



**GCSE – NEW**

**3720UB0-1**

**ENGLISH LITERATURE**

**UNIT 2a**

**(Literary heritage drama and contemporary prose)**

**FRIDAY, 26 MAY 2017 – MORNING**

**2 hours plus your additional time allowance**

**ADDITIONAL MATERIALS**

**A WJEC pink 16-page answer booklet.**

**INSTRUCTIONS TO CANDIDATES**

**Use black ink or black ball-point pen or your usual method.**

**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
---	---

 .

**Leave at least two line spaces between each answer.**

### **INFORMATION FOR CANDIDATES**

**The number of marks is given in brackets at the end of each question or part-question.**

**You are reminded that the accuracy and organisation of your writing will be assessed.**

**SECTION A**

**PAGES**

<b>OTHELLO</b>	<b>5 - 10</b>
<b>MUCH ADO ABOUT NOTHING</b>	<b>11 - 15</b>
<b>AN INSPECTOR CALLS</b>	<b>16 - 22</b>
<b>HOBSON'S CHOICE</b>	<b>23 - 31</b>
<b>A TASTE OF HONEY</b>	<b>32 - 37</b>

**SECTION B**

<b>PADDY CLARKE HA HA HA</b>	<b>38 - 42</b>
<b>HEROES</b>	<b>43 - 48</b>
<b>NEVER LET ME GO</b>	<b>49 - 53</b>
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<b>RESISTANCE</b>	<b>60 - 64</b>

**SECTION A**

Answer questions on ONE text.

**OTHELLO**

Answer 

1	1
---	---

 and EITHER 

1	2
---	---

 OR 

1	3
---	---

 .

You are advised to spend about a third of your time on

1	1
---	---

 , and about two thirds of your time on 

1	2
---	---

or 

1	3
---	---

 .

1	1
---	---

 Read the extract following the questions.

Then answer the following question:

How does Shakespeare present the relationship between Othello and Iago here?

[10 marks]

**EITHER,**

1
---

2
---

**How is the character of Desdemona important to the play as a whole? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20 marks]**

**OR,**

1
---

3
---

**‘The play OTHELLO is about trickery and jealousy.’ How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20 marks]**

**IAGO** My noble lord—

**OTHELLO** What dost thou say, Iago?

**IAGO** Did Michael Cassio,  
When you woo'd my lady, know of your love?

**OTHELLO** He did from first to last. Why dost thou ask?

**IAGO** But for a satisfaction of my thought;  
No further harm.

**OTHELLO** Why of thy thought, Iago?

**IAGO** I did not think he had been acquainted with her.

**OTHELLO** O yes, and went between us very oft.

**IAGO** Indeed?

**OTHELLO** Indeed? Ay, indeed. Discern'st thou aught in that?

Is he not honest?

**IAGO** Honest, my lord?

**OTHELLO** Honest? Ay, honest.

**IAGO** My lord, for aught I know.

**OTHELLO** What dost thou think?

**IAGO** Think, my lord?

**OTHELLO** Think, my lord! By heaven, he echoes me,  
As if there were some monster in his thought  
Too hideous to be shown. Thou dost mean  
something.

I heard thee say even now thou lik'st not that,  
When Cassio left my wife. What didst not like?  
And when I told thee he was of my counsel  
In my whole course of wooing, thou cried'st  
'Indeed?'

And didst contract and purse thy brow together,  
As if thou then hadst shut up in thy brain  
Some horrible conceit. If thou dost love me,  
Show me thy thought.

**IAGO** My lord, you know I love you.

**OTHELLO** I think thou dost;  
And for I know thou'rt full of love and honesty,  
And weigh'st thy words before thou giv'st them  
breath,  
Therefore these stops of thine fright me the  
more;  
For such things in a false disloyal knave  
Are tricks of custom; but in a man that's just,

They're close dilations, working from the heart,  
That passion cannot rule.

**IAGO** For Michael Cassio,  
I dare be sworn I think that he is honest.

**OTHELLO** I think so too.

**IAGO** Men should be what they seem;  
Or those that be not, would they might seem  
none!

**MUCH ADO ABOUT NOTHING**

Answer 

1	4
---	---

 and EITHER 

1	5
---	---

 OR 

1	6
---	---

 .

You are advised to spend about third of your time on

1	4
---	---

 , and about two thirds of your time on 

1	5
---	---

  
or 

1	6
---	---

 .

1	4
---	---

 Read the extract following the questions.

Then answer the following question:

**How does Shakespeare present the relationship between Beatrice and Benedick here? [10 marks]**

**EITHER,**

1
---

5
---

**How does Shakespeare present the character of Benedick to an audience throughout the play? Remember to support your answer with reference to the play and comment on its social, cultural and historical context.**

**[20 marks]**

**OR,**

1
---

6
---

**For which character in MUCH ADO ABOUT NOTHING do you have the greatest sympathy? Show how Shakespeare creates sympathy for your chosen character. Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20 marks]**

**BENEDICK** Lady Beatrice, have you wept all this while?

**BEATRICE** Yea, and I will weep a while longer.

**BENEDICK** I will not desire that.

**BEATRICE** You have no reason; I do it freely.

**BENEDICK** Surely I do believe your fair cousin is wronged.

**BEATRICE** Ah, how much might the man deserve of me  
that would right her!

**BENEDICK** Is there any way to show such friendship?

**BEATRICE** A very even way, but no such friend.

**BENEDICK** May a man do it?

**BEATRICE** It is a man's office, but not yours.

**BENEDICK** I do love nothing in the world so well as you. Is not that strange?

**BEATRICE** As strange as the thing I know not. It were as possible for me to say I loved nothing so well as you. But believe me not, and yet I lie not. I confess nothing nor I deny nothing; I am sorry for my cousin.

**BENEDICE** By my sword, Beatrice, thou lovest me.

**BEATRICE** Do not swear and eat it.

**BENEDICK** I will swear by it that you love me, and I will make him eat it that says I love not you.

**BEATRICE** Will you not eat your word?

**BENEDICK** With no sauce that can be devised to it. I protest I love thee.

**BEATRICE** Why then, God forgive me.

**BENEDICK** What offence, sweet Beatrice?

**BEATRICE** You have stayed me in a happy hour. I was about to protest I loved you.

**BENEDICK** And do it with all thy heart.

**BEATRICE** I love you with so much of my heart that none is left to protest.

**BENEDICK** Come, bid me do anything for thee.

**BEATRICE** Kill Claudio.

**BENEDICK** Ha! Not for the wide world.

**BEATRICE** You kill me to deny it. Farewell.

**AN INSPECTOR CALLS**

Answer 

1	7
---	---

 and EITHER 

1	8
---	---

 OR 

1	9
---	---

 .

You are advised to spend about third of your time on

1	7
---	---

 , and about two thirds of your time on 

1	8
---	---

or 

1	9
---	---

 .

1	7
---	---

 Read the extract following the questions.

Then answer the following question:

Look closely at how the characters speak and behave here. How does it create mood and atmosphere for an audience? [10 marks]

**EITHER,**

1
---

8
---

**What do you think of Eric and the way he is presented to an audience? Remember to support your answer with reference to the play and comment on its social, cultural and historical context [20 marks]**

**OR,**

1
---

9
---

**Who or what is most responsible for the death of Eva Smith? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20 marks]**

**MRS B. (smiling, social) Good evening, Inspector.**

**INSPECTOR Good evening, madam.**

**MRS B. (same easy tone) I'm Mrs Birling, y'know. My husband has just explained why you're here, and while we'll be glad to tell you anything you want to know, I don't think we can help you much.**

**SHEILA No, Mother — please!**

**MRS B. (affecting great surprise) What's the matter, Sheila?**

**SHEILA (hesitantly) I know it sounds silly—**

**MRS B. What does?**

**SHEILA** You see, I feel you're beginning all wrong. And I'm afraid you'll say something or do something that you'll be sorry for afterwards.

**MRS B.** I don't know what you're talking about, Sheila.

**SHEILA** We all started like that — so confident, so pleased with ourselves until he began asking us questions.

**MRS BIRLING** looks from **SHEILA** to the **INSPECTOR**.

**MRS B.** You seem to have made a great impression on this child, Inspector.

**INSPECTOR** (coolly) We often do on the young ones. They're more impressionable.

**He and MRS BIRLING look at each other for a moment. Then MRS BIRLING turns to SHEILA again.**

**MRS B.            You're looking tired, dear. I think you ought to go to bed — and forget about this absurd business. You'll feel better in the morning.**

**SHEILA            Mother, I couldn't possibly go. Nothing could be worse for me. We've settled all that. I'm staying here until I know why that girl killed herself.**

**MRS B.            Nothing but morbid curiosity.**

**SHEILA            No it isn't.**

**MRS B.            Please don't contradict me like that. And**

in any case I don't suppose for a moment that we can understand why the girl committed suicide. Girls of that class—

**SHEILA** (urgently, cutting in) Mother, don't — please don't. For your own sake, as well as ours, you mustn't—

**MRS B.** (annoyed) Mustn't – what? Really, Sheila!

**SHEILA** (slowly, carefully now) You mustn't try to build up a kind of wall between us and that girl. If you do, then the Inspector will just break it down. And it'll be all the worse when he does.

**MRS B.** I don't understand you. (To INSPECTOR.) Do you?

**INSPECTOR** Yes. And she's right.

**MRS B.** (haughtily) I beg your pardon!

**INSPECTOR** (very plainly) I said Yes — I do understand her. And she's right.

**MRS B.** That — I consider — is a trifle impertinent, Inspector.

**HOBSON'S CHOICE**

Answer 

2	0
---	---

 and EITHER 

2	1
---	---

 OR 

2	2
---	---

 .

You are advised to spend about third of your time on

2	0
---	---

 , and about two thirds of your time on 

2	1
---	---

or 

2	2
---	---

 .

2	0
---	---

 Read the extract following the questions.

Then answer the following question:

How does Harold Brighouse present the relationship between Maggie and Hobson here? [10 marks]

**EITHER,**

2
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1
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**‘HOBSON’S CHOICE is a play about characters who change.’ How far do you agree with this statement? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20 marks]**

**OR,**

2
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2
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**What do you think of Willie Mossop and the way he is presented to an audience throughout the play? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20 marks]**

**MAGGIE** Now about this accident of yours.

**HOBSON** Yes, Maggie.

**MAGGIE** It's the publicity that you're afraid of most.

**HOBSON** It's being dragged into a court of law at all, me that's voted right allthrough my life and been a sound supporter of the Queen and Constitution.

**MAGGIE** Then we must try to keep it out of court.

**HOBSON** If there are lawyers in Heaven, Maggie, which I doubt, they may keep cases out of courts there. On earth a lawyer's job's to squeeze a man and squeeze him where his squirming's seen the most — in court.

**MAGGIE** I've heard of cases being settled out of court, in private.

**HOBSON** In private? Yes, I dare say, and all the worse for that. It's done amongst themselves in lawyers' offices behind closed doors so no one can see they're squeezing twice as hard in private as they'd dare to do in public. There's some restraint demanded by a public place, but privately! It'll cost a fortune to settle this in private, Maggie.

**MAGGIE** I make no doubt it's going to cost you something, but you'd rather do it privately than publicly?

**HOBSON** If only it were not a lawyer's office.

**MAGGIE** You can settle it with the lawyer out of his office. You can settle with him here.  
**She goes and opens door.**

**MAGGIE** Albert!

**Enter ALBERT, who leaves door open.**

**MAGGIE** This is Mr Prosser, of Prosser, Pilkington, and Prosser.

**HOBSON** (amazed): He is!

**MAGGIE** Yes.

**HOBSON** (incredulously, rising): You're a lawyer?

**ALBERT** Yes, I'm a lawyer.

**HOBSON** (with disgust almost too deep for words): At your age!

**MAGGIE** (going up to door): Come out, all of you.

There is reluctance inside, then  
**VICKEY, ALICE and FREDDIE** enter  
and stand in a row.

**HOBSON** Alice! Vickey!

**MAGGIE** Family gathering. This is Mr Beenstock, of  
Beenstock & Co.

**FREDDIE** How do you do?

**HOBSON** What! Here!

The situation is plainly beyond his  
mused brain's capacity.

**MAGGIE** When you've got a thing to settle, you need all  
the parties to be present.

**HOBSON** But there are so many of them. Where have

they all come from?

**MAGGIE** My bedroom.

**HOBSON** Your—? Maggie, I wish you'd explain before my brain gives way.

**MAGGIE** It's quite simple. I got them here because I expected you.

**HOBSON** You expected me?

**MAGGIE** Yes. You're in trouble.

**A TASTE OF HONEY**

Answer 

2	3
---	---

 and EITHER 

2	4
---	---

 OR 

2	5
---	---

 .

You are advised to spend about third of your time on

2	3
---	---

 , and about two thirds of your time on 

2	4
---	---

  
or 

2	5
---	---

 .

2	3
---	---

 Read the extract following the questions.

Then answer the following question:

**How does Shelagh Delaney present the relationship between Helen and Jo here?**

**[10 marks]**

**EITHER,**

2
---

4
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**‘A TASTE OF HONEY is about troubled relationships.’ To what extent do you agree with this description of the play? Remember to support your answer with reference to the play and comment on its social, cultural and historical context. [20 marks]**

**OR,**

2
---

5
---

**What do you think of Jo and the way she is presented to an audience in A TASTE OF HONEY? Remember to support your answer with reference to the play and comment on its social, cultural and historical context.**

**[20 marks]**

**The stage represents a comfortless flat in Manchester and the street outside. Jazz music. Enter HELEN, a semi-whore, and her daughter, JO. They are loaded with baggage.**

**HELEN: Well! This is the place.**

**JO: And I don't like it.**

**HELEN: When I find somewhere for us to live I have to consider something far more important than your feelings... the rent. It's all I can afford.**

**JO: You can afford something better than this old ruin.**

**HELEN: When you start earning you can start moaning.**

**JO: Can't be soon enough for me. I'm cold and my shoes let water ... what a place ... and we're**

supposed to be living off her immoral earnings.

**HELEN:** I'm careful. Anyway, what's wrong with this place? Everything in it's falling apart, it's true, and we've no heating — but there's a lovely view of the gasworks, we share a bathroom with the community and this wallpaper's contemporary. What more do you want? Anyway it'll do for us. Pass me a glass, Jo.

**JO:** Where are they?

**HELEN:** I don't know.

**JO:** You packed 'em. She'd lose her head if it was loose.

**HELEN:** Here they are. I put 'em in my bag for safety. Pass me that bottle — it's in the carrier.

**JO:** Why should I run round after you? [Takes whisky bottle from bag.]

**HELEN:** Children owe their parents these little attentions.

**JO:** I don't owe you a thing.

**HELEN:** Except respect, and I don't seem to get any of that.

**JO:** Drink, drink, drink, that's all you're fit for. You make me sick.

**HELEN:** Others may pray for their daily bread, I pray for...

**JO:** Is that the bedroom?

**HELEN:** It is. Your health, Jo.

**JO:** We're sharing a bed again, I see.

**HELEN:** Of course, you know I can't bear to be parted from you.

**JO:** What I wouldn't give for a room of my own! God! It's freezing! Isn't there any sort of fire anywhere, Helen?

**HELEN:** Yes, there's a gas-propelled thing somewhere.

**JO:** Where?

**HELEN:** Where? What were you given eyes for? Do you want me to carry you about? Don't stand there shivering; have some of this if you're so cold.

**JO:** You know I don't like it.

**SECTION B**

Answer questions on ONE text.

**PADDY CLARKE HA HA HA**

Answer 

2	6
---	---

 and EITHER 

2	7
---	---

 OR 

2	8
---	---

 .

You are advised to spend about third of your time on

2	6
---	---

 , and about two thirds of your time on 

2	7
---	---

or 

2	8
---	---

 .

2	6
---	---

 Read the extract following the questions.

Then answer the following question:

How does Roddy Doyle present Paddy's thoughts and feelings here? Refer closely to the extract in your answer. [10 marks]

**EITHER,**

2
---

7
---

**‘PADDY CLARKE HA HA HA makes you laugh much more often than it makes you cry.’ To what extent do you agree with this statement about the novel? [20 marks]**

**OR,**

2
---

8
---

**How does Roddy Doyle present the relationship between Paddy and his parents in PADDY CLARKE HA HA HA? [20 marks]**

The front room was not for going into. It was the drawing room. Nobody else had a drawing room although all the houses were the same, all the houses before the Corporation ones. Our drawing room was Kevin's ma's and da's living room, and Ian McEvoy's television room. Ours was the drawing room because my ma said it was.

—What does it mean? I asked her.

I'd known it was the drawing room since I could remember but today the name seemed funny for the first time. We were outside. Whenever there was even a bit of blue in the sky my ma opened the back door and brought the whole house out. She thought about the answer but with a nice look on her face. The babies were asleep. Sinbad was putting grass in a jar.

—The good room, she said.

—Does Drawing mean Good?

—Yes, she said. —Only when you put it with Room.

That was fair enough; I understood.

—Why don't we call it just the good room? I asked. —

People prob'ly think we draw in it, or paint pictures.

—No, they don't.

—They might, I said.

I wasn't just saying it for the sake of saying it, like I said some things.

—Especially if they're stupid, I said.

—They'd want to be very stupid.

—There's lots of stupid people, I told her. —There's a whole class of them in our school.

—Stop that, she said.

—A class in every year, I said.

—That's not nice, she said. —Stop it.

—Why not just the good room? I said.

—It doesn't sound right, she said.

That made no sense: it sounded exactly right. We were never allowed into that room so it would stay good.

—Why doesn't it? I asked.

—It sounds cheap, she said.

She started smiling.

—It —I don't know — Drawing room is a nicer name

than good room. It sounds nicer. Unusual.

—Are unusual names nice?

—Yes.

—Then why am I called Patrick?

She laughed but only for a little bit. She smiled at me, I think to make sure that I knew she wasn't laughing at me.

—Because your daddy's called Patrick, she said.

I liked that, being called after my da.

—There are five Patricks in our class, I said.

—Is that right?

—Patrick Clarke. That's me. Patrick O'Neill. Patrick Redmond. Patrick Genocci. Patrick Flynn.

—That's a lot, she said. —It's a nice name. Very dignified.

—Three of them are called Paddy, I told her. —One Pat and one Patrick.

—Is that right? she said. —Which are you?

I stopped for a minute.

—Paddy, I said.

She didn't mind. I was Patrick at home.

**HEROES**

Answer 

2	9
---	---

 and EITHER 

3	0
---	---

 OR 

3	1
---	---

 .

You are advised to spend about third of your time on

2	9
---	---

 , and about two thirds of your time on 

3	0
---	---

or 

3	1
---	---

 .

2	9
---	---

 Read the extract following the questions.

Then answer the following question:

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

**EITHER,**

3
---

0
---

**‘The war changes everything for the characters in HEROES.’ To what extent do you agree with this statement? [20 marks]**

**OR,**

3
---

1
---

**How does Robert Cormier present the changing relationship between Francis and Larry LaSalle in HEROES? [20 marks]**

**'I couldn't imagine who my visitor was,' Nicole says, walking past me to the floor-to-ceiling glass door that looks out over a tennis court and green fields beyond. Maybe it was foolish of me to think that we would hug or even shake hands. 'You've come a long way,' she says.**

**'So have you.'**

**She frowns and her eyes show concern. 'How are you, Francis? Your face ...'**

**'This is nothing,' I say, gesturing to the bandage and the scarf. 'It's not as bad as it looks. My skin is healing. There's a doctor who took care of me overseas. He's going to fix my face up — they call it cosmetic surgery — when he gets back from the service.' Still lying, but this time not to a nun.**

**'I heard about your Silver Star. Jumping on that grenade and saving all those lives. Remember Marie**

**LaCroix? She writes me now and then, sends me news about Frenchtown.'**

**'How about you, Nicole? How are you doing?' I don't want to talk about that grenade.**

**'Fine,' she says, but the softness is gone from her face and her voice is sharp and brittle. 'The girls here are very nice. Nuns are nuns, of course, but at least they don't use rulers for discipline here. So I'm fine.'**

**You don't sound fine.**

**'I'm sorry about one thing,' she says. 'What I did to you that day.'**

**'Did to me?' What day?**

**'I shouldn't have said those things to you that day on the piazza. You weren't to blame for what happened.**

**I realized that later and went to your Uncle Louis' place but found out that you'd enlisted.'**

**We fall silent and she returns to the window, looking out as if something very interesting is going on out there. I join her and watch two girls in white blouses and shorts playing tennis. The ball when it lands doesn't have the sharp sound of a ping-pong ball on a table. Or a gunshot.**

**'He's dead, you know.' It's easy to say the words because I'm not looking at her.**

**'I know.'**

**'He was...'**

**'Don't say it, Francis. I know what he was. For a while there he made me feel special. Made us all feel special. Made me think I was a ballerina. Now I'm starting to find out what I am, who I really am ...'**

**‘Who are you, Nicole?’**

**‘I told you — I’m just finding out.’ As if impatient with the question. Then: ‘How about you, Francis? How are you? What are you going to do now that you’re back?’**

**I had prepared my answer while riding on the train. ‘Go to high school. College later. The GI Bill pays for college for veterans.’ The words sound flat and false to my ears.**

**‘Are you going to write? I always thought you’d be a writer.’**

**‘I don’t know.’ Which is the truth, for a change.**

**Silence falls between us, broken only by the swish of the tennis rackets and the plopping of the ball outside and the distant laughter of a girl in the corridor somewhere.**

**NEVER LET ME GO**

Answer 

3	2
---	---

 and EITHER 

3	3
---	---

 OR 

3	4
---	---

 .

You are advised to spend about third of your time on

3	2
---	---

 , and about two thirds of your time on 

3	3
---	---

or 

3	4
---	---

 .

3	2
---	---

 Read the extract following the questions.

Then answer the following question:

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

**EITHER,**

3
---

3
---

**'Friendship is very important in NEVER LET ME GO.' To what extent do you agree with this statement? [20 marks]**

**OR,**

3
---

4
---

**How is the character of Ruth important to the novel as a whole? [20 marks]**

Then the boys had stopped kicking the ball about, and were standing in a pack in the mud, their chests gently rising and falling as they waited for the team picking to start. The two captains who emerged were from Senior 3, though everyone knew Tommy was a better player than any of that year. They tossed for first pick, then the one who'd won stared at the group.

'Look at him,' someone behind me said. 'He's completely convinced he's going to be first pick. Just look at him!'

There **WAS** something comical about Tommy at that moment, something that made you think, well, yes, if he's going to be that daft, he deserves what's coming. The other boys were all pretending to ignore the picking process, pretending they didn't care where they came in the order. Some were talking quietly to each other, some re-tying their laces, others just staring down at their feet as they trammelled the mud. But Tommy was looking

eagerly at the Senior 3 boy, as though his name had already been called.

Laura kept up her performance all through the team-picking, doing all the different expressions that went across Tommy's face: the bright eager one at the start; the puzzled concern when four picks had gone by and he still hadn't been chosen; the hurt and panic as it began to dawn on him what was really going on. I didn't keep glancing round at Laura, though, because I was watching Tommy; I only knew what she was doing because the others kept laughing and egging her on. Then when Tommy was left standing alone, and the boys all began sniggering, I heard Ruth say:

'It's coming. Hold it. Seven seconds. Seven, six, five...'

She never got there. Tommy burst into thunderous bellowing, and the boys, now laughing openly, started to run off towards the South Playing Field. Tommy took

a few strides after them – it was hard to say whether his instinct was to give angry chase or if he was panicked at being left behind. In any case he soon stopped and stood there, glaring after them, his face scarlet. Then he began to scream and shout, a nonsensical jumble of swear words and insults.

**ABOUT A BOY**

Answer 

3	5
---	---

 and EITHER 

3	6
---	---

 OR 

3	7
---	---

 .

You are advised to spend about third of your time on

3	5
---	---

 , and about two thirds of your time on 

3	6
---	---

or 

3	7
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 .

3	5
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 Read the extract following the questions.

Then answer the following question:

Look closely at how Marcus speaks and behaves here. What does it reveal about his character? [10 marks]

**EITHER,**

3	6
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**How is the relationship between Marcus and his mother, Fiona, presented in ABOUT A BOY? [20 marks]**

**OR,**

3	7
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**How is Will presented in the novel? [20 marks]**

**'Do people give you a hard time?'**

**Marcus looked at Will. How did he know that? Things must be worse than he thought, if people knew even before he had said anything.**

**'Not really. Just a couple of kids.'**

**'What do they give you a hard time about?'**

**'Nothing really. Just, you know, my hair and glasses. And singing and stuff.'**

**'What about singing?'**

**'Oh, just ... sometimes I sing without noticing.'**

**Will laughed.**

**'It's not funny.'**

**'I'm sorry.'**

**'I can't help it.'**

**'You could do something about the hair.'**

**'Like what?'**

**'Get it cut.'**

**'Like who?'**

**'Like who! Like how you want it.'**

**'This is how I want it.'**

**'You'll have to put up with the other kids, then. Why do you want your hair like that?'**

**'Cos that's how it grows, and I hate going to the hairdresser.'**

**'I can see that. How often do you go?'**

**'Never. My mum cuts it.'**

**'Your mum? Jesus. How old are you? Twelve? I would have thought you're old enough to get your own hair cut.'**

**Marcus was interested in that 'old enough'. It wasn't something he was told very often. 'D'you think?'**

**'Course. Twelve? You could get married in four years' time. Are you going to get your mum to cut your hair then?'**

**Marcus didn't think he'd be getting married in four years' time, but he could see what Will was telling him.**

**'She wouldn't like it, would she?' he said.**

**'Who?'**

**‘My wife. If I had a wife, but I don’t think I will. Not in four years.’**

**‘I wasn’t really thinking of that. I was thinking that you might feel a bit of a wally if your mum had to come round and do everything like that. Cut your hair and cut your toenails and scrub your back—’**

**‘Oh, right. Yeah, I see what you mean.’**

**And yes, he saw what Will meant, and yes, Will was right. In those circumstances he would feel like a wally. But there was another way of looking at it: if his mum was coming round in four years’ time to cut his hair, then that would mean nothing terrible had happened in the meantime. The way he was feeling at the moment, he’d settle for looking like a bit of a wally once every couple of months.**

**RESISTANCE**

Answer 

3	8
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 and EITHER 

3	9
---	---

 OR 

4	0
---	---

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You are advised to spend about third of your time on

3	8
---	---

 , and about two thirds of your time on 

3	9
---	---

or 

4	0
---	---

 .

3	8
---	---

 Read the extract following the questions.

Then answer the following question:

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

**EITHER,**

3
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9
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**‘The relationships that develop in RESISTANCE are the most interesting part of the novel.’ To what extent do you agree with this statement? [20 marks]**

**OR,**

4
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0
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**How is the character of Maggie important to the novel as a whole? [20 marks]**

When Sarah had got back from looking for Tom on the hill she'd found Maggie waiting for her in the cobblestoned yard. The dogs had got to her first and were sniffing round her legs. Maggie ruffled their heads, shielding her eyes with one hand as she looked up at Sarah.

'Hello, Maggie,' Sarah had said, trying to sound as natural as possible but still unable to prevent her relief at seeing Maggie tinge her greeting.

'William's gone too.'

She hadn't even said hello.

'What d'you mean?'

'He's not at the farm. Or in the fields. He's gone. Like Tom.'

**Sarah laughed. 'Tom hasn't gone anywhere.'**

**Maggie laid a hand on Sarah's arm, just as she had again now with Menna. 'Hasn't he, bach?'**

**Standing there in the bright, rain-polished yard, the two women had suddenly felt their ages upon them. Sarah felt like a girl again, that one word sending her back to her mother and her childhood. Back to when her brothers had left, when she never seemed to know the whole story and there was always something left to explain. Maggie, meanwhile, saw her own age reflected in Sarah's younger face, in the deep furrow of confusion between her eyebrows, in all the unworry and unspent hope that was so evidently still welling within her. Why had Maggie felt none of that? Just the knowing, the dull, certain knowing of experience. She envied Sarah then, standing in that yard. But she pitied her too. She'd had hardly any distance to fall herself, but this young girl, she had the whole height of her hope. Maggie could still**

remember what that felt like. Just last year when her eldest was declared missing. When the telegram finally came confirming he was dead she'd cursed herself for not coming down off that pillar of hope sooner. Of not waking up earlier.

'Why don't we have a sit inside?'

Sarah was still looking at her with an uncertain smile on her face. 'Are you all right, Maggie?'

'I'm fine, Sarah. It's just I heard you calling. Just now. For Tom.'

'Yes. I can't find him. I don't know where he's got to.'

'I know. That's why I've come up. Let's go inside is it?'

**END OF PAPER**