GCSE

3720UC0-1

S25-3720UC0-1

TUESDAY, 20 MAY 2025 – 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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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. Answer the following question:

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

Either,

1 2 'Irwin is a much more likeable teacher than Hector.' How far do you agree with this statement? Give reasons for what you say. [20]

Or,

1 3 'Humour is what makes *The History Boys* so enjoyable.' How far do you agree? Give reasons for what you say. [20]

MRS LINTOTT I hesitate to mention this, lest it occasion a sophisticated groan, but it may not have crossed your minds that one of the dons who interviews you may be a woman.
I'm reluctant at this stage in the game to expose you to new ideas, but having taught you all history on a strictly non-gender-orientated basis I just wonder whether it occurs to any of you how dispiriting this can be?
It's obviously dispiriting to you, Dakin, or you wouldn't be yawning.

DAKIN Sorry, miss.

MRS LINTOTT Women so seldom get a turn for a start, Elizabeth I less remarkable for her abilities than that, unlike most of her sisters, she did get a chance to exercise them.
Am I embarrassing you?

TIMMS A bit, miss.

MRS LINTOTT Why?

TIMMS It's not our fault, miss. It's just the way it is.

LOCKWOOD 'The world is everything that is the case,' miss. Wittgenstein, miss.

MRS LINTOTT I know it's Wittgenstein, thank you. Tell me, just out of interest, did he travel on the other bus?

HECTOR Bus? Bus? What bus?

IRWIN On the few occasions he went anywhere, yes, I believe he did.

MRS LINTOTT You can tell.
Because 'The world is everything that is the case' seems actually rather a feminine approach to things: rueful, accepting, taking things as you find them.
A real man would be trickier: 'The world is everything that can be made to seem the case.'
However, je divague.
Can you, for a moment, imagine how dispiriting it is to teach five centuries of masculine ineptitude?

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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. Answer the following question:

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

Either,

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

Or,

1 6 Which relationship in *Blood Brothers* do you think is the most interesting? Show how this relationship is presented in the play. [20]

Music is heard as MRS JOHNSTONE *turns and walks towards us. She is aged thirty but looks more like fifty.*

MRS JOHNSTONE (*singing*): Once I had a husband,
You know the sort of chap,
I met him at a dance and how he came on with the chat.
He said my eyes were deep blue pools,
My skin as soft as snow,
He told me I was sexier than Marilyn Monroe.
And we went dancing,
We went dancing.
Then, of course, I found
That I was six weeks overdue.
We got married at the registry an' then we had a 'do'.
We all had curly salmon sandwiches,
An' how the ale did flow,
They said the bride was lovelier than Marilyn Monroe.
And we went dancing,
Yes, we went dancing.
Then the baby came along,
We called him Darren Wayne,
Then three months on I found that I was in the club again.
An' though I still fancied dancing,
My husband wouldn't go,
With a wife he said was twice the size of Marilyn Monroe.
No more dancing
No more dancing.
By the time I was twenty-five,
I looked like forty-two,
With seven hungry mouths to feed and one more nearly due.
Me husband, he'd walked out on me,
A month or two ago,
For a girl they say who looks like Marilyn Monroe.
And they go dancing
They go dancing
Yes they go dancing
They go …

An irate MILKMAN *(the* NARRATOR*) rushes in to rudely interrupt the song.*

MILKMAN Listen love, I'm up to here with hard luck stories; you own me three pounds, seventeen and fourpence an' either you pay up today, like now, or I'll be forced to cut off your deliveries.

MRS JOHNSTONE I said, I said, look, next week I'll pay y' …

MILKMAN Next week, next week! Next week never arrives around here. I'd be a rich man if next week ever came.

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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. Answer the following question:

Look closely at how Eddie speaks and behaves here. What does it reveal to an audience about him at this point in the play? Refer closely to the extract in your answer. [10]

Either,

18 'Marco and Rodolpho are the heroes in *A View from the Bridge*.' How far do you agree with this statement? Give reasons for what you say. [20]

Or,

19 Which character is presented as the least to blame for the tragic events at the end of *A View from the Bridge*? Give reasons for your choice. [20]

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EDDIE He's a cook, too! *Looking at Rodolpho*: He sings, he cooks …

RODOLPHO *smiles thankfully.*

BEATRICE Well it's good, he could always make a living.

EDDIE It's wonderful. He sings, he cooks, he could make dresses …

CATHERINE They get some high pay, them guys. The head chefs in all the big hotels are men. You read about them.

EDDIE That's what I'm sayin'.

CATHERINE *and* RODOLPHO *continue dancing.*

CATHERINE Yeah, well, I mean.

EDDIE, *to Beatrice*: He's lucky, believe me. *Slight pause. He looks away, then back to Beatrice.* That's why the water front is no place for him. *They stop dancing. Rodolpho turns off phonograph.* I mean like me—I can't cook, I can't sing, I can't make dresses, so I'm on the water front. But if I could cook, if I could sing, if I could make dresses, I wouldn't be on the water front. *He has been unconsciously twisting the newspaper into a tight roll. They are all regarding him now; he senses he is exposing the issue and he is driven on.* I would be someplace else. I would be like in a dress store. *He has bent the rolled paper and it suddenly tears in two. He suddenly gets up and pulls his pants up over his belly and goes to Marco.* What do you say, Marco, we go to the bouts next Saturday night. You never seen a fight, did you?

MARCO, *uneasily*: Only in the moving pictures.

EDDIE, *going to Rodolpho*: I'll treat yiz. What do you say, Danish? You wanna come along? I'll buy the tickets.

RODOLPHO Sure, I like to go.

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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. Answer the following question:

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

Either,

2 1 How is the character of Mrs Adams important to the play as a whole? [20]

Or,

2 2 For which of the female characters in *Be My Baby* do you have the most sympathy? Show how Whittingham's presentation of your chosen character creates sympathy for her. [20]

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Exit MATRON*, with the sweets.* MARY *puts on her pinafore. She takes a pile of 45 records from her suitcase and opens the lid of the Dansette. Enter* QUEENIE*. She studies* MARY*, who is unaware of her presence.* QUEENIE *lights a cigarette.*

QUEENIE Do you take requests?

MARY *turns in surprise.*

MARY What do you like?

QUEENIE Nowt you've got.

MARY I might.

QUEENIE Bobby Sox and the Blue Jeans?

MARY 'Not Too Young To Get Married.'

QUEENIE Dixie Cups?

MARY 'Chapel of Love.'

QUEENIE The Ronettes?

MARY What's your favourite?

QUEENIE 'Be My Baby.'

MARY *finds 'Be My Baby' among the singles and hands it to* QUEENIE.

MARY Are we sharing?

QUEENIE You better believe it.

MARY I'm Mary.

QUEENIE Where's your little lamb?

MARY I lost it.

QUEENIE *picks up the teddy bear on* MARY's *bed.*

QUEENIE And who's this?

MARY Mrs Farren.

QUEENIE Mrs Who?

MARY Farren. After the neighbour who gave her to me. I've always slept with it.

QUEENIE By the look of you, that's not the only one.

MARY I've got a steady boyfriend.

QUEENIE Buy you all them love songs, did he?

MARY He likes to surprise me.

QUEENIE You can say that again.

QUEENIE *looks again at the record.*

MARY I've got all their 45s, The Ronettes. I hope they don't put one out while I'm in here.

QUEENIE Could have been me, this. Top of the hit parade.

MARY Can you sing?

QUEENIE Met a bloke who said I'd got what it takes. Then what I'd got, he took.

QUEENIE *offers her cigarette to* MARY.

I'm Queenie.

MARY Are you allowed?

QUEENIE No.

MARY But what about Matron?

QUEENIE You're not scared of the holy cow, are you?

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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. Answer the following question:

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

Either,

2 4 'Jackie is the most likeable of the four characters in *My Mother Said I Never Should.*' How far do you agree with this statement? Give reasons for what you say. [20]

Or,

2 5 'Love is at the centre of all the relationships explored in *My Mother Said I Never Should*.' How far do you agree? Give reasons for what you say. [20]

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Cheadle Hulme, Manchester, December 1982

The large front room of Doris and Jack's house. A French window to the garden and a door to the hall. Dustsheets over boxes and the piano. Snow on a rose bush outside the window. Doris is eighty-two, Margaret is fifty-one, Jackie is thirty, Rosie is eleven.

Rosie enters with a flashlight and swings it round.

Rosie Grandad? You in here? (*Silence, she listens.*) Well if you're listening, I want to tell you that it was pretty stupid, what you did. I mean, leaving the house and stuff to Jackie. Mum and Gran were mega hurt, you know that? (*Pause.*) Grandad …? I'd like to know did you do it because you like Jackie best … or because you're jealous?

Silence. She listens.

Then a rustle: something under a dustsheet moves or falls.

Rosie jumps and swings the flashlight round.

Mice. (*Pause.*) I'm not scared of you, Grandad. It's others who are. You didn't get me.

She switches off the flashlight and goes out of the garden through the french windows, shutting them behind her.

Jackie enters carrying boxes and bin liners. She puts these down and exits.

Margaret enters with a bag and rubber gloves, guiding Doris.

Doris Two months ago Saturday Jack died, and the house hasn't been aired since.

Margaret Well, we can soon put that right, Mother.

Doris I doubt it.

The lights come up suddenly and bright. Doris is startled.

Jackie enters.

Jackie I turned the power on, and the water.

Doris Oh, I don't think that'll be necessary.

Margaret Mother we have to see to clear up.

Jackie You don't have to worry about bills now, Granny. I've worked it all out. (*To Margaret.*) I've backed the van up the drive so we can load things straight in.

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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. Answer the following question:

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

Either,

2 7 How is Godfrey Cass presented throughout *Silas Marner*? Support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

2 8 'The events in Lantern Yard are the most important in *Silas Marner*.' How far do you agree? Support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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Yet the next moment there seemed to be some evidence that ghosts had a more condescending disposition than Mr Macey attributed to them; for the pale thin figure of Silas Marner was suddenly seen standing in the warm light, uttering no word, but looking round at the company with his strange unearthly eyes. The long pipes gave a simultaneous movement, like the antennae of startled insects, and every man present, not excepting even the sceptical farrier, had an impression that he saw, not Silas Marner in the flesh, but an apparition; for the door by which Silas had entered was hidden by the high-screened seats, and no one had noticed his approach. Mr Macey, sitting a long way off the ghost, might be supposed to have felt an argumentative triumph, which would tend to neutralise his share of the general alarm. Had he not always said that when Silas Marner was in that strange trance of his, his soul went loose from his body? Here was the demonstration: nevertheless, on the whole, he would have been as well contented without it. For a few moments there was a dead silence, Marner's want of breath and agitation not allowing him to speak. The landlord, under the habitual sense that he was bound to keep his house open to all company, and confident in the protection of his unbroken neutrality, at last took on himself the task of adjurning the ghost.

'Master Marner,' he said, in a conciliatory tone, 'what's lacking to you? What's your business here?'

'Robbed!' said Silas, gaspingly. 'I've been robbed! I want the constable – and the Justice – and Squire Cass – and Mr Crackenthorp.'

'Lay hold on him, Jem Rodney,' said the landlord, the idea of a ghost subsiding; 'he's off his head, I doubt. He's wet through.'

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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. Answer the following question:

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

Either,

3 0 How are family relationships presented as important in *Pride and Prejudice*? Support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

3 1 For which character in *Pride and Prejudice* do you have the least sympathy? Show how Austen creates a lack of sympathy for your chosen character. Support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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After a pause of some minutes she addressed him a second time with,

"It is *your* turn to say something now, Mr. Darcy.—*I* talked about the dance, and *you* ought to make some kind of remark on the size of the room, or the number of couples."

He smiled, and assured her that whatever she wished him to say should be said.

"Very well.—That reply will do for present.—Perhaps by and by I may observe that private balls are much pleasanter than public ones.—But *now* we may be silent."

"Do you talk by rule then, while you are dancing?"

"Sometimes. One must speak a little, you know. It would look odd to be entirely silent for half an hour together, and yet for the advantage of *some*, conversation ought to be so arranged as that they may have the trouble of saying as little as possible."

"Are you consulting your own feelings in the present case, or do you imagine that you are gratifying mine?"

"Both," replied Elizabeth archly; "for I have always seen a great similarity in the turn of our minds.—We are each of an unsocial, taciturn disposition, unwilling to speak, unless we expect to say something that will amaze the whole room, and be handed down to posterity with all the eclat of a proverb."

"This is no very striking resemblance of your own character, I am sure," said he. "How near it may be to *mine*, I cannot pretend to say.—*You* think it a faithful portrait undoubtedly."

"I must not decide on my own performance."

He made no answer, and they were again silent till they had gone down the dance, when he asked her if she and her sisters did not very often walk to Meryton. She answered in the affirmative, and, unable to resist temptation, added, "When you met us there the other day, we had just been forming a new acquaintance."

The effect was immediate. A deeper shade of hauteur overspread his features, but he said not a word, and Elizabeth, though blaming herself for her own weakness, could not go on. At length Darcy spoke, and in a constrained manner said,

"Mr. Wickham is blessed with such happy manners as may ensure his *making* friends—whether he may be equally capable of *retaining* them, is less certain."

"He has been so unlucky as to lose *your* friendship," replied Elizabeth with emphasis, "and in a manner which he is likely to suffer from all his life."

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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. Answer the following question:

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

Either,

3 3 'Jacob Marley is the one who truly saves Scrooge, not the other spirits.' How far do you agree with this statement? Support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

3 4 Show how Dickens uses the presentation of poverty in *A Christmas Carol* to highlight important issues in Victorian society. [20]

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Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slily down at Scrooge out of a Gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards, as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street, at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The water-plug being left in solitude, its overflowings suddenly congealed, and turned to misanthropic ice. The brightness of the shops, where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke: a glorious pageant, with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should; and even the little tailor, whom he had fined five shillings on the previous Monday for being drunk and blood-thirsty in the streets, stirred up to-morrow's pudding in his garret, while his lean wife and the baby sallied out to buy the beef.

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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. Answer the following question:

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

Either,

3 6 'Simon is the most interesting character in *Lord of the Flies*.' How far do you agree with this statement? Give reasons for what you say. Support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

3 7 For which character in *Lord of the Flies* do you have the least sympathy? Show how Golding creates a lack of sympathy for your chosen character. Support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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The boy with fair hair lowered himself down the last few feet of rock and began to pick his way towards the lagoon. Though he had taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to his forehead. All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upwards with a witch-like cry; and this cry was echoed by another.

'Hi!' it said, 'wait a minute!'

The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering.

'Wait a minute,' the voice said, 'I got caught up.'

The fair boy stopped and jerked up his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties.

The voice spoke again.

'I can't hardly move with all these creeper things.'

The owner of the voice came backing out of the undergrowth so that twigs scratched on a greasy wind-breaker. The naked crooks of his knees were plump, caught and scratched by thorns. He bent down, removed the thorns carefully, and turned round. He was shorter than the fair boy and very fat. He came forward, searching out safe lodgements for his feet, and then looked up through thick spectacles.

'Where's the man with the megaphone?'

The fair boy shook his head.

'This is an island. At least I think it's an island. That's a reef out in the sea. Perhaps there aren't any grown-ups anywhere.'

The fat boy looked startled.

'There was that pilot. But he wasn't in the passenger tube, he was up in the cabin in front.'

The fair boy was peering at the reef through screwed-up eyes.

'All them other kids,' the fat boy went on. 'Some of them must have got out. They must have, mustn't they?'

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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. Answer the following question:

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

Either,

3 9 Which character do you find the most interesting in *Ash on a Young Man's Sleeve*? Give reasons for your choice. Support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

Or,

4 0 '*Ash on a Young Man's Sleeve* starts as a happy story but becomes increasingly sad.' How far do you agree with this statement? Give reasons for what you say. Support your answer with reference to the novel and comment on its social, cultural and historical context. [20]

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By the following spring, Lydia Pike had become my girlfriend. I had given her a packet of liquorice allsorts, played tennis with her – gone to her birthday party and helped blow out the sixteen candles. We played Postman's Knock, Winking, and Hyde Park Corner – after that – as Keith complained – 'We were as good as married.' Now, in the longer Spring evenings, we'd go out walking together and she'd take my arm as soon as we were in the country where nobody could see us – and I'd talk of Politics, God, Death, Art, in fact all things that began with capital letters. Now and then very daringly we'd speak of Sex. I couldn't say whether Lydia Pike was clever; but she listened intelligently.

'Don't you think she's a bit dumb?' asked Keith.

'Lydia dumb!' I roared indignantly. 'She's sensitive – she has greater sensibility than any other woman I'm acquainted with.' I looked at Keith quickly in case he asked me to enumerate the very few females I knew – but he looked away preoccupied. One of the things Lydia and I would discuss constantly was Ogmore-by-Sea, for mother had agreed to allow me to go camping there in Hardy's field when the summer came; and Dad had no objection as long as I matriculated. They assumed that I would go with Keith, but what they didn't know was that Lydia and Nancy Roberts would be our neighbours, for they, too, were camping there in their green tent. It wasn't a question of telling my parents lies; it was merely a matter of omitting one or two important facts. As Keith put it resolutely, 'We pursue the code of British Foreign Policy.'

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