There's been a gradual increase of uppishness towards me.

VICKEY Father, you'd have more time to talk after we've closed tonight. (*She is anxious to resume her reading*.)

HOBSON I'm talking now, and you're listening. Providence has decreed that you should lack a mother's hand at the time when single girls grow bumptious and must have somebody to rule. But I'll tell you this, you'll none rule me.

VICKEY I'm sure I'm not bumptious, father.

HOBSON Yes, you are. You're pretty, but you're bumptious, and I hate bumptiousness like I hate a lawyer.

ALICE If we take trouble to feed you it's not bumptious to ask you not to be late for your food.

VICKEY Give and take, father.

HOBSON I give and you take, and it's going to end.

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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. Answer the following question:

Look closely at how Jo and Peter speak and behave here. What does it reveal about them to an audience? Refer closely to the extract in your answer. [10]

Either,

18 How is the character of Helen presented throughout *A Taste of Honey*? Support your answer with reference to the play and comment on its social, cultural and historical context. [20]

Or,

19 'Friendship is presented as more important than love in *A Taste of Honey*.' How far do you agree? Support your answer with reference to the play and comment on its social, cultural and historical context. [20]

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JO Can I see the other photos?

PETER Which photos?

JO In your wallet. I suppose you thought I didn't notice.

PETER Oh! These. Yes, well, that's a photograph of my family, my mother, my father, my sister, my brother and … [*To himself.*] all the rest of the little bastards.

JO Is this a wedding group?

PETER My brother's wedding.

JO They only just made it, too, from the look of his wife. You can tell she's going to have a baby.

PETER Oh? Thank you.

JO You can have it back if I can see the others.

PETER Which others? What are you talking about?

JO Do you want me to tell my mother?

PETER I don't give a damn what you tell your mother.

JO They're all women, aren't they? I bet you've had thousands of girl friends. What was this one with the long legs called?

PETER Ah! Yes, number thirty-eight. A charming little thing.

JO Why do you wear that black patch?

PETER I lost an eye.

JO Where?

PETER During the war.

JO Where you in the Navy?

PETER Army.

JO Officer?

PETER Private.

JO I thought you would have been somebody very important.

PETER A private is far more important than you think. After all, who does all the dirty work?

JO Yes, a general without an army wouldn't be much use, would he? Can I see your eye? I mean can I see the hole?

PETER There's nothing to see.

JO Do you wear that patch when you go to bed?

PETER That's something about which I don't care to make a public statement.

JO Tell me.

PETER Well, there is one highly recommended way for a young girl to find out.

JO [*glancing through photos in wallet*]: I don't like this one. She's got too much stuff on her eyes.

PETER That's the sort of thing your sex goes in for.

JO I don't. I let my natural beauty shine through.

PETER Is there no alternative?

JO Don't you like shiny faces?

PETER I suppose they're all right on sweet young things but I just don't go for sweet young things —

JO Do you fancy me?

PETER Not yet.

JO You prefer old women.

PETER She isn't old.

JO She soon will be.

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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. Answer the following question:

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

Either,

2 1 How is the changing relationship between Paddy and his brother, Sinbad, presented throughout *Paddy Clarke Ha Ha Ha*? [20]

Or,

2 2 '*Paddy Clarke Ha Ha Ha* is a happy book with a sad ending.' How far do you agree with this statement? Give reasons for what you say. [20]

Uncle Eddie walked by our house one day when my ma was painting the gate.

—God love him, she said to herself but loud enough for me to hear her.

My ma mentioned Uncle Eddie when we were having our dinner one day.

—God love him, I said, and my da smacked my shoulder.

Uncle Eddie had two eyes but he was a bit like Cecil because one of them was closed over. My da said that it went that way because it got caught in a draught when Uncle Eddie was looking through a keyhole.

When you were doing a funny face or pretending you had a stammer and the wind changed or someone thumped your back you stayed that way for ever. Declan Fanning – he was fourteen and his parents were thinking of sending him off to boarding school because he smoked – he had a stammer and he got it because he was jeering someone with a stammer and someone else thumped him in the back.

Uncle Eddie didn't have a stammer but he could only say two words, Grand, grand.

We were at mass and the Donellys were behind us and Father Moloney said, —You may be seated.

We were getting up from our knees and Uncle Eddie went, —Grand, grand.

Sinbad burst out laughing. I looked at my da to make sure that he didn't think it was me.

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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. Answer the following question:

How are Francis and Marie presented here? Refer closely to the extract in your answer. [10]

Either,

2 4 How is the changing relationship between Francis and Larry La Salle presented throughout *Heroes*? [20]

Or,

2 5 'The ending of *Heroes* is hopeful but also sad.' How far do you agree with this statement? Give reasons for what you say. [20]

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Often, in the evening, when families gathered on the piazzas, the men drinking beer they had brewed in big crocks in the dirt-floored cellars and the women mending socks and knitting as they chatted, I'd seek out Marie and try to get her to mention Nicole Renard. Although we were separated by that chasm of being twelve years old, when boys and girls barely acknowledged each other's existence, Marie and I spoke to each other once in a while because we lived in the same three-decker.

Sitting on the steps, we'd talk about everything and nothing. She liked to tell jokes. She'd imitate Sister Mathilde, who had trouble with her digestion and tried to disguise her burps behind her hand, and sometimes rushed out of the classroom, slamming the door behind her. 'She lets off her farts in the corridor,' Marie maintained, doing a quick imitation of those corridor farts.

Baseball was a big topic with us. Monument has always been a baseball town, and Frenchtown teams, made up of players from the shops, often won the city championship in the Twilight Industrial League. Marie's older brother, Vincent, was an all-star shortstop for the Frenchtown Tigers and my father, whose nickname was Lefty, had been an all-star catcher for the same team years before.

I kept wondering how to bring Nicole Renard into the conversation. She had no brothers and sisters about whom I could inquire. I didn't know whether she liked to read or who her favourite movie stars might be. Finally, I plunged. We had fallen into a comfortable silence, listening to the men arguing mildly about the Red Sox, and I said: 'Nicole Renard seems very nice.' Feeling the colour creeping into my cheeks.

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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. Answer the following question:

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

Either,

2 7 'Tommy is the most interesting character in *Never Let Me Go*.' How far do you agree with this statement? Give reasons for what you say. [20]

Or,

2 8 '*Never Let Me Go* is about discovering who your real friends are as well as finding out about yourself.' How far do you agree with this statement? Give reasons for what you say. [20]

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For the most part being a carer's suited me fine. You could even say it's brought the best out of me. But some people just aren't cut out for it, and for them the whole thing becomes a real struggle. They might start off positively enough, but then comes all that time spent so close to the pain and the worry. And sooner or later a donor doesn't make it, even though, say, it's only the second donation and no one anticipated complications. When a donor completes like that, out of the blue, it doesn't make much difference what the nurses say to you afterwards, and neither does that letter saying how they're sure you did all you could and to keep up the good work. For a while at least, you're demoralised. Some of us learn pretty quick how to deal with it. But others – like Laura, say – they never do.

Then there's the solitude. You grow up surrounded by crowds of people, that's all you've ever known, and suddenly you're a carer. You spend hour after hour, on your own, driving across the country, centre to centre, hospital to hospital, sleeping in overnights, no one to talk to about your worries, no one to have a laugh with. Just now and again you run into a student you know – a carer or donor you recognise from the old days – but there's never much time. You're always in a rush, or else you're too exhausted to have a proper conversation. Soon enough, the long hours, the travelling, the broken sleep have all crept into your being and become part of you, so everyone can see it, in your posture, your gaze, the way you move and talk.

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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. Answer the following question:

How are Marcus and Fiona presented here? Refer closely to the extract in your answer. [10]

Either,

3 0 'Ellie is exactly the friend that Marcus needed.' How far do you agree with this statement? Give reasons for what you say. [20]

Or,

3 1 '*About a Boy* is funny much more often than it is sad.' How far do you agree with this statement? Give reasons for what you say. [20]

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Marcus hadn't enjoyed the afternoon's rows, but when they had finished he could see the point of them. His mum knew about Will not having a kid, which was probably a good thing, and she knew that he visited Will after school most days, which was also a good thing, probably, because he'd had to tell her a lot of fibs recently, and he'd been feeling bad about it. And, most importantly, she knew about what went on at school, because Will had spelt it out. Marcus hadn't been able to spell it out, because he'd never been able to see the whole word before, but it didn't really matter who'd done it; the point was that Fiona understood.

'You're not going round there again,' she said on the way home.

Marcus knew she'd say it, and he also knew that he'd take no notice, but he argued anyway.

'Why not?'

'If you've got anything to say, you say it to me. If you want new clothes, I'll get them.'

'But you don't know what I need.'

'So tell me.'

'I don't know what I need. Only Will knows what I need.'

'Don't be ridiculous.'

'It's true. He knows what things kids wear.'

'Kids wear what they put on in the mornings.'

'You know what I mean.'

'You mean that he thinks he's trendy, and that even though he's God knows how old he knows which trainers are fashionable, even though he doesn't know the first thing about anything else.'

That was exactly what he meant. That was what Will was good at, and Marcus thought he was lucky to have found him.

'We don't need that kind of person. We're doing all right our way.'

Marcus looked out of the bus window and thought about whether this was true, and decided it wasn't, that neither of them were doing all right, whichever way you looked at it.

'If you are having trouble it's nothing to do with what shoes you wear. I can tell you that for nothing.'

'No. I know, but—'

'Marcus, trust me, OK? I've been your mother for twelve years. I haven't made too bad a job of it. I do think about it. I know what I'm doing.'

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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. Answer the following question:

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

Either,

3 3 How is the character of Maggie presented throughout *Resistance*? [20]

Or,

3 4 'War and conflict create all of the problems for the characters in *Resistance*.' How far do you agree with this statement? Give reasons for what you say. [20]

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Sarah fetched a shallow bowl and, taking the bucket off its hook with a teacloth wrapped about her hand, poured some of the heated water into it before laying it before the two ewes. Then she walked out of the kitchen into the yard without saying anything or looking at Albrecht.

When she came back inside she tipped a handful of calf nuts into the water. Alex nodded in approval and smiled at her. She ignored him and sat back at the table.

'This will make it hard for you,' Albrecht said, studying the thick folds of snow over the shed's slate roof.

Sarah felt another shudder of fear. There, again, he knew. *This will make it hard for you.* Because you're on your own. You all are. Because there isn't a man in the valley to help you. That's what he meant.

She traced the whorls of wood in the surface of the table, her mind racing, searching for a way to lead his talk away from her own situation. *Fingerprints of those gone before*. She let the wood's smooth whirlpools lead her.

'I knew a poet once,' she said quietly. 'When I was a girl.'

Albrecht turned to face Sarah, frowning. 'A poet?'

'Yes. You said your family took their name from a poet. I knew a poet. He lived up at the monastery above our farm. He'd been a soldier before but he was a poet when I knew him. And a painter.'

Albrecht looked at her blankly. What was she talking about? How did she know a poet out here? Why was she telling him this? Perhaps the snow, the exhaustion, had got to her. Or maybe that light in her eye he'd though the glimmer of intelligence was, after all, no more than the glint of rural insanity.

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