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# Edexcel GCSE



**English/English Studies/  
English Literature**

Unit 6: Prose and Drama

Questions and Extracts Booklet

Tuesday 19 May 2009 – Morning

Time: 1 hour 30 minutes

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Answer Book

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**You must answer TWO questions. Answer ONE question from Section A and ONE question from either Section B or Section C.**

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## SECTION A: POST-1914 DRAMA

Use this extract to answer Question 1

### *An Inspector Calls*

Extract from Act Two

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.

**SHEILA** *gives short hysterical laugh.*

Now, what is it, Sheila?

**SHEILA** I don't know. Perhaps it's because impertinent is such a silly word.

**MRS B.** In any case . . .

**SHEILA** But, Mother, do stop before it's too late.

**MRS B.** If you mean that the Inspector will take offence—

**INSPECTOR** (*cutting in, calmly*) No, no. I never take offence.

**MRS B.** I'm glad to hear it. Though I must add that it seems to me that we have more reason for taking offence.

**INSPECTOR** Let's leave *offence* out of it, shall we?

**GERALD** I think we'd better.

**SHEILA** So do I.

**MRS B.** (*rebuking them*) I'm talking to the Inspector now, if you don't mind. (*To* INSPECTOR, *rather grandly*.) I realize that you may have to conduct some sort of inquiry, but I must say that so far you seem to be conducting it in a rather peculiar and offensive manner. You know of course that my husband was Lord Mayor only two years ago and that he's still a magistrate—

## SECTION A: POST-1914 DRAMA

There are two questions on each text. Answer ONE question from this section.

### *An Inspector Calls*

#### EITHER

1. Read the passage from Act Two of *An Inspector Calls* on page 4 of this booklet. Answer the four questions that follow as fully as possible.
  - (a) Give a brief outline of the key events in the play that **follow on from** this extract from Act Two until the Inspector leaves. (10)
  - (b) From this extract what does the audience learn about the character, Mrs Birling? (10)
  - (c) From this extract select **two** aspects that you think are effective when performed. Briefly explain how and why each aspect is effective when performed. (10)
  - (d) How does **another** character in the play react when questioned by the Inspector in **one** other part of the play? (10)

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(Total 40 marks)

#### OR

2. In your opinion, how does the younger generation differ from the older generation in the play? Give reasons to support your answer.

In your answer you may wish to consider:

- the words and actions of Mr and Mrs Birling
- the words and actions of Sheila and Eric
- the changes that occur as a direct result of the Inspector's visit

as well as any ideas of your own.

---

(Total 40 marks)

Use this extract to answer Question 3

*A View From The Bridge*

Extract from Act One

- EDDIE:** It's after eight.
- BEATRICE:** Well, it's a long show at the Paramount.
- EDDIE:** They must've seen every picture in Brooklyn by now. He's supposed to stay in the house when he ain't working. He ain't supposed to go advertising himself.
- BEATRICE:** Well, that's his trouble, what do you care? If they pick him up they pick him up, that's all. Come in the house.
- EDDIE:** What happened to the stenography? I don't see her practise no more.
- BEATRICE:** She'll get back to it. She's excited, Eddie.
- EDDIE:** She tell you anything?
- BEATRICE** [*comes to him, now the subject is opened*]: What's the matter with you? He's a nice kid, what do you want from him?
- EDDIE:** That's a nice kid? He gives me the heeby-jeebies.
- BEATRICE** [*smiling*]: Ah, go on, you're just jealous.
- EDDIE:** Of *him*? Boy, you don't think much of me.
- BEATRICE:** I don't understand you. What's so terrible about him?
- EDDIE:** You mean it's all right with you? That's gonna be her husband?
- BEATRICE:** Why? He's a nice fella, hard workin', he's a good-lookin' fella.
- EDDIE:** He sings on the ships, didja know that?
- BEATRICE:** What do you mean, he sings?
- EDDIE:** Just what I said, he sings. Right on the deck, all of a sudden, a whole song comes out of his mouth – with motions. You know what they're callin' him now? Paper Doll they're callin' him, Canary. He's like a weird. He comes out on the pier, one-two-three, it's a regular free show.
- BEATRICE:** Well, he's a kid; he don't know how to behave himself yet.
- EDDIE:** And with that wacky hair; he's like a chorus girl or sump'm.
- BEATRICE:** So he's blond, so –
- EDDIE:** I just hope that's his regular hair, that's all I hope.
- BEATRICE:** You crazy or sump'm? [*She tries to turn him to her.*]
- EDDIE** [*– he keeps his head turned away*]: What's so crazy? I don't like his whole way.
- BEATRICE:** Listen, you never seen a blond guy in your life? What about Whitey Balso?
- EDDIE** [*turning to her victoriously*]: Sure, but Whitey don't sing; he don't do like that on the ships.
- BEATRICE:** Well, maybe that's the way they do in Italy.
- EDDIE:** Then why don't his brother sing? Marco goes around like a man; nobody kids Marco. [*He moves from her, halts. She realizes there is a campaign solidified in him.*] I tell you the truth I'm surprised I have to tell you all this. I mean I'm surprised, B.
- BEATRICE** [*– she goes to him with purpose now*]: Listen, you ain't gonna start nothin' here.
- EDDIE:** I ain't startin' nothin', but I ain't gonna stand around lookin' at that. For that character I didn't bring her up. I swear, B., I'm surprised at you; I sit there waitin' for you to wake up but everything is great with you.

*A View From The Bridge*

**EITHER**

3. Read the passage from Act One of *A View From The Bridge* on page 6 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the play that **lead up to** this extract from Act One. (10)

(b) From this extract what does the audience learn about the character, Eddie? (10)

(c) From this extract select **two** aspects that you think are effective when performed. Briefly explain how and why each aspect is effective when performed. (10)

(d) Describe how Beatrice responds to Eddie in **one** other part of the play. (10)

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(Total 40 marks)

**OR**

4. Describe the changes that occur in the relationship between Eddie and Catherine during the course of the play.

In your answer you may wish to consider:

- Eddie's relationship with Catherine before Rodolpho arrives
- Eddie's relationship with Catherine after Rodolpho arrives
- the events leading up to Eddie's death

as well as any ideas of your own.

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(Total 40 marks)

Use this extract to answer Question 5

*Hobson's Choice*

Extract from Act Two

ALICE I don't know what you're aiming at, Maggie, but –  
MAGGIE The difference between us is that I do. I always did.  
VICKEY (*indicating Willie*): It's a queer thing you aimed at.  
MAGGIE (*taking Will's arm*): I've done uncommon well myself, and I've come here to put things straight for you. Father told you to get married and you don't shape.  
ALICE He changed his mind.  
MAGGIE I don't allow for folks to change their minds. He made his choice. He said get married, and you're going to.  
VICKEY You haven't made it easier for us, you know.  
MAGGIE Meaning Willie?  
WILLIE It wasn't my fault, Miss Vickey, really it wasn't.  
MAGGIE You call her Vickey, Will.  
VICKEY No, he doesn't.  
MAGGIE He's in the family or going to be. And I'll tell you this. If you want your Freddy, and if you want your Albert, you'll be respectful to my Willie.  
ALICE Willie Mossop was our boot hand.  
MAGGIE He was, and you'll let bygones be bygones. He's as good as you are now, and better.  
WILLIE Nay, come Maggie –  
MAGGIE Better, I say. They're shop assistants. You're your own master, aren't you?  
WILLIE I've got my name wrote up on the windows, but I dunno so much about being master.  
MAGGIE (*producing card*): That's his business card: William Mossop, Practical Boot and Shoe Maker, 39a Oldfield Road, Salford. William Mossop, Master Bootmaker! That's the man you're privileged to call by his Christian name. Aye, and I'll do more for you than let you call him in his name. You can both of you kiss him for your brother-in-law to be.  
WILLIE Nay, Maggie, I'm no great hand at kissing.  
VICKEY *and ALICE are much annoyed.*  
MAGGIE (*dryly*): I've noticed that. A bit of practice will do you no harm. Come along, Vickey.  
ALICE (*interposing*): But, Maggie . . . a shop of your own –  
MAGGIE (*grimly*): I'm waiting, Vickey.  
WILLIE I don't see that you ought to drive her to it, Maggie.  
MAGGIE You hold your hush.  
ALICE But however did you manage it? Where did the capital come from?  
MAGGIE It came. Will, stand still. She's making up her mind to it.  
WILLIE I'd just as lief not put her to the trouble.  
MAGGIE You'll take your proper place in this family, my lad, trouble or no trouble.  
VICKEY I don't see why you should always get your way.  
MAGGIE It's just a habit. Come along now, Vickey, I've a lot to do today and you're holding everything back.  
VICKEY It's under protest.  
MAGGIE Protest, but kiss.  
VICKEY *kisses WILL, who finds he rather likes it. She moves back and starts dusting furiously.*

*Hobson's Choice*

**EITHER**

5. Read the passage from Act Two of *Hobson's Choice* on page 8 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the play that **lead up to** this extract from Act Two. (10)

(b) From this extract what does the audience learn about the character, Maggie? (10)

(c) From this extract select **two** aspects that you think are effective when performed. Briefly explain how and why each aspect is effective when performed. (10)

(d) How does Hobson react when he learns of Maggie and Willie's marriage? (10)

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**(Total 40 marks)**

**OR**

6. How are Hobson's fortunes changed during the course of the play?

In your answer you may wish to consider:

- Hobson's status at the start of the play
- the effects of Maggie's plans
- Hobson's reversal of fortune and the reasons for this change

as well as any ideas of your own.

---

**(Total 40 marks)**

Use this extract to answer Question 7

*Journey's End*

Extract from Act Two

OSBORNE [wearily]: Exactly. That's just the point.  
TROTTER [looking curiously at OSBORNE]: You *are* a funny chap!  
[STANHOPE returns.]  
STANHOPE: The sergeant-major's getting volunteers.  
OSBORNE: Good!  
TROTTER: Sorry to 'ear about the raid, skipper.  
STANHOPE [shortly]: So am I. What do you make the time?  
TROTTER: Just on four.  
[MASON brings in more tea.]  
STANHOPE [taking the mug of tea]: Was Hibbert asleep when you came out of there?  
TROTTER: No. 'E was just lying on 'is bed, smoking.  
STANHOPE [going to the sleeping dugout]: Hibbert!  
HIBBERT [coming out]: I'm ready, Stanhope.  
STANHOPE: Had some tea?  
HIBBERT: Yes, thanks.  
TROTTER: I reckon Raleigh'll be glad to be relieved. Rotten being on dooty for the first time alone.  
OSBORNE: I don't think he minds.  
STANHOPE: I shall be up there some time, Uncle.  
OSBORNE: I say, why don't you have a rest? – you've been on the go all day.  
STANHOPE: There's too much to do. This raid's going to upset the arrangements of the wiring party tonight. Can't have men out there while the toch-emmas are blowing holes in the Boche wire. [He drinks up his tea.] Ready, Hibbert? Come on, my lad.  
[STANHOPE and HIBBERT leave the dugout together; TROTTER looks after them curiously, and turns to OSBORNE.]  
TROTTER: Can't understand that little feller, can you?  
OSBORNE: Who?  
TROTTER: Why 'Ibbert. D'you see 'is eyes? All red. 'E told me in there 'e'd got 'ay-fever.  
OSBORNE: Rotten thing, hay-fever.  
TROTTER: If you ask me, 'e's been crying –  
[OSBORNE is writing at the table.]  
OSBORNE: Maybe.  
TROTTER: Funny little bloke, isn't 'e?  
OSBORNE: Yes, I say – d'you mind? I just wanted to get a letter off.  
TROTTER: Oh, sorry. They 'aven't collected the letters yet, then?  
OSBORNE: Not yet.  
TROTTER: I'll get one off to my old lady. [He goes towards his dugout.] She's wrote and asked if I've got fleas.  
OSBORNE: Have you?  
TROTTER [gently rotating his shoulders]: I wish it was fleas.  
[TROTTER goes into his dugout; OSBORNE continues his letter. RALEIGH comes down the steps from the trench.]  
RALEIGH [excitedly]: I say, Stanhope's told me about the raid.  
OSBORNE: Has he?  
RALEIGH: Just you and me, isn't it – and ten men?  
OSBORNE: Yes, tomorrow. Just before dusk. Under a smoke cloud.  
RALEIGH: I say – it's most frightfully exciting!  
OSBORNE: We shall know more about it after Stanhope sees the colonel tonight.  
RALEIGH: Were you and I picked – specially?  
OSBORNE: Yes.  
RALEIGH: I say!

*Journey's End*

**EITHER**

7. Read the passage from Act Two of *Journey's End* on page 10 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the play that **follow on from** this extract from Act Two. **(10)**

(b) From this extract what does the audience learn about the character, Osborne? **(10)**

(c) From this extract select **two** aspects that you think are effective when performed. Briefly explain how and why each aspect is effective when performed. **(10)**

(d) In this extract there is humour in the character of Trotter. How is humour shown in **one** other part of the play? **(10)**

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**(Total 40 marks)**

**OR**

8. How is conflict shown in the play?

In your answer you may wish to consider:

- the stress of life in the trenches
- the relationship between Stanhope and Raleigh
- the play's final scene

as well as any ideas of your own.

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**(Total 40 marks)**

Use this extract to answer Question 9

*Whose Life Is It Anyway?*

Extract from Act One

- SISTER Mrs Boyle is waiting to see you Mr Harrison.  
KEN Mrs Boyle? Who's she?  
SISTER A very nice woman.  
KEN Oh God, must I see her?  
SISTER Dr Emerson asked her to come along.  
KEN Then I'd better see her. If I refuse, he'll probably dissolve her in water and inject her into me.  
SISTER *has to choke back a giggle.*  
SISTER Mr Harrison! Come on Nurse; this man will be the death of me.  
KEN (*cheerfully*): Doubt it Sister. I'm not even able to be the death of myself.  
SISTER *goes out with* NURSE SADLER, MRS GILLIAN BOYLE *enters. She is thirty-five, attractive, and very professional in her manner. She is a medical social worker.*  
MRS BOYLE Good morning.  
KEN Morning.  
MRS BOYLE Mr Harrison?  
KEN (*cheerfully*): It used to be.  
MRS BOYLE My name is Mrs Boyle.  
KEN And you've come to cheer me up.  
MRS BOYLE I wouldn't put it like that.  
KEN How would you put it?  
MRS BOYLE I've come to see if I can help.  
KEN Good. You can.  
MRS BOYLE How?  
KEN Go and convince Dr Frankenstein that he has successfully made his monster and he can now let it go.  
MRS BOYLE Dr Emerson is a first-rate physician. My goodness, they have improved this room.  
KEN Have they?  
MRS BOYLE It used to be really dismal. All dark green and cream. It's surprising what pastel colours will do, isn't it. Really cheerful.  
KEN Yes; perhaps they should try painting me. I'd hate to be the thing that ruins the decor.  
MRS BOYLE What on earth makes you say that? You don't ruin anything.  
KEN I'm sorry. That was a bit . . . whining. Well don't let me stop you.  
MRS BOYLE Doing what?  
KEN What you came for I suppose. What do you do? Conjuring tricks? Funny stories? Or a belly dance? If I have any choice, I'd prefer the belly dance.  
MRS BOYLE I'm afraid I've left my bikini at home.  
KEN Who said anything about a bikini?  
MRS BOYLE Dr Emerson tells me that you don't want any more treatment.  
KEN Good.  
MRS BOYLE Why good?  
KEN I didn't think he'd heard what I'd said.  
MRS BOYLE Why not?  
KEN He didn't take any notice.

*Whose Life Is It Anyway?*

**EITHER**

9. Read the passage from Act One of *Whose Life Is It Anyway?* on page 12 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the play that **lead up to** this extract from Act One. (10)

(b) From this extract what does the audience learn about the character, Ken? (10)

(c) From this extract select **two** aspects that you think are effective when performed. Briefly explain how and why each aspect is effective when performed. (10)

(d) Show how Ken's humour is used for effect in **one** other part of the play. (10)

---

(Total 40 marks)

**OR**

10. How does the writer show the different ways that characters care for Ken?

In your answer you may wish to consider:

- the attitudes of Dr Emerson and Mr Hill
- how John and Nurse Sadler speak and behave with Ken
- how Ken responds to their different approaches

as well as any ideas of your own.

---

(Total 40 marks)

Use this extract to answer Question 11

*My Mother Said I Never Should*

Extract from Act Three

**Rosie** I made this T-shirt. It got ripped at the last march. Perhaps someone will find it in our cellar one day, and remember. *(Pause.)* And remember me.

**Doris** At least you're not wounded inside.

*Pause.*

**Rosie** *(removes another marble)* . . . Look, this is a magic marble: when you hold it up to the sun there's a frozen fountain inside.

**Doris** It seems no time since you were trying to push that up your nose. *(Pause.)* I'm going to put our tea on. Can you pass my shoes?

**Rosie** I'll do it.

**Doris** No, it really is my turn.

**Rosie** – Have you got me a birthday cake!

**Doris** Yes.

**Rosie** I love you, Doris.

**Doris** A long time since anyone's said that to me. *(Pause.)* Sixty-one years, Jack and I were married. I don't think we liked each other very much. *(Pause.)* There's a letter here for you.

**Rosie** There's no address on it.

**Doris** It's from your mother. I've kept it safe in my scrapbox, with Jack's letters, and Margaret's exercise book, and the drawings Jackie did when she was a little girl. *(Pause.)* After Margaret took you to London, Jackie came to see me. Left some baby clothes, and asked me to give you this letter when you reached sixteen. Happy Birthday. *(Kisses Rosie. Goes in to the cottage.)*

**Rosie** *picks up the letter, opens it and reads.*

**Rosie** ' . . . I don't know if you'll ever love me as much as I love you. But one day you'll understand why I've done this to you, probably not until you are on your own yourself . . . ' *(Rosie throws the letter down. After a moment she retrieves it. She concentrates on the Solitaire board and completes the game with a few last moves, so that one marble is left in the centre hole.)* Solitaire! *(Calls.)* Gran! Gran, guess what, I've discovered the secret, all by myself! Gran? I'll prove it to you, come and watch, I'm going to do it all over again now, so that I remember it always. You there Gran? *(Silence.)* Oh never mind.

**Rosie** *puts the headphones back on and hums quietly. As she replaces all the marbles on the board, Jackie appears upstage, dressed as in Act Three, Scene Five. Margaret appears also, dressed as in Act Three, Scene Two. The blue kite flies up high over Margaret.*

*My Mother Said I Never Should*

**EITHER**

**11.** Read the passage from Act Three, Scene Seven of *My Mother Said I Never Should* on page 14 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the play from Act Three that **lead up to** this extract from Act Three, Scene Seven. **(10)**

(b) From this extract what does the audience learn about the character, Rosie? **(10)**

(c) From this extract select **two** aspects that you think are effective when performed. Briefly explain how and why each aspect is effective when performed. **(10)**

(d) Describe Jackie and Rosie's relationship in **one** other part of the play. **(10)**

---

**(Total 40 marks)**

**OR**

**12.** How have the women in this play been affected by the men in their lives?

In your answer you may wish to consider:

- the different generations of men
- the hopes and dreams of these women
- the choices that the women in the play have made

as well as any ideas of your own.

---

**(Total 40 marks)**

**TOTAL FOR SECTION A: 40 MARKS**

## SECTION B: PRE-1914 PROSE

Use this extract to answer Question 13

### *Telling Tales: The Monkey's Paw*

He went down in the darkness, and felt his way to the parlour, and then to the mantelpiece. The talisman was in its place, and a horrible fear that the unspoken wish might bring his mutilated son before him ere he could escape from the room seized upon him, and he caught his breath as he found that he had lost the direction of the door. His brow cold with sweat, he felt his way round the table, and groped along the wall until he found himself in the small passage with the unwholesome thing in his hand.

Even his wife's face seemed changed as he entered the room. It was white and expectant, and to his fears seemed to have an unnatural look upon it. He was afraid of her.

'*Wish*,' she cried in a strong voice.

'It is foolish and wicked,' he faltered.

'*Wish!*' repeated his wife.

He raised his hand. 'I wish my son alive again.'

The talisman fell to the floor, and he regarded it fearfully. Then he sank trembling into a chair as the old woman, with burning eyes, walked to the window and raised the blind.

He sat until he was chilled with the cold, glancing occasionally at the figure of the old woman peering through the window. The candle-end, which had burned below the rim of the china candlestick, was throwing pulsating shadows on the ceilings and walls, until, with a flicker larger than the rest, it expired. The old man, with an unspeakable sense of relief at the failure of the talisman, crept back to his bed, and a minute or two afterwards the old woman came silently and apathetically beside him.

Neither spoke, but lay silently listening to the ticking of the clock. A stair creaked, and a squeaky mouse scurried noisily through the wall. The darkness was oppressive, and after lying for some time, screwing up his courage, he took the box of matches, and striking one, went downstairs for a candle.

**SECTION B: PRE-1914 PROSE**

**There are two questions on each text. Answer ONE question from this section  
OR ONE question from Section C.**

*Telling Tales*

**EITHER**

**13.** Read the passage from *The Monkey's Paw* from *Telling Tales* on page 16 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the short story *The Monkey's Paw* that **lead up to** this extract. **(10)**

(b) From this extract what does the reader learn about the character, Mr White? **(10)**

(c) From this extract select **two** aspects that you think make the passage effective.  
Briefly explain how and why each aspect is effective. **(10)**

(d) Show how isolation is used for effect in **one** other Nineteenth-century short story from *Telling Tales*. **(10)**

**(Total 40 marks)**

---

**OR**

**14.** Short story writers often use unexpected endings. Show how unexpected endings are presented in **two** different Nineteenth-century short stories from *Telling Tales*.

In your answer you may wish to consider, for each of your chosen short stories:

- the events that lead up to the unexpected ending
- what is unexpected about the ending
- how the writer tries to surprise the reader

as well as any ideas of your own.

**(Total 40 marks)**

---

Use this extract to answer Question 15

*Great Expectations*

Dinner done and we sitting with our feet upon the fender, I said to Herbert, ‘My dear Herbert, I have something very particular to tell you.’

‘My dear Handel,’ he returned, ‘I shall esteem and respect your confidence.’

‘It concerns myself, Herbert,’ said I, ‘and one other person.’

Herbert crossed his feet, looked at the fire with his head on one side, and having looked at it in vain for some time, looked at me because I didn’t go on.

‘Herbert,’ said I, laying my hand upon his knee, ‘I love – I adore – Estella.’

Instead of being transfixed, Herbert replied in an easy matter-of-course way, ‘Exactly. Well?’

‘Well, Herbert. Is that all you say? Well?’

‘What next, I mean?’ said Herbert. ‘Of course I know *that*.’

‘How do you know it?’ said I.

‘How do I know it, Handel? Why, from you.’

‘I never told you.’

‘Told me. You have never told me when you have got your hair cut, but I have had senses to perceive it. You have always adored her, ever since I have known you. You brought your adoration and your portmanteau here, together. Told me! Why, you may have always told me all day long. When you told me your own story, you told me plainly that you began adoring her the first time you saw her, when you were very young indeed.’

‘Very well, then,’ said I, to whom this was a new and not unwelcome light, ‘I have never left off adoring her. And she has come back, a most beautiful and most elegant creature. And I saw her yesterday. And if I adored her before, I now doubly adore her.’

‘Lucky for you then, Handel,’ said Herbert, ‘that you are picked out for her and allotted to her. Without encroaching on forbidden ground, we may venture to say, that there can be no doubt between ourselves of that fact. Have you any idea yet, of Estella’s views on the adoration question?’

I shook my head gloomily. ‘Oh! She is thousands of miles away from me,’ said I.

*Great Expectations*

**EITHER**

15. Read the passage from Chapter 30 of *Great Expectations* on page 18 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the novel from the start of Chapter 25 that **lead up to** this extract from Chapter 30. **(10)**

(b) From this extract what do you learn about the character, Pip? **(10)**

(c) From this extract select **two** aspects that you think make the passage effective. Briefly explain how and why each aspect is effective. **(10)**

(d) Show how Pip expresses his feelings for Estella in **one** other part of the novel. **(10)**  
**(Total 40 marks)**

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**OR**

16. How does the writer present Magwitch during the course of the novel?

In your answer you may wish to consider:

- Magwitch's initial meetings with Pip on the marshes
- Magwitch's return from Australia
- the events just before Magwitch's death

as well as any ideas of your own.

**(Total 40 marks)**

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Use this extract to answer Question 17

*The Strange Case of Dr Jekyll and Mr Hyde*

Mr Hyde shrank back with a hissing intake of the breath. But his fear was only momentary; and though he did not look the lawyer in the face, he answered coolly enough: 'That is my name. What do you want?'

'I see you are going in,' returned the lawyer. 'I am an old friend of Dr Jekyll's – Mr Utterson of Gaunt Street – you must have heard my name; and meeting you so conveniently, I thought you might admit me.'

'You will not find Dr Jekyll; he is from home,' replied Mr Hyde, blowing in the key. And then suddenly, but still without looking up, 'How did you know me?' he asked.

'On your side,' said Mr Utterson, 'will you do me a favour?'

'With pleasure,' replied the other. 'What shall it be?'

'Will you let me see your face?' asked the lawyer.

Mr Hyde appeared to hesitate, and then, as if upon some sudden reflection, fronted about with an air of defiance; and the pair stared at each other pretty fixedly for a few seconds. 'Now I shall know you again,' said Mr Utterson. 'It may be useful.'

'Yes,' returned Mr Hyde, 'it is as well we have met; and *à propos*, you should have my address.' And he gave a number of a street in Soho.

'Good God!' thought Mr Utterson, 'can he too have been thinking of the will?' But he kept his feelings to himself and only grunted in acknowledgement of the address.

'And now,' said the other, 'how did you know me?'

'By description,' was the reply.

'Whose description?'

'We have common friends,' said Mr Utterson.

'Common friends?' echoed Mr Hyde, a little hoarsely. 'Who are they?'

'Jekyll, for instance,' said the lawyer.

'He never told you,' cried Mr Hyde, with a flush of anger. 'I did not think you would have lied.'

'Come,' said Mr Utterson, 'that is not fitting language.'

The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.

*The Strange Case of Dr Jekyll and Mr Hyde*

**EITHER**

17. Read the passage from the chapter 'Search for Mr Hyde' from *The Strange Case of Dr Jekyll and Mr Hyde* on page 20 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the novel that **lead up to** this extract from the chapter 'Search for Mr Hyde'.  
**(10)**

(b) From this extract what do you learn about the character, Mr Hyde?  
**(10)**

(c) From this extract select **two** aspects that you think make the passage effective.  
Briefly explain how and why each aspect is effective.  
**(10)**

(d) In the extract, Utterson comes face to face with Mr Hyde. How is Mr Hyde described in **one** other part of the novel?  
**(10)**

---

**(Total 40 marks)**

**OR**

18. What are the consequences of Dr Jekyll's behaviour during the course of the novel?

In your answer you may wish to consider:

- the key events surrounding Dr Jekyll
- how Dr Lanyon is involved and affected
- what Utterson's investigations reveal in the final chapters

as well as any ideas of your own.

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**(Total 40 marks)**

Use this extract to answer Question 19

*Ethan Frome*

They had never before avowed their inclination so openly, and Ethan, for a moment, had the illusion that he was a free man, wooing the girl he meant to marry. He looked at her hair and longed to touch it again, and to tell her that it smelt of the woods; but he had never learned to say such things.

Suddenly she rose to her feet and said: "We mustn't stay here any longer."

He continued to gaze at her vaguely, only half-roused from his dream. "There's plenty of time," he answered.

They stood looking at each other as if the eyes of each were straining to absorb and hold fast the other's image. There were things he had to say to her before they parted, but he could not say them in that place of summer memories, and he turned and followed her in silence to the sleigh. As they drove away the sun sank behind the hill and the pine-boles turned from red to gray.

By a devious track between the fields they wound back to the Starkfield road. Under the open sky the light was still clear, with a reflection of cold red on the eastern hills. The clumps of trees in the snow seemed to draw together in ruffled lumps, like birds with their heads under their wings; and the sky, as it paled, rose higher, leaving the earth more alone.

As they turned into the Starkfield road Ethan said: "Matt, what do you mean to do?"

She did not answer at once, but at length she said: "I'll try to get a place in a store."

"You know you can't do it. The bad air and the standing all day nearly killed you before."

"I'm a lot stronger than I was before I came to Starkfield."

"And now you're going to throw away all the good it's done you!"

*Ethan Frome*

**EITHER**

19. Read the passage from Chapter IX of *Ethan Frome* on page 22 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the novel from Chapter VI onwards that **lead up to** this extract from Chapter IX. (10)

(b) From this extract what do you learn about the character, Ethan? (10)

(c) From this extract select **two** aspects that you think make the passage effective. Briefly explain how and why each aspect is effective. (10)

(d) In this extract Ethan struggles to communicate his feelings. Show how Ethan struggles to communicate his feelings in **one** other part of the story. (10)

---

(Total 40 marks)

**OR**

20. How is Ethan's relationship with Zeena different to his relationship with Mattie? Give reasons to support your answer.

In your answer you may wish to consider:

- the words and actions between Ethan and Zeena
- the words and actions between Ethan and Mattie
- the final events of the novel

as well as any ideas of your own.

---

(Total 40 marks)

**Use this extract to answer Question 21**

***The Hound Of The Baskervilles***

‘It is useless for us to pretend that we do not know you, Dr Watson,’ said he. ‘The records of your detective have reached us here, and you could not celebrate him without being known yourself. When Mortimer told me your name he could not deny your identity. If you are here, then it follows that Mr Sherlock Holmes is interesting himself in the matter, and I am naturally curious to know what view he may take.’

‘I am afraid that I cannot answer that question.’

‘May I ask if he is going to honour us with a visit himself?’

‘He cannot leave town at present. He has other cases which engage his attention.’

‘What a pity! He might throw some light on that which is so dark to us. But as to your own researches, if there is any possible way in which I can be of service to you I trust that you will command me. If I had any indication of the nature of your suspicions or how you propose to investigate the case, I might perhaps even now give you some aid or advice.’

‘I assure you that I am simply here upon a visit to my friend, Sir Henry, and that I need no help of any kind.’

‘Excellent!’ said Stapleton. ‘You are perfectly right to be wary and discreet. I am justly reproved for what I feel was an unjustifiable intrusion, and I promise you that I will not mention the matter again.’

We had come to a point where a narrow grassy path struck off from the road and wound away across the moor. A steep, boulder-sprinkled hill lay upon the right which had in bygone days been cut into a granite quarry. The face which was turned towards us formed a dark cliff, with ferns and brambles growing in its niches. From over a distant rise there floated a grey plume of smoke.

‘A moderate walk along this moor-path brings us to Merripit house,’ said he. ‘Perhaps you will spare an hour that I may have the pleasure of introducing you to my sister.’

My first thought was that I should be by Sir Henry’s side. But then I remembered the pile of papers and bills with which his study table was littered. It was certain that I could not help with those. And Holmes had expressly said that I should study the neighbours upon the moor. I accepted Stapleton’s invitation, and we turned together down the path.

*The Hound Of The Baskervilles*

**EITHER**

21. Read the passage from Chapter 7 of *The Hound Of The Baskervilles* on page 24 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the novel that **follow on from** this extract from Chapter 7 up to the end of Chapter 11. **(10)**

(b) From this extract what do you learn about the character, Stapleton? **(10)**

(c) From this extract select **two** aspects that you think make the passage effective. Briefly explain how and why each aspect is effective. **(10)**

(d) In this chapter the setting on the moor creates tension and fear. Show how the setting on the moor creates tension and fear in **one** other part of the novel. **(10)**

---

**(Total 40 marks)**

**OR**

22. How is the character of Stapleton presented in the course of the novel?

In your answer you may wish to consider:

- the meetings between Stapleton and Sherlock Holmes
- Stapleton's similarities with Sherlock Holmes
- how the truth about Stapleton is discovered by Sherlock Holmes

as well as any ideas of your own.

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**(Total 40 marks)**

Use this extract to answer Question 23

*The Awakening*

EDNA COULD NOT help but think that it was very foolish, very childish, to have stamped upon her wedding ring and smashed the crystal vase upon the tiles. She was visited by no more outbursts, moving her to such futile expedients. She began to do as she liked and to feel as she liked. She completely abandoned her Tuesdays at home, and did not return the visits of those who had called upon her. She made no ineffectual efforts to conduct her household *en bonne ménagère*<sup>1</sup>, going and coming as it suited her fancy, and, so far she was able, lending herself to any passing caprice.

Mr. Pontellier had been a rather courteous husband so long as he met a certain tacit submissiveness in his wife. But her new and unexpected line of conduct completely bewildered him. It shocked him. Then her absolute disregard for her duties as a wife angered him. When Mr. Pontellier became rude, Edna grew insolent. She had resolved never to take another step backward.

“It seems to me the utmost folly for a woman at the head of a household, and the mother of children, to spend in an atelier days which would be better employed contriving for the comfort of her family.”

“I feel like painting,” answered Edna. “Perhaps I shan’t always feel like it.”

“Then in God’s name paint! but don’t let the family go to the devil. There’s Madame Ratignolle; because she keeps up her music, she doesn’t let everything else go to chaos. And she’s more of a musician than you are a painter.”

“She isn’t a musician, and I’m not a painter. It isn’t on account of painting that I let things go.”

“On account of what, then?”

“Oh! I don’t know. Let me alone; you bother me.”

It sometimes entered Mr. Pontellier’s mind to wonder if his wife were not growing a little unbalanced mentally.

<sup>1</sup> *en bonne ménagère* Like a good housewife.

*The Awakening*

**EITHER**

23. Read the passage from Chapter XIX of *The Awakening* on page 26 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the novel that **follow on from** this extract from Chapter XIX until the end of Chapter XXIV. (10)

(b) From this extract what do you learn about the character, Mr Pontellier? (10)

(c) From this extract select **two** aspects that you think make the passage effective. Briefly explain how and why each aspect is effective. (10)

(d) Mr Pontellier has strong views on how his wife should behave. Referring to **one** other part of the novel, show what Mr Pontellier's views are. (10)

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(Total 40 marks)

**OR**

24. In what ways is Edna different to the other women in the novel?

In your answer you may wish to consider:

- how Edna's marriage is different to Madame Ratignolle's
- Edna's relationship with Mademoiselle Reisz
- Edna's thoughts about how she is different

as well as any ideas of your own.

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(Total 40 marks)

**TOTAL FOR SECTION B: 40 MARKS**

## SECTION C: POST-1914 PROSE

Use this extract to answer Question 25

### *Of Mice And Men*

He led the dog out into the darkness.

George followed to the door and shut the door and set the latch gently in its place. Candy lay rigidly on his bed staring at the ceiling.

Slim said loudly, 'One of my lead mules got a bad hoof. Got to get some tar on it.' His voice trailed off. It was silent outside. Carlson's footsteps died away. The silence came into the room. And the silence lasted.

George chuckled, 'I bet Lennie's right out there in the barn with his pup. He won't want to come in here no more now he's got a pup.'

Slim said, 'Candy, you can have any one of them pups you want.'

Candy did not answer. The silence fell on the room again. It came out of the night and invaded the room. George said, 'Anybody like to play a little euchre?'

'I'll play out a few with you,' said Whit.

They took places opposite each other at the table under the light, but George did not shuffle the cards. He rippled the edge of the deck nervously, and the little snapping noise drew the eyes of all the men in the room, so that he stopped doing it. The silence fell on the room again. A minute passed, and another minute. Candy lay still, staring at the ceiling. Slim gazed at him for a moment and then looked down at his hands; he subdued one hand with the other, and held it down. There came a little gnawing sound from under the floor and all the men looked down toward it gratefully. Only Candy continued to stare at the ceiling.

'Sounds like there was a rat under there,' said George. 'We ought to get a trap down there.'

Whit broke out, 'What the hell's takin' him so long? Lay out some cards, why don't you? We ain't going to get no euchre played this way.'

George brought the cards together tightly and studied the backs of them. The silence was in the room again.

A shot sounded in the distance. The men looked quickly at the old man. Every head turned toward him.

For a moment he continued to stare at the ceiling. Then he rolled slowly over and faced the wall and lay silent.

## SECTION C: POST-1914 PROSE

There are two questions on each text. Answer ONE question from this section  
OR ONE question from Section B.

### *Of Mice And Men*

#### EITHER

25. Read the passage from Section Three of *Of Mice And Men* on page 28 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the novel that **follow on from** this extract from Section Three. (10)

(b) From this extract what do you learn about the character, George? (10)

(c) From this extract select **two** aspects that you think make the passage effective. Briefly explain how and why each aspect is effective. (10)

(d) Why is it important to Candy to share in George and Lennie's 'dream'? (10)

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(Total 40 marks)

#### OR

26. In what ways are Curley and Curley's wife important characters in the novel?

In your answer you may wish to consider:

- the relationship between them
- their hopes and dreams
- how their words and actions affect the other characters

as well as any ideas of your own.

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(Total 40 marks)

Use this extract to answer Question 27

*paddy clarke ha ha ha*

The first time I heard it I recognised it but I didn't know what it was. I knew the sound. It came from the kitchen. I was in the hall by myself. I was lying on my stomach. I was charging a Rolls-Royce into the skirting board. There was a chip in the paint and it was getting bigger every time. It made a great thump. My ma and da were talking.

Then I heard the smack. The talking stopped. I grabbed the Rolls-Royce away from the skirting board. The kitchen door whooshed open. Ma came out. She turned quick at the stairs so I didn't have to get out of her way, and went upstairs, going quicker towards the top.

I recognised it now. I knew what the smack had been, and the bedroom door closed.

Da was alone in the kitchen. He didn't come out. Deirdre was crying in the pram; she'd woken up. The back door opened and closed. I heard Da's steps on the path. I heard him going from the back to the front. I saw his shape through the mountainy glass of the front door. The shape broke into just colours before he got to the gate and the colours disappeared. I couldn't tell which way he'd gone. I stayed where I was. Ma would come back down. Deirdre was crying.

He'd hit her. Across the face; smack. I tried to imagine it. It didn't make sense. I'd heard it; he'd hit her. She'd come out of the kitchen, straight up to their bedroom.

Across the face.

I watched. I listened. I stayed in. I guarded her.

Nothing happened.

I didn't know what I'd do. If I was there he wouldn't do it again, that was all. I stayed awake. I listened. I went to the bathroom and put cold water on my pyjamas. To keep myself awake. To stop me from getting cozy and warm and slipping asleep. I left the door a bit open. I listened. Nothing happened.

*paddy clarke ha ha ha*

**EITHER**

27. Read the passage from *paddy clarke ha ha ha* on page 30 of this booklet. Answer the four questions that follow as fully as possible.

(a) Briefly describe the key events in the novel that **follow on from** this extract. **(10)**

(b) From this extract what do you learn about the character, Paddy? **(10)**

(c) From this extract select **two** aspects that you think make the passage effective.  
Briefly explain how and why each aspect is effective. **(10)**

(d) In this extract there is tension between Paddy's parents. How is the tension between Paddy's parents presented in **one** other part of the novel? **(10)**

---

**(Total 40 marks)**

**OR**

28. In what ways does the writer present Paddy's life with his family?

In your answer you may wish to consider Paddy's:

- world as seen through the eyes of a child
- relationship with his brother
- understanding of the conflict between his parents

as well as any ideas of your own.

---

**(Total 40 marks)**

Use this extract to answer Question 29

*To Kill A Mockingbird*

‘Let’s get away from here,’ breathed Jem. ‘Let’s go ’round in back again. Sh-h,’ he warned me, as I was about to protest.

‘Let’s try the back window.’

‘Dill, *no*,’ I said.

Dill stopped and let Jem go ahead. When Jem put his foot on the bottom step, the step squeaked. He stood still, then tried his weight by degrees. The step was silent. Jem skipped two steps, put his foot on the porch, heaved himself to it, and teetered a long moment. He regained his balance and dropped to his knees. He crawled to the window, raised his head and looked in.

Then I saw the shadow. It was the shadow of a man with a hat on. At first I thought it was a tree, but there was no wind blowing, and tree-trunks never walked. The back porch was bathed in moonlight, and the shadow, crisp as toast, moved across the porch toward Jem.

Dill saw it next. He put his hands to his face.

When it crossed Jem, Jem saw it. He put his arms over his head and went rigid.

The shadow stopped about a foot beyond Jem. Its arm came out from its side, dropped, and was still. Then it turned and moved back across Jem, walked along the porch and off the side of the house, returning as it had come.

Jem leaped off the porch and galloped toward us. He flung open the gate, danced Dill and me through, and shooed us between two rows of swishing collards. Halfway through the collards I tripped; as I tripped the roar of a shotgun shattered the neighbourhood.

Dill and Jem dived beside me. Jem’s breath came in sobs: ‘Fence by the school yard! – hurry, Scout!’

Jem held the bottom wire; Dill and I rolled through and were halfway to the shelter of the school yard’s solitary oak when we sensed that Jem was not with us. We ran back and found him struggling in the fence, kicking his pants off to get loose.

*To Kill A Mockingbird*

**EITHER**

29. Read the passage from Chapter 6 of *To Kill A Mockingbird* on page 32 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the novel that **follow on from** this extract from Chapter 6 up to the end of Chapter 11. **(10)**

(b) From this extract what do you learn about the character, Jem? **(10)**

(c) From this extract select **two** aspects that you think make the passage effective. Briefly explain how and why each aspect is effective. **(10)**

(d) What does Scout learn from Atticus in **one** other part of the novel? **(10)**

---

**(Total 40 marks)**

**OR**

30. Explain how the theme of hope is presented in the novel.

In your answer you may wish to consider:

- Atticus' beliefs about human nature
- the events surrounding Tom Robinson's trial
- the treatment of Boo Radley

as well as any ideas of your own.

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**(Total 40 marks)**

Use this extract to answer Question 31

*Spies*

Barbara takes another drag on the cigarette, and feels in the basket again. This time she brings out an envelope. It's sealed, but there's no address on it – not even an *x*. She looks at me, with her little conspiratorial smile.

I take it out of her hands. We're not going to look inside a private letter. Looking at the marks on a blotter is one thing, because they've been left around for anyone to see, but actually opening the envelope is quite different. Everyone knows that.

She sits watching me reflectively, letting the smoke gradually escape from her mouth. Then she leans slowly forward until her face is only a few inches from mine.

'What?' I ask apprehensively, starting back, though I can guess.

She leans closer still, and rests her lips against mine.

Some moments go by. She takes her lips away.

'Was that nice?' she asks.

Nice? I hadn't really got round to thinking about whether it was nice or not. I was too busy thinking about the germs.

'Deirdre said it was nice,' she says.

She leans forward again. I close my eyes, but this time I manage not to flinch. I'm aware of a fleck of tobacco on her lower lip, and of not being quite sure where the burning end of the cigarette has got to. An odd thought comes into my head: that I've found a value for *x*.

Again she takes her lips away and looks at me. 'Well?'

'Quite nice,' I say politely.

She straddles across me, pushing me back on to the ground. What she's doing is leaning over to take the bayonet out of the trunk. She slips the letter out of my fingers, and slits it open.

'No!' I say urgently. 'No, no, no!'

I struggle to sit up, but I'm helpless underneath her. She smiles triumphantly down at me, and slides the letter out of the envelope.

'No!' I cry, thrashing about like a beached fish. 'Don't! We mustn't, we mustn't!'

*Spies*

**EITHER**

31. Read the passage from Chapter 9 of *Spies* on page 34 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the novel from Chapter 7 onwards that **lead up to** this extract from Chapter 9. (10)

(b) From this extract what do you learn about the character, Stephen? (10)

(c) From this extract select **two** aspects that you think make the passage effective. Briefly explain how and why each aspect is effective. (10)

(d) In this extract, Stephen feels helpless. Show how the writer describes Stephen's helplessness in **one** other part of the novel. (10)

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**(Total 40 marks)**

**OR**

32. In what ways does the writer try to make the reader feel sympathy for Stephen?

In your answer you may wish to consider:

- Stephen's fears
- Keith's treatment of Stephen
- how Stephen feels about himself and his family

as well as any ideas of your own.

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**(Total 40 marks)**

Use this extract to answer Question 33

*The Woman in Black*

I looked directly at her and she at me. There was no mistake. My eyes were not deceiving me. It was she, the woman in black with the wasted face, the ghost of Jennet Humfrye. For a second, I simply stared in incredulity and astonishment, then in cold fear. I was paralysed, rooted to the spot on which I stood, and all the world went dark around me and the shouts and happy cries of all the children faded. I was quite unable to take my eyes away from her. There was no expression on her face and yet I felt all over again the renewed power emanating from her, the malevolence and hatred and passionate bitterness. It pierced me through.

At that same moment, to my intense relief, the pony cart came trotting back down the avenue, through the shaft of sunlight that lay across the grass, with my dear Stella sitting in it and holding up the baby, who was bouncing and calling and waving his little arms with delight. They were almost back, they had almost reached me, I would retrieve them and then we would go, for I didn't want to stay here for a second longer. I made ready. They had almost come to a halt when they passed the tree beside which the woman in black was still standing and, as they did so, she moved quickly, her skirts rustling as if to step into the pony's path. The animal swerved violently and then reared a little, its eyes filled with sudden fright, and then it took off and went careering away through the glade between the trees, whinnying and quite out of control. There was a moment of dreadful confusion, with several people starting off after it, and women and children shrieking. I began to run crazily and then I heard it, the sickening crack and thud as the pony and its cart collided with one of the huge tree trunks. And then silence – a terrible silence which can only have lasted for seconds, and seemed to last for years. As I raced towards where it had fallen, I glanced back over my shoulder. The woman had disappeared.

*The Woman in Black*

**EITHER**

33. Read the passage from the chapter 'The Woman in Black' from *The Woman in Black* on page 36 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the novel from the start of the chapter 'Whistle and I'll come to you' that **lead up to** this extract from the chapter 'The Woman in Black'.  
(10)

(b) From this extract what do you learn about the character, Arthur Kipps?  
(10)

(c) From this extract select **two** aspects that you think make the passage effective.  
Briefly explain how and why each aspect is effective.  
(10)

(d) In this extract, the description of the setting is used for effect. Explain how the description of a setting is used for effect in **one** other part of the novel.  
(10)

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(Total 40 marks)

**OR**

34. Explain how atmosphere and setting are important in this novel.

In your answer you may wish to consider:

- how the isolated house is described
- the description of the nursery
- how a sense of evil is created

as well as any ideas of your own.

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(Total 40 marks)

**Use this extract to answer Question 35**

***About A Boy***

*I'm a single father. I have a two-year-old boy. I'm a single father. I have a two-year-old boy. I'm a single father. I have a two-year-old boy.* However many times Will told himself this, he could always find some reason that prevented him from believing it; in his own head – not the place that counted the most, but important nevertheless – he didn't feel like a parent. He was too young, too old, too stupid, too smart, too groovy, too impatient, too selfish, too careless, too careful (whatever the contraceptive circumstances of the woman he was seeing, he always, always used a Durex, even in the days before you had to), he didn't know enough about kids, he went out too often, he drank too much, he took too many drugs. When he looked in the mirror, he didn't, couldn't, see a dad, especially a single dad.

He was trying to see a single dad in the mirror because he had run out of single mums to sleep with; in fact, Angie had so far proved to be both the beginning and the end of his supply. It was all very well deciding that single mums were the future, that there were millions of sad, Julie Christie-like waifs just dying for his call, but the frustrating truth was that he didn't have any of their phone numbers. Where did they hang out?

It took him longer than it should have done to realize that, by definition, single mothers had children, and children, famously, prevented one from hanging out anywhere. He had made a few gentle, half-hearted enquiries of friends and acquaintances, but had so far failed to make any real headway; the people he knew either didn't know any single mothers, or were unwilling to effect the necessary introductions due to Will's legendarily poor romantic track record. But now he had found the ideal solution to this unexpected dearth of prey. He had invented a two-year-old son called Ned and had joined a single parents' group.

*About A Boy*

**EITHER**

35. Read the extract from Chapter 6 of *About A Boy* on page 38 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the key events in the novel that **lead up to** this extract from Chapter 6. (10)

(b) From this extract what do you learn about the character, Will? (10)

(c) From this extract select **two** aspects that you think make the passage effective.

Briefly explain how and why each aspect is effective. (10)

(d) Will has joined a single parents' group. Describe how successful Will is in his plans to meet women. (10)

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**(Total 40 marks)**

**OR**

36. Explain how 'growing up' is explored in this novel.

In your answer you may wish to consider:

- the character of Will, his lifestyle and problems
- the character of Marcus, his home life and problems
- the changes that take place in both Will and Marcus

as well as any ideas of your own.

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**(Total 40 marks)**

Use this extract to answer Question 37

*Telling Tales: Secrets*

Even though it was a warm evening there was a fire in the large fireplace. His mother had asked him to light it so that she could clear out Aunt Mary's stuff. The room could then be his study, she said. She came in and seeing him at the table said, 'I hope I'm not disturbing you.'

'No.'

She took the keys from her pocket, opened the bureau and began burning papers and cards. She glanced quickly at each one before she flicked it onto the fire.

'Who was Brother Benignus?' he asked.

His mother stopped sorting and said 'I don't know. Your aunt kept herself very much to herself. She got books from him through the post occasionally. That much I do know.'

She went on burning the cards. They built into strata, glowing red and black. Now and again she broke up the pile with the poker, sending showers of sparks up the chimney. He saw her come to the letters. She took off the elastic band and put it to one side with the useful things and began dealing the envelopes into the fire. She opened one and read quickly through it, then threw it on top of the burning pile.

'Mama,' he said.

'Yes?'

'Did Aunt Mary say anything about me?'

'What do you mean?'

'Before she died – did she say anything?'

'Not that I know of – the poor thing was too far gone to speak, God rest her.' She went on burning, lifting the corners of the letters with the poker to let the flames underneath them.

When he felt a hardness in his throat he put his head down on his books. Tears came into his eyes for the first time since she had died and he cried silently into the crook of his arm for the woman who had been his maiden aunt, his teller of tales, that she might forgive him.

## *Telling Tales*

### **EITHER**

37. Read the extract from *Secrets* from *Telling Tales* on page 40 of this booklet. Answer the four questions that follow as fully as possible.

(a) Give a brief outline of the events in the short story *Secrets* that **lead up to** this extract. (10)

(b) From this extract what do you learn about the character of the boy? (10)

(c) From this extract select **two** aspects that you think make the passage effective.

Briefly explain how and why each aspect is effective. (10)

(d) Show how secrets are important in **one** other Twentieth-century short story from *Telling Tales*. (10)

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(Total 40 marks)

### **OR**

38. Choose **two** characters and show how they suffer from their actions. Each character must be taken from a different short story from the Twentieth-century selection.

In your answer write about **two** different short stories. You may wish to consider:

- the actions and behaviour of your chosen characters
- how your chosen characters suffer
- why your chosen characters suffer

as well as any ideas of your own.

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(Total 40 marks)

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**TOTAL FOR SECTION C: 40 MARKS**

**TOTAL FOR PAPER: 80 MARKS**

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