OCR
Oxford Cambridge and RSA

GCSE English Literature

J352/01 Exploring modern and literary heritage texts

Tuesday 22 May 2018 – Morning

Time allowed: 2 hours

6908071740

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 *Trigger Warning* by Neil Gaiman

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 young people's ideas about love and relationships are presented in these two extracts. You should consider:

- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how the writers' use of language and techniques creates effects.

[20]

AND

b) Explore another moment in *Anita and Me* where Meena thinks about the relationships which are important to her.

[20]

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

In this extract Meena is in hospital with a broken leg. She has made friends with Robert, a boy in the room next to hers.

I had often dreamed of having a Boyfriend, as opposed to a mindless crush on a pop star or American TV detective. The boys I fantasised about were invariably white, clean shaven, tall and yet insubstantial, exactly like the cartoon heroes in the romantic comic strips in *Jackie*. They were car mechanics who wrote novels, racing car drivers who loved animals, surgeons who sculpted in their spare time: they inevitably spotted me across a crowded room and fell instantly, and I always resisted them until the last moment when I would swoon into their arms reluctantly. We kissed a lot and never spoke except in greeting card cliches: 'You are the one I've been waiting for, Meena … Meena, I was so afraid that I'd lost you … marry me, Meena, or I'll die …' In these scenarios, words were secondary, unnecessary; physical contact and smouldering looks were all. So it was very strange that my first and most intense relationship with a boy was conducted via scribbled messages on scrap paper through a pane of glass blend where you could look but not touch, understand but not hear – a true hospital love, sanitised and inevitably temporary.

Extract 2 from: *Trigger Warning* by Neil Gaiman

The narrator is fifteen. He lives with his mother, and goes to school with his friends Scallie and Rob.

Scallie was older than me. So was Rob. They liked having me as part of their gang, but they liked teasing me, too. They acted like I was a kid, and I wasn't.

Scallie and Rob had girlfriends.

I had no girlfriend.

Even my mother began to comment on it.

There must have been a place where it came from, the name, the idea: I don't remember though. I just remember writing 'Cassandra' on my exercise books. Then, carefully, not saying anything.

'Who's Cassandra?' asked Scallie, on the bus to school.

'Nobody,' I said.

'She must be somebody. You wrote her name on your maths exercise book.'

'She's just a girl I met on the skiing holiday.' My mother and I had gone skiing, with my aunt and cousins, the month before, in Austria.

'And you *like* her?'

I paused, for what I hoped was the right amount of time, and said, 'She's a really good kisser,' then Scallie laughed and Rob wanted to know if this was French kissing, with tongues and everything, and I said, 'What do *you* think,' and by the end of the day, they both believed in her.

My mum was pleased to hear I'd met someone. Her questions – what Cassandra's parents did, for example – I simply shrugged away.

I went on three 'dates' with Cassandra. On each of our dates, I took the train up to London, and took myself to the cinema. It was exciting, in its own way.

2 *Never Let Me Go* by Kazuo Ishiguro and *If Nobody Speaks of Remarkable Things* by Jon McGregor

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 young people's futures are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how the writers' use of language and techniques creates effects.

[20]

AND

b) Explore another moment in *Never Let Me Go* where the donors consider their futures.

[20]

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

Miss Lucy has just overheard two students discussing what it would be like to become actors, while the class is sheltering from the rain in the pavilion. In this extract, she addresses the whole class.

'I know you don't mean any harm. But there's just too much talk like this. I hear it all the time, it's been allowed to go on, and it's not right.' I could see more drops coming off the gutter and landing on her shoulder, but she didn't seem to notice. 'If no one else will talk to you,' she continued, 'then I will. The problem, as I see it, is that you've been told and not told. You've been told, but none of you really understand, and I dare say, some people are quite happy to leave it that way. But I'm not. If you're going to have decent lives, then you've got to know and know properly. None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do. You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose, and your futures, all of them, have been decided. So you're not to talk that way any more.'

Extract 2 from: *If Nobody Speaks of Remarkable Things* by Jon McGregor

In this extract, the narrator is a university student. She and her friends have finished their degrees. It is their last summer before they must find jobs.

It was a strange time.

People were slipping out of the city unexpectedly, like children getting lost in a crowd, leaving nothing but temporary addresses and promises to keep in touch.

I didn't know what to do, there was a feeling of time running out and a loss of momentum, of opportunities wasted.

We spent our days on the front doorstep, circling job adverts with optimistic red felt-pens, trying to make plans, talking about travelling, or moving to London, or opening a cafe, each plan sounding definite until the next morning.

I don't think any of us had the confidence, not for the sort of plans we were making, not for all those websites and fashion boutiques and doughnut shops.

A time of easy certainty had come to an end, and most of us had lost our nerve.

We used to sit on those front steps long into the evenings, long after the conversations had faltered, dragging our duvets downstairs when the stars finally squeezed out, flicking the ringpulls of empty beercans, blowing tunes into empty winebottles.

Wondering what to do next.

3 *Animal Farm* by George Orwell and *The Night Watch* by Sarah Waters

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 the effects of war on those involved are presented in these two extracts. You should consider:

- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how the writers' use of language and techniques creates effects.

[20]

AND

b) Explore another moment in *Animal Farm* in which fighting for Animal Farm is dramatically presented.

[20]

Extract 1 from: *Animal Farm* by George Orwell

This extract takes place just after the Battle of the Windmill.

They had won, but they were weary and bleeding. Slowly they began to limp back towards the farm. The sight of their dead comrades stretched upon the grass moved some of them to tears. And for a little while they halted in sorrowful silence at the place where the windmill had once stood. Yes, it was gone, almost the last trace of their labour was gone! Even the foundations were partially destroyed. And in rebuilding it they could not this time, as before, make use of the fallen stones. This time the stones had vanished too. The force of the explosion had flung them to distances of hundreds of yards. It was as though the windmill had never been.

As they approached the farm Squealer, who had unaccountably been absent during the fighting, came skipping towards them, whisking his tail and beaming with satisfaction. And the animals heard, from the direction of the farm buildings, the solemn booming of a gun.

'What is the gun firing for?' said Boxer.

'To celebrate our victory!' cried Squealer.

'What victory?' said Boxer. His knees were bleeding, he had lost a shoe and split his hoof, and a dozen pellets had lodged themselves in his hind leg.

Extract 2 from: *The Night Watch* by Sarah Waters

During World War II, many women drove ambulances and tended to the injured after the bombing raids in London. This scene takes place in an ambulance station, after a raid.

The mood of the place began to grow jolly. It was a sort of exhilaration, at having survived, got through, taken on another raid and beaten it. Everyone was streaked with blood and dust, impossibly weary from wading through rubble, from stooping and lifting, from driving through the dark; but they turned the ghastly things they'd seen and done into jokes. Kay took in the mugs, and was greeted with cheers. Partridge picked up a tea-spoon and used it to fire paper pellets around the room. O'Neil had finished bandaging Hughes's hand and started on his head. She put his spectacles back on him, on top of the crêpe.

When the telephone rang, no one grew quiet and tried to listen: they supposed it was Control, calling with confirmation of the All Clear. But then Binkie came in again. She raised her hands, and had to shout to make herself heard.

'There's a single ambulance needed,' she said, 'up at the north end of Sutherland Street. Who's been back longest?'

'Drat,' said O'Neil, taking a safety-pin from her mouth. 'That's Cole and me. Cole?'

Cole yawned and got to her feet. There were more cheers.

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4 *An Inspector Calls* by J. B. Priestley and *White Boy* by Tanika Gupta

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 clashes between different generations are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how language and dramatic features create effects.

[20]

AND

b) Explore another moment in the play where two characters have a serious disagreement.

[20]

Extract 1 from: *An Inspector Calls* by J. B. Priestley

This extract takes place moments after the Inspector leaves the Birling house.

Birling: (*angrily to* **Eric**) You're the one I blame for this.

Eric: I'll bet I am.

Birling: (*angrily*) Yes, and you don't realize yet all you've done. Most of this is bound to come out. There'll be a public scandal.

Eric: Well, I don't care now.

Birling: You! You don't seem to care about anything. But I care. I was almost certain for a knighthood in the next Honours List –

(**Eric** *laughs rather hysterically, pointing at him.*)

Eric: (*laughing*) Oh – for God's sake! What does it matter now whether they give you a knighthood or not?

Birling: (*stormily*) It doesn't matter to you. Apparently nothing matters to you. But it may interest you to know that until every penny of that money you stole is repaid, you'll work for nothing. And there's going to be no more of this drinking round the town – and picking up women in the Palace bar –

Mrs Birling: (*coming to life*) I should think not. Eric, I'm absolutely ashamed of you.

Eric: Well, I don't blame you. But don't forget I'm ashamed of you as well – yes, both of you.

Birling: (*angrily*) Drop that – There's every excuse for what both your mother and I did – it turned out unfortunately, that's all –

Sheila: (*scornfully*) *That's all*.

Birling: Well, what have to you say?

Sheila: I don't know where to begin.

Birling: Then don't begin. Nobody wants you to.

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Extract 2 from: *White Boy* by Tanika Gupta

Shaz and Kabir are sitting on a bench outside the school gates at the start of the day, trying to finish their history homework. Their English teacher – who they nickname Creepio – is mentioned later in the extract.

Shaz: So what is the difference between the suffragettes[1] and suffragists?[2]

Kabir: They're spelt different. Can't believe old Baxter's making us do a speech.

Shaz: I aint doin' it in all that oldee woldee lingo.

Kabir: If it weren't for them, you lot wouldn't have the vote.

Shaz: We don't have the vote anyway – not for two years. And it makes no difference even if we did. Nuthin's gonna change round here.

Kabir: You know school's making us pay for them exercises books now?
Said budget for books had run out.

Shaz: Typical.

Zara *enters.*

Zara: Lost my English coursework on the bus.

Shaz: Clever girl.

Kabir: Creepio'll hang you out to dry.

Zara: Tell me about it. Give us one of them lectures about how people like us are bringing down the country.

Shaz: 'The youth today.'

Zara: Poor diet, drinkin' an' smokin' too much, having too much sex, teenage pregnancies…

Kabir: MTV, drugs, family breakdown.

Shaz: No respect for our elders, our education.

Zara: Celebrity gossip, live for today, selfish…

Kabir: Bottom of the pile.

Shaz: Self-control. That's the answer.

Zara: Sitting down to dinner as a family every night eating a plate of fresh vegetables.

Beat.

Shaz: My dad was a punk rocker. You know, noisy music. Lots of shouting. Got pictures of him with a safety pin stuck through his nose.

[1] *Suffragettes* – females who campaigned, in the early part of the 20th century, for women to have the vote.
[2] *Suffragists* – anyone who campaigns for more people to have the vote.

5 *My Mother Said I Never Should* by Charlotte Keatley and *Land of Our Fathers* by Chris Urch

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 complicated relationships between parents and children are presented in these two extracts. You should consider:
- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how language and dramatic features create effects.

[20]

AND

b) Explore another moment in *My Mother Said I Never Should* where the pain of separation is presented dramatically.

[20]

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

Rosie has just told Margaret that she intends to go and live with Jackie in the summer, after she finishes her exams.

Margaret: Rosie's told me, Jackie.

Jackie: (*terrified*) I wasn't going to –

Margaret: No, I expect you had another date planned when you were going to tell me that you'd like Rosie back. Or perhaps you were just going to tell me over the phone.

Jackie: … You need time, to decide … in the summer –

Margaret: It's not my decision. It's Rosie's. And she's made her mind up. (*Pause*.) I knew she'd say it one day. Like one of those fairytales.

Jackie: You haven't told her!

Margaret: Of course not. She still thinks you're big sister, that's why it's so magical to her.

Jackie: We were running along this dazzling beach. I thought, is that what I've missed?

Margaret: Years and years and years you've lost, Jackie. Birthdays and first snowmen and learning to ride a bicycle and new front teeth. You can't pull them back.

Jackie: I can make up for it – somehow –

Margaret: You can't. Those are my years.

Jackie: She must remember – I visited!

Margaret: Treats, she's had with you. A day here and there. That never fooled her. But I let it fool you. I'm the woman who sat up all night with the sick child, who didn't mind all her best crockery getting broken over the years.

Jackie: Mummy…

Margaret: (*long pause. Cool*) What time's your train?

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Extract 2 from: *Land of our Fathers* by Chris Urch

Six miners, including Chopper (Tom) and Bomber (Geoff), are trapped underground in a coal mine. They are discussing Chopper's teenage son Mostyn – who Chopper has never spoken to. Mostyn has started working at the mine because he wants to know more about his father.

Chopper: I have a family. Beautiful, beautiful family, look at that picture. Look at her. That's my life. I am respected in this community. The children have stability. Kate's received a promotion at the local council, for crying out loud. Can you imagine if any of the lads found out about this? Do you really think I'm going to let this stranger –

Bomber: He's not a stranger. He's your son Tom. He's your Son.

Chopper: Let this stranger destroy all I have ever worked for? Stop saying that! I am a self made man, Geoff.

Bomber: Coming undone. All you're worried about is what will the neighbours say? Got to keep up appearances haven't you? And I have to hand it to you Tom you play the role masterfully but you're not happy. Not really. Don't shake your head at me boy. You loved his mother.

Chopper: And you know that how?

Bomber: Because that's the truth of the matter.

Chopper: The truth of the matter is I did what I thought was best at the time.

Bomber: No. You did what was expected of you.

Chopper: Well I guess we've come full circle then.

Bomber: The past doesn't miraculously disappear into the ether Tom. We have to face it and then put it right. One piece at a time.

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6 *DNA* by Dennis Kelly and *The Kitchen Sink* by Tom Wells

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 the difficulties of persuading someone to make a decision are presented in these two extracts. You should consider:

- the situations and experiences faced by the characters
- how the characters react to these situations and experiences
- how language and dramatic features create effects.

[20]

AND

b) Explore another moment in *DNA* where the gang members' need for a leader is presented dramatically.

[20]

Extract 1 from: *DNA* by Dennis Kelly

In this extract, Richard tries to persuade Phil to rejoin the gang.

Richard: Phil, Phil, watch this! Phil, watch me, watch me, Phil!

He walks on his hands.

See? See what I'm doing? Can you see Phil?

He collapses. **Phil** *doesn't even look at him.*

Richard *gets up, brushes himself down, and sits with Phil.*

Silence.

When are you going to come back?

Phil *shrugs*.

Come on, Phil. Come back to us. What do you want to sit up here for? In this field? Don't you get bored? Don't you get bored sitting here, everyday, doing nothing?

No answer.

Everyone's asking after you. You know that? Everyone's saying 'where's Phil?' 'what's Phil up to?' 'when's Phil going to come down from that stupid field?' 'wasn't it good when Phil was running the show?' What do you think about that? What do you think about everyone asking after you?

No answer.

Aren't you interested? Aren't you interested in what's going on?

No answer.

John Tate's found god. Yeah, Yeah I know. He's joined the Jesus Army, he runs round the shopping centre singing and trying to give people leaflets. Danny's doing work experience at a dentist's. He hates it. Can't stand the cavities, he says when they open their mouths sometimes it feels like you're going to fall in.

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Extract 2 from: *The Kitchen Sink* by Tom Wells

Billy has been offered a place at an Art College. He has just told his mother, Kath, that he is not sure he wants to go because he does not think he will fit in.

Kath: Listen to me, Billy, just. You're as good as any of them. No, listen to me. You are. Doesn't matter about their hair or their holey jeans. They picked you just the same.

Billy: But –

Kath: You'll be with people who are on your level for once. Cos, your dad and me, we love you to bits but. We are essentially hobbits. Aren't we though? Short and, you know, unadventurous. Hairy feet.

Billy *frowns*.

But we're fine here, me and your dad, we're happy. Settled. You though. There's a bit of you that's not quite, I don't know. Nourished or …? You need culture and. Buses. I think if you're serious about – and you are, Billy, I know you are, no shrugging, surprised you don't sleep with them pastels … This is a very good place to come from. Cos it's knackered and funny and it's falling in the sea. And you look at things through that set of glasses. But it's not a good place to end up.

Billy *thinks about this*.

You can always, always come back if it all. Don't know what you'll do – don't know what any of us'll be doing but. You know. Time for a leap, I reckon.

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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 influence of childhood experiences on Estella, in this extract and elsewhere in the novel.

[40]*

In this extract, Pip and Estella visit Miss Havisham. The old woman complains that Estella treats her harshly.

Estella looked at her for a moment with a kind of calm wonder, but was not otherwise disturbed; when the moment was past, she looked down at the fire again.

'I cannot think,' said Estella, raising her eyes after a silence, 'why you should be so unreasonable when I come to see you after a separation. I have never forgotten your wrongs and their causes. I have never been unfaithful to you or your schooling. I have never shown any weakness that I can charge myself with.'

'Would it be weakness to return my love?' exclaimed Miss Havisham. 'But yes, yes, she would call it so!'

'I begin to think,' said Estella, in a musing way, after another moment of calm wonder, 'that I almost understand how this comes about. If you had brought up your adopted daughter wholly in the dark confinement of these rooms, and had never let her know that there was such a thing as the daylight by which she had never once seen your face — if you had done that, and then, for a purpose had wanted her to understand the daylight and know all about it, you would have been disappointed and angry?'

Miss Havisham, with her head in her hands, sat making a low moaning, and swaying herself on her chair, but gave no answer.

'Or,' said Estella, ' — which is a nearer case — if you had taught her, from the dawn of her intelligence, with your utmost energy and might, that there was such a thing as daylight, but that it was made to be her enemy and destroyer, and she must always turn against it, for it had blighted you and would else blight her; — if you had done this, and then, for a purpose, had wanted her to take naturally to the daylight and she could not do it, you would have been disappointed and angry?'

Miss Havisham sat listening (or it seemed so, for I could not see her face), but still made no answer.

'So,' said Estella, 'I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me.'

OR

8 '*Great Expectations* is as much Magwitch's story as it is Pip's.' 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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***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 Mr and Mrs Bennet's different attitudes to marriage, in this extract and elsewhere in the novel.

[40]*

In this extract, Mrs Bennet wants Mr Bennet to introduce the family to Mr Bingley, a wealthy gentleman who is renting the nearby estate of Netherfield.

'You are over-scrupulous, surely. I dare say Mr Bingley will be very glad to see you; and I will send a few lines by you to assure him of my hearty consent to his marrying whichever he chooses of the girls; though I must throw in a good word for my little Lizzy.'

'I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good humoured as Lydia. But you are always giving her the preference.'

'They have none of them much to recommend them,' replied he; 'they are all silly and ignorant like other girls; but Lizzy has something more of quickness than her sisters.'

'Mr Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion on my poor nerves.'

'You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least.'

'Ah! you do not know what I suffer.'

'But I hope you will get over it, and live to see many young men of four thousand a year come into the neighbourhood.'

'It will be no use to us if twenty such should come, since you will not visit them.'

'Depend upon it, my dear, that when there are twenty I will visit them all.'

Mr Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character. *Her* mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.

OR

10 'First impressions are very significant in *Pride and Prejudice*.' 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 the Martians as inhuman and monstrous, in this extract and elsewhere in the novel.

[40]*

In this extract the narrator describes seeing the Martians for the first time.

A big greyish rounded bulk, the size, perhaps, of a bear, was rising slowly and painfully out of the cylinder. As it bulged up and caught the light, it glistened like wet leather.

Two large dark-coloured eyes were regarding me steadfastly. The mass that framed them, the head of the thing, was rounded, and had, one might say, a face. There was a mouth under the eyes, the lipless brim of which quivered and panted, and dropped saliva. The whole creature heaved and pulsated convulsively. A lank tentacular appendage gripped the edge of the cylinder, another swayed in the air.

Those who have never seen a living Martian can scarcely imagine the strange horror of its appearance. The peculiar V-shaped mouth with its pointed upper lip, the absence of brow ridges, the absence of a chin beneath the wedgelike lower lip, the incessant quivering of this mouth, the Gorgon groups of tentacles, the tumultuous breathing of the lungs in a strange atmosphere, the evident heaviness and painfulness of movement due to the greater gravitational energy of the earth—above all, the extraordinary intensity of the immense eyes—were at once vital, intense, inhuman, crippled and monstrous. There was something fungoid in the oily brown skin, something in the clumsy deliberation of the tedious movements unspeakably nasty. Even at this first encounter, this first glimpse, I was overcome with disgust and dread.

Suddenly the monster vanished. It had toppled over the brim of the cylinder and fallen into the pit, with a thud like the fall of a great mass of leather. I heard it give a peculiar thick cry, and forthwith another of these creatures appeared darkly in the deep shadow of the aperture.

I turned and, running madly, made for the first group of trees, perhaps a hundred yards away; but I ran slantingly and stumbling, for I could not avert my face from these things.

OR

12 'The humans behave as badly as the Martians in the novel.' 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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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 how Stevenson presents Dr Lanyon as a contrast to Dr Jekyll, in this extract and elsewhere in the novel.

[40]*

In this extract Mr Utterson visits Dr Lanyon at home to question him about Dr Jekyll.

The solemn butler knew and welcomed him; he was subjected to no stage of delay, but ushered direct from the door to the dining-room where Dr. Lanyon sat alone over his wine. This was a hearty, healthy, dapper, red-faced gentleman, with a shock of hair prematurely white, and a boisterous and decided manner. At sight of Mr. Utterson, he sprang up from his chair and welcomed him with both hands. The geniality, as was the way of the man, was somewhat theatrical to the eye; but it reposed on genuine feeling. For these two were old friends, old mates both at school and college, both thorough respecters of themselves and of each other, and, what does not always follow, men who thoroughly enjoyed each other's company.

After a little rambling talk, the lawyer led up to the subject which so disagreeably pre-occupied his mind.

'I suppose, Lanyon,' said he 'you and I must be the two oldest friends that Henry Jekyll has?'

'I wish the friends were younger,' chuckled Dr. Lanyon. 'But I suppose we are. And what of that? I see little of him now.'

'Indeed?' said Utterson. 'I thought you had a bond of common interest.'

'We had,' was the reply. 'But it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind; and though of course I continue to take an interest in him for old sake's sake, as they say, I see and I have seen devilish little of the man. Such unscientific balderdash,' added the doctor, flushing suddenly purple, 'would have estranged Damon and Pythias.'

OR

14 'The murder of Sir Danvers Carew is a turning point in the novel.' 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 Jane's strong personality, in this extract and elsewhere in the novel.

[40]*

In this extract, Jane has come to say goodbye to Mrs Reed before her departure from Gateshead to Lowood School.

Mrs. Reed's hands still lay on her work inactive: her eye of ice continued to dwell freezingly on mine.

'What more have you to say?' she asked, rather in the tone in which a person might address an opponent of adult age than such as is ordinarily used to a child.

That eye of hers, that voice stirred every antipathy I had. Shaking from head to foot, thrilled with ungovernable excitement, I continued —

'I am glad you are no relation of mine: I will never call you aunt again as long as I live. I will never come to see you when I am grown up; and if any one asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty.'

'How dare you affirm that, Jane Eyre?'

'How dare I, Mrs. Reed? How dare I? Because it is the *truth*. You think I have no feelings, and that I can do without one bit of love or kindness; but I cannot live so: and you have no pity. I shall remember how you thrust me back — roughly and violently thrust me back — into the red-room, and locked me up there, to my dying day; though I was in agony; though I cried out, while suffocating with distress, "Have mercy! Have mercy, Aunt Reed!" And that punishment you made me suffer because your wicked boy struck me — knocked me down for nothing. I will tell anybody who asks me questions, this exact tale. People think you a good woman, but you are bad, hard-hearted. *You* are deceitful!'

OR

16 'The women in Jane's life have a positive impact on her.' How far do you agree with this view?

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

[40]*

END OF QUESTION PAPER

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