



GCSE

4202/04



S16-4202-04

ENGLISH LITERATURE

UNIT 2b

(Contemporary drama and literary heritage prose)

HIGHER TIER

A.M. FRIDAY, 27 May 2016

2 hours

	<i>Pages</i>
Question 1.	
(a) <i>The History Boys</i>	2 - 3
(b) <i>Blood Brothers</i>	4 - 5
(c) <i>A View From The Bridge</i>	6 - 7
(d) <i>Be My Baby</i>	8 - 9
(e) <i>My Mother Said I Never Should</i>	10 - 11
Question 2.	
(a) <i>Silas Marner</i>	12 - 13
(b) <i>Pride and Prejudice</i>	14 - 15
(c) <i>A Christmas Carol</i>	16 - 17
(d) <i>Lord of the Flies</i>	18 - 19
(e) <i>Ash on a Young Man's Sleeve</i>	20 - 21

4202
040001

ADDITIONAL MATERIALS

Twelve page answer book.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer Question 1 **and** Question 2.

Answer on **one** text in **each** question.

INFORMATION FOR CANDIDATES

The number of marks is given in brackets after each question or part-question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

In addition, your ability to spell, punctuate and use grammar accurately will be assessed in your answers to questions (ii) and (iii).

QUESTION 1

Answer questions on one text.

(a) *The History Boys*

Answer part (i) and either part (ii) or part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

How does the way the characters speak and behave here create mood and atmosphere for an audience? [10]

Either,

- (ii) How is the character of Mrs Lintott important to the play as a whole? [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) 'Humour is at the heart of *The History Boys*.' To what extent do you agree with this statement? [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

The boys erupt onto the stage.

- HEADMASTER: Splendid news! Posner a scholarship, Dakin an exhibition and places for everyone else. It's more than one could ever have hoped for. Irwin, you are to be congratulated, a remarkable achievement. And you too, Dorothy, of course, who laid the foundations.
- MRS LINTOTT: Not Rudge, Headmaster.
- HEADMASTER: Not Rudge? Oh dear.
- IRWIN: He has said nothing. The others have all had letters.
- HEADMASTER: It was always an outside chance. I felt we were indulging him by allowing him to enter at all. That college must think we're fools. A pity. It would have been good to have a clean sweep.
Ah, Rudge.
You ... you haven't heard from Oxford?
- RUDGE: No, sir.
- MRS LINTOTT: Perhaps you'll hear tomorrow.
- RUDGE: Why should I? They told me when I was there.
- IRWIN: I'm sorry.
- RUDGE: What for? I got in.
- IRWIN: How come?
- RUDGE: How come they told me or how come they took a thick sod like me?
I had family connections.
- HEADMASTER: Somebody in your family went to Christ Church?
- RUDGE: In a manner of speaking.
My dad. Before he got married he was a college servant there. This old parson guy was just sitting there for most of the interview, suddenly said was I related to Bill Rudge who'd been a scout on Staircase 7 in the 1950s. So I said he was my dad and they said I was just the kind of candidate they were looking for, college servant's son, now an undergraduate, evidence of how far they had come, wheel come full circle and that.
Mind you, I did all the other stuff like Stalin was a sweetie and Wilfred Owen was a wuss. They said I was plainly someone who thought for himself and just what the college rucker team needed.

(b) Blood Brothers

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

How does the way the characters speak and behave here create mood and atmosphere for an audience? [10]

Either,

- (ii) To what extent is it possible to feel sympathy for Mrs Lyons? Give reasons for what you say. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) One of the themes of *Blood Brothers* is wealth and poverty. How is this presented in the play? [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

MICKEY *enters*.
 EDWARD: Mickey!

MICKEY: Hi-ya, Ed. Lind.

LINDA: Where've y' been?

MICKEY: I had to do overtime. I hate that soddin' place.

EDWARD: Mickey. I'm going away tomorrow ... to University.

MICKEY: What? Y' didn't say.

EDWARD: I know ... but the thing is I won't be back until Christmas. Three months. Now you wouldn't want me to continue in suspense for all that time would you?

LINDA: What are you on about?

EDWARD: Will you talk to Linda?

LINDA: Oh Eddie ...

EDWARD: Go on ... go on.

MICKEY *turns and goes to her*. LINDA *tries to keep a straight face*.

MICKEY: Erm ... well, the er thing is ... Linda, I've erm ... (*Quickly*.) Linda for Christ's sake will you go out with me?

LINDA: (*just as quickly*) Yeh.

MICKEY: Oh ... erm ... Good. Well, I suppose I better ... well er ... come here ... (*He quickly embraces and kisses LINDA.*)

LINDA: (*fighting for air*) My God. Y' take y' time gettin' goin' but then there's no stoppin' y'.

MICKEY: I know ... come here ...
They kiss again. EDWARD *turns and begins to leave*.
 Eddie ... Eddie where y' goin'? I though we were all goin' the club. There's a dance.

EDWARD: No ... I've got to, erm, I've got to pack for tomorrow.

MICKEY: Are y' sure?
 EDWARD *nods*.
 See y' at Christmas then, Eddie? Listen, I'm gonna do loads of overtime between now and then, so the Christmas party's gonna be on me ... right?

EDWARD: Right. It's a deal, Mick. See you.

LINDA *rushes across and kisses EDWARD lightly*.

LINDA: Thanks Eddie.

MICKEY: Yeh, Eddie ... thanks.

LINDA *and MICKEY, arms around each other, watch him go*.
They turn and look at each other.
 MICKEY *and LINDA exit*.

(c) A View From The Bridge

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

How does the way the characters speak and behave here create mood and atmosphere for an audience? [10]

Either,

- (ii) One of the themes of *A View From The Bridge* is the failure of plans, hopes, and dreams. How is this presented in the play? [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) Imagine you are Catherine. Some time after the end of the play you look back on its events. Write down your thoughts and feelings. Remember how Catherine would speak when you write your answer. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

BEATRICE: *(weakened with fear)* Oh, Jesus, Eddie.

EDDIE: What's the matter with you?

BEATRICE: *(pressing her palms against her face)* Oh, my God, my God.

EDDIE: What're you, accusin' me?

BEATRICE: *(her final thrust is to turn toward him instead of running from him)* My God, what did you do?

Many steps on the outer stair draw his attention. We see the FIRST OFFICER descending, with MARCO, behind him RODOLFO, and CATHERINE and the two strange immigrants, followed by SECOND OFFICER. BEATRICE hurries to door.

CATHERINE: *(backing down stairs, fighting with FIRST OFFICER; as they appear on the stairs)* What do yiz want from them? They work, that's all. They're boarders upstairs, they work on the piers.

BEATRICE: *(to FIRST OFFICER)* Ah, Mister, what do you want from them, who do they hurt?

CATHERINE: *(pointing to RODOLFO)* They ain't no submarines, he was born in Philadelphia.

FIRST OFFICER: Step aside, lady.

CATHERINE: What do you mean? You can't just come in a house and –

FIRST OFFICER: All right, take it easy. *(To RODOLFO)* What street were you born in Philadelphia?

CATHERINE: What do you mean, what street? Could you tell me what street you were born?

FIRST OFFICER: Sure. Four blocks away, One-eleven Union Street. Let's go fellas.

CATHERINE: *(fending him off RODOLFO)* No, you can't! Now, get outa here!

FIRST OFFICER: Look, girlie, if they're all right they'll be out tomorrow. If they're illegal they go back where they came from. If you want, get yourself a lawyer, although I'm tellin' you now you're wasting your money. Let's get them in the car, Dom. *(To the men)* Andiamo, andiamo, let's go.

The men start, but MARCO hangs back.

BEATRICE: *(from doorway)* Who're they hurtin', for God's sake, what do you want from them? They're starvin' over there, what do you want! Marco!

MARCO suddenly breaks from the group and dashes into the room and faces EDDIE; BEATRICE and FIRST OFFICER rush in as MARCO spits into EDDIE's face.

CATHERINE runs into hallway and throws herself into RODOLFO's arms. EDDIE, with an enraged cry, lunges for MARCO.

EDDIE: Oh, you mother's – !

FIRST OFFICER quickly intercedes and pushes EDDIE from MARCO, who stands there accusingly.

FIRST OFFICER: *(between them, pushing EDDIE from MARCO)* Cut it out!

EDDIE: *(over the FIRST OFFICER's shoulder, to MARCO)* I'll kill you for that, you son of a bitch!

(d) Be My Baby

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

Look closely at how Queenie speaks and behaves here. How may it affect the way an audience responds to her character? [10]

Either,

- (ii) Give advice to the actor playing Matron on how she should present the character to an audience. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) 'At the centre of the play are the hopes and dreams of the girls.' To what extent do you agree with this statement? [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

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

MARY: How old were you?

QUEENIE: Sixteen.

MARY: Did you love him?

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

MARY: What did you do?

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

MARY: What's his name?

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

MARY: You had him for five months?

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

MARY: That's good.

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

MARY: And where is he now?

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

MARY: You loved him, didn't you?

QUEENIE: Couldn't help it.

MARY: Is that why you left him?

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

MARY: It'll be different this time.

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

Sound of the door unlocking. Enter MATRON.

MATRON: Oh Lord. Is it ...

MARY: She's asleep.

MATRON: Let me see.

QUEENIE: We cut the cord then nursed her to sleep.

MATRON: How?

QUEENIE: Nail scissors. And for once, we were glad of the chamber pot.

MATRON: And you've tied it off?

QUEENIE: I've done my best.

MATRON: Queenie – fetch towels, hot water and call an ambulance.

(e) *My Mother Said I Never Should*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

How does the way the characters speak and behave here create mood and atmosphere for an audience? [10]

Either,

- (ii) For which character in *My Mother Said I Never Should* do you have the most sympathy? Show how Charlotte Keatley's presentation of your chosen character creates sympathy for her. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) *My Mother Said I Never Should* is about the influence of the past. How does Charlotte Keatley present this idea in her play? [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

- MARGARET: How was Venice?
 ROSIE: Brilliant! "Fettucine alla casa, va bene?"! The food was marvellous. Dad would have hated it!
- MARGARET: I'm sure.
 ROSIE: I can't believe it's only a week! What have you been up to? You didn't clean my room?
- MARGARET: I went to visit Granny.
 ROSIE: I sent her a postcard of the beach where we flew this kite. Also we brought some Chianti back for Dad, and you'll never guess what we've brought you! Did Dad water my tomatoes?
- Pause*
- MARGARET: (*pause*) Dad's been away for the week. What did you like best in Venice?
 ROSIE: Oh, definitely the carnival. We stayed up all night, everyone wore masks like birds, that's when I saw the kites. We had breakfast at San Marco's, and this man fell in love with Jackie, so I just stared into the canal and ordered another cappuccino, and pretended I was waiting for a gondola. And then it turned out it was me he fancied, and Jackie got very cross with him in Italian, and we had to leave.
- MARGARET: I hope you didn't stay up every night?
 ROSIE: Oh yes—Mum, of course not. I mean—Jackie's so sweet, she was trying so hard to be like you.
- MARGARET: Like me?
 ROSIE: Yes. I can't think of anyone less like a mother (*Pause*) You know Mum, sometimes you have to be a bit silly with Jackie just to get her to relax. She needs ...
- MARGARET: What does she need?
 ROSIE: ... I don't know ... it's hard to explain. (*She thinks*) She's so restless: she's always looking for something to do. We spent a whole day trekking round museums but she could never find the picture she wanted. After I'd got this kite, we went to this incredibly long beach, ran for miles. (*She swoops the kite*) We were shouting because of the wind, and Jackie got the kite to do a perfect circle in the sky ... Oh Mum, it was such a brilliant day ... Will you stop opening letters for a minute—
- MARGARET: I am at work.
 ROSIE: Yes, but I have to tell you something! Oh Mum, it's incredible!
- MARGARET: What, dear?
 ROSIE: Well, I asked Jackie—I couldn't believe she'd agree—I want to go and live with her in Manchester!
- A long pause*
- MARGARET: What about your exams?
 ROSIE: Oh, I won't go till the summer, of course. Anyway, Jackie says we have to discuss it with you and Dad first. (*Pause*) Mum ... ?
- MARGARET: You've no idea. Jackie can't cook, she'll forget to wash your clothes ...
 ROSIE: I know! She's so useless at most things. Not like you. (*Pause*) She needs me. (*Pause*) I'll come back and visit, lots.
- MARGARET: Whenever you can afford the fare.
 ROSIE: Oh Jackie will pay. She says we'll both visit. She comes to London all the time, anyway.
- MARGARET: Does she?
 ROSIE: (*cutting in*) You said! Don't you remember? You promised, after my exams I could do whatever I wanted.
- A long pause*
- MARGARET: Yes, I did. (*She turns away, afraid she's going to cry*) I've got to ... write a letter, Rosie, can you wait outside a minute ...
- Rosie exits, swooping the kite as she goes*

QUESTION 2

Answer questions on one text.

(a) *Silas Marner*

Answer part (i) and either part (ii) or part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

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

Either,

- (ii) Show how George Eliot creates sympathy for the character of Silas Marner in the novel. Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) 'Forgiveness is central to the story of *Silas Marner*.' How does George Eliot present this theme in her novel? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

This morning he had been told by some of his neighbours that it was New Year's Eve, and that he must sit up and hear the old year rung out and the new rung in, because that was good luck, and might bring his money back again. This was only a friendly Raveloe-way of jesting with the half-crazy oddities of a miser, but it had perhaps helped to throw Silas into a more than usually excited state. Since the on-coming of twilight he had opened his door again and again, though only to shut it immediately at seeing all distance veiled by the falling snow. But the last time he opened it the snow had ceased, and the clouds were parting here and there. He stood and listened, and gazed for a long while—there was really something on the road coming towards him then, but he caught no sign of it; and the stillness and the wide trackless snow seemed to narrow his solitude, and touched his yearning with the chill of despair. He went in again, and put his right hand on the latch of the door to close it—but he did not close it: he was arrested, as he had been already since his loss, by the invisible wand of catalepsy, and stood like a graven image, with wide but sightless eyes, holding open his door, powerless to resist either the good or evil that might enter there.

When Marner's sensibility returned, he continued the action which had been arrested, and closed his door, unaware of the chasm in his consciousness, unaware of any intermediate change, except that the light had grown dim, and that he was chilled and faint. He thought he had been too long standing at the door and looking out. Turning towards the hearth, where the two logs had fallen apart, and sent forth only a red uncertain glimmer, he seated himself on his fireside chair, and was stooping to push his logs together, when, to his blurred vision, it seemed as if there were gold on the floor in front of the hearth. Gold!—his own gold—brought back to him as mysteriously as it had been taken away! He felt his heart begin to beat violently, and for a few moments he was unable to stretch out his hand and grasp the restored treasure. The heap of gold seemed to glow and get larger beneath his agitated gaze. He leaned forward at last, and stretched forth his hand; but instead of the hard coin with the familiar resisting outline, his fingers encountered soft warm curls. In utter amazement, Silas fell on his knees and bent his head low to examine the marvel: it was a sleeping child—a round, fair thing, with soft yellow rings all over its head.

(b) *Pride and Prejudice*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

Look closely at how Elizabeth and Darcy speak and behave here. What does it reveal about their characters? [10]

Either,

- (ii) How does Jane Austen present the character of Elizabeth Bennet in *Pride and Prejudice*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) How is the theme of money and wealth important to the novel as a whole? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

They walked towards the Lucases, because Kitty wished to call upon Maria; and as Elizabeth saw no occasion for making it a general concern, when Kitty left them, she went boldly on with him alone. Now was the moment for her resolution to be executed, and, while her courage was high, she immediately said,

“Mr Darcy, I am a very selfish creature; and, for the sake of giving relief to my own feelings, care not how much I may be wounding yours. I can no longer help thanking you for your unexampled kindness to my poor sister. Ever since I have known it, I have been most anxious to acknowledge to you how gratefully I feel it. Were it known to the rest of my family, I should not have merely my own gratitude to express.”

“I am sorry, exceedingly sorry,” replied Darcy, in a tone of surprise and emotion, “that you have ever been informed of what may, in a mistaken light, have given you uneasiness. I did not think Mrs Gardiner was so little to be trusted.”

“You must not blame my aunt. Lydia’s thoughtlessness first betrayed to me that you had been concerned in the matter; and, of course, I could not rest till I knew the particulars. Let me thank you again and again, in the name of all my family, for that generous compassion which induced you to take so much trouble, and bear so many mortifications, for the sake of discovering them.”

“If you *will* thank me,” he replied, “let it be for yourself alone. That the wish of giving happiness to you, might add force to the other inducements which led me on, I shall not attempt to deny. But your *family* owe me nothing. Much as I respect them, I believe, I thought only of *you*.”

Elizabeth was too much embarrassed to say a word. After a short pause, her companion added, “You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. *My* affections and wishes are unchanged, but one word from you will silence me on this subject for ever.”

Elizabeth feeling all the more than common awkwardness and anxiety of his situation, now forced herself to speak: and immediately, though not very fluently, gave him to understand, that her sentiments had undergone so material a change, since the period to which he alluded, as to make her receive with gratitude and pleasure, his present assurances. The happiness which this reply produced, was such as he had probably never felt before; and he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do. Had Elizabeth been able to encounter his eye, she might have seen how well the expression of heartfelt delight, diffused over his face, became him; but, though she could not look, she could listen, and he told her of feelings, which, in proving of what importance she was to him, made his affection every moment more valuable.

They walked on, without knowing in what direction. There was too much to be thought, and felt, and said, for attention to any other objects.

(c) A Christmas Carol

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

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

Either,

- (ii) How are children important to the novel as a whole? Remember to support your answer with reference to *A Christmas Carol* and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) How does Charles Dickens present the character of Scrooge in *A Christmas Carol*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

“The school is not quite deserted,” said the Ghost. “A solitary child, neglected by his friends, is left there still.”

Scrooge said he knew it. And he sobbed.

They left the high-road, by a well-remembered lane, and soon approached a mansion of dull red brick, with a little weathercock-surmounted cupola, on the roof, and a bell hanging in it. It was a large house, but one of broken fortunes; for the spacious offices were little used, their walls were damp and mossy, their windows broken, and their gates decayed. Fowls clucked and strutted in the stables; and the coach-houses and sheds were over-run with grass. Nor was it more retentive of its ancient state, within; for entering the dreary hall, and glancing through the open doors of many rooms, they found them poorly furnished, cold, and vast. There was an earthy savour in the air, a chilly bareness in the place, which associated itself somehow with too much getting up by candlelight, and not too much to eat.

They went, the Ghost and Scrooge, across the hall, to a door at the back of the house. It opened before them, and disclosed a long, bare, melancholy room, made barer still by lines of plain deal forms and desks. At one of these a lonely boy was reading near a feeble fire; and Scrooge sat down upon a form, and wept to see his poor forgotten self as he used to be.

Not a latent echo in the house, not a squeak and scuffle from the mice behind the panelling, not a drip from the half-thawed water-spout in the dull yard behind, not a sigh among the leafless boughs of one despondent poplar, not the idle swinging of an empty store-house door, no, not a clicking in the fire, but fell upon the heart of Scrooge with a softening influence, and gave a freer passage to his tears.

The Spirit touched him on the arm, and pointed to his younger self, intent upon his reading. Suddenly a man, in foreign garments: wonderfully real and distinct to look at: stood outside the window, with an axe stuck in his belt, and leading by the bridle an ass laden with wood.

“Why, it’s Ali Baba!” Scrooge exclaimed in ecstasy. “It’s dear old honest Ali Baba! Yes, yes, I know. One Christmas time, when yonder solitary child was left here all alone, he *did* come, for the first time, just like that. Poor boy! And Valentine,” said Scrooge, “and his wild brother, Orson; there they go! And what’s his name, who was put down in his drawers, asleep, at the Gate of Damascus; don’t you see him! And the Sultan’s Groom turned upside down by the Genii; there he is upon his head! Serve him right! I’m glad of it. What business had *he* to be married to the Princess!”

To hear Scrooge expending all the earnestness of his nature on such subjects, in a most extraordinary voice between laughing and crying; and to see his heightened and excited face; would have been a surprise to his business friends in the city, indeed.

(d) Lord of the Flies

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

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

Either,

- (ii) How does William Golding present the relationship between Ralph and Jack in *Lord of the Flies*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) 'Fear is a driving force for the characters in *Lord of the Flies*.' To what extent do you agree with this statement? Remember to support your answer with reference to events in the novel and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

'I know I can't see very much,' said Piggy, 'but have we got any smoke?'

Ralph moved impatiently, still watching the ship.

'The smoke on the mountain.'

Maurice came running, and stared out to sea. Both Simon and Piggy were looking up at the mountain. Piggy screwed up his face but Simon cried out as though he had hurt himself.

'Ralph! Ralph!'

The quality of his speech slewed Ralph on the sand.

'You tell me,' said Piggy anxiously. 'Is there a signal?'

Ralph looked back at the dispersing smoke on the horizon, then up at the mountain.

'Ralph – please! Is there a signal?'

Simon put out his hand, timidly, to touch Ralph; but Ralph started to run, splashing through the shallow end of the bathing-pool, across the hot, white sand and under the palms. A moment later, he was battling with the complex under-growth that was already engulfing the scar. Simon ran after him, then Maurice. Piggy shouted.

'Ralph! Please – Ralph!'

Then he too started to run, stumbling over Maurice's discarded shorts before he was across the terrace. Behind the four boys, the smoke moved gently along the horizon; and on the beach, Henry and Johnny were throwing sand at Percival who was crying quietly again; and all three were in complete ignorance of the excitement.

By the time Ralph had reached the landward end of the scar he was using precious breath to swear. He did desperate violence to his naked body among the rasping creepers so that blood was sliding over him. Just where the steep ascent of the mountain began, he stopped. Maurice was only a few yards behind him.

'Piggy's specs!' shouted Ralph, 'if the fire's right out, we'll need them –'

He stopped shouting and swayed on his feet. Piggy was only just visible, bumbling up from the beach. Ralph looked at the horizon, then up to the mountain. Was it better to fetch Piggy's glasses, or would the ship have gone? Or if they climbed on, supposing the fire was right out, and they had to watch Piggy crawling nearer and the ship sinking under the horizon? Balanced on a high peak of need, agonized by indecision, Ralph cried out:

'Oh God, oh God!'

Simon, struggling with bushes, caught his breath. His face was twisted. Ralph blundered on, savaging himself, as the wisp of smoke moved on.

The fire was dead. They saw that straight away; saw what they had really known down on the beach when the smoke of home had beckoned. The fire was right out, smokeless and dead; the watchers were gone. A pile of unused fuel lay ready.

(e) *Ash on a Young Man's Sleeve*

Answer part (i) and **either** part (ii) **or** part (iii).

You are advised to spend about 20 minutes on part (i), and about 40 minutes on part (ii) or part (iii).

- (i) Read the extract on the opposite page. Then answer the following question:

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

Either,

- (ii) '*Ash on a Young Man's Sleeve* is about the loss of innocence.' To what extent do you agree with this statement? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

Or,

- (iii) How does Dannie Abse present aspects of family life through different families in *Ash on a Young Man's Sleeve*? Remember to support your answer with reference to the novel and to comment on its social, cultural and historical context. [20 + 4]

Marks for spelling, punctuation and the accurate use of grammar are allocated to this question.

The noise wailed inhumanly over Cardiff. First one siren, then another sounded in the distance like an echo. Sombre, admonitory, the noise fell away into the wind, was carried away with the smoke blown from thousands of chimney-pots, carried forward and away with the paper blown through the night streets. The trees stood at attention on the pavements, waiting, under a moon threading bare the soap-sud clouds. In expectancy, the City stopped for a moment, listening to itself, to its own footsteps. The mood of landscapes abruptly became sinister, the church on the hill, the secretive street leading to the municipal baths, the deserted garage at the crossroads. In the cinemas a notice fell across the screen distracting the audience of flickering, uplifted, tired faces from Bette Davis or Gary Cooper. It read: 'An Air-Raid Warning has sounded. Stay in your seats. Don't panic. Be British.' Soon the film ended in a close-up of a kiss and, as if by magic, out of the dark pit the juke-box organ ascended, gaudy, elephantine, changing colours as it wheezed out the popular tunes:

'I'll be seeing you
In all the old familiar places.'

Outside, the trams, long blue-lit phantoms, jerked to a halt, and motor-cars, wearing slotted masks over their headlights, speeded swiftly down the dark avenues of absence. Somebody was knocking at a door.

'Mr Morris, your curtains aren't properly pulled.' And the chink of electric light leaking from the third-floor window was promptly stopped up. Others hurried through the Black-out with their hand-torches extinguished. Hurried home in the dark, anonymous, nameless.

'Excuse me. I'm sorry. Is that you, Dora? I'm lost. The moon's gone behind the clouds.'

Be British. Don't panic. The organ rode down into the pit again and the audience clapped perfunctorily. A horizontal beam of light splashed on to the screen and the Metro-Goldwyn-Mayer lion roared. Outside searchlights floundered in the sky, spooky and curious. Spiritual cold devices poking the clouds that sailed high over the balloons, high over the patched rooftops. In the distance, like a throb of a dying pulse, the malignant sound of aeroplanes. In the distance, the white fur of fire of the Ack-Ack guns touching and fumbling briefly the hillsides all along the coast.

'Swansea's 'aving it tonight.'

'Barry's 'aving it tonight.'

'Newport's 'aving it tonight.'

BLANK PAGE

BLANK PAGE