

Read the stories below then answer the questions that follow.

Extract A: The Call of the Wind

Buck lived at a big house in the sun-kissed Santa Clara Valley. Judge Miller's place, it was called. It stood back from the road, half hidden among the trees, through which glimpses could be caught of the wide cool veranda that ran around its four sides.

The house was approached by gravelled driveways which wound about through wide-spreading lawns and under the interlacing boughs of tall poplars. At the rear things were on even a more spacious scale than at the front. There were great stables, where a dozen grooms and boys held forth, rows of vine-clad servants' cottages, an endless and orderly array of outhouses, long grape arbours, green pastures, orchards, and berry patches. Then there was the pumping plant for the artesian well, and the big cement tank where Judge Miller's boys took their morning plunge and kept cool in the hot afternoon. And over this great demesne Buck ruled. Here he was born, and here he had lived the four years of his life. It was true, there were other dogs. There could not but be other dogs on so vast a place, but they did not count. They came and went, resided in the populous kennels, or lived obscurely in the recesses of the house after the fashion of Toots, the Japanese pug, or Ysabel, the Mexican hairless,—strange creatures that rarely put nose out of doors or set foot to ground.

On the other hand, there were the fox terriers, a score of them at least, who yelped fearful promises at Toots and Ysabel looking out of the windows at them and protected by a legion of housemaids armed with brooms and mops.

But Buck was neither house-dog nor kennel-dog. The whole realm was his. He plunged into the swimming tank or went hunting with the Judge's sons; he escorted Mollie and Alice, the Judge's daughters, on long twilight or early morning rambles; on wintry nights he lay at the Judge's feet before the roaring library fire; he carried the Judge's grandsons on his back, or rolled them in the grass, and guarded their footsteps through wild adventures down to the fountain in the stable yard, and even beyond, where the paddocks were, and the berry patches. Among the terriers he stalked imperiously, and Toots and Ysabel he utterly ignored, for he was king,—king over all creeping, crawling, flying things of Judge Miller's place, humans included. His father, Elmo, a huge St. Bernard, had been the Judge's inseparable companion, and Buck bid fair to follow in the way of his father. He was not so large,—he weighed only one hundred and forty pounds,—for his mother, Shep, had been a Scotch shepherd dog.

Extract B: The Alchemist

The shop was busy, and the man asked the shepherd to wait until the afternoon. So the boy sat on the steps of the shop and took a book from his bag. "I didn't know shepherds knew how to read," said a girl's voice behind him. The girl was typical of the region of Andalusia, with flowing black hair, and eyes that vaguely recalled the Moorish conquerors. "Well, usually I learn more from my sheep than from books," he answered. During the two hours that they talked, she told him she was the merchant's daughter, and spoke of life in the village, where each day was like all the others. The shepherd told her of the Andalusian countryside, and related the news from the other towns where he had stopped. It was a pleasant change from talking to his sheep. "How did you learn to read?" the girl asked at one point. "Like everybody learns," he said. "In school." "Well, if you know how to read, why are you just a shepherd?" The boy mumbled an answer that allowed him to avoid responding to her question. He was sure the girl would never understand. He went on telling stories

about his travels, and her bright, Moorish eyes went wide with fear and surprise. As the time passed, the boy found himself wishing that the day would never end, that her father would stay busy and keep him waiting for three days. He recognized that he was feeling something he had never experienced before: the desire to live in one place forever. With the girl with the raven hair, his days would never be the same again. But finally the merchant appeared, and asked the boy to shear four sheep. He paid for the wool and asked the shepherd to come back the following year. And now it was only four days before he would be back in that same village. He was excited, and at the same time uneasy: maybe the girl had already forgotten him. Lots of shepherds passed through, selling their wool. "It doesn't matter," he said to his sheep. "I know other girls in other places."

Answer the questions below by choosing the letter of the correct answer.

1 How do Buck and the shepherd boy experience their respective domains?

- A. Both feel stifled and want to explore more.
- B. Both see their domains as the ultimate place of happiness.
- C. Buck feels like a king, while the shepherd boy wishes to settle.
- D. Both are disconnected and indifferent to their surroundings.

2 How do the two protagonists perceive their responsibilities?

- A. Both Buck and the shepherd boy see their responsibilities as burdens.
- B. Buck takes pride in his role, while the shepherd boy questions his.
- C. Both feel their responsibilities limit their freedom.
- D. Both are eager to escape their current duties.

3 What role does companionship play in the two characters' lives?

- A. Both value human companionship over animals.
- B. Both consider animals as their most trusted companions.
- C. Buck values animals, while the shepherd boy values human companionship.
- D. Both are lone wolves, needing no companionship.

4 What can be inferred about the characters' desires for stability?

- A. Both characters crave a stable life.
- B. Both characters despise the notion of stability.
- C. Buck enjoys stability, while the shepherd boy questions it.
- D. Buck is indifferent to stability, while the shepherd boy desires it.

5 What impact does the presence of women have on the protagonists?

- A. Both are captivated by a woman in their lives.
- B. Both are indifferent to women and focus solely on their duties.
- C. Buck is indifferent, while the shepherd boy is captivated.
- D. Buck is captivated, while the shepherd boy is indifferent.

6 How do Buck and the shepherd boy handle their intellectual pursuits?

- A. Both characters are disinterested in intellectual pursuits.
- B. Both characters use their intellect to adapt and survive.
- C. Buck relies on instinct, while the shepherd boy engages in reading.
- D. Buck enjoys scholarly work, while the shepherd boy relies on instinct.

7 How do both characters perceive their social status?

- A. Both are content with their social status.
- B. Both aim to change their social status.
- C. Buck is content, while the shepherd boy is questioning his.
- D. Buck wishes to change, while the shepherd boy is content.

8 What motivates the characters' decisions or lack thereof regarding change?

- A. Buck is motivated by family legacy, while the shepherd boy is motivated by love.
- B. Both are motivated by their adventurous spirits.
- C. Both are motivated by the desire for social ascent.
- D. Buck is motivated by the need for freedom, while the shepherd boy is motivated by stability.

Extract A: Brida

For a whole week, Brida devoted half an hour a day to spreading the tarot cards on the table in the living room. She went to bed at ten o'clock and set the alarm for to bed at ten o'clock and set the alarm for one in the morning. She would get up, make a quick cup of coffee, and sit down to contemplate the cards, trying to decipher their hidden language. The first night, she was very excited. Brida was convinced that Wicca had taught her some kind of secret ritual, and so she tried to spread the cards in exactly the same way, expecting some occult message to be revealed. After half an hour, apart from a few minor visions, which she felt were merely the fruits of her imagination, nothing of any great note had happened. She did the same thing on the second night. Wicca had said that the cards would tell their own story, and to judge by the courses Brida had attended, it was a very ancient story indeed, dating back more than three thousand years, to a time when mankind was closer to the original wisdom. "The pictures seem so simple," she thought. A woman forcing open the mouth of a lion, a cart pulled by two mysterious animals, a man sitting before a table covered with sundry objects. She had been taught that the deck was a book, a book in which the Divine Wisdom had noted down the main changes that take place during our journey through life. But its author, knowing that humanity learned more easily from vice than from virtue, had arranged for this sacred book to be transmitted across the generations in the form of a game. The deck was an invention of the gods. "It can't be that simple," thought Brida every time she spread the cards on the table. She had been taught complicated methods, elaborate systems, and those cards arranged in no particular order began to have a troubling effect on her reasoning. On the third "I am always for prudence," Hickory said. The unsaid portion of that sentence was when you are involved. Hickory is very sweet, and paranoid.

"Let's try the first line of defence instead," I said, and walked over to the screen door. Babar the mutt was standing at it, his front paws up on the door, cursing the genetic fate that left him without opposable thumbs or the brains to pull the door instead of pushing on it. I opened the door for him; he took off like a furry heat-seeking slobber missile. To the green man's credit, he took a knee and greeted Babar like an old friend, and was generously coated in dog drool for his pains.

"Good thing he's not soluble," I said to Hickory.

"Babar is not a very good watchdog," Hickory said, as it watched the green man play with my dog.

"No, he's really not," I agreed. "But if you ever need something really moistened, he's got you covered."

"I will remember that for future reference," Hickory said, in that noncommittal way designed for dealing with my sarcasm.

"Do that," I said, and opened the door again. "And stay in here for now, please."

"As you say, Zoe," Hickory said.

"Thanks," I said, and walked out to the porch.

By this time the green man had gotten to the porch steps, Babar bouncing behind him. "I like your dog," he said to me.

"I see that," I said. "The dog's only so-so about you."

"How can you tell?" he asked.

"You're not completely bathed in saliva," I said.

Extract B: The Fifth Mountain

In the distance, in the middle of the valley, tents of the Assyrian warriors began to multiply. The commander was concerned, but he had the support of neither the governor nor the high priest. He attempted to keep his warriors constantly trained, though he knew that none of them—nor even their grandfathers—had experience in combat. War was a thing of the past for Akbar, and all the strategies he had learned had been superseded by the new techniques and new weapons that other countries used.

"Akbar has always negotiated its peace," said the governor. "It will not be this time that we are invaded. Let the other countries fight among themselves: we have a weapon much more powerful than theirs—money. When they have finished destroying one another, we shall enter their cities—and sell our products."

The governor succeeded in calming the population about the Assyrians. But rumours were rife that the Israelite had brought the curse of the gods to Akbar. Elijah was becoming an ever greater problem. One afternoon, the boy's condition worsened severely; he could no longer stand, nor could he recognize those who came to visit him. Before the sun descended to the horizon, Elijah and the widow knelt at the child's bedside.

"Almighty Lord, who led the soldier's arrow astray and who brought me here, make this child whole again. He has done nothing, he is innocent of my sins and the sins of his fathers; save him, O Lord."

The boy barely moved; his lips were white, and his eyes were rapidly losing their glow.

"Pray to your One God," the woman asked. "For only a mother can know when her son's soul is departing." Elijah felt the desire to take her hand, to tell her she was not alone and that Almighty God would attend him. He was a prophet; he had accepted that truth on the banks of the Cherith, and now the angels were at his side.

"I have no more tears," she continued. "If He has no compassion, if He needs a life, then ask Him to take me, and leave my son to walk through the valley and the streets of Akbar."

Elijah did all in his power to concentrate on his prayer; but that mother's suffering was so intense that it seemed to engulf the room, penetrating the walls, the door, everywhere. He touched the boy's body; his temperature was not as high as in earlier days, and that was a bad sign. The high priest had come by the house that morning and, as he had done for two weeks, applied herbal poultices to the boy's face and chest. In the preceding days, the women of Akbar had brought recipes for remedies that had been handed down for generations and whose curative powers had been proved on numerous occasions.

Every afternoon, they gathered at the foot of the Fifth Mountain and made sacrifices so the boy's soul would not leave his body. Moved by what was happening in the city, an Egyptian trader who was passing through Akbar gave, without charge, an extremely dear red powder to be mixed with the boy's food. According to legend, the technique of manufacturing the powder had been granted to Egyptian doctors by the gods themselves. Elijah had prayed unceasingly for all this time. But nothing, nothing whatsoever, had availed

Answer the questions below by choosing the letter of the correct answer.

9 What do both Brida and the commander in the second extract seem to struggle with regarding their own traditions and methods?

- A. They are fully confident in their traditional practices.
- B. They question the effectiveness of their age-old methods.
- C. They are teaching others about their traditions.
- D. They are adapting their methods to modern times.

10 In both extracts, what role does scepticism play?

- A. Scepticism is openly embraced by all characters.
- B. Scepticism is completely absent.
- C. Scepticism is internalised by key characters who question their faith or practices.
- D. Scepticism leads to immediate changes in behaviour.

11 What is common about how wisdom is conveyed or passed down in both stories?

- A. Through open dialogue and debate.
- B. Through ancient practices and teachings.
- C. Through scientific methods and reasoning.
- D. Through modern technology.

12 How do both extracts touch upon the theme of vulnerability?

- A. Characters are highly vulnerable to physical threats.
- B. Characters are immune to vulnerability.
- C. Characters are vulnerable due to emotional or spiritual struggles.
- D. Characters exploit others' vulnerabilities.

13 What can be inferred about the role of non-human creatures or beings in both extracts?

- A. Animals and gods are seen as hindrances to human progress.
- B. Animals and gods are merely symbolic and have no real impact.
- C. Animals and gods provide emotional or spiritual support to human characters.
- D. Animals and gods directly solve human problems.

14 In both stories, how do characters handle situations that are beyond their control?

- A. By adapting and finding new solutions.
- B. By relying on ancient wisdom and rituals.
- C. By ignoring the situation.
- D. By seeking external help to immediately resolve issues.

15 How does the role of external advice or assistance manifest in both stories?

- A. Both sets of characters ignore external advice or assistance.
- B. Both sets of characters seek and follow external advice diligently.
- C. Both sets of characters are sceptical but somewhat hopeful about external help.
- D. Both sets of characters are fully dependent on external advice.

16 What is the primary emotion driving the characters in both extracts?

- A. Joy and happiness.
- B. Excitement and boisterous
- C. Curiosity and scepticism.
- D. Anger and resentment.

Extract A: The Man with the Golden Gun:

The Secret Service holds much that is kept secret even from very senior officers in the organisation. Only M. and his Chief of Staff know absolutely everything there is to know. The latter is responsible for keeping the Top Secret record known as The War Book so that, in the event of the death of both of them, the whole story, apart from what is available to individual Sections and Stations, would be available to their successors. One thing that James Bond, for instance, didn't know was the machinery at Headquarters for dealing with the public, whether friendly or otherwise--drunks, lunatics, bona fide applications to join the Service, and enemy agents with plans for penetration or even assassination.

On that cold, clear morning in November he was to see the careful cogwheels in motion.

The girl at the switchboard at the Ministry of Defence flicked the switch to HOLD and said to her neighbour, "It's another nut who says he's James Bond. Even knows his code number. Says he wants to speak to M. personally."

The senior girl shrugged. The switchboard had had quite a few such calls since, a year before, James Bond's death on a mission to Japan had been announced in the press. There had even been one pestiferous woman who, at every full moon, passed on messages from Bond on Uranus, where it seemed he had got stuck while awaiting entry into heaven. She said, "Put him through to Liaison, Pat."

The Liaison Section was the first cog in the machine, the first sieve. The operator got back on the line: "Just a moment, sir. I'll put you on to an officer who may be able to help you."

James Bond, sitting on the edge of his bed, said, "Thank you."

He had expected some delay before he could establish his identity. He had been warned to expect it by the charming "Colonel Boris" who had been in charge of him for the past few months after he had finished his treatment in the luxurious Institute on the Nevsky Prospekt in Leningrad. A man's voice came on the line. "Captain Walker speaking. Can I help you?"

James Bond spoke slowly and clearly. "This is Commander James Bond speaking. Number 007. Would you put me through to M., or his secretary, Miss Money Penny. I want to make an appointment."

Captain Walker pressed two buttons on the side of his telephone. One of them switched on a tape recorder for the use of his department, the other alerted one of the duty officers in the Action Room of the Special Branch at Scotland Yard that he should listen to the conversation, trace the call, and at once put a tail on the caller. It was now up to Captain Walker, who was in fact an extremely bright ex-prisoner-of-war interrogator from Military Intelligence, to keep the subject talking for as near five minutes as possible. He said, "I'm afraid I don't know either of these two people. Are you sure you've got the right number?"

Extract B: You Only Live Twice

'You'll be losing one of your best men.'

'Used to be. Isn't any longer.'

Sir James Molony sat back. He looked out of the window and puffed thoughtfully at his cigar. He liked this man Bond. He had had him as his patient perhaps a dozen times before.

He had seen how the spirit, the reserves in the man, could pull him out of badly damaged conditions that would have broken the normal human being. He knew how a desperate situation would bring out those reserves again, how the will to live would spring up again in a real emergency. He remembered how countless neurotic patients had disappeared for ever from his consulting-rooms when the last war had broken out. The big worry had driven out the smaller ones, the greater fear the lesser. He made up his mind. He turned back to M. 'Give him one more chance, M. If it'll help, I'll take the responsibility.'

'What sort of chance are you thinking of?'

'Well now, I don't know much about your line of business, M. And I don't want to. Got enough secrets in my own job to look after. But haven't you got something really sticky, some apparently hopeless assignment you can give this man? I don't mean necessarily dangerous, like assassination or stealing Russian ciphers or whatever. But something that's desperately important but apparently impossible. By all means give him a kick in the pants at the same time if you want to, but what he needs most of all is a supreme call on his talents, something that'll really make him sweat so that he's simply forced to forget his personal troubles. He's a patriotic sort of a chap. Give him something that really matters to his country. It would be easy enough if a war broke out. Nothing like death or glory to take a man out of himself. But can't you dream up something that simply stinks of urgency? If you can, give him the job. It might get him right back on the rails. Anyway, give him the chance. Yes?

Answer the questions below by choosing the letter of the best answer.

17 How does the portrayal of James Bond in the two extracts compare in terms of his current situation?

- A. Bond is seen as capable in both extracts
- B. Bond is seeking a new mission in both extracts
- C. Bond is facing challenges regarding his identity and ability in both extracts
- D. Bond is confident and respected in both extracts

18 What can be inferred about the organisational structure and secrecy protocols in the secret service from the first extract, and how does this compare to the advice given about handling Bond in the second extract?

- A. Rigorous protocols in one and lax advice in the other
- B. High-level secrecy in both
- C. Loose structure in the first and stringent recommendations in the second
- D. No systematic approaches discussed in both

19 How do the two extracts highlight the pressures and demands faced by secret service agents?

- A. By showing Bond's desire to rejoin the service and his need for a challenging mission
- B. By displaying the meticulous verification processes and the need for a challenging mission
- C. Through illustrating the fame of James Bond and suggesting a high-stakes mission
- D. By indicating Bond's resilience and the verification procedures in place

20 From the perspectives presented in both extracts, how might Bond's patriotism be perceived as a driving force in his career?

- A. Bond is driven by personal ambitions only
- B. Bond seeks to prove himself after a setback, driven by loyalty to his country
- C. Bond is unsure of his role in serving the nation
- D. Bond's patriotism is not a significant aspect in either extract

- 21 In both extracts, what can be inferred about the kind of challenges and missions Bond is accustomed to?**
- A. Easy and straightforward missions
 - B. Missions that require high intellect and resilience
 - C. Missions that are not dangerous
 - D. Missions based solely on international relations
- 22 How do both extracts depict the intricacies of human interaction within the secret service?**
- A. Demonstrating trust and immediate recognition
 - B. Highlighting casual conversations and laid-back attitudes
 - C. Illustrating procedural protocols and psychological understanding
 - D. Showcasing camaraderie and straightforward communication
- 23 What theme appears to be central in both extracts regarding James Bond's profession and character?**
- A. Adventure and excitement
 - B. Struggle and resilience
 - C. Triumph and recognition
 - D. Leisure and enjoyment
- 24 From both extracts, how can the personal growth and development of James Bond be inferred?**
- A. Bond grows through embracing easy missions
 - B. Bond develops by experiencing challenges and rejuvenating through necessary means
 - C. Bond progresses by maintaining a high public profile
 - D. Bond evolves through engaging in casual conversations with colleagues

Extract A: The Winner Stands Alone

They were perhaps referring to the same person. If so and if this was a trap, it was too late to run away. He's obviously being watched, and as soon as he stands up, he'll be arrested. He feels his stomach contract, but why should he be afraid? Only a short time ago, he'd tried, without success, to hand himself over to the police. He'd chosen martyrdom, offered up his freedom as a sacrifice, but that gift had been rejected by God. Now, however, the heavens had obviously reconsidered their decision. He must think how best to deal with what will ensue: the suspect is identified, a woman pretending to be drunk is sent on ahead to confirm the facts. Then, very discreetly, a man will walk over and ask him to come with him for a little chat. That man will be a policeman. Igor has what looks like a pen in his jacket pocket, but that will arouse no suspicions; the Beretta though will give him away. He sees his whole life flash before him. Could he use the gun to defend himself? The policeman who is sure to appear as soon as he has been identified will have colleagues watching the scene, and Igor will be dead before he can make so much as a move. On the other hand, he didn't come here to kill innocent people in a barbarous, indiscriminate way; he has a mission, and his victims— or martyrs for love as he prefers to call them—are serving a greater purpose. "No, I'm not a distributor," he says. "I have absolutely nothing to do with the world of cinema, fashion, or glamour. I work in telecommunications." "Good," says the woman. "So you must have money. You

must have had dreams in your life, so you know what I'm talking about." He's beginning to lose the thread of the conversation. He signals to another waiter. This time the waiter comes over and Igor orders two cups of tea. "Can't you see I'm drinking whisky?"

Extract B: Brida

For a whole morning in 1990, all I could see from the sixth floor window of the hotel was the main government building. A flag had just been placed on the roof, marking the exact spot where the megalomaniacal dictator had fled in a helicopter only to find death a few hours later at the hands of those he had oppressed for twenty-two years. In his plan to create a capital that would rival Washington, Ceausescu had ordered all the old houses to be razed to the ground. Indeed, Bucharest had the dubious honour of being described as the city that had suffered the worst destruction outside of a war or a natural disaster. The day I arrived, I attempted to go for a short walk with my interpreter, but in the streets I saw only poverty, bewilderment, and a sense that there was no future, no past, and no present: the people were living in a kind of limbo, with little idea of what was happening in their country or in the rest of the world. When I went back ten years later and saw the whole country rising up out of the ashes, I realised human beings can overcome any difficulty, and that the Romanian people were a fine example of just that. But on that other grey morning, in the grey foyer of a gloomy hotel, all I was concerned about was whether my interpreter would manage to get a car and enough petrol so that I could carry out some final research for the BBC documentary I was working on. He was taking a very long time, and I was beginning to have my doubts. Would I have to go back to England having failed to achieve my goal? I'd already invested a significant amount of money in contracts with historians, in the script, in filming interviews, but before the BBC would sign the final contract, they insisted on me visiting Dracula's castle to see what state it was in. The trip was costing more than I expected.

Answer the questions below by choosing the letter of the best answer.

25 How do the protagonists in each extract perceive their current situations and what similarities are there in their emotional responses to the external pressures?

- A. Both protagonists are optimistic about their current situations.
- B. Both protagonists feel a sense of anxiety and uncertainty about the immediate future.
- C. Both protagonists are indifferent to their surroundings and the events happening around them.
- D. Both protagonists have a clear and detailed plan for the near future.

26 In the context of both extracts, what does the portrayal of the surroundings indicate about the respective time periods in which the characters find themselves?

- A. Both are in periods of prosperity and peace.
- B. Both are navigating through times characterised by upheaval and transformation.
- C. Both are situated in times of stagnancy and lack of progression.
- D. Both are witnessing periods of joyful celebration and harmony.

27 How do the references to significant historical events influence the mood and atmosphere in both extracts?

- A. They create a sense of optimism and forward momentum.
- B. They impart a foreboding undertone, hinting at tumultuous circumstances.
- C. They evoke a feeling of nostalgia and longing for the past.
- D. They generate a mood of happiness and contentment.

28 What do the interactions between Igor and the woman in extract C and the narrator and the interpreter in extract D reveal about their respective characters' mental states and priorities?

- A. Both are focused on personal achievements and have clear agendas.
- B. Both are experiencing moments of confusion and are somewhat detached from their immediate surroundings.
- C. Both are engrossed in their personal dialogues and are oblivious to the larger events transpiring around them.
- D. Both are hopeful about the outcomes of their missions and are engaging positively with others.

29 What do the monetary concerns mentioned in both extracts reveal about the characters' motivations and the socio-economic contexts they are operating in?

- A. Money is a driving force behind their actions and is closely tied to the societal expectations of the time.
- B. Money is of secondary importance, with the primary focus being on personal relationships.
- C. Money is portrayed as an evil force that leads to corruption and moral decline.
- D. Money is not a significant concern for the characters and does not influence their actions.

30 How is the concept of 'change' depicted in both extracts, and how does this influence the characterization of the respective protagonists?

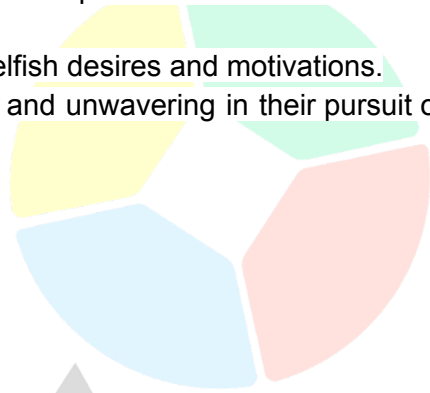
- A. Change is depicted as an inevitable force that is met with resistance by the protagonists.
- B. Change is embraced by the protagonists as an opportunity for growth and renewal.
- C. Change is viewed with scepticism and fear, influencing the protagonists to take cautious steps.
- D. Change is depicted as a necessary process, bringing with it challenges that the protagonists are navigating with apprehension.

31 What role does the setting play in shaping the narrative tone and the protagonists' responses to their situations in both extracts?

- A. The settings serve as vibrant backdrops that enhance the protagonists' sense of adventure and exploration.
- B. The settings act as gloomy canvases that accentuate the protagonists' feelings of uncertainty and anxiety.
- C. The settings play a minimal role, with the focus being predominantly on the dialogues between characters.
- D. The settings offer a sense of solace and refuge, helping the protagonists to find peace and clarity.

32 How does the portrayal of personal responsibility and mission differ in the narrative styles of both extracts?

- A. Both extracts highlight a clear and concise roadmap for the protagonists to follow in fulfilling their missions.
- B. Both extracts showcase the protagonists grappling with complex emotions and uncertainties while pursuing their goals.
- C. Both extracts depict the protagonists as being driven by selfish desires and motivations.
- D. Both extracts portray the protagonists as being steadfast and unwavering in their pursuit of their objectives.



Scholarly