OCR
Oxford Cambridge and RSA

GCSE English Literature

J352/01 Exploring modern and literary heritage texts

Monday 22 May 2017 – Morning

Time allowed: 2 hours

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You must have:
- The OCR 12-page Answer Booklet (OCR12 sent with general stationery)

INSTRUCTIONS
- Use black ink.
- Answer **two** questions. **One** from **Section A** and **one** from **Section B**.
- All questions in Section A consist of **two** parts **a)** and **b)**. Answer **both** parts of the question on the **text that you have studied**.
- In Section B, answer **one** question from a choice of two on the **text that you have studied**.
- Write your answers to each question on the Answer Booklet.
- Write the number of each question answered in the margin.
- This is a closed text examination.
- Do **not** write in the barcodes.

INFORMATION
- The total mark for this paper is **80**.
- The marks for each question are shown in brackets **[ ]**.
- Quality of extended responses will be assessed in questions marked with an asterisk (*).
- This document consists of **20** pages. Any blank pages are indicated.

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Section A

Modern prose or drama

Answer **one** question from this section.

1 *Anita and Me* by Meera Syal and *The Stepmother's Diary* by Fay Weldon

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

a) Compare how children dealing with difficult situations are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
- the reactions of the characters
- how the writers' use of language and techniques create effects.

[20]

AND

b) Explore another moment in *Anita and Me* when Meena is brave.

[20]

Extract 1 from: *Anita and Me* by Meera Syal

Meena has just been told that Nanima is leaving the next day. Meena's father has said that it is because the cold weather is coming.

'Well, keep her inside!' I screamed in my head. 'Buy her a fur coat! Leave the heating on all night! Strap a sodding hot water bottle to her bosom and force feed her rum!' But I chose to nod understandingly and flash Nanima a bright, reassuring smile. I was a grown-up now, I had seen my parents swallow down anger and grief a million times, for our sakes, for the sake of others watching, for the sake of their own sanity. It was not so hard to do, this sacrificial lark, it came with the territory. 'Anyway,' I chirped, patting Nanima's gnarled hands which I would mourn forever, I knew it, 'we'll be coming to India soon, eh? And next time, you can teach me how to sing this in Punjabi!' And I launched into an overloud and unnecessarily bouncy rendition of 'Happy Birthday, Sunil' which made him stare at me with a frightened owlish face.

I wanted many more years with Nanima, more than that I passionately wanted back all the years I had already missed with her, all the other birthdays and accidents and door slammings and apologies that so many other children had at their disposal and treated as disposable. But I did not crack, even when she said goodbye…

Extract 2 from: *The Stepmother's Diary* by Fay Weldon

Here, Sappho describes her wedding day. She is getting married to Gavin, who has a daughter called Isobel from a previous marriage.

I could feel my mother raising her eyebrows when Isobel went up to the front during the marriage ceremony and held Gavin's hand and just stood there, and didn't let go even when he kissed the bride, that is to say me, but I thought it was brave of Isobel. She was only eleven and didn't want to be left out. She had no mother of her own, only now, me. I want her to understand she is gaining a mother, not losing a father. So I included her in the embrace and we stood in a close, contented little ring and I could hear the breath of the sentimental, approving sigh from the audience, and I thought: I will make all this come right for everyone, I will.

Poor Isobel! That morning she had woken us up. It was five-thirty in the morning. I hate early-morning telephone calls. They are usually bad news. Someone in prison, in hospital, something awful. But it was Isobel. She was at her grandmother Gwen's. She had been woken up by a nightmare. She was sobbing and gasping in terror. 'Daddy, I'm so frightened. In my dream you were getting married, and it looked like Sappho, but she was really a shape-shifter like in the film and started to eat you alive. And I tried to scream but my voice came out all tinny and squeaky, and I woke up.' He calmed her down and reassured her, and reminded her that since she was going to live with us she was quite safe, it was only a dream.

2 *Never Let Me Go* by Kazuo Ishiguro and *The Year of the Runaways* by Sunjeev Sahota

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

a) Compare how arriving in a new place is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
- the reactions of the characters
- how the writers' use of language and techniques create effects.

[20]

AND

b) Explore another moment in *Never Let Me Go* where one or more students face an unfamiliar situation.

[20]

Extract 1 from: *Never Let Me Go* by Kazuo Ishiguro

Here, the students arrive at the Cottages for the first time.

The place looked beautiful and cosy, with overgrown grass everywhere – a novelty to us. We stood together in a huddle, the eight of us, and watched Keffers go in and out of the farmhouse, expecting him to address us at any moment. But he didn't, and all we could catch was the odd irritated mutter about the students who already lived there. Once, as he went to get something from his van, he gave us a moody glance, then returned to the farmhouse and closed the door behind him.

Before too long, though, the veterans, who'd been having a bit of fun watching us being pathetic – we were to do much the same the following summer – came out and took us in hand. In fact, looking back, I see they really went out of their way helping us settle in. Even so, those first weeks were strange and we were glad we had each other. We'd always move about together and seemed to spend large parts of the day awkwardly standing outside the farmhouse, not knowing what else to do.

Extract 2 from: *The Year of the Runaways* by Sunjeev Sahota

Tochi is a new arrival in the UK. He is sharing a house with other migrant workers. Gurpreet and Randeep have been in the house for some time.

When the three of them were left, Gurpreet folded his arms on the shelf of his gut, slowly. 'So. Where you from?'

Tochi walked into the room and closed the door. Gurpreet stared after him, then pushed off the banister and huffed downstairs.

Randeep waited. He wanted to make a good first impression. He wanted a friend. He knocked and opened the door, stepping inside. The guy looked to be asleep already, still in his clothes and boots, and knees drawn up and hands pressed between them. He'd moved his mattress as far from Randeep's as was possible in that small room: under the window, where the chill would be blowing down on him, through the tape.

'Would you like a blanket? I have one spare,' Randeep whispered. He asked again and when he again got no reply he tiptoed forward and folded out his best blanket and spread it over his new room-mate.

3 *Animal Farm* by George Orwell and *How the Trouble Started* by Robert Williams

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

a) Compare how characters in authority are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
- the reactions of the characters
- how the writers' use of language and techniques create effects.

[20]

AND

b) Explore another moment in *Animal Farm* that shows how the pigs change the truth to suit themselves.

[20]

Extract 1 from: *Animal Farm* by George Orwell

In this extract, Squealer is speaking to the animals about Boxer.

It had come to his knowledge, he said, that a foolish and wicked rumour had been circulated at the time of Boxer's removal. Some of the animals had noticed that the van which took Boxer away was marked 'Horse Slaughterer', and had actually jumped to the conclusion that Boxer was being sent to the knacker's. It was almost unbelievable, said Squealer, that any animal could be so stupid. Surely, he cried indignantly, whisking his tail and skipping from side to side, surely they knew their beloved Leader, Comrade Napoleon, better than that? But the explanation was really very simple. The van had previously been the property of the knacker, and had been bought by the veterinary surgeon, who had not yet painted the old name out. That was how the mistake had arisen.

The animals were enormously relieved to hear this. And when Squealer went on to give further graphic details of Boxer's deathbed, the admirable care he had received and the expensive medicines for which Napoleon had paid without a thought as to the cost, their last doubts disappeared and the sorrow that they felt for their comrade's death was tempered by the thought that at least he had died happy.

Extract 2 from: *How the Trouble Started* by Robert Williams

R Williams, 'How the Trouble Started', pp8-9 Faber & Faber Ltd, 2012. Item removed due to third party copyright restrictions.

4 *An Inspector Calls* by JB Priestley and *Di and Viv and Rose* by Amelia Bullmore

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

a) Compare how difficult relationships are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
- the reactions of the characters
- how the writers' use of language and techniques create effects.

[20]

AND

b) Explore another moment in *An Inspector Calls* where a difficult relationship is presented dramatically by the writer.

[20]

Extract 1 from: *An Inspector Calls* by JB Priestley

Gerald has just told the story of his relationship with Daisy Renton.

Sheila: But just in case you forget – or decide not to come back, Gerald, I think you'd better take this with you. [*She hands him the ring*.]

Gerald: I see. Well, I was expecting this.

Sheila: I don't dislike you as I did half an hour ago, Gerald. In fact, in some odd way, I rather respect you more than I've ever done before. I knew anyhow you were lying about those months last year when you hardly came near me. I knew there was something fishy about that time. And now at least you've been honest. And I believe what you told us about the way you helped her at first. Just out of pity. And it was my fault really that she was so desperate when you first met her. But this has made a difference. You and I aren't the same people who sat down to dinner here. We'd have to start all over again, getting to know each other –

Birling: Now, Sheila, I'm not defending him. But you must understand that a lot of young men –

Sheila: Don't interfere, please, Father. Gerald knows what I mean, and you apparently don't.

Gerald: Yes, I know what you mean. But I'm coming back – if I may.

Sheila: All right.

Extract 2 from: *Di and Viv and Rose* by Amelia Bullmore

Here, Viv tells her friend Di about her recent marriage.

Viv: We were incredibly close by the time we got married. We'd been going around together for years – clubs, bars, restaurants, trips away – we were seamless together –

Di: He's a gay man –

Viv: So when it came to him proposing and me accepting and us planning it and going off to Mexico to do it – in all that time – and in all the time we were married –

Di: – the entire fortnight –

Viv: – because we had such understanding – because we were so in tune – because we were so enlightened about sexuality and labels and boxes – because of all that –

Viv *laughs*.

Di: What?

Viv: We –

She laughs.

Di: What?

Viv: We never –

She just can't get it out. Every time she goes to make the sentence she is struck afresh by the absurdity. She is out of control.

Di: You never what?

Viv: We never actually mentioned the fact that it might be –

Di: Might be –

Viv: (*mangled by laughter*) A problem.

Di: Problem.

Viv: (*crazy, laughing crescendo*) We never actually mentioned the fact that it might be a problem for our marriage that he was gay!

Di: *laughs at* **Viv** *laughing.* **Viv** *recovers.* **Di** *recovers.* **Di** *starts, setting* **Viv** *off. And so on. Eventually, drying laughed-out eyes*:

Viv: Ohh the folly. Ohh the folly.

Di: You never mentioned it.

Viv: Never.

Di: You child.

Viv: I know.

5 *My Mother Said I Never Should* by Charlotte Keatley and *Abigail's Party* by Mike Leigh

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

a) Compare how conflict between older and younger generations is presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
- the reactions of the characters
- how the writers' use of language and techniques create effects.

[20]

AND

b) Choose a moment in *My Mother Said I Never Should* where a character tries to do the right thing, and explore how the writer makes it dramatic.

[20]

Extract 1 from: *My Mother Said I Never Should* by Charlotte Keatley

Here, Jackie is nearly 18 and her mother Margaret is 38. They are in the garden of Margaret's house.

Margaret: (*switches off the transistor*) I should never have let you go to that party in Hammersmith!

Jackie: Please, Mummy, leave me alone.

Margaret: You said you were staying with his parents!

Jackie: We were. But they didn't mind us sleeping together. Not everyone has your hang ups.

Margaret: Oh you can wound me sometimes, Jackie!

Jackie: You sound like Granny now.

Margaret: What am I going to tell Daddy?

Jackie: If you want me to behave like an adult, then stop treating me like a child!

Margaret: (*pause*) You don't know what might happen.

Jackie: I might fall in love.

Margaret: (*trying to ignore this*) You can get pregnant the first time, you know.

Jackie: Thanks for telling me now.

Margaret: Well if you'd come to me and said –

Jackie: Well I did say I wanted to have a talk with you, actually, and you said 'Tell me while we go round the garden centre', don't you remember? (*Slight pause*.) Anyway, you can't scare me, because I'm on the pill, OK?

Margaret: Since when?

Jackie: Since before Neil and I went away at half term. You knew that because you've been reading my diary.

Extract 2 from: *Abigail's Party* by Mike Leigh

Susan's teenage daughter Abigail is having a party at their home. Susan has gone round to her neighbour Beverly's house to keep out of the way. Angela, another neighbour, is also there.

Angela: Is it your daughter's birthday?

Susan: No. She just wanted a party. No particular reason.

Beverly: Yeah, well, they don't need a reason these days, do they? Any excuse for a bit of a rave-up – there will be older boys at the party, won't there?

Susan: Oh, yes.

Beverly: Yeah. Well, let's face it, Ang, when you're fifteen you don't want to go out with a bloke who's fifteen, do you?

Angela: No.

Beverly: 'Cos they're babies, aren't they?

[*Pause*.]

How's Abigail getting on with that bloke, by the way, Sue?

Susan: I'm not sure: I daren't ask.

Beverly: Mind you, I reckon you're better to let her go out with as many blokes as she wants to at that age, rather than sticking to the one. Don't you agree with me, Ang?

Angela: Yes. How many boyfriends has she got?

Susan: I don't know. I don't think she really knows herself.

Angela: Footloose and fancy free!

Beverly: Actually, Sue, I was thinking: it might be a good idea if a little bit later on, if we pop down there. Now I don't mean go in; but, just to check that everything's all right; put your mind at rest. Don't you agree with me, Ang?

Angela: Yes, it's a good idea.

Susan: It's very nice of you. But I don't think it'll be necessary.

6 *DNA* by Dennis Kelly and *Why is John Lennon Wearing a Skirt?* by Claire Dowie

Read the two extracts below and then answer both part a) and part b).

You are advised to spend about 45 minutes on part a) and 30 minutes on part b).

For part a), you should focus only on the extracts here rather than referring to the rest of your studied text.

a) Compare how relationships between boys and girls are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
- the reactions of the characters
- how the writers' use of language and techniques create effects.

[20]

AND

b) Choose another moment in *DNA* where there are difficulties in communication, and explore how the writer makes the moment dramatic.

[20]

D Kelly, 'DNA', p3, Oberon Books Ltd, 2009. Item removed due to third party copyright restrictions.

Extract 2 from: *Why Is John Lennon Wearing A Skirt?* by Claire Dowie

A 14-year-old girl tells the audience about a school dance that she went to. In her monologue, she also plays the parts of the other school pupils at the dance.

The dance hall turns into a shooting gallery at a fairground, the boys have the rifles and the girls are the targets, the sitting ducks. (*Waddles backwards and forwards, bobbing up and down slightly and smiling like a duck hoping to get picked*.) Some of the boys take aim and fire. (*Runs from boys' side to girls'*.) 'Would you like to dance?' (*As though bored rigid*.) 'Oh, all right.' (*Stands in centre and dances, bored, turns to girls' side momentarily to speak with joy.*) 'I've been picked.' (*Keeps dancing bored, then to 'girl' pleased*.) 'Isn't he lovely, isn't he gorgeous?' (*To 'boy'*.) 'You're all right I suppose…fancy a snog?' (*Locks arms around 'boy'*.) Some of the boys miss badly. (*Runs from boys' side.*) 'Would you like to dance?' 'Shove off, spotty!' Then he can't get back. (*Stiffly tries to get back to boys' side*.) 'I can't get back.' Sweat pours off him, 'Sweat's pouring off me.' His eyes bulge, 'Me eyes are bulging.' Nobody's taking the blindest bit of notice of him, 'Everybody's looking at me and it's three miles!' Finally a friend rescues him, 'Ugly cow, I only asked her cus I felt sorry for her!' And so it goes, on and on, all night, till there's only one left. Me.

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Section B

19th century prose

Answer **one** question from this section.

Great Expectations by Charles Dickens

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

7 Explore how Dickens presents the relationship between Magwitch and Pip in this extract and elsewhere in the novel.

[40]*

In this extract, Magwitch confesses to stealing food from Joe and Mrs Joe.

My convict never looked at me, except that once. While we stood in the hut, he stood before the fire looking thoughtfully at it, or putting up his feet by turns upon the hob, and looking thoughtfully at them as if he pitied them for their recent adventures. Suddenly, he turned to the sergeant, and remarked:

"I wish to say something respecting this escape. It may prevent some persons laying under suspicion alonger me."

"You can say what you like," returned the sergeant, standing coolly looking at him with his arms folded, "but you have no call to say it here. You'll have opportunity enough to say about it, and hear about it, before it's done with, you know."

"I know, but this is another pint, a separate matter. A man can't starve; at least *I* can't. I took some wittles, up at the willage over yonder – where the church stands a'most out on the marshes."

"You mean stole," said the sergeant.

"And I'll tell you where from. From the blacksmith's."

"Halloa!" said the sergeant, staring at Joe.

"Halloa, Pip!" said Joe, staring at me.

"It was some broken wittles – that's what it was – and a dram of liquor, and a pie."

"Have you happened to miss such an article as a pie, blacksmith?" asked the sergeant, confidentially.

"My wife did, at the very moment when you came in. Don't you know, Pip?"

"So," said my convict, turning his eyes on Joe in a moody manner, and without the least glance at me; "so you're the blacksmith, are you? Than I'm sorry to say, I've eat your pie."

"God knows you're welcome to it – so far as it was ever mine," returned Joe, with a saving remembrance of Mrs. Joe. "We don't know what you have done, but we wouldn't have you starved to death for it, poor miserable fellow-creatur. – Would us, Pip?"

The something that I had noticed before, clicked in the man's throat again, and he turned his back.

OR

8 'Pip behaves more like a snob than a gentleman.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]*

***Pride and Prejudice* by Jane Austen**

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

9 Explore how Austen presents Elizabeth's opinion of Darcy in this extract and elsewhere in the novel.

[40]*

In this extract, Mrs Reynolds, Darcy's housekeeper, shows Elizabeth and Mr and Mrs Gardiner around Darcy's home. Mrs Reynolds praises Darcy as she conducts the tour.

"I say no more than the truth, and what everybody will say that knows him," replied the other. Elizabeth thought this was going pretty far; and she listened with increasing astonishment as the housekeeper added, "I have never had a cross word from him in my life, and I have known him ever since he was four years old."

This was praise, of all others most extraordinary, most opposite to her ideas. That he was not a good-tempered man had been her firmest opinion. Her keenest attention was awakened; she longed to hear more, and was grateful to her uncle for saying – "There are very few people of whom so much can be said. You are lucky in having such a master."

"Yes, sir, I know I am. If I was to go through the world, I could not meet with a better. But I have always observed, that they who are good-natured when children, are good-natured when they grow up; and he was always the sweetest-tempered, most generous-hearted boy in the world."

Elizabeth almost stared at her. "Can this be Mr. Darcy!" thought she.

"His father was an excellent man," said Mrs. Gardiner.

"Yes, ma'am, that he was indeed; and his son will be just like him – just as affable to the poor."

Elizabeth listened, wondered, doubted, and was impatient for more. Mrs. Reynolds could interest her on no other point. She related the subject of the pictures, the dimensions of the rooms, and the price of the furniture, in vain. Mr. Gardiner, highly amused by the kind of family prejudice to which he attributed her excessive commendation of her master, soon led again to the subject; and she dwelt with energy on his many merits as they proceeded together up the great staircase.

"He is the best landlord, and the best master," said she, "that ever lived; not like the wild young men nowadays, who think of nothing but themselves. There is not one of his tenants or servants but what will give him a good name. Some people call him proud; but I am sure I never saw anything of it. To my fancy, it is only because he does not rattle away like other young men."

OR

10 'The Bennet family are an embarrassment to Elizabeth.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas. **[40]***

The War of the Worlds by H G Wells

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

11 Explore how Wells presents humankind's feelings of superiority here and elsewhere in the novel.

[40]*

In this extract the narrator begins the story by describing people going about their lives on Earth unaware of the threat posed to them by extra-terrestrial life.

No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinised and studied, perhaps almost as narrowly as a man with a microscope might scrutinise the transient creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter. It is possible that the infusoria under the microscope do the same. No one gave a thought to the older worlds of space as sources of human danger, or thought of them only to dismiss the idea of life upon them as impossible or improbable. It is curious to recall some of the mental habits of those departed days. At most terrestrial men fancied there might be other men upon Mars, perhaps inferior to themselves and ready to welcome a missionary enterprise. Yet across the gulf of space, minds that are to our minds as ours are to those of the beasts that perish, intellects vast and cool and unsympathetic, regarded this earth with envious eyes, and slowly and surely drew their plans against us. And early in the twentieth century came the great disillusionment.

The planet Mars, I scarcely need remind the reader, revolves about the sun at a mean distance of 140,000,000 miles, and the light and heat it receives from the sun is barely half of that received by this world. It must be, if the nebular hypothesis has any truth, older than our world; and long before this earth ceased to be molten, life upon its surface must have begun its course. The fact that it is scarcely one seventh of the volume of the earth must have accelerated its cooling to the temperature at which life could begin. It has air and water and all that is necessary for the support of animated existence.

OR

12 '*The War of the Worlds* is a novel about the horrors of war.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]*

The Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

13 Explore Stevenson's presentation of horrific events here and elsewhere in the novel.

[40]*

This extract describes the murder of Sir Danvers Carew, witnessed by a maid from an upstairs window.

Although a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane, which the maid's window overlooked, was brilliantly lit by the full moon. It seems she was romantically given; for she sat down upon her box, which stood immediately under the window, and fell into a dream of musing. Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men or thought more kindly of the world. And as she so sat she became aware of an aged and beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it sometimes appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds the maid fainted.

OR

14 'The novel shows that no person can be completely good.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]*

Jane Eyre by Charlotte Brontë

Choose **ONE** question.

You are advised to spend about 45 minutes on this section.

EITHER

15 Explore how Brontë presents the theme of secrecy, in this extract and elsewhere in the novel.

[40]*

In this extract, Mrs Fairfax gives Jane a tour of Thornfield Hall.

Mrs. Fairfax stayed behind a moment to fasten the trap-door; I, by dint of groping, found the outlet from the attic, and proceeded to descend the narrow garret staircase. I lingered in the long passage to which this led, separating the front and back rooms of the third storey: narrow, low, and dim, with only one little window at the far end, and looking, with its two rows of small black doors all shut, like a corridor in some Bluebeard's castle.

While I paced softly on, the last sound I expected to hear in so still a region, a laugh, struck my ear. It was a curious laugh; distinct, formal, mirthless. I stopped: the sound ceased, only for an instant; it began again, louder: for at first, though distinct, it was very low. It passed off in a clamorous peal that seemed to wake an echo in every lonely chamber; though it originated but in one, and I could have pointed out the door whence the accents issued.

"Mrs. Fairfax!" I called out: for I now heard her descending the great stairs. "Did you hear that loud laugh? Who is it?"

"Some of the servants, very likely," she answered: "perhaps Grace Poole."

"Did you hear it?" I again inquired.

"Yes, plainly: I often hear her: she sews in one of these rooms. Sometimes Leah is with her; they are frequently noisy together."

The laugh was repeated in its low, syllabic tone, and terminated in an odd murmur.

"Grace!" exclaimed Mrs. Fairfax.

I really did not expect any Grace to answer; for the laugh was as tragic, as preternatural a laugh as any I ever heard; and, but that it was high noon, and that no circumstance of ghostliness accompanied the curious cachinnation; but that neither scene nor season favoured fear, I should have been superstitiously afraid.

OR

16 'Jane Eyre is a love story.' How far do you agree with this view?

Explore at least two moments from the novel to support your ideas.

[40]*

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