



GCSE

C720U10-1



O21-C720U10-1



TUESDAY, 16 NOVEMBER 2021 – MORNING

**ENGLISH LITERATURE
COMPONENT 1**

Shakespeare and Post-1914 Prose/Drama

2 hours

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C720U101
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet. **The use of a dictionary is not permitted in this examination.**

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use pencil or gel pen. Do not use correction fluid.

For Section A, answer **both** questions on the **one** text you have studied. For Section B, answer the **one** question on the **one** text you have studied.

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

Each section carries 40 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 at the end of each question or part-question.

5 marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures in Section A, and Section B, where indicated.

SECTION A (Shakespeare)

Answer on **one** text only.

Romeo and Juliet

Answer **both**

1	1
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and

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

Look at how Romeo and Juliet speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

*

1	2
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 Write about **one** or **two** of the relationships within the Capulet family. How does Shakespeare present these relationships throughout the play? Refer closely to characters and events from the play in your answer. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

- JULIET O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.
- ROMEO [*Aside*] Shall I hear more, or shall I speak at this?
- JULIET 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? It is nor hand nor foot,
Nor arm nor face, nor any other part
Belonging to a man. O be some other name!
What's in a name? That which we call a rose
By any other word would smell as sweet;
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for thy name, which is no part of thee,
Take all myself.
- ROMEO I take thee at thy word:
Call me but love, and I'll be new baptised;
Henceforth I never will be Romeo.
- JULIET What man art thou that thus bescreened in night
So stumblest on my counsel?
- ROMEO By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.
- JULIET My ears have yet not drunk a hundred words
Of thy tongue's uttering, yet I know the sound.
Art thou not Romeo, and a Montague?
- ROMEO Neither, fair maid, if either thee dislike.

Macbeth

Answer **both**

2	1
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and

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

Look at how Macbeth and Lady Macbeth speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

*

2	2
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 Write about the supernatural in *Macbeth* and how Shakespeare presents this theme throughout the play. Refer closely to characters and events from the play in your answer. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

Where our desire is got without content.
'Tis safer to be that which we destroy
Than by destruction dwell in doubtful joy.

How now, my lord, why do you keep alone
Of sorriest fancies your companions making,
Using those thoughts which should indeed have died
With them they think on? Things without all remedy
Should be without regard; what's done, is done.

We have scorched the snake, not killed it;
She'll close, and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear and sleep
In the affliction of these terrible dreams
That shake us nightly. Better be with the dead
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave.
After life's fitful fever, he sleeps well;
Treason has done his worst; nor steel nor poison,
Malice domestic, foreign levy, nothing
Can touch him further.

Come on. Gentle my lord,
Sleek o'er your rugged looks, be bright and jovial
Among your guests tonight.

And so I pray be you. Let your remembrance
Apply to Banquo, present him eminence
Both with eye and tongue; unsafe the while, that we
Must lave our honours in these flattering streams
And make our faces vizards to our hearts,
Disquising what they are.

You must leave this.

O, full of scorpions is my mind, dear wife!

Othello

Answer **both**

3	1
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and

3	2
---	---

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

Look at how Iago and Roderigo speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

*

3	2
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 Write about Othello and how Shakespeare presents him at different points in the play. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

IAGO I have told thee often, and I retell thee again and again, I hate the Moor. My cause is hearted: thine hath no less reason. Let us be conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time which will be delivered. Traverse! Go, provide thy money. We will have more of this tomorrow. Adieu.

RODERIGO Where shall we meet i'the morning?

IAGO At my lodging.

RODERIGO I'll be with thee betimes.

IAGO Go to; farewell. Do you hear, Roderigo?

RODERIGO What say you?

IAGO No more of drowning, do you hear?

RODERIGO I am changed.

IAGO Go to; farewell. Put money enough in your purse.

RODERIGO I'll sell all my land.

Exit

IAGO Thus do I ever make my fool my purse;
For I mine own gained knowledge should profane
If I would time expend with such a snipe
But for my sport and profit. I hate the Moor,
And it is thought abroad that 'twixt my sheets
He's done my office. I know not if't be true
Yet I, for mere suspicion in that kind,
Will do as if for surety. He holds me well:
The better shall my purpose work on him.
Cassio's a proper man: let me see now;
To get his place and to plume up my will
In double knavery. How? How? Let's see.
After some time, to abuse Othello's ear
That he is too familiar with his wife;
He hath a person and a smooth dispose
To be suspected, framed to make women false.
The Moor is of a free and open nature,
That thinks men honest that but seem to be so,
And will as tenderly be led by the nose
As asses are.
I have't. It is engendered. Hell and night
Must bring this monstrous birth to the world's light.

Exit

Much Ado About Nothing

Answer **both**

4	1
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and

4	2
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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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4	1
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 Read the extract on the opposite page. Then answer the following question:

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

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4	2
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 Write about Beatrice and how Shakespeare presents her at different points in the play. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

CLAUDIO There, Leonato, take her back again,
Give not this rotten orange to your friend,
She's but the sign and semblance of her honour:
Behold how like a maid she blushes here!
Oh what authority and show of truth
Can cunning sin cover itself withal!
Comes not that blood, as modest evidence,
To witness simple virtue? Would you not swear
All you that see her, that she were a maid,
By these exterior shows? But she is none:
She knows the heat of a luxurious bed:
Her blush is guiltiness, not modesty.

LEONATO What do you mean, my lord?

CLAUDIO Not to be married,
Not to knit my soul to an approvèd wanton.

LEONATO Dear my lord, if you in your own proof,
Have vanquished the resistance of her youth,
And made defeat of her virginity –

CLAUDIO I know what you would say: if I have known her,
You will say, she did embrace me as a husband,
And so extenuate the forehead sin: no, Leonato,
I never tempted her with word too large,
But as a brother to his sister, showed
Bashful sincerity, and comely love.

HERO And seemed I ever otherwise to you?

CLAUDIO Out on thee seeming, I will write against it!
You seem to me as Dian in her orb,
As chaste as is the bud ere it be blown:
But you are more intemperate in your blood,
Than Venus, or those pampered animals,
That rage in savage sensuality.

Henry V

Answer **both**

5	1
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and

5	2
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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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5	1
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 Read the extract on the opposite page. Then answer the following question:

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

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5	2
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 Does Shakespeare present Henry as a hero or a villain? Give reasons for what you say and show how Shakespeare presents this at different points in the play. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

- WILLIAMS We see yonder the beginning of the day, but I think we shall never see the end of it. Who goes there?
- KING A friend.
- WILLIAMS Under what captain serve you?
- KING Under Sir Thomas Erpingham.
- WILLIAMS A good old commander, and a most kind gentleman. I pray you, what thinks he of our estate?
- KING Even as men wrecked upon a sand, that look to be washed off the next tide.
- BATES He hath not told his thought to the king?
- KING No. Nor it is not meet he should. For though I speak it to you, I think the king is but a man as I am. The violet smells to him as it doth to me. The element shows to him as it doth to me. All his senses have but human conditions. His ceremonies laid by, in his nakedness he appears but a man; and though his affections are higher mounted than ours, yet when they stoop they stoop with the like wing. Therefore when he sees reason of fears as we do, his fears, out of doubt, be of the same relish as ours are. Yet in reason no man should possess him with any appearance of fear, lest he by showing it should dishearten his army.
- BATES He may show what outward courage he will, but I believe, as cold a night as 'tis, he could wish himself in Thames up to the neck. And so I would he were, and I by him, at all adventures, so we were quit here.
- KING By my troth, I will speak my conscience of the king. I think he would not wish himself anywhere but where he is.
- BATES Then I would he were here alone. So should he be sure to be ransomed and a-many poor men's lives saved.
- KING I dare say you love him not so ill to wish him here alone, howsoever you speak this to feel other men's minds. Methinks I could not die anywhere so contented as in the king's company, his cause being just and his quarrel honorable.
- WILLIAMS That's more than we know.

The Merchant of Venice

Answer **both**

6	1
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and

6	2
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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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6	1
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 Read the extract on the opposite page. Then answer the following question:

Look at how Portia and Bassanio speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

*

6	2
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 Write about Shylock and how Shakespeare presents him at different points in the play. [25]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

Enter BASSANIO, PORTIA, GRATIANO, NERISSA, and all their trains

PORTIA I pray you tarry, pause a day or two
Before you hazard, for in choosing wrong
I lose your company; therefore forbear a while.
There's something tells me, but it is not love,
I would not lose you; and you know yourself
Hate counsels not in such a quality.
But lest you should not understand me well –
And yet a maiden hath no tongue but thought –
I would detain you here some month or two
Before you venture for me. I could teach you
How to choose right, but then I am forsworn.
So will I never be. So may you miss me;
But if you do, you'll make me wish a sin,
That I had been forsworn. Beshrew your eyes!
They have o'erlooked me and divided me:
One half of me is yours, the other half yours –
Mine own, I would say: but if mine then yours,
And so all yours. O these naughty times
Puts bars between the owners and their rights!
And so though yours, not yours. Prove it so,
Let Fortune go to hell for it, not I.
I speak too long, but 'tis to peize the time,
To eche it, and to draw it out in length,
To stay you from election.

BASSANIO Let me choose,
For as I am, I live upon the rack.

PORTIA Upon the rack, Bassanio? Then confess
What treason there is mingled with your love.

BASSANIO None but that ugly treason of mistrust
Which makes me fear th'enjoying of my love.
There may as well be amity and life
'Tween snow and fire, as treason and my love.

PORTIA Ay, but I fear you speak upon the rack
Where men enforcèd do speak anything.

BASSANIO Promise me life and I'll confess the truth.

PORTIA Well then, confess and live.

BASSANIO 'Confess and love'
Had been the very sum of my confession.
O happy torment, when my torturer
Doth teach me answers for deliverance!
But let me to my fortune and the caskets.

SECTION B (Post 1914 Prose/Drama)

Answer on **one** text only.

7

1

Lord of the Flies

You are advised to spend about 1 hour on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Piggy and how he is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

“Ralph—”

The fat boy lowered himself over the terrace and sat down carefully, using the edge as a seat.

“I’m sorry I been such a time. Them fruit—”

He wiped his glasses and adjusted them on his button nose. The frame had made a deep, pink “V” on the bridge. He looked critically at Ralph’s golden body and then down at his own clothes. He laid a hand on the end of a zipper that extended down his chest.

“My auntie—”

Then he opened the zipper with decision and pulled the whole wind-breaker over his head.

“There!”

Ralph looked at him side-long and said nothing.

“I expect we’ll want to know all their names,” said the fat boy, “and make a list. We ought to have a meeting.”

Ralph did not take the hint so the fat boy was forced to continue.

“I don’t care what they call me,” he said confidentially, “so long as they don’t call me what they used to call me at school.”

Ralph was faintly interested.

“What was that?”

The fat boy glanced over his shoulder, then leaned towards Ralph.

He whispered.

“They used to call me ‘Piggy’.”

Ralph shrieked with laughter. He jumped up.

“Piggy! Piggy!”

“Ralph—please!”

Piggy clasped his hands in apprehension.

“I said I didn’t want—”

“Piggy! Piggy!”

Ralph danced out into the hot air of the beach and then returned as a fighter-plane, with wings swept back, and machine-gunned Piggy.

“Sche-aa-ow!”

He dived in the sand at Piggy’s feet and lay there laughing. “Piggy!”

Piggy grinned reluctantly, pleased despite himself at even this much recognition.

“So long as you don’t tell the others—”

Ralph giggled into the sand. The expression of pain and concentration returned to Piggy’s face.

7 2

Anita and Me

You are advised to spend about 1 hour on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Meena and how she is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

I knew the song was about a sultry moonlit night in which a lover is thinking about his absent object of desire. I knew it was a romantic song, but as I sang, all I could think of was the Poet sniffing at Anita's hemline like a yard mutt. I became aware that some of the Aunties were giggling, whispering to each other behind their hands and then fixing me with long, fond stares. I could hear Auntie Shaila clearly, whispering not being one of her strong points. 'Va! She sings Punjabi with a Birmingham accent! Damn cute, really!'

I stopped dead, the harmonium carried on for a few bars after me and then breathed out and fell silent.

'I don't want to do this song,' I said to papa.

'But it sounds so lovely, really. You should sing your own songs, Meena.'

'Okay,' I said, took a deep breath and launched into a rendition of 'We Wear Short Shorts', complete with the gyrating dance routine I had seen Pan's People do to it on *Top Of the Pops*. I flicked my hair and kicked my legs as papa and Uncle Tendon gamely tried to match a key and rhythm to my show stopper, although their complex minor key riffs and passionate drum solos did not altogether complement the song. I finished by shouting 'Yeah man!', and doing the splits, accompanied by a loud ripping noise and after a moment's pause, a round of enthusiastic applause. Mama pulled me up and examined the large tear along the crotch of my trousers. 'Did you have to do that?' she hissed.

Papa laughed, 'Leave her! It was very groovy, Meena! That was what you call a good jam-in, hey Tendon saab?'

They slapped each other's backs and hooted uproariously.

The Aunties and Uncles just loved me; they crowded round patting me like a pet, over-enthusing about my talent and charisma whilst papa shot knowing winks to mama, who was slowly melting in the face of this public approval. 'Hai, such a performer!' shouted Auntie Shaila above the din. 'So sweetly done, so er modern! Where did you learn this song, Meena beti?'

'Off the radio,' I preened. 'It's my all time favourite song at the moment,' and then added, 'It's so brilliant I could shag the arse off it.'

There was a sudden terrible intake of breath and then complete silence, broken only by the harmonium emitting a death rattle as papa's fingers fell off the keys.

7 3

Never Let Me Go

You are advised to spend about 1 hour on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

Write about Tommy and how he is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

Tommy was still going strong as we came out of the pavilion. The house was over to our left, and since Tommy was standing in the field straight ahead of us, there was no need to go anywhere near him. In any case, he was facing the other way and didn't seem to register us at all. All the same, as my friends set off along the edge of the field, I started to drift over towards him. I knew this would puzzle the others, but I kept going – even when I heard Ruth's urgent whisper to me to come back.

I suppose Tommy wasn't used to being disturbed during his rages, because his first response when I came up to him was to stare at me for a second, then carry on as before. It was like he was doing Shakespeare and I'd come up onto the stage in the middle of his performance. Even when I said: 'Tommy, your nice shirt. You'll get it all messed up,' there was no sign of him having heard me.

So I reached forward and put a hand on his arm. Afterwards, the others thought he'd meant to do it, but I was pretty sure it was unintentional. His arms were still flailing about, and he wasn't to know I was about to put out my hand. Anyway, as he threw up his arm, he knocked my hand aside and hit the side of my face. It didn't hurt at all, but I let out a gasp, and so did most of the girls behind me.

That's when at last Tommy seemed to become aware of me, of the others, of himself, of the fact that he was there in that field, behaving the way he had been, and stared at me a bit stupidly.

'Tommy,' I said, quite sternly. 'There's mud all over your shirt.'

'So what?' he mumbled. But even as he said this, he looked down and noticed the brown specks, and only just stopped himself crying out in alarm. Then I saw the surprise register on his face that I should know about his feelings for the polo shirt.

'It's nothing to worry about,' I said, before the silence got humiliating for him. 'It'll come off. If you can't get it off yourself, just take it to Miss Jody.'

He went on examining his shirt, then said grumpily: 'It's nothing to do with you anyway.'

He seemed to regret immediately this last remark and looked at me sheepishly, as though expecting me to say something comforting back to him. But I'd had enough of him by now, particularly with the girls watching – and for all I knew, any number of others from the windows of the main house. So I turned away with a shrug and rejoined my friends.

Ruth put an arm around my shoulders as we walked away. 'At least you got him to pipe down,' she said. 'Are you okay? Mad animal.'

7

4

The Woman in Black

You are advised to spend about 1 hour on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

In *The Woman in Black*, characters react to the ghostly events in different ways. Write about how Hill presents some of these reactions at different points in the novel and how they are important to the novel as a whole.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

'Well,' I said, 'I'm not going to be put out by a ghost or several ghosts, Mr Jerome. It was unpleasant and I confess that I shall be glad when I have found a companion to share my work out at the house. But it will have to be done. And I doubt if the woman in black can have any animosity towards *me*. I wonder who she was? *Is?*' I laughed though it came out sounding quite false into the room. 'I hardly know how to refer to her!'

I was trying to make light of something that we both knew was gravely serious, trying to dismiss as insignificant, and perhaps even non-existent, something that affected us both as deeply as any other experience we had undergone in our lives, for it took us to the very edge of the horizon where life and death meet together. 'I must face it out, Mr Jerome. Such things one must face.' And even as I spoke I felt a new determination arise within me.

'So I said.' Mr Jerome was looking at me pityingly. 'So I said ... once.'

But his fear was only serving to strengthen my resolve. He had been weakened and broken, by what? A woman? A few noises? Or was there more that I should discover for myself? I knew that, if I asked him, he would refuse to answer and, in any case, I was uncertain whether I wanted to be filled up with all these frightening and weird tales of the nervous Mr Jerome's past experiences at Eel Marsh House. I decided that, if I were to get to the truth of the business, I should have to rely upon the evidence of my own senses and nothing more. Perhaps, after all, I should do better *not* to have an assistant.

I took my leave of Mr Jerome, remarking as I went that in all probability I should see nothing more of the woman or of any other peculiar visitors to the late Mrs Drablow's house.

'I pray that you do not,' Mr Jerome said, and he held onto my hand with a sudden fierce grip as he shook it. 'I pray that you do not.'

7 5

Oranges are not the Only Fruit

You are advised to spend about 1 hour on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

'Oranges are not the Only Fruit is a novel about how people change.' Write about some of the ways characters change in *Oranges are not the Only Fruit* and how this is presented at different points in the novel.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

Standing on the side of the hill, just where it slopes into the quarry, it's possible to see where Melanie used to live. I met her by accident, during the second year that I was away from home; she was pushing a pram. If she had been serene to the point of bovine before, she was now almost vegetable. I kept looking at her, and wondering how we ever had a relationship; yet when she first left me, I thought I had blood poisoning. I couldn't forget her. Now she seemed to have forgotten everything. It made me want to shake her, to pull off all my clothes in the middle of the street and yell. 'Remember this body?' Time is a great deadener; people forget, get bored, grow old, go away. She said that not much had happened between us anyway, historically speaking. But history is a string full of knots, the best you can do is admire it, and maybe knot it up a bit more. History is a hammock for swinging and a game for playing. A cat's cradle. She said those sorts of feelings were dead, the feelings she once had for me. There is a certain seductiveness about dead things. You can ill treat, alter and recolour what's dead. It won't complain. Then she laughed and said we probably saw what had happened very differently anyway.... She laughed again, and said that the way I saw it would make a good story, her vision was just the history, the nothing-at-all-facts. She said she hoped I hadn't kept any letters, silly to hang on to things that had no meaning. As though letters and photos made it more real, more dangerous. I told her I didn't need her letters to remember what had happened. Then she looked vague and started to discuss the weather and the roadworks and the soaring price of baby food.

7

6

The Curious Incident of the Dog in the Night-Time

You are advised to spend about 1 hour on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about some of the relationships within the Boone family and how they are presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

ED I'm talking to her whether you like it or not.

JUDY Roger. Don't. Just ...

ROGER I'm not going to be spoken to like that in my own home.

ED I'll talk to you how I damn well like.

JUDY You have no right to be here.

ED He's my son in case you've forgotten.

JUDY What in God's name did you think you were playing at saying those things to him?

ED You were the one that bloody left.

JUDY So, you decided to just wipe me out of his life altogether?

ROGER Now let's just all calm down here, shall we?

ED Well, isn't that what you wanted?

JUDY I wrote to him every week.

ED What is the bloody use in writing to him?

ROGER Whoa. Whoa. Whoa.

ED I cooked his meals. I cleaned his clothes. I looked after him every weekend. I looked after him when he was ill. I took him to the doctor. I worried myself sick every time he wandered off somewhere at night. I went to school every time he got into a fight. And you? What? You wrote him some sodding letters.

CHRISTOPHER *gets up out of the sleeping bag.*

JUDY So you thought it was OK to tell him his mother was dead?

ROGER Now is not the time.

CHRISTOPHER *finds his Swiss Army knife.*

ED I'm going to see him. And if you try to stop me ...

ED *gets into CHRISTOPHER's room. CHRISTOPHER points his knife at him.*

JUDY *comes in.*

JUDY It's OK. Christopher. I won't let him do anything. You're all right.

ED Christopher?

ED *squats down, completely exhausted.*

CHRISTOPHER *still points the knife at him.*

ED Christopher I'm really, really sorry. About – About – About the letters. I never meant ... I promise I will never do anything like that again.

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A Taste of Honey

You are advised to spend about 1 hour on this question.

You should use the extract on the opposite page and your knowledge of the whole play to answer this question.

There is a lot of conflict between the characters in *A Taste of Honey*. Write about some of the times there is conflict and how this is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

- HELEN What's the matter with you? What are you trying to hide?
- Jo Nothing.
- HELEN Don't try to kid me. What is it? Come on, let's see.
- Jo It's nothing. Let go of me. You're hurting.
- HELEN What's this?
- Jo A ring.
- HELEN I can see it's a ring. Who give it to you?
- Jo A friend of mine.
- HELEN Who? Come on. Tell me.
- Jo You're hurting me.
(HELEN *breaks the cord and gets the ring.*)
- HELEN You should have sewn some buttons on your pyjamas if you didn't want me to see. Who give it you?
- Jo My boy friend. He asked me to marry him.
- HELEN Well, you silly little bitch. You mean that lad you've been knocking about with while we've been away?
- Jo Yes.
- HELEN I could choke you.
- Jo You've already had a damn good try.
- HELEN You haven't known him five minutes. Has he really asked you to marry him?
- Jo Yes.
- HELEN Well, thank God for the divorce courts! I suppose just because I'm getting married you think you should.
- Jo Have you got the monopoly?
- HELEN You stupid little devil! What sort of wife do you think you'd make? You're useless. It takes you all your time to look after yourself. I suppose you think you're in love. Anybody can fall in love, do you know that? But what do you know about the rest of it?
- Jo Ask yourself.
- HELEN You know where that ring should be? In the ashcan with everything else. Oh! I could kill her, I could really.
- Jo You don't half knock me about. I hope you suffer for it.
- HELEN I've done my share of suffering if I never do any more. Oh Jo, you're only a kid. Why don't you learn from my mistakes? It takes half your life to learn from your own.
- Jo You leave me alone. Can I have my ring back please?
- HELEN What a thing to happen just when I'm going to enjoy myself for a change.
- Jo Nobody's stopping you.
- HELEN Yes, and as soon as my back's turned you'll be off with this sailor boy and ruin yourself for good.
- Jo I'm already ruined.
- HELEN Yes, it's just the sort of thing you'd do. You make me sick.
- Jo You've no need to worry, Helen. He's gone away. He may be back in six months, but there again, he may...
- HELEN Look, you're only young. Enjoy your life. Don't get trapped. Marriage can be hell for a kid.

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An Inspector Calls

You are advised to spend about 1 hour on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about Sheila Birling and how she is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

INSPECTOR SHEILA	What happened? 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— (<i>She almost breaks down, but just controls herself.</i>) 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 SHEILA	In fact, in a kind of way, you might be said to have been jealous of her.
INSPECTOR	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	(<i>harshly</i>) Yes, but you can't. It's too late. She's dead.
ERIC	My God, it's a bit thick, when you come to think of it—
SHEILA	(<i>stormily</i>) Oh shut up, Eric. I know, I know. It's the only time I've ever done anything like that, and I'll never, never do it again to anybody. I've noticed them giving me a sort of look sometimes at Milwards – I noticed it even this afternoon – and I suppose some of them remember. I feel now I can never go there again. Oh – why had this to happen?

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The History Boys

You are advised to spend about 1 hour on this question.

You should use the extract on the opposite page and your knowledge of the whole play to answer this question.

Write about the relationship between Hector and the boys and how it is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

Classroom.

Hector is in sombre and distracted mood.

POSNER (young) 'Apotheosis: a perfect example of its type. Moment of highest fulfilment.'
 HECTOR *is miles away.*
 Sir. Apotheosis. Moment of highest fulfilment.

HECTOR Oh yes. Very good, dictionary person. Now. Can I have your attention. I ... I have something I have to ... tell you.
Pause.

AKTHAR We know, sir.
 HECTOR Oh.
 DAKIN About sharing lessons with Mr Irwin, sir?
 HECTOR Ah.
 LOCKWOOD Why is that, sir?
 HECTOR That?
 Oh. It's just a question of timetable, apparently.
 No. What I was going to tell you ...

LOCKWOOD What's the point, sir?
 Your lessons are so different from his.
 The whole ethos is different, sir.
 And we relish the contrast, sir.

TIMMS Revel in it, sir.
 CROWTHER Yin and yang, sir.
 LOCKWOOD The rapier cut and thrust, sir.
 AKTHAR It's all about variety, sir.
 TIMMS Hush, boys. Hush. Sometimes ... sometimes you defeat me.
 HECTOR Oh no, sir. If we wanted to defeat you we would be like Cordelia and say nothing.
 DAKIN Can't you see I'm not in the mood?
 HECTOR What mood is that, sir? The subjunctive? The mood of possibility? The mood of might-have-been?
 DAKIN Get on with some work. Read.
 HECTOR Read, sir? Oh come on, sir. That's no fun.
 LOCKWOOD Boring.
 AKTHAR Am I fun? Is that what I am?
 HECTOR Not today, sir. No fun at all.
 TIMMS Is that what you think these lessons are? Fun?
 HECTOR But fun is good, sir.
 LOCKWOOD You always say ...

POSNER Not just fun, sir.
 AKTHAR (*pointing at POSNER*) Would you like him to sing to you, sir? Would that help?
 HECTOR Shut up! Just shut up. All of you.
 SHUT UP, you mindless fools.
 What made me piss my life away in this god-forsaken place? There's nothing of me left. Go away. Class dismissed. Go.
He puts his head down on the desk.
There are some giggles and face-pullings before they realise it's serious.
Now they're nonplussed and embarrassed.
SCRIPPS indicates to DAKIN that HECTOR is crying.
SCRIPPS is nearest to him and ought to touch him, but doesn't, nor does DAKIN.
POSNER is the one who comes and after some hesitation pats HECTOR rather awkwardly on the back saying, 'Sir.'
Then he starts, still very awkwardly, to rub his back.

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Blood Brothers

You are advised to spend about 1 hour on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Write about Edward Lyons and how he is presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

MRS JOHNSTONE	What y' lookin' at?
EDWARD	I thought you didn't like me. I thought you weren't very nice. But I think you're smashing.
MRS JOHNSTONE	<i>(looking at him)</i> ; God help the girls when you start dancing.
EDWARD	Pardon?
MRS JOHNSTONE	Nothing. <i>(Calling into the house.)</i> Mickey, say goodbye to Eddie – he's moving. Mickey comes out of the house.
	<i>Music is quietly introduced.</i>
	EDDIE moves to MICKEY and gives him a small parcel from his pocket. MICKEY unwraps a toy gun. The two boys clasp hands and wave goodbye. MRS JOHNSTONE and MICKEY watch as EDWARD joins his parents, dressed in outdoor clothes, on their side of the stage.
EDWARD	Goodbye.
MR LYONS	Well, Edward ... do you like it here?
EDWARD	<i>(unenthusiastically)</i> : It's very nice.
MRS LYONS:	Oh, look, Edward ... look at those trees and those cows. Oh Edward you're going to like it so much out here, aren't you?
EDWARD	Yes. Are you feeling better now, Mummy?
MRS LYONS:	Much better now, darling. Oh Edward, look, look at those birds ... Look at that lovely black and white one ...
EDWARD	<i>(immediately covering his eyes)</i> : Don't Mummy, don't look. It's a magpie, never look at one magpie. It's one for sorrow ...
MR LYONS	Edward ... that's just stupid superstition.
EDWARD	It's not, Mickey told me.
MRS LYONS	Edward, I think we can forget the silly things that Mickey said.
EDWARD	I'm going inside. I want to read.
	EDWARD exits.
MR LYONS	<i>(comforting his wife)</i> : Children take time to adapt to new surroundings. He'll be right as rain in a few days. He won't even remember he once lived somewhere else.
	MRS LYONS forces a smile and allows herself to be led inside by her husband.

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