

Read the stories below then answer the questions that follow.

Extract A: Mockingjay Hunger Games

Boggs appears and gets a firm lock on my arm, but I'm not planning on running now. I look over at the hospital - just in time to see the rest of the structure give way - and the fight goes out of me. All those people, the hundreds of wounded, the relatives, the medics from 13, are no more. I turn back to Boggs, see the swelling on his face left by Gale's boot. I'm no expert, but I'm pretty sure his nose is broken. His voice is more resigned than angry, though. "Back to the landing strip." I obediently take a step forward and wince as I become aware of the pain behind my right knee. The adrenaline rush that overrode the sensation has passed and my body parts join in a chorus of complaints. I'm banged up and bloody and someone seems to be hammering on my left temple from inside my skull. Boggs quickly examines my face, then scoops me up and jogs for the runway. Halfway there, I puke on his bulletproof vest. It's hard to tell because he's short of breath, but I think he sighs.

A small hovercraft, different from the one that transported us here, waits on the runway. The second my team's on board, we take off. No comfy seats and windows this time. We seem to be in some sort of cargo craft. Boggs does emergency first aid on people to hold them until we get back to 13. I want to take off my vest, since I got a fair amount of vomit on it as well, but it's too cold to think about it. I lie on the floor with my head in Gale's lap. The last thing I remember is Boggs spreading a couple of burlap sacks over me.

When I wake up, I'm warm and patched up in my old bed in the hospital. My mother's there, checking my vital signs. "How do you feel?"

"A little beat-up, but all right," I say.

"No one even told us you were going until you were gone," she says.

I feel a pang of guilt. When your family's had to send you off twice to the Hunger Games, this isn't the kind of detail you should overlook. "I'm sorry. They weren't expecting the attack. I was just supposed to be visiting the patients," I explain. "Next time, I'll have them clear it with you."

"Katniss, no one clears anything with me," she says.

It's true. Even I don't. Not since the loss of my father. Why pretend? "Well, I'll have them...notify you anyway."

On the bedside table is a piece of shrapnel they removed from my leg. The doctors are more concerned with the damage my brain might have suffered from the explosions, since my concussion hadn't fully healed to begin with. But I don't have double vision or anything and I can think clearly enough. I've slept right through the late afternoon and night, and I'm starving. My breakfast is disappointingly small. Just a few cubes of bread soaking in warm milk. I've been called down to an early morning meeting at Command

Extract B: Catching Fire, The Hunger Games

In that one slight motion, I see the end of hope, the beginning of the destruction of everything I hold dear in the world. I can't guess what form my punishment will take, how wide the net will be cast, but when it is finished, there will most likely be nothing left. So you would think that at this moment, I

would be in utter despair. Here's what's strange. The main thing I feel is a sense of relief. That I can give up this game. That the question of whether I can succeed in this venture has been answered, even if that answer is a resounding no. That if desperate times call for desperate measures, then I am free to act as desperately as I wish.

Only not here, not quite yet. It's essential to get back to District 12, because the main part of any plan will include my mother and sister, Gale and his family. And Peeta, if I can get him to come with us. I add Haymitch to the list. These are the people I must take with me when I escape into the wild. How I will convince them, where we will go in the dead of winter, what it will take to evade capture are unanswered questions. But at least now I know what I must do.

So instead of crumpling to the ground and weeping, I find myself standing up straighter and with more confidence than I have in weeks. My smile, while somewhat insane, is not forced. And when President Snow silences the audience and says, "What do you think about us throwing them a wedding right here in the Capitol?" I pull off girl-almost-catatonic-with-joy without a hitch.

Caesar Flickerman asks if the president has a date in mind.

"Oh, before we set a date, we better clear it with Katniss's mother," says the president. The audience gives a big laugh and the president puts his arm around me. "Maybe if the whole country puts its mind to it, we can get you married before you're thirty."

"You'll probably have to pass a new law," I say with a giggle.

"If that's what it takes," says the president with conspiratorial good humour.

Oh, the fun we two have together.

The party, held in the banquet room of President Snow's mansion, has no equal. The forty-foot ceiling has been transformed into the night sky, and the stars look exactly as they do at home. I suppose they look the same from the Capitol, but who would know? There's always too much light from the city to see the stars here. About halfway between the floor and the ceiling, musicians float on what look like fluffy white clouds, but I can't see what holds them aloft. Traditional dining tables have been replaced by innumerable stuffed sofas and chairs, some surrounding fireplaces, others beside fragrant flower gardens or ponds filled with exotic fish, so that people can eat and drink and do whatever they please in the utmost comfort. There's a large tiled area in the centre of the room that serves as everything from a dance floor, to a stage for the performers who come and go, to another spot to mingle with the flamboyantly dressed guests.

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

1 What is a common theme reflected in both Katniss and President Snow's attitudes toward control and freedom?

- A) Both feel empowered by manipulating others.
- B) Both strive for everybody's freedom above theirs.
- C) Both are willing to sacrifice personal freedom for the greater good.
- D) Both use power to instil a sense of relief in others.

2 How do both Katniss and Boggs react to trauma and physical discomfort in their environments?

- A) They both seek immediate medical attention.
- B) They both strive to maintain a sense of duty despite their conditions.
- C) They both give in to despair and hopelessness.
- D) They both ignore their injuries and continue as if nothing happened.

3 How do the settings in both extracts reflect the psychological states of the characters?

- A) Both settings are austere, highlighting the characters' emotional emptiness.
- B) Both settings are luxurious, emphasising the characters' inner richness.
- C) Both settings are chaotic, representing the characters' turbulent emotions.
- D) Both settings are oppressive, mimicking the characters' feelings of being trapped.

4 How do family dynamics influence the decisions made by characters in both extracts?

- A) Family acts as a source of motivation for both.
- B) Family is a burden hindering the characters' freedom.
- C) Family is an obstacle they must overcome to achieve their goals.
- D) Family plays no significant role in either story.

5 How do both Katniss and President Snow manipulate public perception?

- A) Through physical strength and prowess.
- B) Through strategic alliances with powerful people.
- C) Through controlling and manipulating emotions.
- D) Through financial influence and wealth.

6 In both extracts, how is the theme of sacrifice explored?

- A) Sacrifice is seen as a necessary evil for personal gain.
- B) Sacrifice is presented as an honourable act for the benefit of others.
- C) Sacrifice is avoided at all costs by the main characters.
- D. Sacrifice is criticised as a concept exploited by those in power.

7 What do the actions of Katniss in both stories reveal about her attitude toward societal norms?

- A) She completely conforms to the expectations of society.
- B) She outright rejects any form of societal norm or expectation.
- C) She manipulates societal norms to suit her immediate needs.
- D) She is indifferent to societal norms and expectations.

8 What is the underlying emotional state that Katniss experiences in both situations?

- A) A sense of relief overshadowing despair.
- B) Intense joy and contentment.
- C) Unwavering hope and optimism.
- D) Complete apathy and indifference.

Extract A:

Jon found Slynt breaking his fast in the common room. Ser Alliser Thorne was with him, and several of their cronies. They were laughing about something when Jon came down the steps with Iron Emmett and Dolorous Edd, and behind them Mully, Horse, Red Jack Crabb, Rusty Flowers, and Owen the Oaf. Three-Finger Hobb was ladling out porridge from his kettle. Queen's men, king's men, and black brothers sat at their separate tables, some bent over bowls of porridge, others filling their bellies with fried bread and bacon. Jon saw Pyp and Grenn at one table, Bowen Marsh at another. The air smelled of smoke and grease, and the clatter of knives and spoons echoed off the vaulted ceiling. All the voices died at once.

"Lord Janos," Jon said, "I will give you one last chance. Put down that spoon and get to the stables. I have had your horse saddled and bridled. It is a long, hard road to Greyguard."

"Then you had best be on your way, boy." Slynt laughed, dribbling porridge down his chest.

"Greyguard's a good place for the likes of you, I'm thinking. Well away from decent godly folk. The mark of the beast is on you, bastard."

"You are refusing to obey my order?" Alliser Thorne smiled a thin smile, his black eyes fixed on Jon.

At another table, Godry the Giantslayer began to laugh. "As you will." Jon nodded to Iron Emmett.

"Please take Lord Janos to the Wall—" —and confine him to an ice cell, he might have said. A day or ten cramped up inside the ice would leave him shivering and feverish and begging for release, Jon did not doubt. And the moment he is out, he and Thorne will begin to plot again. —and tie him to his horse, he might have said. If Slynt did not wish to go to Greyguard as its commander, he could go as its cook. It will only be a matter of time until he deserts, then. And how many others will he take with him?

Extract B: Lord of the Rings

'So four of the Company still remain,' said Aragorn. 'We will ride on together. But we shall not go alone, as I thought. The king is now determined to set out at once. Since the coming of the winged shadow, he desires to return to the hills under cover of night.'

'And then whither?' said Legolas.

'I cannot say yet,' Aragorn answered. 'As for the king, he will go to the muster that he commanded at Edoras, four nights from now. And there, I think, he will hear tidings of war, and the Riders of Rohan will go down to Minas Tirith. But for myself, and any that will go with me . . .'

'I for one!' cried Legolas. 'And Gimli with him!' said the Dwarf. 'Well, for myself,' said Aragorn, 'it is dark before me. I must go down also to Minas Tirith, but I do not yet see the road. An hour long prepared approaches.'

'Don't leave me behind!' said Merry. 'I have not been of much use yet; but I don't want to be laid aside, like baggage to be called for when all is over. I don't think the Riders will want to be bothered with me now. Though, of course, the king did say that I was to sit by him when he came to his house and tell him all about the Shire.'

'Yes,' said Aragorn, 'and your road lies with him, I think, Merry. But do not look for mirth at the ending. It will be long, I fear, ere Theoden sits at ease again in Meduseld. Many hopes will wither in this bitter Spring.'

Soon all were ready to depart: twenty-four horses, with Gimli behind Legolas, and Merry in front of Aragorn. Presently they were riding swiftly through the night. They had not long passed the mounds at the Fords of Isen, when a Rider galloped up from the rear of their line.

'My lord,' he said to the king, 'there are horsemen behind us. As we crossed the fords I thought that I heard them. Now we are sure. They are overtaking us, riding hard.'

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

9 Analyse the leadership qualities exhibited by Jon in Extract A and Aragorn in Extract B What similarities can be identified between the two characters in their approach to leadership?

- A) Both exhibit a sense of duty and responsibility
- B) Both lean towards authoritarian leadership style
- C) Both are indecisive and uncertain about their decisions
- D) Both rely heavily on counsel from their companions

10 Based on the two extracts, how do the settings contribute to the atmosphere and tone of each passage?

- A) Both settings convey a lighthearted and relaxed atmosphere
- B) Both settings depict an urgency and gravity surrounding the upcoming events
- C) Extract A portrays a peaceful setting, while Extract B depicts a tense atmosphere
- D) Extract A portrays a chaotic atmosphere, while Extract B depicts a peaceful setting

11 Compare the conflicts presented in both extracts. How do the central characters approach conflict resolution?

- A) Both Jon and Aragorn use diplomacy and negotiation
- B) Jon employs a more impulsive approach while Aragorn leans towards self-preservation
- C) Jon tends to avoid conflict while Aragorn is prepared to face it head-on
- D) Both Jon and Aragorn exhibit a readiness to confront the existing conflicts decisively

12 Analyse the use of dialogue in both extracts. How does it contribute to character development?

- A) Both extracts use dialogue to portray disarray among characters
- B) Both extracts use dialogue to display the individualism and self-reliance of the characters
- C) Extract A utilises dialogue to illustrate conflict and defiance, while Extract B showcases cooperation and consensus
- D) Extract A utilises dialogue to emphasise unity, while Extract B highlights conflict and disagreement

13 How do both extracts utilise elements of symbolism and foreshadowing in depicting the narrative's progression?

- A) Both extracts employ foreshadowing to hint at upcoming conflicts and challenges
- B) Both extracts use symbolism to emphasise the mystical elements of the narrative
- C) Extract A incorporates symbolism to highlight the division and discord, while Extract B employs foreshadowing to hint at impending cooperation and unity
- D) Both extracts rely heavily on symbolism to portray the central theme of heroism

14 Analyse the role of secondary characters in both extracts. How do they influence the narrative and the decisions of the central characters?

- A) Secondary characters in both extracts serve to challenge and oppose the central characters
- B) Secondary characters in both extracts act as allies and supporters of the central characters
- C) In Extract A, secondary characters are antagonistic, while in Extract B, they are supportive of the central character
- D) In Extract A, secondary characters support Jon, while in Extract B, they challenge Aragorn's decisions

15 Based on the extracts, how do Jon and Aragorn react to adversity and opposition?

- A) Both exhibit patience and restraint in the face of adversity
- B) Both demonstrate assertiveness and determination in addressing opposition
- C) Jon reacts with aggression, while Aragorn exhibits caution and diplomacy
- D) Jon tends to compromise, while Aragorn stands firm on his decisions

16 Analysing the underlying themes in both extracts, what common theme can be identified?

- A) The theme of betrayal and mistrust
- B) The theme of camaraderie and unity
- C) The theme of leadership and responsibility
- D) The theme of conflict and discord

Extract A: The Sea Wolves

If it hadn't been for the pelican, Jack London would have been eaten by the wolves.

Even lulled by the gentle motion of the ship, he had been unable to sleep or rest, though in truth that was all his body craved. His mind burned with memories of his adventures in the north, and each

ache, pain, and wound recalled those experiences as surely as a smell or sound. Confined in a cramped ship's cabin with his friend Merritt Sloper and three weary men whose eyes were flat with defeat, Jack felt his senses sing with yearning. It had been only days since they had departed Alaska. After so long in the wilderness—and with his own wild nature urging him to run, to climb, to live—he felt stifled by that room, and it was inevitable that the pressure would drive him up here, onto the deck.

And so it had been for the last three nights. The days were easier, filled with casual conversations and hours spent gazing into the hazy distance, wrapped against the cold and yet buffeted by the sun. But the nights were more difficult. It was as if the darkness called him into its embrace—not just the false shade of a room without light, but the darkness of infinity.

Jack breathed in the fresh air and held on to the railing, legs shifting slightly as the ship dipped and rose through the gentle Pacific swell. His hair was ruffled by the breeze, and it felt like the hand of a loved one soothing his brow. Perhaps I do need soothing, he thought, because the memory of all he had been through—the deadly Chilkoot Trail, his near death in the great white silence, Lesya, and the dreadful Wendigo—were enough to drive any ordinary person mad. But one thing Jack had learned during his months in the frozen north: he was far from ordinary.

Extract B: Doctor No

Three weeks later, in London, March came in like a rattlesnake. From first light on March 1st, hail and icy sleet, with a Force 8 gale behind them, lashed at the city and went on lashing as the people streamed miserably to work, their legs whipped by the wet hems of their macintoshes and their faces blotching with the cold.

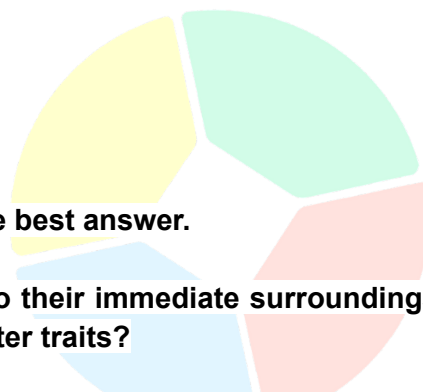
It was a filthy day and everybody said so—even M, who rarely admitted the existence of weather even in its extreme forms. When the old black Silver Wraith Rolls with the nondescript number-plate stopped outside the tall building in Regent's Park and he climbed stiffly out on to the pavement, hail hit him in the face like a whiff of small-shot. Instead of hurrying inside the building, he walked deliberately round the car to the window beside the chauffeur.

“Won't be needing the car again today, Smith. Take it away and go home. I'll use the tube this evening. No weather for driving a car. Worse than one of those PQ convoys.”

Ex-Leading Stoker Smith grinned gratefully. “Aye-aye, sir. And thanks.” He watched the elderly erect figure walk round the bonnet of the Rolls and across the pavement and into the building. Just like the old boy. He'd always see the men right first. Smith clicked the gear lever into first and moved off, peering forward through the streaming windscreen. They didn't come like that any more.

M went up in the lift to the eighth floor and along the thick-carpeted corridor to his office. He shut the door behind him, took off his overcoat and scarf and hung them behind the door. He took out a large blue silk bandanna handkerchief and brusquely wiped it over his face. It was odd, but he wouldn't have done this in front of the porters or the liftman. He went over to his desk and sat down and bent towards the intercom. He pressed a switch. “I'm in, Miss Money Penny. The signals, please, and anything else you've got. Then get me Sir James Molony. He'll be doing his rounds at St Mary's about now. Tell the Chief of Staff I'll see 007 in half an hour. And let me have the Strangways file.” M waited for the metallic “Yes, sir” and released the switch.

He sat back and reached for his pipe and began filling it thoughtfully. He didn't look up when his secretary came in with the stack of papers and he even ignored the half dozen pink Most Immediates on top of the signal file. If they had been vital he would have been called during the night.



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

17 In both extracts, how do the protagonists react to their immediate surroundings, and what do these reactions reveal about their character traits?

- A) Both protagonists are highly adaptable to their surroundings and remain unaffected by the elements.
- B) Both protagonists show a deep connection to their environment, responding thoughtfully and sensitively to it.
- C) Both protagonists display a sense of discomfort and unease with their surroundings.
- D) Both protagonists seem to draw strength and resilience from the harsh conditions of their surroundings.

18 In what ways do the physical settings in the two extracts act as foils to the inner worlds of the respective protagonists?

- A) The settings act as peaceful sanctuaries that mirror the tranquillity within the protagonists.
- B) The settings seem to echo the turbulent and stormy inner worlds of the protagonists.
- C) The settings stand in stark contrast, highlighting the protagonists' detachment from their environments.
- D) The settings offer a glimpse into the protagonists' desire for peace and tranquillity.

19 How do the narrative styles in both extracts depict the protagonists' ability to perceive and endure hardships?

- A) They depict the protagonists as heroes with an extraordinary capacity to withstand adversity.
- B) They portray the protagonists as ordinary individuals struggling to cope with their circumstances.
- C) They reveal the protagonists as figures who have lost touch with reality and are drifting in a dreamlike state.
- D) They illustrate the protagonists as being overwhelmed by the burdens of their past experiences and present conditions.

20 Considering the portrayal of the weather in both extracts, how does it serve to underscore the prevailing mood and the protagonists' emotional states?

- A) The weather acts as a metaphor for the protagonists' optimism and hopeful outlook.
- B) The weather serves as a backdrop that mirrors the protagonists' turbulent emotions and inner turmoil.
- C) The weather is depicted as a soothing element, offering solace to the protagonists in their moments of distress.
- D) The weather seems to symbolise the protagonists' detachment and indifference to their surroundings.

21 From both extracts, how do the protagonists exhibit leadership and responsibility amidst their personal trials?

- A) By maintaining a sense of duty and ensuring the wellbeing of others.
- B) By withdrawing from their responsibilities and focusing solely on their personal troubles.
- C) By adopting a pessimistic outlook and succumbing to despair.
- D) By seeking refuge in solitude and isolating themselves from their communities.

22 In examining both extracts, how do the authors use sensory descriptions to immerse the readers into the protagonists' experiences?

- A) Through vivid descriptions that evoke a sense of tranquillity and peace.
- B) Through intricate details that transport the readers into a dreamlike, surreal world.
- C) Through intense, tactile imagery that brings the harsh realities of the settings to life.
- D) Through abstract representations that leave the interpretation of the surroundings to the readers.

23 Analyse the interactions between the protagonists and secondary characters in both extracts. How do these interactions reflect on the protagonists' social connections and leadership qualities?

- A) The interactions reveal the protagonists as empathetic leaders who prioritise the needs of others.
- B) The interactions portray the protagonists as aloof individuals with little regard for others.
- C) The interactions depict the protagonists as figures seeking guidance and support from others.
- D) The interactions present the protagonists as conflicted individuals torn between personal desires and social responsibilities.

24 How do the individual reflections and introspections of the protagonists in both extracts serve to highlight their resilience and determination in the face of adversity?

- A) They showcase the protagonists as characters who constantly dwell on their past mistakes and regrets.
- B) They depict the protagonists as individuals who are deeply introspective, drawing strength from their past experiences to navigate the present challenges.
- C) They represent the protagonists as individuals who are uncertain and fearful about their future prospects.
- D) They portray the protagonists as people who are disconnected from their own inner worlds and driven solely by external forces.

Extract A: Goldfinger

What an extraordinary difference there was between a body full of person and a body that was empty! Now there is someone, now there is no one. This had been a Mexican with a name and an address, an employment card and perhaps a driving licence. Then something had gone out of him, out of the envelope of flesh and cheap clothes, and had left him an empty paper bag waiting for the dustcart. And the difference, the thing that had gone out of the stinking Mexican bandit, was greater than all Mexico.

James Bond, with two double bourbons inside him, sat in the final departure lounge of Miami Airport and thought about life and death.

Bond looked down at the weapon that had done it. The cutting edge of his right hand was red and swollen. It would soon show a bruise. Bond flexed the hand, kneading it with his left. He had been doing the same thing at intervals through the quick plane trip that had got him away. It was a painful process, but if he kept the circulation moving the hand would heal more quickly. One couldn't tell how soon the weapon would be needed again. Cynicism gathered at the corners of Bond's mouth.

'National Airlines, "Airline of the Stars", announces the departure of their flight NA 106 to La Guardia Field, New York. Will all passengers please proceed to gate number seven. All aboard, please.'

The Tannoy switched off with an echoing click. Bond glanced at his watch. At least another ten minutes before Transamerica would be called. He signalled to a waitress and ordered another double bourbon on the rocks. When the wide, chunky glass came, he swirled the liquor round for the ice to blunt it down and swallowed half of it. He stubbed out the butt of his cigarette and sat, his chin resting on his left hand, and gazed moodily across the twinkling tarmac to where the last half of the sun was slipping gloriously into the Gulf.

The death of the Mexican had been the finishing touch to a bad assignment, one of the worst - squalid, dangerous and without any redeeming features except that it had got him away from headquarters.

Extract B: On her majesty's secret service:

Bond smiled. How did the old devil know these things? Should he warn Security? No. This man had become a friend. And anyway, all this was Herkos Odonton!

Marc-Ange said diffidently, 'And now may I bring in Teresa? She does not know what we have been discussing. Let us say it is about one of the South of France jewel robberies. You represent the insurance company. I have been making a private deal with you. You can manage that? Good.' He got up and came over to Bond and put his hand on Bond's shoulder. 'And thank you. Thank you for everything.' Then he went out of the door. Oh my God! thought Bond. Now for my side of the bargain. It was two months later, in London, and James Bond was driving lazily up from his Chelsea flat to his headquarters. It was nine-thirty in the morning of yet another beautiful day of this beautiful year, but, in Hyde Park, the fragrance of burning leaves meant that winter was only just round the corner. Bond had nothing on his mind except the frustration of waiting for Station Z somehow to penetrate the reserves of the Swiss Securite and come up with the exact address of Blofeld. But their 'friends' in Zurich were continuing to prove obtuse, or, more probably, obstinate. There was no trace of any man, either tourist or resident, called Blofeld in the whole of Switzerland. Nor was there any evidence of the existence of a reborn SPECTRE on Swiss soil. Yes, they fully realised that

Blofeld was still urgently 'wanted' by the governments of the NATO alliance. They had carefully filed all the circulars devoted to the apprehension of this man, and for the past year he had been constantly reconfirmed on their 'watch' lists at all frontier posts.

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

25 In both passages, how does the surrounding environment reflect Bond's emotional state?

- A) The environments are bustling and lively, mirroring Bond's energetic disposition.
- B) The environments are serene and peaceful, reflecting Bond's contented state of mind.
- C) The environments are somewhat isolated and reflective, paralleling Bond's introspective and sombre mood.
- D) The environments are chaotic and unpredictable, symbolising Bond's confused state of mind.

26 How does the interaction with other characters differ between the two extracts?

- A) In both extracts, Bond maintains professional relationships with others.
- B) In the first extract, Bond interacts more with his surroundings, while in the second he is more engaged with other characters.
- C) In both extracts, Bond forms close and personal relationships with other characters.
- D) In the first extract, Bond interacts mainly with other characters, while in the second he is more focused on his surroundings.

27 What role does reflection on past and future events play in both extracts?

- A) Both extracts focus mainly on Bond's reflection of past events.
- B) Both extracts focus mainly on Bond's anticipation of future events.
- C) The first extract focuses more on past events, while the second extract has a balanced view of past and future events.
- D) The first extract primarily looks at future events, while the second extract reflects on past events.

28 How does Bond's portrayal of masculinity differ between the two extracts?

- A) In both extracts, Bond portrays a traditional sense of masculinity, emphasising physical strength and stoicism.
- B) In the first extract, Bond is portrayed as physically tough and somewhat detached, while in the second extract he is more emotionally open and connected to others.
- C) In both extracts, Bond is shown to be emotionally expressive and vulnerable.
- D) The first extract shows Bond as emotionally reserved, while in the second he is depicted as physically dominant.

29 What do both extracts reveal about Bond's personal struggles?

- A) Bond is struggling with professional rivalry in both extracts.
- B) Bond is grappling with moral dilemmas and personal obligations in both extracts.
- C) Bond is facing difficulties in his personal relationships in both extracts.
- D) Bond is confronted with bureaucratic hurdles in his work in both extracts.

30 In both extracts, how is the theme of duty and responsibility explored?

- A) Both extracts emphasise Bond's reluctance to fulfil his duty on his own terms.
- B) In the first extract, duty appears to be a burden, while in the second it is associated with camaraderie and friendship.
- C) Both extracts illustrate Bond shirking his responsibilities in favour of personal pursuits.
- D) The theme of duty and responsibility is not explored in either extract.

31 What is a common narrative technique used in both extracts to convey Bond's experiences?

- A) Stream of consciousness to illustrate Bond's fragmented thought process.
- B) Third-person omniscient narration to provide multiple perspectives on the events.
- C) Detailed descriptions of setting and internal monologue to offer a deep insight into Bond's mindset.
- D) Non-linear narrative to emphasise the complexity of Bond's missions.

32 In both extracts, how is the passage of time conveyed?

- A) Time is depicted as stagnant, with Bond stuck in a perpetual cycle of similar experiences.
- B) Time seems to move swiftly, with events transpiring in quick succession.
- C) Time is illustrated as moving at a regular pace, with a balance between moments of action and reflection.
- D) The passage of time is not evident in either of the extracts.

Extract A: The Return of the king

The Calendar in the Shire differed in several features from ours. The year no doubt was of the same length, for long ago as those times are now reckoned in years and lives of men, they were not very remote according to the memory of the Earth. It is recorded by the Hobbits that they had no 'week' when they were still a wandering people, and though they had 'months', governed more or less by the Moon, their keeping of dates and calculations of time were vague and inaccurate. In the west-lands of Eriador, when they had begun to settle down, they adopted the King's Reckoning of the DUnedain, which was ultimately of Eldarin origin; but the Hobbits of the Shire introduced several minor alterations. This calendar, or 'Shire Reckoning' as it was called, was eventually adopted also in Bree, except for the Shire usage of counting as Year 1 the year of the colonisation of the Shire. It is often difficult to discover from old tales and traditions precise information about things which people knew well and took for granted in their own day (such as the names of letters, or of the days of the week, or the names and lengths of months). But owing to their general interest in genealogy, and to the interest in ancient history which the learned amongst them developed after the War of the Ring, the Shire-hobbits seem to have concerned themselves a good deal with dates; and they even drew up complicated tables showing the relations of their own system with others. I am not skilled in these matters, and may have made many errors; but at any rate the chronology of the crucial years S.R. 1418, 1419 is so carefully set out in the Red Book that there cannot be much doubt about days and times at that point.

It seems clear that the Eldar in Middle-earth, who had, as Samwise remarked, more time at their disposal, reckoned in long periods, and the Quenya word *yen*, often translated 'year' (1, 491), really means 144 of our years. The Eldar preferred to reckon in sixes and twelves as far as possible. A 'day' of the sun they called *re* and reckoned from sunset to sunset. The *yen* contained 52,596 days. For

ritual rather than practical purposes the Eldar observed a week or enquiry of six days; and the yen contained 8,766 of these enquiries, reckoned continuously throughout the period.

Extract B: Harry Potter and the Deathly Hallows

It seemed most unlikely that Umbridge would keep her jewellery in her office, but on the other hand it seemed foolish not to search it to make sure. He therefore set off along the corridor again, passing nobody but a frowning wizard who was murmuring instructions to a quill that floated in front of him, scribbling on a trail of parchment.

Now paying attention to the names on the doors, Harry turned a corner. Halfway along the next corridor he emerged into a wide, open space where a dozen witches and wizards sat in rows at small desks not unlike school desks, though much more highly polished and free from graffiti. Harry paused to watch them, for the effect was quite mesmerising. They were all waving and twiddling their wands in unison, and squares of coloured paper were flying in every direction like little pink kites. After a few seconds, Harry realised that there was a rhythm to the proceedings, that the papers all formed the same pattern and after a few more seconds he realised what he was watching was the creation of pamphlets – that the paper squares were pages, which, when assembled, folded and magicked into place, fell into neat stacks beside each witch or wizard.

Harry crept closer, although the workers were so intent on what they were doing that he doubted they would notice a carpet-muffled footstep, and he slid a completed pamphlet from the pile beside a young witch. He examined it beneath the Invisibility Cloak. Its pink cover was emblazoned with a golden title:

Mudbloods and the Dangers They Pose to a Peaceful Pure-Blood Society

Beneath the title was a picture of a red rose with a simpering face in the middle of its petals, being strangled by a green weed with fangs and a scowl. There was no author's name upon the pamphlet, but again, the scars on the back of his right hand seemed to tingle as he examined it. Then the young witch beside him confirmed his suspicion as she said, still waving and twirling her wand, "Will the old hag be interrogating Mudbloods all day, does anyone know?"

"Careful," said the wizard beside her, glancing around nervously; one of his pages slipped and fell to the floor.

"What, has she got magic ears as well as an eye, now?"

The witch glanced toward the shining mahogany door facing the space full of pamphlet-makers; Harry looked too, and the rage reared in him like a snake. Where there might have been a peephole on a Muggle front door, a large, round eye with a bright blue iris had been set into the wood – an eye that was shockingly familiar to anybody who had known Alastor Moody.

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

- 33 Both extracts emphasise the importance of cultural nuances and traditions. Which of the following statements is true regarding their representation?**
- A) The Shire-hobbits only concerned themselves with history after the War of the Ring.
 - B) Harry found a pamphlet in the Shire discussing the importance of dates.
 - C) The Hobbits in the Shire had an intricate calendar system to mark their history.
 - D) The wizards and witches in the wide-open space were creating a calendar system similar to the Shire's.
- 34 Both texts hint at moments in history that impacted the present story. What do the Shire Reckoning and the pamphlet Harry found have in common?**
- A) Both are tools of oppression.
 - B) They provide historical context for their respective narratives.
 - C) Both were created by the Eldar in Middle-earth.
 - D) Neither has relevance to the main characters.
- 35 How do both extracts portray the concept of time?**
- A) The Eldar in Middle-earth have a typical 24-hour day, while the wizards work only during daylight.
 - B) Both extracts indicate that reckoning of time is essential for the respective societies.
 - C) Harry and the Hobbits both use the King's Reckoning of the Dúnedain.
 - D) The pamphlet-makers create pamphlets based on lunar months, similar to the Hobbits.
- 36 What role does secrecy or hidden knowledge play in both extracts?**
- A) The Eldar secretly control time, while Umbridge hides her intentions.
 - B) The Shire-hobbits have secret tables, while Harry sneaks around under an Invisibility Cloak.
 - C) Harry tries to find a hidden jewellery, while the Hobbits keep their calendar a secret.
 - D) Both extracts have no element of secrecy or hidden knowledge.
- 37 Both extracts touch upon the theme of prejudice. How is this theme differently approached in the extracts?**
- A) The Shire-hobbits are biased against the Dúnedain, while the pamphlet Harry found is against Mudbloods.
 - B) Both extracts showcase characters promoting unity and harmony.
 - C) The pamphlet Harry discovered displays prejudice, while the Shire's calendar system celebrates diversity.
 - D) The Shire's calendar is a symbol of their prejudice against the Eldar, while wizards show no bias.
- 38 Which of the following is an evident distinction between the settings in the two extracts?**
- A) The Shire is portrayed as a bustling place, while the wizarding world is calm and serene.
 - B) Both the Shire and the wizarding world value traditions and histories equally.
 - C) The Shire revolves around its calendar system, while the wizarding world's focus is on pamphlet-making.
 - D) The wizarding world has modern equipment like typewriters, while the Shire is technologically advanced.

39 How do both extracts showcase an individual's connection to the past?

- A) Harry feels connected through the Quenya word 'yen,' while the Shire-hobbits connect through the pamphlets.
- B) The scars on Harry's hand tingle at a memory, while the Shire-hobbits recall their wandering days.
- C) The Shire-hobbits remember their genealogy, while Harry recalls his past encounters with friends.
- D) Both extracts avoid referencing any connections to the past.

40 In both extracts, there are underlying tensions. Which of the following is a shared reason for these tensions?

- A) Both are due to external threats to the main characters.
- B) The Eldar's perception of time clashes with the Shire's, while Harry opposes the pamphlet's message.
- C) Both are related to the characters' personal history and past experiences.
- D) The tensions arise due to conflicts between different calendar systems.

Scholarly