OCR
Oxford Cambridge and RSA

Wednesday 17 May 2023 – Morning

GCSE English Literature

J352/01 Exploring modern and literary heritage texts

Time allowed: 2 hours

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You must have:
- the OCR 12-page Answer Booklet

Do not use:
- copies of the text

INSTRUCTIONS
- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- All the questions in Section A have two parts, (a) and (b). Answer **both** parts of the question on the text you have studied.
- Answer **one** question on the text you have studied in Section B.

INFORMATION
- The total mark for this paper is **80**.
- The marks for each question are shown in brackets **[ ]**.
- Quality of extended response will be assessed in questions marked with an asterisk (*).
- This document has **24** pages.

ADVICE
- Read each question carefully before you start your answer.

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Contents Page

Section A – Modern prose or drama	Question	Page
Anita and Me by Meera Syal	1	4
Never Let Me Go by Kazuo Ishiguro	2	6
Animal Farm by George Orwell	3	8
An Inspector Calls by J. B. Priestley	4	10
My Mother Said I Never Should by Charlotte Keatley	5	12
DNA by Dennis Kelly	6	14

Section B – 19th century prose	Questions	Page
Great Expectations by Charles Dickens	7/8	17
Pride and Prejudice by Jane Austen	9/10	18
The War of the Worlds by H G Wells	11/12	19
The Strange Case of Dr Jekyll and Mr Hyde by Robert Louis Stevenson	13/14	20
Jane Eyre by Charlotte Brontë	15/16	21
A Christmas Carol by Charles Dickens	17/18	22

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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 Woman Who Walked into Doors*** **by Roddy Doyle**

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 these two extracts present memories of early childhood. 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 childhood is memorably described.

[20]

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

Meena is remembering her seventh birthday trip to Wolverhampton.

My father showed he was sorry by buying me a hot dog on the way home. I sat in the back of the Mini and concentrated on licking the tomato sauce off my fingertips whilst singing 'Bobbing Along on the Bottom of the Beautiful Briney Sea' in between slurps. Mummy and papa were talking again, soft whispers, sss sss sss, my mother's bracelets jingled as she seemed to wipe something from her face. This was my birthday and they were leaving me out again. I squeezed my hot dog and suddenly the sausage shot into my mouth and lodged firmly in my windpipe. I was too shocked to move, my fingers curled uselessly into my fists. They were still talking, engrossed, I could see papa's eyes in the mirror, darting from my mother's face to the unfolding road. I thought of writing SAUSAGE STUCK on the windscreen and then realised I could not spell sausage. I was going to die in the back of the car and somewhere inside me, I felt thrilled. It was so dramatic. This was by far the most exciting thing that had ever happened to me.

The car went over a bump in the road and the offending chipolata slipped out of my mouth and into my lap, leaving a red stripe across my yellow satin dress. When my mother looked round, my face was wet with tears and I was panting and pointing the sausage at her like a gun. 'Just look what you've done to your dress! Can't you be careful?' I did not tell her what had happened. This was my near death experience and I would make damn sure I'd use it on her one day.

Extract 2 from: *The Woman Who Walked into Doors:* by Roddy Doyle

This extract is about a young girl, Paula, growing up with her sisters (Carmel and Denise) and brother (Eddie).

I remember lying in my cot just below the bedroom curtain that was blowing in and out over me; the curtain had flowers on it. The sun was on the wall when the curtain blew into the room. There were noises from downstairs, the radio and my mammy humming and putting things on the table. I was warm. Carmel was asleep in her bed. Denise wasn't born. That's the first thing I can remember. I think it's all the one memory, that it all happened at the same time. I think it's true. I'm not sure but I think there's another part – my father in the coal shed scraping coal off the floor into the bucket, the screech of the shovel on the concrete. If it did happen then it must have been the weekend because the fire was never lit on weekday mornings. I don't trust that bit, because I always loved that noise, something about it, even now – maybe knowing that there was a lovely big fire coming. The cot was white, chipped so that some of the wood underneath showed. There was a picture of a fawn at the end where my head was. I thought it was a dog until years later when my daddy took it down out of the attic for Eddie. When I saw it again – I was eleven – it was a fawn. I checked the chips where the white was missing to see if it was the same cot. When I think of *happy* and *home* together I see the curtain blowing and the sun on the wall and being snug and ready for the day, before I start thinking about it like an adult. I see flowers on the curtains – but there were never flowers on the curtains in our room. I asked my mammy when I was over there last week did we ever have flowery curtains and she said No, they'd never changed them, always stripes.

2 *Never Let Me* Go by Kazuo Ishiguro and *The Foundling* by Stacey Halls

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 a shocking discovery is 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 something unexpected happens.

[20]

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

In this extract, Tommy and Kathy have visited Madame to ask her about deferrals. Madame has just called in Miss Emily to talk to them.

'When we still had Hailsham, we'd get two or three couples each year, trying to get in to talk to us. One even wrote to us. I suppose it's not so hard to find a large estate like that if you mean to break the rules. So you see, it's been there, this rumour, from long before your time.'

She stopped, so I said: 'What we want to know now, Miss Emily, is if the rumour's true or not.'

She went on gazing at us for a moment, then took a deep breath. 'Within Hailsham itself, whenever this talk started up, I made sure to stamp it out good and proper. But as for what students said after they'd left us, what could I do? In the end, I came to believe – and Marie-Claude believes this too, don't you, darling? – I came to believe that this rumour, it's not just a single rumour. What I mean is, I think it's one that gets created from scratch over and over. You go to the source, stamp it out, you'll not stop it starting again elsewhere. I came to this conclusion and ceased to worry about it. Marie-Claude never did worry about it. Her view was: "If they're so foolish, let them believe it." Oh yes, don't show me that sour face of yours. That's been your view of it from the beginning. After many years of it, I came not exactly to the same viewpoint. But I began to think, well, perhaps I shouldn't worry. It's not my doing, after all. And for the few couples who get disappointed, the rest will never put it to the test anyway. It's something for them to dream about, a little fantasy. What harm is there? But for the two of you, I can see this doesn't apply. You are serious. You've thought carefully. You've *hoped* carefully. For students like you, I do feel regret. It gives me no pleasure at all to disappoint you. But there it is.'

Extract 2 from *The Foundling* by Stacey Halls

Six years earlier, the narrator Elizabeth Bright had left her baby daughter at a children's hospital because she couldn't look after her. In this extract, Elizabeth has returned to the hospital to take her daughter back. She is talking to the hospital clerk.

He frowned, and looked very hard at me. 'You are Elizabeth Bright?'

I stared at him.

He pushed the bundle of papers to me across the desk. 'Miss, have you seen these documents before?'

'I can't read.' I plucked at the blue ribbon. Fear was rising in me, filling me like a rain bucket. 'Are these hers? Is she dead?' Elegant script curled meaninglessly over the heavy cream paper, but I saw the numbers six and two and seven, which to me was like reading her name.

Mr Simmons looked at me for what felt like a full minute. Then he blinked, and pulled the papers back to his side of the desk. The ribbon lay sprayed between us, and inexplicably all I could think was what a waste it was that something so fine should be shut up in a drawer.

'Mr Simmons, I don't understand,' I said. 'Has she died?'

The clerk shifted uneasily in his chair and put his eyeglass[1] down carefully. 'Child 627 was collected many years ago, by her mother.'

There was complete silence, but for a pounding in my ears. I opened my mouth, then closed it and swallowed. 'Her mother? I'm sorry, sir, I don't understand. Are we talking about my daughter Clara?'

[1]eyeglass = old fashioned spectacles.

3 ***Animal Farm*** **by George Orwell and** ***Marianne Dreams*** **by Catherine Storr**

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 a character's dreams 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* where the animals think about the future.

[20]

Extract 1 from: ***Animal Farm*** **by George Orwell**

This extract describes Old Major telling the other animals of his strange dream.

'All the habits of Man are evil. And above all, no animal must ever tyrannise over his own kind. Weak or strong, clever or simple, we are all brothers. No animal must ever kill any other animal. All animals are equal.

'And now, comrades, I will tell you about my dream of last night. I cannot describe that dream to you. It was a dream of the earth as it will be when Man has vanished. But it reminded me of something that I had long forgotten. Many years ago, when I was a little pig, my mother and the other sows used to sing an old song of which they knew only the tune and the first three words. I had known that tune in my infancy, but it had long since passed out of my mind. Last night, however, it came back to me in my dream. And what is more, the words of the song also came back – words, I am certain, which were sung by the animals of long ago and have been lost to memory for generations. I will sing you that song now, comrades. I am old and my voice is hoarse, but when I have taught you the tune you can sing it better for yourselves. It is called *Beasts of England*.'

Old Major cleared his throat and began to sing. As he had said, his voice was hoarse, but he sang well enough, and it was a stirring tune, something between *Clementine* and *La Cucaracha*.

Extract 2 from: *Marianne Dreams* by Catherine Storr

In this extract, Marianne is a young girl who has been told by the doctor she has to stay in bed for six weeks and miss the rest of the school term – including the school play in which she had a part.

She lay down in a tight, uncomfortable ball, and wondered if she would sleep because she was so tired, or would lie awake and cry because she was so miserable; in fact, she was asleep before the door had shut.

Marianne dreamed.

She was in a great open stretch of country, flat like a prairie, covered, as far as she could see, with the long dry grass in which she was standing more than knee deep. There were no roads, no paths, no hills and no valleys. Only the prairie stretched before her on all sides till it met the grey encircling sky. Here and there it was dotted with great stones or rocks, which rose just above the level of the tall grass, like heads peering from all directions.

Marianne stood and looked. There seemed to be nothing to do and nowhere to go. Wherever she looked she saw nothing but grass and stones and sky, the same on every side of her. Yet something, a nagging uneasiness which she could not account for, drove her to start walking; and because at one point on the skyline she thought she could see something like a faint trickle of smoke, she walked towards that.

The ground under her feet was rutted and uneven, and the grass harsh and prickling. She could not move fast, and it seemed that she had walked a long way before she saw that she had been right about the faint line in the sky. It was a wavering stream of smoke, rising in the windless air from the chimney of a house.

It was a curious-looking house, with leaning walls, its windows and door blank and shut. It rose unexpectedly straight from the prairie: a low uneven fence separated its small plot from the surrounding ground, though the coarse grass was the same within and without.

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4 ***An Inspector Calls*** **by J. B. Priestley and** ***Daylight Come*** **by Myrna Moore**

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 impact of an unexpected visitor is 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 *An Inspector Calls* where there is a dramatic entrance or exit.

[20]

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

In this extract, the Inspector explains how Eva Smith lost her job at Milwards.

Inspector: All she knew was – that a customer complained about her – and so she had to go.

Sheila *(staring at him, agitated)***:** When was this?

Inspector *(impressively)***:** At the end of January – last year.

Sheila: What – what did this girl look like?

Inspector: If you come over here, I'll show you.

(He moves nearer a light – perhaps standard lamp – and she crosses to him. He produces the photograph. She looks at it closely, recognizes it with a little cry, gives a half-stifled sob and then runs out. The INSPECTOR puts the photograph back into his pocket and stares speculatively after her. The other three stare in amazement for a moment.)

Birling: What's the matter with her?

Eric: She recognized her from the photograph, didn't she?

Inspector: Yes.

Birling *(angrily)***:** Why the devil do you want to go upsetting the child like that?

Inspector: I didn't do it. She's upsetting herself.

Birling: Well – why – why?

Inspector: I don't know – yet. That's something I have to find out.

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Birling *(still angrily)***:** Well – if you don't mind – I'll find out first.

Gerald: Shall I go to her?

Birling *(moving)***:** No, leave this to me. I must also have a word with my wife – tell her what's happening. *(Turns at door, staring at INSPECTOR angrily.)* We were having a nice little family celebration tonight. And a nasty mess you've made of it now, haven't you?

Extract 2 from: *Daylight Come* by Myrna Moore

In this extract, a funeral is being held where family and friends are celebrating the life of Grace. Her old friend Doris is talking about her. A visitor (Nathaniel) has arrived.

Doris: Her friendship means … meant so much. I'm rambling, I know. I'll let someone else speak now. Thank you for giving me the opportunity.

(Everyone claps and Doris is hugged by the family who help her back to her seat.)

Nathaniel: And I also want to shed some light on Grace. I knew her from way back, long before she came to England or even thought of coming here. We weren't at school together, but we only just missed each other, by a year. After school, I never thought I'd see her again…but she came to work in my father's building business, in Kingston. *(Smiles to himself.)* Imagine my surprise when I see her there. Those of you who knew her then know what a looker[1] she was. Heads would turn when she walk past. (*He pauses, takes out a handkerchief and wipes his forehead.*) Anyway, I know I pestered her and it wasn't long before she finally said yes to let me take her out. I was the proudest man to have her on my arm. We must have been going out about four months, not long really because sometimes she'd say she couldn't come; washing her hair or something. 'Til one evening she say to me she want to meet my family and if I was serious any at all she would have met them already. *(Freeze.)*

(Spotlight)

Aunt Clarrie: I don't like the sound of this. Who he think he is?

Debbie: I think it's inappropriate we'll have to stop him.

Nathaniel: Anyway, I tell her one Sunday after we hear the band play in the park, I would take her home to meet my folks but when we get there they'd gone out. She was mad with me, thinking I trap her. But…but I loved her…

Mrs Reynolds *(shouts)***:** Shame, shame on you! Bout you love…

(Others mutter in agreement. Debbie and Leonard look on in shock. Aunt Clarrie bows her head.)

Aunt Clarrie: I think you've said enough, Mr er…

[1]*a looker = an attractive-looking woman*

5 ***My Mother Said I Never Should*** **by Charlotte Keatley and** ***Blue Remembered Hills*** **by Dennis Potter**

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 pretending to be grown-ups 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* which presents how children and adults relate to each other.

[20]

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

In Act One Scene Three, Rosie and Doris are playing doctors and nurses on the Wasteground.

Doris: You must drop by for a cuppa. That's enough now, your turn.

They swap positions. **Doris** *wears the sanitary towel,* **Rosie** *lies down.*

Rosie: Will you have to stethoscope me?

Doris: Oh yes, all right. *(Takes a kitchen funnel from the carrier bag and listens to Rosie's stomach.)*

Rosie: Can you hear anything?

Doris: Yes I think the babby's coming out.

Rosie: Shall I tell my husband?

Doris: No, not yet. There's no cause for alarm.

Rosie: Will it hurt?

Doris: PUSH! It's like doing a big poo. Then the babby pops out.

Rosie: You know the yellow nightie we hid? Mum wore that when I was born. It's got a dark red stain on it.

Doris: It's not, it's brown.

Rosie: Blood dries up. When it's very old.

Doris: Truly? Let's go and look.

Rosie: When a baby's born they cut the cord.

Doris: What's that?

Rosie: It joins the baby to its mummy.

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Doris *(contemplates)***:** Let's be babbies tomorrow.

Rosie: No, it's weddings tomorrow.

Doris: Why?

Rosie: You have to get married first.

Extract 2 from: *Blue Remembered Hills* by Dennis Potter

A group of seven-year-olds spend an afternoon playing in the countryside. In this extract, Audrey, Angela and Donald are playing mummies and daddies in a barn.

Angela's doll starts to cry.

Angela: Now now now. Go to sleep, Dinnah. You naughty naughty naughty little babby.

Audrey: Smack her one in the chops, Angela. That'll keep her quiet.

Donald: No you can't do that. No smacking. Not in my house.

Angela: There there there, Mummy is with oo den.

Donald: You can't go around hitting baby, Audrey. You'd kill it.

Audrey: What dost thee know about it Donald Duck. You ant never had a baby. Smack her arse Angela!

Donald: I be supposed to be the daddy here, byan't i?[1] And and – don't call me Donald Duck!

Angela: No don't call him that Aud. And you are the daddy, Donald. Coming home from work, aren't you?

Donald: That's right. I be tired out and all, working on them sawmills. I cut me thumb off and all. Zzzzzz – chop o wow o wow! It don't half bloody hurt. Blood all over the saw. Blood all over me. Blood everywhere. Blood blood blood.

Angela: Never mind. I'll put the kettle on. We'll have us a nice cup of tea.

Donald: With four lots of sugars in it.

Audrey: Are you the mummy then? Why should you be the mummy all the time?

Angela: 'course I be. I got the babby an't i? It chunt[2] your doll, Audrey.

Audrey: Who be I then?

Donald: Where's my bloody cup of tea missis? Where's my tea then, I want my cup of tea!

Angela: The kettle's just coming up to the boil, sweetie pie.

Donald: I should bloody damn and bloody blast and bugger and flaming bloody think so and all. Give us a kiss.

[1]byan't i? = aren't I?

[2]chunt = isn't

6 *DNA* by Dennis Kelly and *Decky Does a Bronco* by Douglas Maxwell

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 the difficulties characters have in facing the truth 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 characters avoid the truth.

[20]

Extract 1 from: *DNA* by Dennis Kelly

In this extract, Brian is being persuaded to talk to the police about the arrested postman.

Brian: I can't face it. They look at me. They look at me like I'm lying and it makes me cry. I can't stand the way they look at me. And then, because I cry, they think I'm telling the truth, but I'm crying because I'm lying and I feel terrible inside.

Lou: We're going to have to tell them.

Leah: Maybe we could do nothing?

Danny: We can't do nothing, they want Brian.

Brian: I'm not going in.

Leah: Phil?

No answer.

Phil?

Pause. PHIL walks over to BRIAN and lays a hand on his shoulder.

Phil: This is a bad situation. We didn't want this situation. But we've got this situation. It wasn't supposed to be like this. But it is like this.

Beat.

You're going in.

Brian: No.

Phil: Yes.

Brian: No, Phil –

Phil: Yes, yes, shhhh, yes. Sorry. You have to go in. Or we'll take you up the grille.

Pause.

We'll throw you in.

Richard: Er, Phil.

Danny: Is he serious?

Phil: We'll take you up the grille now. We'll get you by the arms. By the legs. And we'll swing you onto the grille. We'll throw rocks at you until you drop through. You'll drop through. You'll fall into the cold. Into the dark. You'll land on Adam's corpse and you'll rot together.

Beat.

We're in trouble now. We need your help. If you don't help us we'll kill you. Are you going to help us?

Pause.

Brian nods.

Extract 2 from *Decky Does a Bronco* by Douglas Maxwell

In this extract, David and Chrissy have confessed to Barry that they have been teasing Decky. Decky has now run away from home to join the army.

Barry: Ooooooooohhha, yous are totally dead.

David: I know, I'm hating it.

Chrissy: I never done nothing.

David: You did so.

Chrissy: No I never.

David: Chrissy!!

Barry: You're going to have to tell his dad.

David: *(Nearly crying.)* How?

Barry: 'Cause. Think about it. His mum and dad are really worried. If he's away to the army, he'll be on the Ayr road and the police'll find him. If something happens to him, you'll never forget it.

Chrissy: What's going to happen to him?

Barry: Decky cannae even get on a swing without breaking a bone. God knows what'll happen to him on the Ayr road.

David: Chrissy. I'm going over to Decky's house.

Chrissy: *(Thinks about it for ages.)* I'll go with you, but I'm not saying anything about anything.

David: I'll say it. Maybe we should tell my dad first?

Barry: No! Just go, you won't get into trouble. I'll come too.

Chrissy: David. Your mum's calling you in.

David: *(Screaming at his mum.)* What???!!!

Barry: She wants me. How do you think she wants to see me?

David: I don't know. Do you want us to look after your bike?

Barry: No way.

(BARRY exits pushing his bike.)

David: Coming?

Chrissie: Aye.

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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* How does Dickens present the relationship between Pip and Joe, in this extract and elsewhere in the novel?

[40]

In this extract, Joe has come to London to visit Pip.

‘Joe, how are you, Joe?’
‘Pip, how AIR you, Pip?’
With his good honest face all glowing and shining, and his hat put down on the floor between us, he caught both my hands and worked them straight up and down, as if I had been the last-patented Pump.
‘I am glad to see you, Joe. Give me your hat.’
But Joe, taking it up carefully with both his hands, like a bird’s nest with eggs in it, wouldn’t hear of parting with that piece of property, and persisted in standing talking over it in a most uncomfortable way.
‘Which you have that growed,’ said Joe, ‘and that swelled, and that gentle-folked;’ Joe considered a little before he discovered this word; ‘as to be sure you are a honour to your king and country.’
‘And you, Joe, look wonderfully well.’
‘Thank God,’ said Joe, ‘I’m ekerval to most. And your sister, she’s no worse than she were. And Biddy, she’s ever right and ready. And all friends is no backerder, if not no forarder.
‘Ceptin’ Wopsle; he’s had a drop.’
All this time (still with both hands taking great care of the bird’s-nest), Joe was rolling his eyes round and round the room, and round and round the flowered pattern of my dressing-gown.
‘Had a drop, Joe?’
‘Why yes,’ said Joe, lowering his voice, ‘he’s left the Church, and went into the play-acting. Which the play-acting have like ways brought him to London along with me.’

OR

8* ‘Dickens presents Miss Havisham as mainly motivated by revenge.’

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* How does Austen present Elizabeth as different from other women, in this extract and elsewhere in the novel?

[40]

In this extract, Elizabeth visits Jane who has been taken ill at Netherfield.

In Meryton they parted; the two youngest repaired to the lodgings of one of the officers' wives, and Elizabeth continued her walk alone, crossing field after field at a quick pace, jumping over stiles and springing over puddles with impatient activity, and finding herself at last within view of the house, with weary ankles, dirty stockings, and a face glowing with the warmth of exercise.

She was shown into the breakfast-parlour, where all but Jane were assembled, and where her appearance created a great deal of surprise. That she should have walked three miles so early in the day, in such dirty weather, and by herself, was almost incredible to Mrs. Hurst and Miss Bingley; and Elizabeth was convinced that they held her in contempt for it. She was received, however, very politely by them; and in their brother's manners there was something better than politeness; there was good humour and kindness. Mr. Darcy said very little, and Mr. Hurst nothing at all. The former was divided between admiration of the brilliancy which exercise had given to her complexion, and doubt as to the occasion's justifying her coming so far alone. The latter was thinking only of his breakfast.

Her enquiries after her sister were not very favourably answered. Miss Bennet had slept ill, and though up, was very feverish, and not well enough to leave her room. Elizabeth was glad to be taken to her immediately; and Jane, who had only been withheld by the fear of giving alarm or inconvenience, from expressing in her note how much she longed for such a visit, was delighted at her entrance.

OR

10* 'In *Pride and Prejudice*, wealth matters more to women than to men.'

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* How does Wells present the breakdown of order, in this extract and elsewhere in the novel?

[40]

In this extract, the narrator describes London as people evacuate the city.

So you understand the roaring wave of fear that swept through the greatest city in the world just as Monday was dawning—the stream of flight rising swiftly to a torrent, lashing in a foaming tumult round the railway stations, banked up into a horrible struggle about the shipping in the Thames, and hurrying by every available channel northward and eastward. By ten o'clock the police organisation, and by midday even the railway organisations, were losing coherency, losing shape and efficiency, guttering, softening, running at last in that swift liquefaction of the social body.

All the railway lines north of the Thames and the South-Eastern people at Cannon Street had been warned by midnight on Sunday, and trains were being filled. People were fighting savagely for standing-room in the carriages even at two o'clock. By three, people were being trampled and crushed even in Bishopsgate Street, a couple of hundred yards or more from Liverpool Street station; revolvers were fired, people stabbed, and the policemen who had been sent to direct the traffic, exhausted and infuriated, were breaking the heads of the people they were called out to protect.

OR

12* 'In *The War of the Worlds*, Wells presents technology as dangerous.'

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* How does Stevenson present the importance of reputation, in this extract and elsewhere in the novel?

[40]

In this extract, Mr Enfield has just told Mr Utterson about Mr Hyde trampling over a young child.

'He is not easy to describe. There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point. He's an extraordinary-looking man, and yet I really can name nothing out of the way. No, sir; I can make no hand of it; I can't describe him. And it's not want of memory; for I declare I can see him this moment.'

Mr Utterson again walked some way in silence and obviously under a weight of consideration.

'You are sure he used a key?' he inquired at last.

'My dear sir…' began Enfield, surprised out of himself.

'Yes, I know,' said Utterson; 'I know it must seem strange. The fact is, if I do not ask you the name of the other party, it is because I know it already. You see, Richard, your tale has gone home. If you have been inexact in any point, you had better correct it.'

'I think you might have warned me,' returned the other, with a touch of sullenness. 'But I have been pedantically exact, as you call it. The fellow had a key; and, what's more, he has it still. I saw him use it, not a week ago.'

Mr Utterson sighed deeply, but said never a word; and the young man presently resumed. 'Here is another lesson to say nothing,' said he. 'I am ashamed of my long tongue. Let us make a bargain never to refer to this again.'

'With all my heart,' said the lawyer. 'I shake hands on that, Richard.'

OR

14* 'Dr Jekyll and Mr Hyde are very different from each other.'

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* How does Brontë present Jane as a determined woman, in this extract and elsewhere in the novel?

[40]

In this extract, Jane is left shocked after she discovers Mr Rochester is married to Bertha.

'What am I to do?'

But the answer my mind gave — 'Leave Thornfield at once' — was so prompt, so dread, that I stopped my ears. I said I could not bear such words now. 'That I am not Edward Rochester's bride is the least part of my woe,' I alleged: 'that I have wakened out of most glorious dreams, and found them all void and vain, as a horror I could bear and master; but that I must leave him decidedly, instantly, entirely, is intolerable. I cannot do it.'

But, then, a voice within me averred that I could do it and foretold that I should do it. I wrestled with my own resolution: I wanted to be weak that I might avoid the awful passage of further suffering I saw laid out for me; and Conscience, turned tyrant, held Passion by the throat, told her tauntingly, she had yet but dipped her dainty foot in the slough, and swore that with that arm of iron he would thrust her down to unsounded depths of agony.

'Let me be torn away, then!' I cried. 'Let another help me!'

'No; you shall tear yourself away, none shall help you: you shall yourself pluck out your right eye; yourself cut off your right hand: your heart shall be the victim, and you the priest to transfix it.'

OR

16* 'Mr Rochester is presented as a powerful figure of authority.'

How far do you agree with this view?

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

[40]

A Christmas Carol by Charles Dickens

Choose **ONE** question.

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

EITHER

17* How does Dickens encourage you to feel pity for Scrooge, in this extract and elsewhere in the novel?

[40]

In this extract, the Ghost of Christmas Past shows Scrooge the moment when Belle breaks off her engagement with him.

"I would gladly think otherwise if I could," she answered, "Heaven knows! When I have learned a Truth like this, I know how strong and irresistible it must be. But if you were free to-day, to-morrow, yesterday, can even I believe that you would choose a dowerless girl – you, who in your very confidence with her, weigh everything by Gain: or, choosing her, if for a moment you were false enough to your one guiding principle to do so, do I not know that your repentance and regret would surely follow? I do; and I release you. With a full heart, for the love of him you once were."

He was about to speak; but with her head turned from him, she resumed.

"You may – the memory of what is past half makes me hope you will – have pain in this. A very, very brief time, and you will dismiss the recollection of it, gladly, as an unprofitable dream, from which it happened well that you awoke. May you be happy in the life you have chosen!"

She left him; and they parted.

"Spirit!" said Scrooge, "show me no more! Conduct me home. Why do you delight to torture me?"

"One shadow more!" exclaimed the Ghost.

"No more!" cried Scrooge. "No more, I don't wish to see it. Show me no more!"

But the relentless Ghost pinioned him in both his arms, and forced him to observe what happened next.

OR

18* 'Despite their struggles, the Cratchit family are happy.'

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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