OCR
Oxford Cambridge and RSA

Monday 13 May 2024 – Morning

GCSE English Literature

J352/01 Exploring modern and literary heritage texts

Time allowed: 2 hours



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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Section A – Modern prose or drama

Answer **one** question from this section.

1 ***Anita and Me*** **by Meera Syal and** ***Waterland*** **by Graham Swift**

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

You should 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 characters' feelings about the people they want to help them. 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 memorably describes someone.

[20]

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

In this extract, Meena goes to the Big House to seek help for Tracey who has fallen in the pond.

I was already running, cracking my head on branches and snagging my bare arms on brambles. Where was the path, who was nearest, phone the police somebody, which was the way out, every moment on dry land is another one underwater, I Have An Exam Tomorrow …

I reached the front door of the Big House, retching for breath, spasms gripping my leg. There were no lights on but I put my finger on the doorbell and kept it there and even if a woman with a warty chin and a broomstick opened it, I decided I would still ask for help. A soft glow appeared somewhere behind the huge oak door, I could see it approaching through the stained glass panel just above my head which depicted a mine with a pithead behind which a red sun was rising.

'Oo is it?' A witch's voice, strangely accented and croaky.

'Please! Please, a girl's fallen into the pond! Please help!'

There was a fumbling, then a series of about ten different locks being unbolted and eased back stiffly, then a pause and the witch's voice demanded, 'Oo are you?'

'Meena … Meena Kumar! I live …'

I could not speak any more, but the last bolt slid from its casing and an apparition appeared – a tiny woman who barely reached my shoulders was holding an old-fashioned oil lamp in her delicate hand. She looked eternal rather than old, carefully styled blue hair, spots of rouge on the still prominent cheekbones, a dainty mouth which bled pearly pink lipstick and those eyebrows, not her real ones, they had obviously been shaved off years ago, but two heavily drawn lines which swooped right up to her hairline like two ironic question marks. 'Ah, Mee-naa.' She sang it rather than said it. 'You live in the corner house, is it not? 'ow is your leg, better?'

Extract 2 from: *Waterland* by Graham Swift

In this extract, the narrator Tom takes his girlfriend Mary to see Martha Clay because they need help. Martha Clay is believed to be a witch.

Twilight thickening. The time of owls and will-o'-the-wisps. Right time to arrive at a witch's. Hold my hand, Mary. Hold on, Mary. Love you, Mary. Keep going, Mary. Are we going to get there? (Do we want to get there?)

But we do get there. And we meet Martha Clay …

No pointed hat, no broomstick, no grinning black cat on shoulder (only a yapping, slavering, grizzled brute of a dog, straining at a rope tether, which signals our arrival and brings Martha out of doors, oil lamp in hand). I see a small woman with a large round head. I see a woman wearing ancient leather boots. Wearing a heavy grey skirt that might have been made from a horse blanket. Wearing a series of underskirts, their tattered edges just visible, once white perhaps, now the colour of old teeth. Wearing a greasy blouse, stiff and sticky as weather-worn sailcloth, sleeves rolled up to the elbows. And over both the blouse and the grey skirt – as if, in between turns as a witch, she doubles as a charwoman[1] – a faded, floral-pattern, full-length apron.

And as we meet Martha, we meet Martha's smell …

But enough of Martha's costume. (And enough of that smell!) That face! Small, moist, needly eyes. Leather purse of a mouth. Nose: bony (but in no way hooked). Forehead: bumpy-shiny, tobacco-hued. Hair: waxy-grey, pulled tight down to her scalp by a knot at the neck stuck through with two lengths of quill. And those cheeks! Those cheeks! They're not just round and ruddy. They're not just red. They don't merely suggest alternate and continual exposure over several decades, without any intermediate stages, to winter gales and scorching sun. They're bladders of fire. They're over-ripe tomatoes.

[1]charwoman = cleaner

2 *Never Let Me Go* by Kazuo Ishiguro and *When All is Said* by Anne Griffin

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

You should 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 problems at school 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 someone gets help from another character.

[20]

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

In this extract, Kathy is describing Tommy's artwork and the elephant drawing he had done.

My guess is that from some time before he did that elephant, Tommy had had the feeling he wasn't keeping up – that his painting in particular was like that of students much younger than him – and he'd been covering up the best he could by doing deliberately childish pictures. But after the elephant painting, the whole thing had been brought into the open, and now everyone was watching to see what he did next. It seems he did make an effort for a while, but he'd no sooner have started on something, there'd be sneers and giggles all around him. In fact, the harder he tried, the more laughable his efforts turned out. So before long Tommy had gone back to his original defence, producing work that seemed deliberately childish, work that said he couldn't care less. From there, the thing had got deeper and deeper.

For a while he'd only had to suffer during art lessons – though that was often enough, because we did a lot of art in the Juniors. But then it grew bigger. He got left out of games, boys refused to sit next to him at dinner, or pretended not to hear if he said anything in his dorm after lights-out. At first it wasn't so relentless. Months could go by without incident, he'd think the whole thing was behind him, then something he did – or one of his enemies, like Arthur H. – would get it all going again.

Extract 2 from: *When All is Said* by Anne Griffin

In this extract, the narrator Hannigan is remembering his school days, and how his brother Tony used to help him with his school work.

‘Good man, Hannigan. Up you get. That’s the spirit,’ the master called from the goal.

I couldn’t get enough of his encouragement out there on our makeshift pitch. A welcome change from his silence and frustration at my efforts in the classroom. No amount of him reminding me which letter was ‘b’ and which one was ‘d’ helped me remember, let alone grabbed my interest. My enthusiasm for the books slipped down, away from me, like my fallen knee socks. In those moments all I wanted was to lay my head on the refuge of the rippled wooden desk, to feel its shiny surface from years of varnish and fingertips, and close my eyes.

His piling on the praise in the playground worked a treat. On I’d charge again, not giving a damn about any prospective injuries. But I was forever disappointed when he called time and took the ball and walked towards the back door. My stomach sinking at the thought of the darkness in that room, let alone the depression in my head.

I improved very little with my letters over the years despite everyone’s efforts, especially Tony’s. I spent most days with my head fuzzy, not able to catch up or understand the things on the board or on the page. Numbers weren’t so bad. They made some sense. I could add and subtract and, in time, multiply. Tony saw my progress and pushed me on. All the way to school and all the way home, we’d practise. He’d make a game of it, making sure I knew my money and the time, so that Mam and Dad and Master Duggan might let me be. He tried with the words too:

‘Think of a “b”, like it’s a stick man holding a ball in front of him. And a “d” is a *dumbo* hiding the ball behind him.’

3 *Animal Farm* by George Orwell and *Time and Time Again* by Ben Elton

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

You should 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 an alarming situation 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 *Animal Farm* where the suffering of animals is described.

[20]

Extract 1 from: *Animal Farm* by George Orwell

This extract describes how Boxer is injured while working on the windmill.

Clover and Benjamin warned him to take care of his health, but Boxer paid no attention. His twelfth birthday was approaching. He did not care what happened so long as a good store of stone was accumulated before he went on pension.

Late one evening, in the summer, a sudden rumour ran round the farm that something had happened to Boxer. He had gone out alone to drag a load of stone down to the windmill. And sure enough, the rumour was true. A few minutes later two pigeons came racing in with the news:

'Boxer has fallen! He is lying on his side and can't get up!'

About half the animals on the farm rushed out to the knoll where the windmill stood. There lay Boxer, between the shafts of the cart, his neck stretched out, unable even to raise his head. His eyes were glazed, his sides matted with sweat. A thin stream of blood had trickled out of his mouth. Clover dropped to her knees at his side.

'Boxer!' she cried, 'how are you?'

'It is my lung,' said Boxer in a weak voice. 'It does not matter. I think you will be able to finish the windmill without me.'

Extract 2 from: *Time and Time Again* by Ben Elton

In this extract, Hugh Stanton, an ex-soldier, is out walking. He sees a woman with her two small children crossing the road as a car speeds towards them.

The massive machine bore down on them. Nearly fourteen feet long and six wide, it seemed to completely fill the bridge. Almost a ton and a half of wood, glass, rubber, brass and steel, a monster, roaring and trumpeting as it approached its kill, the great shining black fender arches framing its huge goggling eyes. The thrusting tusks of its sprung-leaf suspension threatened to skewer any soft flesh and young bone that lay in its path. Black smoke billowed from its rear. Sparks spat from behind its grille. No dragon of ancient legend could have seemed more terrifying or more deadly.

The monster was still perhaps some fifteen yards away from the terrified mother trying to hang on to the squirming little boy while pulling at the girl, who was frozen with fear. Any car Stanton had ever driven would still have had ample time to brake. But this was a very different type of machine, with primitive steel and asbestos disc brakes fitted only to the rear wheels. What was more, the stunned-looking youth at the wheel was drunk, and the road was wet with morning mist and covered in slippery horse dung. Even if the driver did manage to hit the brake, the wheels would lock and the beast would surely skid wildly for tens of yards, taking the woman and her little children with it.

These thoughts occurred to Stanton all at once and only in the most fleeting and compressed form for his whole being was already in motion, his body accelerating away from the railing against which he had been leaning with all the energy of a man who by both instinct and training kept himself in a state of permanent physical readiness.

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4 ***An Inspector Calls*** **by J. B. Priestley and** ***Councillors*** **by Graham Jones**

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

You should 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 family tension 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 tensions in the Birling family are revealed.

[20]

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

In this extract, Arthur Birling is preparing to toast the engaged couple.

Mrs Birling: Arthur, what about this famous toast of yours?

Birling: Yes, of course. *(Clears his throat)*. Well, Gerald, I know you agreed that we should only have this quiet little family party. It's a pity Sir George and – er – Lady Croft can't be with us, but they're abroad and so it can't be helped. As I told you, they sent me a very nice cable – couldn't be nicer. I'm not sorry that we're celebrating quietly like this –

Mrs Birling: Much nicer really.

Gerald: I agree.

Birling: So do I, but it makes speech-making more difficult –

Eric *(not too rudely)***:** Well, don't do any. We'll drink their health and have done with it.

Birling: No, we won't. It's one of the happiest nights of my life. And one day, I hope, Eric, when you've a daughter of your own, you'll understand why. Gerald, I'm going to tell you frankly, without any pretences, that your engagement to Sheila means a tremendous lot to me. She'll make you happy, and I'm sure you'll make her happy. You're just the kind of son-in-law I always wanted. Your father and I have been friendly rivals in business for some time now – though Crofts Limited are both older and bigger than Birling and Company – and now you've brought us together, and perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together – for lower costs and higher prices.

Gerald: Hear, hear! And I think my father would agree to that.

Mrs Birling: Now Arthur, I don't think you ought to talk business on an occasion like this.

Sheila: Neither do I. All wrong.

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Extract 2 from: *Councillors* by Graham Jones

In this extract, Bill and Eileen are waiting for a car to take them to their son Owen's wedding. Owen will be getting married to Susan. Edward (Eddy) is Bill's other son. Granny is Eileen's mother.

Eileen: We'll be late. Where *is* that car? I don't know what Edward will say if we're late.

Granny: Not to mention Susan's father.

(Bill stands up, exasperated, annoyed but in control.)

Bill: They can both say what they like as far as I'm concerned. I've had enough of them *saying* things, one's a right wing reactionary who's got as much feeling for anybody except Susan and the rest of his family as a fox. Aye, a fox. As for Eddy and that Curly Simmonds…standing for the local council! I ask you!

Eileen: And why not?

Bill: You don't take any interest in politics Eileen, never have, so don't start pontificating[1] about it now.

Granny: Wait…No.

Bill: Neither have you.

Granny: I don't want to neither, thank you. Your father, Eileen, wouldn't have anything to do with politics, 'a dirty game for dirty people' he always said.

Bill: Typical.

Granny: Wouldn't soil his hands on it.

Bill: No, of course not.

Eileen: Don't go saying anything against my father, Bill. Nor against your son Edward neither. And if his friend wants to get on the council then he may do a lot of good. He can't do much worse than the crooks who were there before.

[1]pontificating = giving an opinion in a way that makes it sound like the speaker knows best

5 *Leave Taking* by Winsome Pinnock and *Shameless* by Gurpreet Kaur Bhatti

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

You should 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 meeting between sisters 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 *Leave Taking* which presents the relationship between the sisters.

[20]

Extract 1 from: *Leave Taking* by Winsome Pinnock

In Scene Three, Viv visits Del in Mai's house.

Viv: How you gonna manage? Baby's gonna need clothes, nappies. I'll help look after it if you come home.

Del: Let me get on with my life, can't you?

Viv: I want to be there when it comes.

Del: Hold my hand? Be escaping yourself in – what? – coupla months? You'll be going to wild parties, there'll be sex, drugs, booze. *(Looks Viv up and down.)* No, you won't, will you? You're such a good girl.

Viv: I'm not as good as you think.

Del: Why, what you been up to?

Viv: Wouldn't you like to know? So, what d'you do all day?

Del: There's loads to do round here. I'm in charge of them chickens. They've all got their own unique personalities.

Viv: What happened with you and Roy?

Del: I'm finished with men.

Viv: Did you beg?

Del: No, I did not beg./ What is wrong with you?

Viv: Sharon Gibbs got down on her knees on Oxford Street.

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Del: For God's sake, Viv. He begged me, actually, but I weren't having none of it.

Viv: He called round looking for you. You can imagine what mum thought about that.

Del: You better not have told him where I am.

Viv: I ain't told no one. *(Beat.)* What's it feel like?

Extract 2 from: *Shameless* by Gurpreet Kaur Bhatti

Jaspal left home years earlier to become a singer. In this extract, her sister, Sati, has come to visit Jaspal in her flat.

Sati: I wish they'd let you come home. They might, one day. Maybe you could make up. *(Pause.)* Couldn't you say sorry?

Jaspal: For what?

Sati: For all the bad things you did.

Jaspal: What things?

Sati: You know, going out with boys and smoking and all that.

Jaspal: Having a boyfriend isn't a crime Sati.

Sati: I know.

Jaspal: You shouldn't believe their lies.

Sati: I don't.

Jaspal: Do you want to know the real reason I left home?

Sati: Tell me.

Jaspal: I wanted to be a performer. I wanted to be in entertainment. They didn't approve.

Sati: What happened?

Jaspal: I left. That's it. Simple.

Sati: They never said.

Jaspal: They wouldn't would they.

Sati: What about your performing?

Jaspal: I stopped all that ages ago.

6 *DNA* by Dennis Kelly and *Invincible* by Torben Betts

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

You should 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 feel about their lives 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 worry about something.

[20]

Extract 1 from: *DNA* by Dennis Kelly

In this extract, Leah goes to see Phil to explain that she is leaving.

Leah: I'm going. I'm out of here, I'm gone, I'm, I'm, this is it. I'm running away, Phil.

Phil says nothing.

Where'm I going? I dunno. Wherever the universe decides that I should be. It's a big world, Phil, a lot bigger than you, it's a lot bigger than you and me, a lot bigger than all this, these people, sitting here, a lot bigger, a lot lot bigger.

Pause. Phil starts to butter his waffle.

Don't. No words. There's no point, so… What's the point? 'Why are you going, is it me, is it us, is it what we've done, is it what we're becoming, why Leah, why, is it me, is it the impossibility of ever saying exactly what you mean?' There's no point, Phil. So don't even try. I'm outta here. I'm gone. I am part of history, I'm on a jet-plane, I'm moving, I'm discovering, I'm, I'm, sayonara baby, sayonara Phil and hello discovery and, yeah don't try and stop me, because, because, exit stage left Leah, right now. Right now.

Phil stops buttering the waffle.

Opens the jam.

Starts putting a thin layer of jam on the waffle.

Right now. Right now, Phil, right, bloody… I mean it! I really, really…

Pause. Phil continues with his waffle.

You're not going to stop me, are you. You're not even thinking of stopping me. You're not even thinking of thinking of stopping me. The only thing in your brain at the moment is that waffle. Your brain is entirely waffle, single-mindedly waffle and maybe a bit of jam, I don't know how you do it. I admire you so much.

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Extract 2 from: *Invincible* by Torben Betts

In this extract, Alan, an army veteran, is at a party, where he meets Oliver, who works in a government office.

Alan: I reckon all men need a bit of danger in their lives.

Oliver: I'm currently trying to work out what the hell I want to do with the rest of my…

Alan: We all need to feel as we're risking something.

Oliver: Workwise, I mean.

Alan: We all need to feel we're out there, fighting.

Oliver: I'm sure I wasn't born to rewrite all this turgid governmental copy day after day…

Alan: So when we do bring home the bacon each night it's as if we've achieved something, risked something.

Oliver: Uploading files and downloading files and…

Alan: It's how we get our sense of self-respect.

Oliver: I mean, I did think I had more to offer the world than just…

Alan: Like prehistoric man. He'd have to go out for days at a time, hunting these beasts, sometimes risking his own life. For the sake of his wife, for the sake of his kiddies.

Oliver: More than just…well, what I'm currently…

Alan: And when he came back with his kill he'd share out the meat with the whole community. Everyone, no matter who, would get exactly the same amount.

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Section B – 19th century prose

Answer **one** question from this section.

Great Expectations by Charles Dickens

Choose **ONE** question.

You should spend about 45 minutes on this section.

EITHER

7* How does Dickens present the importance of social class, in this extract and elsewhere in the novel?

[40]

In this extract, Pip is visiting Satis House for the first time.

'Estella, take him down. Let him have something to eat, and let him roam and look about him while he eats. Go, Pip.'

I followed the candle down, as I had followed the candle up, and she stood it in the place where we had found it. Until she opened the side entrance, I had fancied, without thinking about it, that it must necessarily be night-time. The rush of the daylight quite confounded me, and made me feel as if I had been in the candlelight of the strange room many hours.

'You are to wait here, you boy,' said Estella; and disappeared and closed the door.

I took the opportunity of being alone in the courtyard, to look at my coarse hands and my common boots. My opinion of those accessories was not favourable. They had never troubled me before, but they troubled me now, as vulgar appendages. I determined to ask Joe why he had ever taught me to call those picture-cards, Jacks, which ought to be called knaves. I wished Joe had been rather more genteelly brought up, and then I should have been so too.

She came back, with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry - I cannot hit upon the right name for the smart - God knows what its name was - that tears started to my eyes. The moment they sprang there, the girl looked at me with a quick delight in having been the cause of them. This gave me power to keep them back and to look at her: so she gave a contemptuous toss - but with a sense, I thought, of having made too sure that I was so wounded - and left me.

OR

8* 'In *Great Expectations* there are no happy parent and child relationships.' 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 should spend about 45 minutes on this section.

EITHER

9* How does Austen present the importance of social status, in this extract and elsewhere in the novel?

[40]

In this extract, Lady Catherine visits Elizabeth to warn her against becoming engaged to Darcy.

'I will not be interrupted. Hear me in silence. My daughter and my nephew are formed for each other. They are descended on the maternal side, from the same noble line; and, on the father's, from respectable, honourable, and ancient, though untitled, families. Their fortune on both sides is splendid. They are destined for each other by the voice of every member of their respective houses; and what is to divide them? The upstart pretensions of a young woman without family, connections, or fortune. Is this to be endured! But it must not, shall not be. If you were sensible of your own good, you would not wish to quit the sphere in which you have been brought up.'

'In marrying your nephew, I should not consider myself as quitting that sphere. He is a gentleman; I am a gentleman's daughter; so far we are equal.'

'True. You *are* a gentleman's daughter. But who was your mother? Who are your uncles and aunts? Do not imagine me ignorant of their condition.'

'Whatever my connections may be,' said Elizabeth, 'if your nephew does not object to them, they can be nothing to *you*.'

'Tell me once for all, are you engaged to him?'

Though Elizabeth would not, for the mere purpose of obliging Lady Catherine, have answered this question, she could not but say, after a moment's deliberation,

'I am not.'

Lady Catherine seemed pleased.

'And will you promise me, never to enter into such an engagement?'

'I will make no promise of the kind.'

OR

10* 'In *Pride and Prejudice* it is hard to understand why Elizabeth Bennet and Charlotte Lucas are friends as they 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]

The War of the Worlds by H. G. Wells

Choose **ONE** question.

You should spend about 45 minutes on this section.

EITHER

11* How does Wells present human survival, in this extract and elsewhere in the novel?

[40]

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

'It's all over,' he said. 'They've lost *one*—just *one*. And they've made their footing good and crippled the greatest power in the world. They've walked over us. The death of that one at Weybridge was an accident. And these are only pioneers. They kept on coming. These green stars – – I've seen none these five or six days, but I've no doubt they're falling somewhere every night. Nothing's to be done. We're under! We're beat!'

I made him no answer. I sat staring before me, trying in vain to devise some countervailing thought.

'This isn't a war,' said the artilleryman. 'It never was a war, any more than there's war between man and ants.'

Suddenly I recalled the night in the observatory.

'After the tenth shot they fired no more – – at least, until the first cylinder came.'

'How do you know?' said the artilleryman. I explained. He thought. 'Something wrong with the gun,' he said. 'But what if there is? They'll get it right again. And even if there's a delay, how can it alter the end? It's just men and ants. There's the ants builds their cities, live their lives, have wars, revolutions, until the men want them out of the way, and then they go out of the way. That's what we are now – – just ants. Only – – –

'Yes,' I said.

'We're eatable ants.'

We sat looking at each other.

'And what will they do with us?' I said.

'That's what I've been thinking,' he said; 'that's what I've been thinking. After Weybridge I went south – – thinking. I saw what was up. Most of the people were hard at it squealing and exciting themselves. But I'm not so fond of squealing. I've been in sight of death once or twice; I'm not an ornamental soldier, and at the best and worst, death – – it's just death. And it's the man that keeps on thinking comes through. I saw everyone tracking away south. Says I, "Food won't last this way," and I turned right back. I went for the Martians like a sparrow goes for man. All round' – – he waved a hand to the horizon – – 'they're starving in heaps, bolting, treading on each other. . .'

OR

12* 'The Curate is selfish and deserves no sympathy.' 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 should spend about 45 minutes on this section.

EITHER

13* How does Stevenson present secrecy and deception, in this extract and elsewhere in the novel?

[40]

In this extract Jekyll shows Mr. Utterson a letter from Hyde which confirms Hyde has gone and will not return.

The letter was written in an odd, upright hand, and signed 'Edward Hyde'; and it signified, briefly enough, that the writer's benefactor, Dr. Jekyll, whom he had long so unworthily repaid for a thousand generosities, need labour under no alarm for his safety, as he had means of escape on which he placed a sure dependence. The lawyer liked this letter well enough; it put a better colour on the intimacy than he had looked for; and he blamed himself for some of his past suspicions.

'Have you the envelope?' he asked.

'I burned it,' replied Jekyll, 'before I thought what I was about. But it bore no postmark. The note was handed in.'

'Shall I keep this and sleep upon it?' asked Utterson.

'I wish you to judge for me entirely,' was the reply. 'I have lost confidence in myself.'

'Well, I shall consider,' returned the lawyer. 'And now one word more: it was Hyde who dictated the terms in your will about that disappearance?'

The doctor seemed seized with a qualm of faintness; he shut his mouth tight and nodded.

'I knew it,' said Utterson. 'He meant to murder you. You have had a fine escape.'

'I have had what is far more to the purpose,' returned the doctor solemnly: 'I have had a lesson—O God, Utterson, what a lesson I have had!' And he covered his face for a moment with his hands.

On his way out, the lawyer stopped and had a word or two with Poole. 'By the by,' said he, 'there was a letter handed in today: what was the messenger like?' But Poole was positive nothing had come except by post; 'and only circulars by that,' he added.

OR

14* 'The end of the story gives Jekyll what he deserves.' 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 should spend about 45 minutes on this section.

EITHER

15* How does Brontë create sympathy for Jane, in this extract and elsewhere in the novel?

[40]

In this extract, the children, John Reed and Jane Eyre are in the breakfast-room at Gateshead Hall.

I wonder if he read that notion in my face; for, all at once, without speaking, he struck suddenly and strongly. I tottered, and on regaining my equilibrium retired back a step or two from his chair.

'That is for your impudence in answering mama awhile since,' said he, 'and for your sneaking way of getting behind curtains, and for the look you had in your eyes two minutes since, you rat!'

Accustomed to John Reed's abuse, I never had an idea of replying to it; my care was how to endure the blow which would certainly follow the insult.

'What were you doing behind the curtain?' he asked.

'I was reading.'

'Show the book.'

I returned to the window and fetched it thence.

'You have no business to take our books; you are a dependant, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my bookshelves: for they *are* mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows.'

I did so, not at first aware what was his intention; but when I saw him lift and poise the book and stand in act to hurl it, I instinctively started aside with a cry of alarm: not soon enough, however; the volume was flung, it hit me, and I fell, striking my head against the door and cutting it. The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded.

OR

16* 'Bertha Mason makes a big impact on Jane's life.' 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.

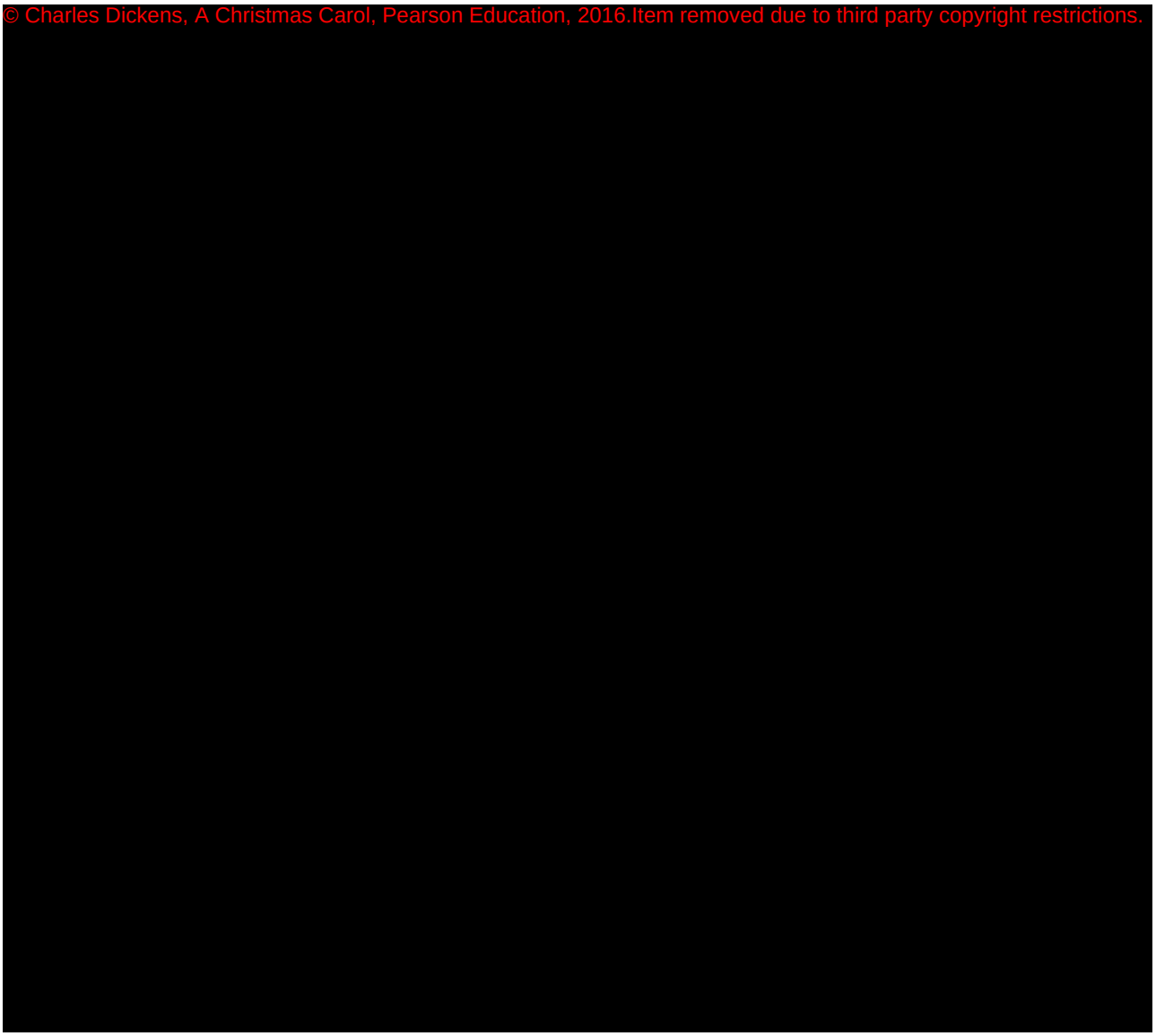
You should spend about 45 minutes on this section.

EITHER

17* How does Dickens present care for the poor, in this extract and elsewhere in the novel? **[40]**

> In this extract Scrooge is visited in his counting-house by two men collecting charity donations for the poor.

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OR

18* 'Out of the three Christmas ghosts, the vision presented by the Ghost of Christmas Yet to Come has the biggest effect on Scrooge.' 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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