



GCSE

3720UB0-1



S23-3720UB0-1

WEDNESDAY, 24 MAY 2023 – MORNING
ENGLISH LITERATURE
UNIT 2a
(Literary heritage drama and contemporary prose)
HIGHER TIER

2 hours

SECTION A

	Pages
<i>An Inspector Calls</i>	2–3
<i>Hobson's Choice</i>	4–5
<i>A Taste of Honey</i>	6–7

SECTION B

<i>Paddy Clarke Ha Ha Ha</i>	8–9
<i>Heroes</i>	10–11
<i>Never Let Me Go</i>	12–13
<i>About a Boy</i>	14–15
<i>Resistance</i>	16–17

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01

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
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.

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.

SECTION A

Answer questions on **one** text.

An Inspector Calls

Answer

1	1
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 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 Sheila and the Inspector speak and behave here. What does it reveal about them to an audience at this point in the play? [10]

Either,

1	2
---	---

 How does Priestley present the character of Mr Birling (Arthur) 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
---	---

 'None of the main characters in *An Inspector Calls* can be seen as innocent.' How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20]

- SHEILA I'd gone in to try something on. It was an idea of my own – mother had been against it, and so had the assistant – but I insisted. As soon as I tried it on, I knew they'd been right. It just didn't suit me at all. I looked silly in the thing. Well, this girl had brought the dress up from the workroom, and when the assistant – Miss Francis – had asked her something about it, this girl, to show us what she meant, had held the dress up, as if she was wearing it. And it just suited her. She was the right type for it, just as I was the wrong type. She was a very pretty girl too – with big dark eyes – and that didn't make it any better. Well, when I tried the thing on and looked at myself and knew that it was all wrong, I caught sight of this girl smiling at Miss Francis – as if to say: 'Doesn't she look awful' – and I was absolutely furious. I was very rude to both of them, and then I went to the manager and told him that this girl had been very impertinent – and – and — (*She almost breaks down, but just controls herself.*) How could I know what would happen afterwards? If she'd been some miserable plain little creature, I don't suppose I'd have done it. But she was very pretty and looked as if she could take care of herself. I couldn't be sorry for her.
- INSPECTOR In fact, in a kind of way, you might be said to have been jealous of her.
- SHEILA Yes, I suppose so.
- INSPECTOR And so you used the power you had, as a daughter of a good customer and also of a man well known in the town, to punish the girl just because she made you feel like that?
- SHEILA Yes, but it didn't seem to be anything very terrible at the time. Don't you understand? And if I could help her now, I would—
- INSPECTOR (*harshly*) Yes, but you can't. It's too late. She's dead.

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? [10]

Either,

1	5
---	---

 Which relationship in *Hobson's Choice* do you think is the most interesting? Show how this relationship is presented in 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
---	---

 How is the time in which the play is set important in *Hobson's Choice*? [20]

- ALICE I'm sure I don't know what to tell you to do, Tubby.
- TUBBY There's nothing in at all to start on, Miss Alice. We're worked up.
- ALICE Well, father's out and I can't help you.
- TUBBY He'll play old Harry if he comes in and finds us doing nowt in the workroom.
- VICKEY Then do something. We're not stopping you.
- TUBBY You're not telling me neither. And I'm supposed to take my orders from the shop.
- ALICE I don't know what to tell you. Nobody seems to want any boots made.
- TUBBY The high-class trade has dropped like a stone this last month. Of course we can go on making clogs for stock if you like.
- ALICE Then you'd better.
- TUBBY You know what's got by selling clogs won't pay the rent, let alone wages, but if clogs are your orders, Miss Alice - (*He moves towards trap.*)
- ALICE You suggested it.
- TUBBY I made the remark. (*Starts going down.*) But I'm not a rash man, and I'm not going to be responsible to the master with his temper so nowty and all since Miss Maggie went.
- ALICE Oh, dear! What would Miss Maggie have told you to do?
- TUBBY I couldn't tell you that, Miss, I'm sure. I don't recollect things being as slack as this in her time.
- VICKEY You don't help us much for an intelligent foreman.
- TUBBY When you've told me what to do, I'll use my intelligence and see it's done properly.
- ALICE Then go and make clogs.
- TUBBY Them's your orders?
- ALICE Yes.
- TUBBY Thank you, Miss Alice.
- TUBBY *goes down trap and closes it.*
- ALICE I wonder if I've done right?
- VICKEY That's your look-out.
- ALICE I don't care. It's father's place to be here to tell them what to do.
- VICKEY Maggie used to manage without him.
- ALICE Oh, yes. Go on. Blame me that the place is all at sixes and sevens.
- VICKEY I don't blame you. I know as well as you do that it's father's fault. He ought to look after his business himself instead of wasting more time than ever in the 'Moonraker's' but you needn't be snappy with me about it.

A Taste of Honey

Answer

1	7
---	---

 and **either**

1	8
---	---

or

1	9
---	---

 .

You are advised to spend about 20 minutes on

1	7
---	---

 , and about 40 minutes on

1	8
---	---

 or

1	9
---	---

 .

1	7
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 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? [10]

Either,

1	8
---	---

 How is the character of Geof 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,

1	9
---	---

 'The time in which the play is set helps to make the events of *A Taste of Honey* interesting.' How far do you agree with this statement? [20]

[Music. Enter PETER carrying a large bouquet and a box of chocolates and looking uncomfortable.]

HELEN Oh look, and it's all mine!

Jo Hello, Daddy.

PETER Oh! So you told her.

HELEN Of course. Come in and sit down. On second thoughts lie down, you look marvellous.
[He gives her the bouquet.]

Oh! really, you shouldn't have bothered yourself. I know the thought was there, but ... here, Jo, have we got a vase, put these in some water.

Jo How did she talk you into it? You must be out of your mind.

PETER That's possible, I suppose.

Jo Flowers and all the trimmings. Helen can't eat anything sweet and delicious. She's got to watch her figure.

HELEN Nonsense! My figure hasn't altered since I was eighteen.

Jo Really?

HELEN Not an inch.

Jo I hope I'm luckier with mine.

HELEN Do you see anything objectionable about my figure, Peter?

PETER I find the whole thing most agreeable.

Jo You've got to say that, you're marrying it!

PETER The chocolates are for you, Jo.

Jo Buying my silence, hey! It's a good idea. I like chocolates.

HELEN Help yourself to a drink, Peter, and I'll go and put my glad rags on. *[Exit.]*

PETER Don't let's be long, huh? I've booked a table. Dammit, I thought you'd be ready.

Jo She's got no sense of time.

PETER Don't sit there guzzling all those chocolates at once.

[She throws the lid at him.]

What the hell are you playing at ... sit down and behave yourself, you little snip.

Jo Hey! Don't start bossing me about. You're not my father.

PETER Christ Almighty! Will you sit down and eat your chocolates. Do what you like but leave me alone.

[Suddenly she attacks him, half-laughing, half-crying.]

Jo You leave me alone. And leave my mother alone too.

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
---	---

 How is the character of Paddy's Da important to the novel as a whole? [20]

Or,

2	2
---	---

 'Family is the most important thing in Paddy's childhood.' How far do you agree with this statement? [20]

–Keva – Keva – Keva – Keva –

Liam did the gang whistle; he was the best at it. I wasn't able to do it. When I put the four fingers in my mouth there was no room for my tongue. The back of my throat went dry and I nearly got sick.

Kevin was still in there. We began to drop the muck we'd been going to belt at him; Kevin was in there with the blood pumping out of him. I jumped into the trench. The muck was hard and dry at this end.

–Come on! I yelled up at the rest.

I knew they wouldn't follow me; that was why I'd said it. I was going to rescue Kevin alone; it was great. I went into the pipe. I looked back, like an astronaut getting into his spaceship. I didn't wave. The others were beginning to climb into the trench. They'd never follow me in, not until it was too late.

I saw Kevin immediately. I couldn't see him from the entrance, but now I could. He wasn't far in. He was sitting down. He stood up. I didn't shout back that I'd found him, or anything. This was me and Kevin together. The two of us went deeper into the pipe so the others wouldn't see us. I wasn't disappointed that Kevin wasn't injured. This was better.

I didn't like the idea of sitting down in the absolute dark but I did it, the two of us. We made sure we were touching, right beside each other. I could see Kevin's shape, his head moving. I could see him stretching his legs. I was happy. I could have gone asleep. I was afraid to whisper, to ruin it. We could hear the others shouting, miles away. I knew what we'd do. We'd wait here till the shouting stopped, then we'd come out of the pipe before they told our parents or grown-ups. They knew we weren't hurt or anything; they'd do it to get us into trouble, pretending they were saving us.

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

Either,

2	4
---	---

 How does Robert Cormier present the changing relationship between Francis and Nicole throughout the novel? [20]

Or,

2	5
---	---

 'In *Heroes*, people are not always who they appear to be.' How far do you agree with this statement? [20]

The Wreck Centre is boarded up and abandoned now, the words FRENCHTOWN REC. CENTRE faded and barely visible above the front door. The door's red paint has turned a faint sickly pink. My eyes begin to run and my scarf is damp and, after a moment, I realize that it's not the moisture from my eyes that has dampened my scarf.

It's a bad luck place, people had said.

A place of doom, others added.

In the old days, it had been known as Grenier's Hall and the children of Frenchtown, myself among them, often heard its tragic story.

Not a tragic story at the beginning, however. The hall had been a place of happy events, gala dances and fancy balls to mark occasions like New Year's Eve and the Fourth of July. It became a traditional place for wedding receptions, the bridal party marching the length of Third Street to the hall after the wedding mass at St Jude's.

Until the wedding of Marie-Blanche Touraine.

Marie-Blanche married a handsome Irishman by the name of Dennis O'Brien from the Plains, North Monument, after breaking off her engagement to Hervey Rochelle, the shipping room foreman at the Monument Comb Shop. At the reception, during a pause between the dinner and the dancing, as Marie-Blanche and Dennis cut the wedding cake, Hervey burst into the hall, a gun blazing in his hands. A moment later, Marie-Blanche lay bloody and dying in her wedding gown. A bullet entered Dennis O'Brien's spine, leaving him paralysed for the rest of his life. Hervey hanged himself that evening in the tool shed behind the comb shop.

That was the end of Grenier's Hall as a festive gathering place. The doors were sealed and the windows shuttered. Children shivered as they listened to the story of that day of doom, and always hurried by the abandoned building. Some claimed that on windy nights when the moon was full, the sounds of moaning and weeping could be heard if you pressed your ear against the front door. It became a Frenchtown tradition for children to listen at the door at midnight on the night of a full moon as a rite of passage. Before my turn arrived, however, Grenier's Hall was given a reprieve and began a new existence.

I was in the seventh grade, the year that Nicole Renard came into my life, when the hall's transformation began.

Never Let Me Go

Answer

2	6
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 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
---	---

 Which relationship in *Never Let Me Go* do you think is the most interesting? Show how this relationship is presented in the novel. [20]

Or,

2	8
---	---

 'The first part of *Never Let Me Go*, set at Hailsham, is when the characters develop the most.' How far do you agree with this statement? [20]

I found the turning we needed around twenty minutes after we'd set off from the Kingsfield. We went down a narrow curving road shrouded by hedges, and parked beside a clump of sycamores. I led the way to where the woods began, but then, faced with three distinct paths through the trees, had to stop to consult the sheet of directions I'd brought with me. While I stood there trying to decipher the person's handwriting, I was suddenly conscious of Ruth and Tommy standing behind me, not talking, waiting almost like children to be told which way to go.

We entered the woods, and though it was pretty easy walking, I noticed Ruth's breath coming less and less easily. Tommy, by contrast, didn't seem to be experiencing any difficulty, though there was a hint of a limp in his gait. Then we came to a barbed wire fence, which was tilted and rusted, the wire itself yanked all over the place. When Ruth saw it, she came to an abrupt halt.

'Oh no,' she said, anxiously. Then she turned to me: 'You didn't say anything about this. You didn't say we had to get past barbed wire!'

'It's not going to be difficult,' I said. 'We can go under it. We just have to hold it for each other.'

But Ruth looked really upset and didn't move. And it was then, as she stood there, her shoulders rising and falling with her breathing, that Tommy seemed to become aware for the first time just how frail she was. Maybe he'd noticed before, and hadn't wanted to take it in. But now he stared at her for a good few seconds. Then I think what happened next – though of course I can't know for certain – was that the both of us, Tommy and I, we remembered what had happened in the car, when we'd more or less ganged up on her. And almost as an instinct, we both went to her. I took an arm, Tommy supported her elbow on the other side, and we began gently guiding her towards the fence.

I let go of Ruth only to pass through the fence myself. Then I held up the wire as high as I could, and Tommy and I both helped her through. It wasn't so difficult for her in the end: it was more a confidence thing, and with us there for support, she seemed to lose her fear of the fence. On the other side, she actually made a go of helping me hold up the wire for Tommy. He came through without any bother, and Ruth said to him:

'It's only bending down like that. I'm sometimes not so clever at it.'

Tommy was looking sheepish, and I wondered if he was embarrassed by what had just happened, or if he was remembering again our ganging up on Ruth in the car. He nodded towards the trees in front of us and said:

'I suppose it's through that way. Is that right, Kath?'

I glanced at my sheet and began to lead the way again. Further into the trees, it grew quite dark and the ground became more and more marshy.

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

Either,

3	0
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 For which character in *About a Boy* do you have the greatest sympathy? Show how Hornby creates sympathy for your chosen character. [20]

Or,

3	1
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 'Friendship is what helps the characters in *About a Boy* to develop.' How far do you agree with this statement? [20]

Marcus couldn't believe it. Dead. A dead duck. OK, he'd been *trying* to hit it on the head with a piece of sandwich, but he *tried* to do all sorts of things, and none of them had ever happened before. He'd *tried* to get the highest score on the Stargazer machine in the kebab shop on Hornsey Road – nothing. He'd *tried* to read Nicky's thoughts by staring at the back of his head every maths lesson for a week – nothing. It really annoyed him that the only thing he'd ever achieved through trying was something he hadn't really wanted to do that much in the first place. And anyway, since when did hitting a bird with a sandwich ever kill it? Kids must spend half their lives throwing things at the ducks in Regent's Park. How come he managed to pick a duck that pathetic? There must have been something wrong with it. It was probably just about to die from a heart attack or something; it was just a coincidence. But if it was, nobody would believe him. If there were any witnesses, they'd only have seen the bread hit the duck right on the back of the head, and then seen it keel over. They'd put two and two together and make five, and he'd be imprisoned for a crime he never committed.

Will, Suzie, Megan and Marcus stood on the path at the edge of the lake, staring at the dead body floating in the water.

'There's nothing we can do about it now,' said Will, the trendy bloke who was trying to get off with Suzie. 'Just leave it. What's the problem?'

'Well ... Supposing someone saw me?'

'D'you think anyone did?'

'I don't know. Maybe. Maybe they said they were going to tell the park-keeper.'

'Maybe someone saw you, or definitely? Maybe they said they were going to get the park-keeper, or definitely?' Marcus didn't like this bloke, so he didn't answer him.

'What's that floating next to it?' Will asked. 'Is that the bread you threw at it?'

Marcus nodded unhappily.

'That's not a sandwich, that's a bloody french loaf. No wonder it keeled over. That would have killed me.'

'Oh, Marcus,' Suzie sighed. 'What were you playing at?'

'Nothing.'

'No, it looks like it,' said Will. Marcus hated him even more. Who did this Will think he was?

'I'm not sure it was me.' He was going to test out his theory. If Suzie didn't believe him, there was no chance the police and judges would.

'How do you mean?'

'I think it must have been ill. I think it was going to die anyway.' Nobody said anything; Will shook his head angrily. Marcus decided this line of defence was a waste of time, even though it was true.

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

Either,

3	3
---	---

 How is the character of Albrecht important to the novel as a whole? [20]

Or,

3	4
---	---

 For which character in *Resistance* do you have the greatest sympathy? Show how Sheers creates sympathy for your chosen character. [20]

It was well into the afternoon when the women left Maggie's kitchen, each of them walking back to their farmhouses, loosened by the resonance of that pamphlet dropped onto the table like a pebble thrown into the still waters of their lives. Their husbands had not been who they thought they were. At least, not this last year. Or had it been for longer than that? They didn't know. All they did know was the men had left; that they had been left. That if 'The Countryman's Diary' was anything to go by, the men had left the valley because of the invasion edging north from the southern coast. They had left to perform their duties, their secret duties. To sabotage, to kill (Sarah remembered the first time she'd seen Tom stick a pig, the resolute way he'd worked the knife into its throat ... *insert an inch below the ear* ...) and then to disappear. It was unthinkable. None of them were fighting men. William was in his late fifties and Hywel and Reg couldn't have been far behind him. Malcolm walked with a limp, dragging his club foot like a ball and chain. Jack, Tom and John were younger, it was true, but they'd been farmers all their lives. They'd hardly ever left the valley except for the market or the occasional farm sale. Sarah could count on one hand the nights Tom had spent away from the farm. They were not soldiers.

And yet this is what the handbook would have them believe. This is what Maggie would have them believe, and that's why they'd agreed to tell no one about this. No one. If their husbands had kept this secret from them, their wives, then they must keep that secret too. Until the men returned they'd say nothing of their going. They'd stay in the valley and keep the farms running. There was no need to leave. Between them there was plenty of food. Maggie's cows produced enough milk for butter and cheese for all of them. The potatoes were newly dug and the Ministry hadn't yet collected their share. They had enough salted pork and bacon hanging in their larders to see them through the winter. Some lamb too. It would still be hard work though. Impossible, maybe, to keep all the farms going as they should, to manage the flocks. Maggie, ever the organiser, was already working out a routine, a weekly diary of mutual help. But that was nothing new. The valley had always run on a basis of cooperation. Everyone gathered each other's hay, picked each other's potatoes. William lent his tractor whenever it was needed. Tools, implements, horses, ploughs, all of them were shared. The only difference now was that it was just the women who were left to handle them.

END OF PAPER

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