



GCSE – **NEW**

3720U30-1



S17-3720U30-1

## ENGLISH LITERATURE

### UNIT 2b

(Contemporary drama and literary heritage prose)

### FOUNDATION TIER

FRIDAY, 26 MAY 2017 – MORNING

2 hours

#### SECTION A

	<i>Pages</i>
<i>The History Boys</i>	2 - 3
<i>Blood Brothers</i>	4 - 5
<i>A View From The Bridge</i>	6 - 7
<i>Be My Baby</i>	8 - 9
<i>My Mother Said I Never Should</i>	10 - 11

#### SECTION B

<i>Silas Marner</i>	12 - 13
<i>Pride and Prejudice</i>	14 - 15
<i>A Christmas Carol</i>	16 - 17
<i>Lord of the Flies</i>	18 - 19
<i>Ash on a Young Man's Sleeve</i>	20 - 21

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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 pencil or gel pen. Do not use 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.

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,

e.g. 

2	1
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 .

Leave at least two line spaces between each answer.

#### INFORMATION FOR CANDIDATES

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.

**The History Boys**

Answer 

0	1
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 and **either**

0	2
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 or 

0	3
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You are advised to spend about 20 minutes on 

0	1
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, and about 40 minutes on 

0	2
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or 

0	3
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0	1
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 Read the extract on the opposite page. Then answer the following question:

How do you think an audience would respond to this part of the play? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

**Either,**

0	2
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 What do you think about Hector and the way he speaks and behaves at different points in the play? [20]

**Or,**

0	3
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 Write about **one** or **two** friendships that you think are important in *The History Boys*.

Think about:

- who is involved
- times in the play when this friendship is important

[20]

- LOCKWOOD Why, sir? Do you not like teaching us, sir? We're not just a hiccup between the end of university and the beginning of life, like Auden, are we, sir?
- DAKIN Do you like Auden, sir?
- IRWIN Some.
- DAKIN Mr Hector does, sir. We know about Auden. He was a schoolmaster for a bit, sir.
- IRWIN I believe he was, yes.
- DAKIN He was, sir. Do you think he was more like you or more like Mr Hector?
- IRWIN I've no idea. Why should he be like either of us?
- DAKIN I think he was more like Mr Hector, sir. A bit of a shambles. He snogged his pupils. Auden, sir. Not Mr Hector.
- IRWIN You know more about him than I do.
- DAKIN 'Lay your sleeping head, my love,  
Human on my faithless arm.'
- That was a pupil, sir. Shocking, isn't it?
- IRWIN So you could answer a question on Auden, then?
- BOYS How, sir?  
No, sir.  
That's in the exam, sir.
- TIMMS Mr Hector's stuff's not meant for the exam, sir. It's to make us more rounded human beings.
- IRWIN This examination will be about everything and anything you know and are. If there's a question about Auden or whoever and you know about it, you must answer it.
- AKTHAR We couldn't do that, sir. That would be a betrayal of trust. Laying bare our souls, sir.
- LOCKWOOD Is nothing sacred, sir?  
We're shocked.
- POSNER I would, sir. And they would. They're taking the piss.
- LOCKWOOD 'England, you have been here too long  
And the songs you sing now are the songs you sung  
On an earlier day, now they are wrong.'
- IRWIN Who's that?
- LOCKWOOD Don't you know, sir?
- IRWIN No.
- LOCKWOOD Sir!  
It's Stevie Smith, sir. Of 'Not Waving but Drowning' fame.
- IRWIN Well, don't tell me that is useless knowledge. You get an essay on post-imperial decline, losing an empire and finding a role, all that stuff, that quote is the perfect way to end it.
- AKTHAR Couldn't do that, sir. It's not education. It's culture.

**Blood Brothers**

Answer 

1	1
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 and **either**

1	2
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**or**

1	3
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You are advised to spend about 20 minutes on 

1	1
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, and about 40 minutes on 

1	2
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 or 

1	3
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1	1
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 Read the extract on the opposite page. Then answer the following question:

How do you think an audience would respond to this part of the play? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

**Either,**

1	2
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 Write about the relationship between Mickey and his mother, Mrs Johnstone.

Think about:

- their relationship when Mickey is a child
- their relationship when Mickey is a teenager
- their relationship when Mickey is an adult
- the end of the play

[20]

**Or,**

1	3
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 Write about some of the times in *Blood Brothers* that you think an audience would find sad or funny. Give reasons for what you say. [20]

NARRATOR: There's a mad man running round and round  
 You know the devil's got your number  
 You know he's right beside you  
 He's screamin' deep inside you  
 And someone said he's callin' your number up today  
 Today  
 Today  
 TODAY!

*On the last three words of the chorus MRS JOHNSTONE runs off.*

*On the last 'Today' the music stops abruptly.*

*We see EDWARD, standing behind a table, on a platform.*

*He is in the middle of addressing his audience. Two Councillors stand either side.*

EDWARD: And if, for once, I agree with Councillor Smith, you mustn't hold that against me. But in this particular instance, yes, I do agree with him. You're right, Bob, there is a light at the end of the tunnel. Quite right. None of us would argue with you on that score. But what we would question is this, how many of us ...

*From his audience a commotion beginning. He thinks he is being heckled and so tries to carry on. In fact his audience is reacting to the sight of MICKEY appearing from the stalls, a gun held two-handed, to steady his shaking hands, and pointed directly at EDWARD. EDWARD turns and sees MICKEY as someone on the platform next to him realizes the reality of the situation and screams.*

MICKEY: Stay where you are!

*MICKEY stops a couple of yards from EDWARD. He is unsteady and breathing awkwardly.*

EDWARD *(eventually)*: Hello, Mickey.

MICKEY: I stopped takin' the pills.

EDWARD *(pause)*: Oh.

MICKEY *(eventually)*: I began thinkin' again. Y'see. *(To the COUNCILLOR.)* Just get her out of here, mister, now!

*The COUNCILLORS hurry off.*

*EDWARD and MICKEY are now alone on the platform.*

I had to start thinkin' again. Because there was one thing left in my life. *(Pause.)* Just one thing I had left, Eddie — Linda — an' I wanted to keep her. So, so I stopped takin' the pills. But it was too late. D'y' know who told me about ... you ... an' Linda ... Your mother ... she came to the factory and told me.

EDWARD: Mickey, I don't know what she told you but Linda and I are just friends ...

MICKEY *(shouting for the first time)*: Friends! I could kill you.  
 We were friends weren't we? Blood brothers, wasn't it?  
 Remember?

EDWARD: Yes, Mickey, I remember.

**A View From The Bridge**

Answer 

2	1
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 and **either**

2	2
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 or 

2	3
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You are advised to spend about 20 minutes on 

2	1
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 , and about 40 minutes on 

2	2
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 or 

2	3
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2	1
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 Read the extract on the opposite page. Then answer the following question:

What do you think of the way Beatrice and Eddie speak and behave here? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

**Either,**

2	2
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 Write about the character in *A View From The Bridge* for whom you have the most sympathy. Give reasons for what you say. [20]

**Or,**

2	3
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 'A View From The Bridge is about love and betrayal.' Write about **either** love **or** betrayal in the play. [20]

EDDIE: He sings on the ships, didja know that?  
 BEATRICE: What do you mean, he sings?  
 EDDIE: Just what I said, he sings. Right on the deck, all of a sudden, a whole song comes out of his mouth—with motions. You know what they're callin' him now? Paper Doll they're callin' him, Canary. He's like a weird. He comes out on the pier, one-two-three, it's a regular free show.

BEATRICE: Well, he's a kid; he don't know how to behave himself yet.  
 EDDIE: And with that wacky hair; he's like a chorus girl or sump'm.  
 BEATRICE: So he's blond, so—  
 EDDIE: I just hope that's his regular hair, that's all I hope.  
 BEATRICE: You crazy or sump'm? *She tries to turn him to her.*  
 EDDIE: —*he keeps his head turned away*: What's so crazy? I don't like his whole way.  
 BEATRICE: Listen, you never seen a blond guy in your life? What about Whitey Balso?  
 EDDIE, *turning to her victoriously*: Sure, but Whitey don't sing; he don't do like that on the ships.

BEATRICE: Well, maybe that's the way they do in Italy.  
 EDDIE: Then why don't his brother sing? Marco goes around like a man; nobody kids Marco. *He moves from her, halts. She realizes there is a campaign solidified in him.* I tell you the truth I'm surprised I have to tell you all this. I mean I'm surprised, B.

BEATRICE: —*she goes to him with purpose now*: Listen, you ain't gonna start nothin' here.  
 EDDIE: I ain't startin' nothin', but I ain't gonna stand around lookin' at that. For that character I didn't bring her up. I swear, B., I'm surprised at you; I sit there waitin' for you to wake up but everything is great with you.

BEATRICE: No, everything ain't great with me.  
 EDDIE: No?  
 BEATRICE: No. But I got other worries.  
 EDDIE: Yeah. *He is already weakening.*  
 BEATRICE: Yeah, you want me to tell you?  
 EDDIE, *in retreat*: Why? What worries you got?  
 BEATRICE: When am I gonna be a wife again, Eddie?  
 EDDIE: I ain't been feelin' good. They bother me since they came.  
 BEATRICE: It's almost three months you don't feel good; they're only here a couple of weeks. It's three months, Eddie.

EDDIE: I don't know, B. I don't want to talk about it.  
 BEATRICE: What's the matter, Eddie, you don't like me, heh?  
 EDDIE: What do you mean, I don't like you? I said I don't feel good, that's all.  
 BEATRICE: Well, tell me, am I doing something wrong? Talk to me.  
 EDDIE: —*Pause. He can't speak, then*: I can't. I can't talk about it.  
 BEATRICE: Well tell me what—  
 EDDIE: I got nothin' to say about it!  
*She stands for a moment; he is looking off; she turns to go into the house.*

EDDIE: I'll be all right, B.; just lay off me, will ya? I'm worried about her.  
 BEATRICE: The girl is gonna be eighteen years old, it's time already.  
 EDDIE: B., he's taking her for a ride!  
 BEATRICE: All right, that's her ride. What're you gonna stand over her till she's forty? Eddie, I want you to cut it out now, you hear me? I don't like it! Now come in the house.

EDDIE: I want to take a walk, I'll be in right away.  
 BEATRICE: They ain't goin' to come any quicker if you stand in the street. It ain't nice, Eddie.  
 EDDIE: I'll be in right away. Go ahead. *He walks off.*

**Be My Baby**

Answer 

3	1
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 and **either**

3	2
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**or**

3	3
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You are advised to spend about 20 minutes on 

3	1
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, and about 40 minutes on 

3	2
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 or 

3	3
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3	1
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 Read the extract on the opposite page. Then answer the following question:

What do you think of the way Mrs Adams speaks and behaves here? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

**Either,**

3	2
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 Write about the relationship between Mary and Queenie.

Think about:

- their relationship when Mary first arrives at St Saviour's
- how Queenie helps Mary when she has her baby
- the end of the play
- anything else you think important

[20]

**Or,**

3	3
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 Write about the character in *Be My Baby* for whom you have the most sympathy. Give reasons for what you say. [20]



*Study.* MRS ADAMS *sits opposite* MATRON. MARY *stands by her side.*

- MATRON. So her condition came to light ...  
 MRS ADAMS. Yesterday, Matron.  
 MATRON. And she was last unwell ...  
 MRS ADAMS. September.  
 MATRON. Seven months?  
 MRS ADAMS. She let out her clothes and took Mother for a fool.  
 MATRON. Has your doctor verified?  
 MRS ADAMS. There wasn't time.  
 MATRON. May I take his details ...  
 MRS ADAMS. Why?  
 MATRON. To send for her notes.  
 MRS ADAMS. But he bowls with her father.  
 MATRON. Who hasn't been told?  
 MRS ADAMS. And won't be, with respect. He's put her on a pedestal, you see.  
 MATRON. You know why you're here, Mary?  
 MARY. Yes, Matron.  
 MATRON. Then you know what you've done?  
 MRS ADAMS. She knows far too much in my book.  
           MATRON *takes notes as MARY replies.*
- MATRON. Full name?  
 MARY. Mary Elizabeth Adams.  
 MATRON. Date of birth?  
 MARY. I'm not sure, exactly. I haven't seen the doctor.  
 MATRON. *Your* birthday.  
 MRS ADAMS. Pay attention, Mary.  
 MARY. I'm sorry. March the first, 1945.  
 MATRON. Hair brown, eyes ...  
 MRS ADAMS. Green.  
 MATRON. Height?  
 MARY. Erm ...  
 MATRON. Five foot three or thereabouts. Church of England?  
 MRS ADAMS. Christened and confirmed.  
 MATRON. Education?  
 MRS ADAMS. Grammar-school girl.  
 MATRON. Employment?  
 MRS ADAMS. Trustees Savings Bank. Junior Cashier.  
 MATRON. Illness or conditions?  
 MRS ADAMS. Just the usual childhood ailments.  
 MATRON. Our local GP has a temporary register. Should I make an appointment?  
 MRS ADAMS. Much appreciated.  
 MATRON. Are they holding her position in the bank?  
 MRS ADAMS. I'm to see the manager on Monday.  
 MATRON. Well, you can rest assured that she won't become idle. St Saviour's girls have to work for their keep.  
 MRS ADAMS. She's a willing kind of girl. Well when I say willing ...  
 MATRON. Our day begins with prayers at seven.  
 MRS ADAMS. I mean she was a Girl Guide.

***My Mother Said I Never Should***

Answer 

4	1
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 and **either**

4	2
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**or**

4	3
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You are advised to spend about 20 minutes on 

4	1
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 , and about 40 minutes on 

4	2
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 or 

4	3
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4	1
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 Read the extract on the opposite page. Then answer the following question:

How do you think an audience would respond to this part of the play? Give reasons for what you say, and remember to support your answer with words and phrases from the extract. [10]

**Either,**

4	2
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 What do you think of Jackie?

Think about:

- Jackie's relationship with her mother, Margaret
- Jackie's relationship with her daughter, Rosie
- Jackie's relationship with her grandmother, Doris
- anything else you think important

[20]

**Or,**

4	3
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 Write about some of the times when love is shown in *My Mother Said I Never Should*. [20]

*A May day, it is 1961. Doris is sixty-one; Jackie is nine*

- DORIS Jackie? *(She peers under the piano)* Jackie! What are you doing under the piano?
- JACKIE Seeing what it's like. Mummy says you used to put her to bed under the piano here in the Second World War. And listen to the wireless ...
- DORIS Margaret says you read a lot of books.
- JACKIE Only 'cos she won't let me watch telly. Daddy does. Why d'you call her Margaret?
- DORIS Because she's *my* little girl. You are always your mother's child my mother used to say.
- JACKIE She's my mummy.
- DORIS I'm her mummy.
- JACKIE Yes but she calls you "Mother". That's different.
- DORIS How?
- JACKIE Just is. *(Pause)* You won't tell Mummy about the cup I broke?
- DORIS It was only Utility.
- JACKIE What's that?
- DORIS From the war. *(Pause)* I'll tell her ... you've been a very good girl. All by yourself, too. *(Pause)* We'll go in the garden and break two jam jars presently.
- JACKIE Why?
- DORIS Everything goes in threes. If you break one thing, more is sure to follow.
- JACKIE Is that true?
- DORIS So they say.
- JACKIE Who's they? *(She strokes the piano)* Why has your bath got feet? This is very old wood.
- DORIS As old as your Grandparents. It's the first thing we bought with our savings after we got married.
- JACKIE Yes it is a bit old fashioned.
- DORIS *(rubbing the wood)* Classical.
- JACKIE *(stroking the white flowers in the vase on the piano)* Are these plastic?
- DORIS No! *Wax.*
- JACKIE Can't you afford plastic?
- DORIS I've had those *years*. Since your mother was a little girl.
- JACKIE We've got new kitchen chairs with yellow seats.
- DORIS *(disapproving)* Yes. Your mother likes all these new Formicas, doesn't she.
- JACKIE When you spill your lunch you can wipe it off straight away. *All* our furniture's new. Poor old Gran. It's all old here, isn't it?
- DORIS It was new once.  
*Pause. Jackie contemplates this*
- JACKIE Do you know something?
- DORIS What?
- JACKIE I like your old house.
- DORIS *(pleased)* You tell your mother.
- JACKIE Why?
- DORIS Do it for me.
- JACKIE *(musing)* We don't have a larder you can hide in, either.
- DORIS We'll make fairy cakes, then we can give Margaret tea when she arrives.

**SECTION B**

Answer questions on **one** text.

**Silas Marner**

Answer 

5	1
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 and **either**

5	2
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 or 

5	3
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You are advised to spend about 20 minutes on 

5	1
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, and about 40 minutes on 

5	2
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 or 

5	3
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5	1
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 Read the extract on the opposite page. Then answer the following question:

What do you think of the way Godfrey and Dunstan speak and behave here? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

**Either,**

5	2
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 Write about the relationship between Silas and Eppie. In your answer you should refer to events in the novel and its social, cultural and historical context.

Think about:

- how Silas and Eppie meet
- Eppie's childhood with Silas
- when Eppie is older
- anything else you think important

[20]

**Or,**

5	3
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 Write about times when someone either loses or gains something in *Silas Marner*. In your answer you should refer to events in the novel and its social, cultural and historical context. [20]

Godfrey was silent for some moments. He would have liked to spring on Dunstan, wrench the whip from his hand, and flog him to within an inch of his life; and no bodily fear could have deterred him; but he was mastered by another sort of fear, which was fed by feelings stronger even than his resentment. When he spoke again, it was in a half-conciliatory tone.

‘Well, you mean no nonsense about the horse, eh? You’ll sell him all fair, and hand over the money? If you don’t, you know, everything ’ull go to smash, for I’ve got nothing else to trust to. And you’ll have less pleasure in pulling the house over my head, when your own skull’s broken too.’

‘Ay, ay,’ said Dunstan, rising, ‘all right. I thought you’d come round. I’m the fellow to bring old Bryce up to the scratch. I’ll get you a hundred and twenty for him, if I get you a penny.’

‘But it’ll perhaps rain cats and dogs tomorrow, as it did yesterday, and then you can’t go,’ said Godfrey, hardly knowing whether he wished for that obstacle or not.

‘Not *it*,’ said Dunstan. ‘I’m always lucky in my weather. It might rain if you wanted to go yourself. You never hold trumps, you know — I always do. You’ve got the beauty, you see, and I’ve got the luck, so you must keep me by you for your crooked sixpence; you’ll *ne-ver* get along without me.’

‘Confound you, hold your tongue!’ said Godfrey, impetuously. ‘And take care to keep sober tomorrow, else you’ll get pitched on your head coming home, and Wildfire might be the worse for it.’

‘Make your tender heart easy,’ said Dunstan, opening the door. ‘You never knew me see double when I’d got a bargain to make; it ’ud spoil the fun. Besides, whenever I fall, I’m warranted to fall on my legs.’

**Pride and Prejudice**

Answer 

6	1
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 and **either**

6	2
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**or**

6	3
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You are advised to spend about 20 minutes on 

6	1
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 , and about 40 minutes on 

6	2
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 or 

6	3
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6	1
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 Read the extract on the opposite page. Then answer the following question:

What do you think of the way Elizabeth and Mr Collins speak and behave here? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

**Either,**

6	2
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 What do you think of Mr Darcy and the way he speaks and behaves at different points in the novel? In your answer you should refer to events in the novel and its social, cultural and historical context. [20]

**Or,**

6	3
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 Write about some of the times when you think love is shown in *Pride and Prejudice*. In your answer you should refer to events in the novel and its social, cultural and historical context. [20]

“Really, Mr Collins,” cried Elizabeth with some warmth, “you puzzle me exceedingly. If what I have hitherto said can appear to you in the form of encouragement, I know not how to express my refusal in such a way as may convince you of its being one.”

“You must give me leave to flatter myself, my dear cousin, that your refusal of my addresses is merely words of course. My reasons for believing it are briefly these:—It does not appear to me that my hand is unworthy your acceptance, or that the establishment I can offer would be any other than highly desirable. My situation in life, my connections with the family of de Bourgh, and my relationship to your own, are circumstances highly in my favour; and you should take it into farther consideration that in spite of your manifold attractions, it is by no means certain that another offer of marriage may ever be made you. Your portion is unhappily so small that it will in all likelihood undo the effects of your loveliness and amiable qualifications. As I must therefore conclude that you are not serious in your rejection of me, I shall chuse to attribute it to your wish of increasing my love by suspense, according to the usual practice of elegant females.”

“I do assure you, Sir, that I have no pretension whatever to that kind of elegance which consists in tormenting a respectable man. I would rather be paid the compliment of being believed sincere. I thank you again and again for the honour you have done me in your proposals, but to accept them is absolutely impossible. My feelings in every respect forbid it. Can I speak plainer? Do not consider me now as an elegant female intending to plague you, but as a rational creature speaking the truth from her heart.”

“You are uniformly charming!” cried he, with an air of awkward gallantry; “and I am persuaded that when sanctioned by the express authority of both your excellent parents, my proposals will not fail of being acceptable.”

To such perseverance in wilful self-deception Elizabeth would make no reply, and immediately and in silence withdrew; determined, that if he persisted in considering her repeated refusals as flattering encouragement, to apply to her father, whose negative might be uttered in such a manner as must be decisive, and whose behaviour at least could not be mistaken for the affectation and coquetry of an elegant female.

**A Christmas Carol**

Answer 

7	1
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 and **either**

7	2
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**or**

7	3
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You are advised to spend about 20 minutes on 

7	1
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, and about 40 minutes on 

7	2
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 or 

7	3
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7	1
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 Read the extract on the opposite page. Then answer the following question:

What thoughts and feelings do you have as you read this extract? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

**Either,**

7	2
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 Write about Bob Cratchit and what he shows about Victorian society.

Think about:

- Bob's relationship with Scrooge
- Bob's relationship with his family
- the way Bob speaks and behaves at different points in the novel
- anything else you think important

[20]

**Or,**

7	3
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 Write about some of the times in *A Christmas Carol* which affect Scrooge and help him to change. In your answer you should refer to events in the novel and its social, cultural and historical context. [20]



Scrooge fell upon his knees, and clasped his hands before his face.

“Mercy!” he said. “Dreadful apparition, why do you trouble me?”

“Man of the worldly mind!” replied the Ghost, “do you believe in me or not?”

“I do,” said Scrooge. “I must. But why do spirits walk the earth, and why do they come to me?”

“It is required of every man,” the Ghost returned, “that the spirit within him should walk abroad among his fellow-men, and travel far and wide; and, if that spirit goes not forth in life, it is condemned to do so after death. It is doomed to wander through the world—oh, woe is me!—and witness what it cannot share, but might have shared on earth, and turned to happiness!”

Again the spectre raised a cry, and shook its chain and wrung its shadowy hands.

“You are fettered,” said Scrooge, trembling. “Tell me why?”

“I wear the chain I forged in life,” replied the Ghost. “I made it link by link, and yard by yard; I girded it on of my own free-will, and of my own free-will I wore it. Is its pattern strange to *you*?”

Scrooge trembled more and more.

“Or would you know,” pursued the Ghost, “the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas-eves ago. You have laboured on it since. It is a ponderous chain!”

Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable; but he could see nothing.

“Jacob!” he said imploringly. “Old Jacob Marley, tell me more! Speak comfort to me, Jacob!”

“I have none to give,” the Ghost replied. “It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house—mark me!—in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!”

**Lord of the Flies**

Answer 

8	1
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 and **either**

8	2
---	---

**or**

8	3
---	---

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You are advised to spend about 20 minutes on 

8	1
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 , and about 40 minutes on 

8	2
---	---

 or 

8	3
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 .

8	1
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 Read the extract on the opposite page. Then answer the following question:

What do you think of the way Ralph and Piggy speak and behave here? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

**Either,**

8	2
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 What do you think of Piggy and the way he speaks and behaves at different points in the novel? In your answer you should refer to events in the novel and its social, cultural and historical context. [20]

**Or,**

8	3
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 What do you think makes things go wrong on the island in *Lord of the Flies*? In your answer you should refer to events in the novel and its social, cultural and historical context.

Think about:

- what happens at different points in the novel
- the way different boys on the island behave
- anything else you think is important

[20]

Ralph did a surface dive and swam under water with his eyes open; the sandy edge of the pool loomed up like a hillside. He turned over, holding his nose, and a golden light danced and shattered just over his face. Piggy was looking determined and began to take off his shorts. Presently he was palely and fatly naked. He tip-toed down the sandy side of the pool, and sat there up to his neck in water smiling proudly at Ralph.

‘Aren’t you going to swim?’

Piggy shook his head.

‘I can’t swim. I wasn’t allowed. My asthma —’

‘Sucks to your ass-mar!’

Piggy bore this with a sort of humble patience.

‘You can’t half swim well.’

Ralph paddled backwards down the slope, immersed his mouth and blew a jet of water into the air. Then he lifted his chin and spoke.

‘I could swim when I was five. Daddy taught me. He’s a commander in the Navy. When he gets leave he’ll come and rescue us. What’s your father?’

Piggy flushed suddenly.

‘My dad’s dead,’ he said quickly, ‘and my mum —’

He took off his glasses and looked vainly for something with which to clean them.

‘I used to live with my auntie. She kept a sweet-shop. I used to get ever so many sweets. As many as I liked. When’ll your dad rescue us?’

‘Soon as he can.’

Piggy rose dripping from the water and stood naked, cleaning his glasses with a sock. The only sound that reached them now through the heat of the morning was the long, grinding roar of the breakers on the reef.

‘How does he know we’re here?’

Ralph lolled in the water. Sleep enveloped him like the swathing mirages that were wrestling with the brilliance of the lagoon.

‘How does he know we’re here?’

Because, thought Ralph, because, because. The roar from the reef became very distant.

‘They’d tell him at the airport.’

Piggy shook his head, put on his flashing glasses and looked down at Ralph.

‘Not them. Didn’t you hear what the pilot said? About the atom bomb? They’re all dead.’

Ralph pulled himself out of the water, stood facing Piggy, and considered this unusual problem.

Piggy persisted.

‘This is an island, isn’t it?’

‘I climbed a rock,’ said Ralph slowly, ‘and I think this is an island.’

‘They’re all dead,’ said Piggy, ‘an’ this is an island. Nobody don’t know we’re here. Your dad don’t know, nobody don’t know —’

His lips quivered and the spectacles were dimmed with mist.

‘We may stay here till we die.’

With that word the heat seemed to increase till it became a threatening weight and the lagoon attacked them with a blinding effulgence.

**Ash on a Young Man's Sleeve**

Answer 

9	1
---	---

 and **either**

9	2
---	---

 or 

9	3
---	---

 .

You are advised to spend about 20 minutes on 

9	1
---	---

 , and about 40 minutes on 

9	2
---	---

 or 

9	3
---	---

 .

9	1
---	---

 Read the extract on the opposite page. Then answer the following question:

What thoughts and feelings do you have as you read this extract? Give reasons for what you say and remember to support your answer with words and phrases from the extract. [10]

**Either,**

9	2
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 What do you think of Keith and the way he speaks and behaves at different points in *Ash on a Young Man's Sleeve*? In your answer you should refer to events in the novel and its social, cultural and historical context. [20]

**Or,**

9	3
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 Write about some of the events in *Ash on a Young Man's Sleeve* that you think are **either** sad **or** funny. Give reasons for what you say. In your answer you should refer to events in the novel and its social, cultural and historical context. [20]

‘Well, I’m glad you’re here,’ said Henrietta. ‘I must say, darling, I feel much better now than I did a month ago.’

‘It’s the fresh air and the sun. That’s all you needed,’ her husband replied.

‘I must say those boys camping over there are quite sweet. I think one of them is in love with me.’

‘I’m not surprised,’ he said, and laughed.

I looked at Keith, but his expression showed no sign that he had heard. He stood there as dead. Inside the house Sadie was singing upstairs:

‘My life one hell you’re making  
You know I’m yours for just the taking...  
Body and Soul.’

‘All the same I’m glad you’re back, Bunny. The boy they call Keith nearly made a scene the other day. He said he had a secret to tell me... He stood there gawkily and said that I was very pretty and then asked — did I have brains as well.’

‘Good Lord... what *did* you say?’

‘What could I say? I just laughed out of sheer embarrassment — and he blushed and said that Beauty and Brains seldom go together.’

Each side of the garden doors the sunlight fell across us both, casting our grotesque shadows on the shale wall of the house. Keith stared down at his feet miserably.

‘Bunny, you should have seen him. He just walked away; it was either that or he would have tried to kiss me.’

‘He’s just a child,’ said Mr Gregory.

‘He lost his mother years ago, but he was becoming too much for me. I’m no good as a mother-substitute,’ she said.

Keith moved away from the window and walked quietly towards the tent. They continued talking about Keith and Porthcawl and Stalin and Hitler. There was nothing to do but follow Keith.

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