OCR
Oxford Cambridge and RSA

Monday 12 May 2025 – 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 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 *The Boy with the Topknot* by Sathnam Sanghera

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 the characters' feelings about family life 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 becomes aware of differences between her family's life and others in Tollington.

[20]

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

In this extract, Meena thinks about her mother's cooking.

My mother would right now be standing in a haze of spicy steam, crowded by huge bubbling saucepans where onions and tomatoes simmered and spat, molehills of chopped vegetables and fresh herbs jostling for space with bitter, bright heaps of turmeric, masala, cumin and coarse black pepper whilst a softly breathing mound of dough would be waiting in a china bowl, ready to be divided and flattened into round, grainy chapatti. And she, sweaty and absorbed, would move from one chaotic work surface to another, preparing the fresh, home-made meal that my father expected, needed like air, after a day at the office about which he never talked.

From the moment mama stepped in from her teaching job, swapping saris for M & S separates, she was in that kitchen; it would never occur to her, at least not for many years, to suggest instant or take-away food which would give her a precious few hours to sit, think, smell the roses – that would be tantamount to spouse abuse. This food was not just something to fill a hole, it was soul food, it was the food their far-away mothers made and came seasoned with memory and longing, this was the nearest they would get for many years, to home.

So far, I had resisted all my mother's attempts to teach me the rudiments of Indian cuisine; she'd often pull me in from the yard and ask me to stand with her while she prepared a simple *sabzi* or rolled out a chapatti before making it dance and blow out over a naked gas flame. 'Just watch, it is so easy, beti,' she'd say encouragingly. I did not see what was easy about peeling, grinding, kneading and burning your fingers in this culinary Turkish bath, only to present your masterpiece and have my father wolf it down in ten minutes flat in front of the nine o' clock

news whilst sitting cross-legged on the floor surrounded by spread sheets from yesterday's *Daily Telegraph*.

Once she made the fatal mistake of saying, 'You are going to have to learn to cook if you want to get married, aren't you?'

I reeled back, horrified…

Extract 2 from: *The Boy with the Topknot* by Sathnam Sanghera

In this extract, Sathnam is visiting his parents.

Mum had produced a lunch consisting of aubergine curry, lentil curry, mango pickle, chapattis, Indian salad, concentrated orange juice, and a Penguin bar. She watched as I began to eat and halfway through the first chapatti asked how many more I would like. I said one, knowing she would give me at least two more than I asked for, and she went into the kitchen and came back with three, knowing that I would have asked for two fewer than I actually wanted. As I ate, she attempted to increase the number of chapattis that ended up in my belly ('You're fading away!') by taking some away while I was part-way through them ('That one's gone cold,' 'Oh dear, forgot to smear butter on that one') – until the sum of the fractions amounted to seven chapattis.

Thus weakened, and unable to move from the pink sofa because of the bolus[1] dilating my intestine, I listened as Mum began listing her latest maladies (a new crick in her neck, a throb in her knee), bringing me up to date with what she had been up to (a combination of visits to the temple and looking after the adored grandchildren), handing over the day's mail for translation into Punjabi (a letter from the dentist, a leaflet from the Jehovah's Witnesses), and asking whether I'd called or liked any of the nice Sikh girls whose telephone numbers had been sent to me in recent months.

On receiving the inevitable 'Not really,' she sighed long-sufferingly.

[1]bolus – a rounded mass of food

2 *Never Let Me Go* by Kazuo Ishiguro and *The Children Act* by Ian McEwan

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 visit to hospital 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* that presents Kathy's time as a carer.

[20]

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

In this extract, Kathy is visiting Ruth after her second donation.

She was in a room by herself, and it looked like they'd done everything they could for her. It had become obvious to me by then, from the way the doctors, the co-ordinator, the nurses were behaving, that they didn't think she was going to make it. Now I took one glance at her in that hospital bed under the dull light and recognised the look on her face, which I'd seen on donors often enough before. It was like she was willing her eyes to see right inside herself, so she could patrol and marshal all the better the separate areas of pain in her body – the way, maybe, an anxious carer might rush between three or four ailing donors in different parts of the country. She was, strictly speaking, still conscious, but she wasn't accessible to me as I stood there beside her metal bed. All the same, I pulled up a chair and sat with her hand in both of mine, squeezing whenever another flood of pain made her twist away from me.

I stayed beside her like that for as long as they let me, three hours, maybe longer. And as I say, for almost all of that time, she was far away inside herself. But just once, as she was twisting herself in a way that seemed scarily unnatural, and I was on the verge of calling the nurses for more painkillers, just for a few seconds, no more, she looked straight at me and she knew exactly who I was. It was one of those little islands of lucidity donors sometimes get to in the midst of their ghastly battles, and she looked at me, just for that moment, and although she didn't speak, I knew what her look meant.

Extract 2 from: *The Children Act* by Ian McEwan

In this extract, Fiona Maye, a Judge, is visiting a very sick boy. She has been given responsibility for his medical treatment.

The life-support and monitoring equipment around the bed, the high stands, their feed lines and the glowing screens emanated a watchful presence, almost a silence. But there was no silence, for the boy was already talking to her as she entered, the moment was unfurling, or erupting, without her and she was left behind in a daze. He was sitting upright, supported by pillows against a metal backrest, lit as though by a single spot in a theatrical production. Spread about him on the sheets and spilling out into the shadows were books, pamphlets, a violin bow, a laptop, headphones, orange peel, sweet wrappers, a box of tissues, a sock, a notebook and many lined pages covered in writing. Ordinary teenage squalor, familiar to her from family visits.

It was a long thin face, ghoulishly pale, but beautiful, with crescents of bruised purple fading delicately to white under the eyes, and full lips that appeared purplish too in the intense light. The eyes themselves looked violet and were huge. There was a mole high on one cheek, as artificial-looking as a painted beauty spot. His build was frail, his arms protruded like poles from the hospital gown. He spoke breathlessly, earnestly, and in those first few seconds she caught nothing. Then, as the door swung closed behind her with a pneumatic sigh, she gathered he was telling her how strange it was, he had known all along that she would visit him.

3 ***Animal Farm*** **by George Orwell and** ***The Last Family in England*** **by Matt Haig**

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 animals breaking rules 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 a commandment is broken.

[20]

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

This extract comes after Squealer announced that Comrade Napoleon was dying.

By the evening, however, Napoleon appeared to be somewhat better, and the following morning Squealer was able to tell them that he was well on the way to recovery. By the evening of that day Napoleon was back at work, and on the next day it was learned that he had instructed Whymper to purchase in Willingdon some booklets on brewing and distilling. A week later Napoleon gave orders that the small paddock beyond the orchard, which it had previously been intended to set aside as a grazing-ground for animals who were past work, was to be ploughed up. It was given out that the pasture was exhausted and needed re-seeding: but it soon became known that Napoleon intended to sow it with barley.

About this time there occurred a strange incident which hardly anyone was able to understand. One night at about twelve o'clock there was a loud crash in the yard, and the animals rushed out of their stalls. It was a moonlit night. At the foot of the end wall of the big barn, where the Seven Commandments were written, there lay a ladder broken in two pieces. Squealer, temporarily stunned, was sprawling beside it, and near at hand there lay a lantern, a paintbrush and an overturned pot of white paint. The dogs immediately made a ring round Squealer, and escorted him back to the farmhouse as soon as he was able to walk. None of the animals could form any idea as to what this meant, except old Benjamin, who nodded his muzzle with a knowing air, and seemed to understand, but would say nothing.

But a few days later Muriel, reading over the Seven Commandments to herself, noticed that there was yet another of them which the animals had remembered wrong. They had thought that the Fifth Commandment was 'No animal shall drink alcohol', but there were two words that they had forgotten. Actually the Commandment read: 'No animal shall drink alcohol *to excess*.'

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Extract 2 from: *The Last Family in England* by Matt Haig

This novel is set in the future, where Labrador dogs have made a pact or agreement that they must remain loyal to their human owners. Other dog breeds don't agree with this. The narrator is a Labrador who has broken the Labrador pact by killing his owner. In this extract, a female Labrador has found out what he has done.

She looks around, to check none of the other dogs are listening: 'You're the one who broke the Labrador Pact.'

I swallow. I want to lie to her. I am going to lie to her. But she will realise I am lying and then there will be more questions. And there are a lot of other animals here, holding up my death. The interrogation could go on for ever.

So I tell her the truth. I tell her: 'Yes, I am.'

I look at her face. She looks as though someone has just yanked her tail.

'Why? What made you do it?'

'It's a long – ' Before I have time to finish, the door opens. The bell rings. It's a Springer spaniel, yanking his master forward.

The moment he spots me, his nose twitches. Smelling my guilt he starts to bark. 'It's him! It's him!'

His master tries to calm him down. 'Shush, Murdoch! Shush!'

But of course, Murdoch pays no notice and carries on barking. 'It's him! It's him! The one who broke the Labrador Pact!'

The other dogs are now joining in.

'It's him!' barks the three-legged Alsatian.

'It's him!' yaps the border collie.

'It's him!' chuckles the Old English sheepdog.

Murdoch is now playing to the crowd. 'The Labradors are in crisis! The Pact is a joke! Dogs for dogs, not for humans!' He starts to choke on his collar. 'Pleasure not duty!'

'Pleasure not duty!'

'Pleasure not duty!'

'Pleasure not duty!'

4 ***An Inspector Calls*** **by J. B. Priestley and** ***Roots*** **by Arnold Wesker**

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 the relationship between a mother and her children 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 Mrs Birling plays an important part in the drama.

[20]

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

© J B Priestley, An Inspector Calls, p. 200-201, 2000, Penguin Books Ltd. From first line "Inspector: Who is to blame then?" to last line "Mrs Birling (severely): You're behaving like an hysterical child tonight. (Sheila begins crying quietly.)". Item removed due to third party copyright restrictions

© J B Priestley, An Inspector Calls, p. 200-201, 2000, Penguin Books Ltd. From first line "Inspector: Who is to blame then?" to last line "Mrs Birling (severely): You're behaving like an hysterical child tonight. (Sheila begins crying quietly.)". Item removed due to t

Extract 2 from: *Roots* by Arnold Wesker

© Arnold Wesker, Roots, Prentice Hall Press, 1967. From first line "Frank (reading the paper): I see that boy what assaulted the ole woman in London got six years." to last line " No discussin', no questions, just – (Snap of fingers.) Off with his head.". Item removed due to third party copyright restri

5 *Leave Taking* by Winsome Pinnock and *Family Ties* by Mark Seaman

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 *Leave Taking* which presents tensions between characters.

[20]

Extract 1 from: *Leave Taking* by Winsome Pinnock

In this extract, Del arrives home to find Enid, Viv and Brod waiting.

Enid: Where you been, Del?

Viv: Mum, I told you…

Enid holds up her hand.

Enid: I want you to tell me.

Del looks to Viv who is unable to rescue her.

Del: We had a busy day and they asked me to work late and I needed the overtime so…

Enid: You never came home last night.

Del: Why don't you believe anything I say?

Enid: I did ring them up. Them say you never go in.

Del: I was too sick to go in. See, last night I slept on someone's floor and caught a chill.

Enid: Don't lie to me, girl. You didn't go in because you have a argument with the manager and they tell you not to come back.

Slight pause.

Del: He talks to me as if I can't speak English.

Enid: You think it easy to find a job these days?

Del: I'll sign on tomorrow.

Enid: You will look for another job tomorrow.

Del: All right, Mummy. Anything you say.

Enid: Don't laugh at me, girl.

Extract 2 from: *Family Ties* by Mark Seaman

In this extract, Doris and Ted are being visited by their sons, Ian and Paul. Paul is wealthy and lives abroad.

Paul: My treat, a real family holiday. What do you say? Would you like that Mum? (*smiling*) Mind, like Dad says, it'd be a bit further than taking the bus to Halifax, and you'd need your passport.

Doris: (*Looking at Ted, and anticipating his view.*) Sounds lovely Paul but, well, I'm not so sure it's something your Dad would want to do. You know, go abroad and all.

Ted: (*Becoming a little brittle and interrupting.*) You're right, his Dad wouldn't want to. There are plenty enough places right here to have a holiday. You might remember some of them son? We took you boys away every year. You never went short of a holiday lad.

Paul: I know that Dad, and I wasn't saying we didn't. In fact yeah, we had some great times, and of course I remember them. I just thought it might be fun. You know a Porter family holiday in the sun, all of us together.

Ted: And you paying for it as well, I suppose?

Paul: Just a treat Dad, that's all. A thank you if you like for all you did for me, for us, when Ian and I were younger. We knew things were tough at times, but you and Mum always made sure we never went without, we knew that, and were grateful. Still are, right Ian?

Ian: Yeah, of course.

Paul: (*Slight pause.*) Listen Dad, I know we've had our differences in the past but, it's just a holiday we're talking about here okay? And it could be fun you know, for you and Mum, and Ian and Sally, and the little one of course.

Doris: It's a lovely thought son, thank you.

Paul: (*Noticing the growing look of tension on Ted's face.*) If it's the money, well, you can pay if you want? Suits me, I don't mind. Come on Dad, what do you think? You know, all going away as a family like we used to, with Sally and the baby along as well of course. We haven't done that for years, not a real family holiday. (*Slight pause.*) And I'm aware I don't see you, any of you, perhaps as much as I'd like to, as much as I should, so a holiday together might be nice. What do you say?

Ted: And where am I meant to get that kind of money from eh? Use up all our savings shall we on two weeks in some foreign country, that's your idea of a treat is it?

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6 *DNA* by Dennis Kelly and *Jerusalem* by Jez Butterworth

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 attitudes to right and wrong 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 characters disagree.

[20]

Extract 1 from: *DNA* by Dennis Kelly

In this extract, Cathy explains why the arrested postman is in serious trouble.

Cathy: You told us to get DNA evidence. We got DNA evidence. We did what you said.

Leah: Right.

Okay.

Hang on.

Where did you get the DNA evidence?

Cathy: From a man, like you said.

Beat.

A man down at the sorting office.

They stare at her.

Leah: What?

Cathy: Well, we thought, you know, I mean you'd given a description so we thought, well,

I thought, you know, show initiative, we'll look for a fat balding postman with bad teeth.

They stare at her.

There were quite a few.

Danny: Oh my god.

Cathy: What?

Lou: Oh my god.

Cathy: We showed initiative… we –

Leah: And who asked you to do that?

Cathy: Richard, we showed initiative.

Richard: That is the most stupid –

Danny: Oh, Jesus.

Cathy: Why?

Leah: Why? Because there is now a man in prison who is linked to a non-existent crime, answering a description that Brian gave.

Extract 2 from: *Jerusalem* by Jez Butterworth

In this extract, a group of people are camping on a site where houses are planned. The Council Officer Linda Fawcett is telling Johnny Byron he needs to move from the site.

Fawcett: Mr Byron. Mr John Winston Byron.

Johnny: Who wants to know?

Fawcett: I'm Linda Fawcett. Senior Community Liaison Officer for Kennet and Avon County Council. This is my colleague, Luke Parsons.

Parsons: Afternoon.

Fawcett: I see, sir, you found our paperwork. I shall assume it was received and that you've read and digested the contents. Mr Byron, on March 17th you were served with an F-99 enforcement notice. After refusing to reply to or acknowledge receipt of six subsequent summons, this morning you were granted an optional grace period of eight hours to vacate. You now have just over two hours to submit to the enforcement notice and quit this site or you will be forcibly evicted.

Silence. Johnny looks from one to the other.

Johnny: Tell me, Mrs Fawcett. Have we met before?

Fawcett: Mr Byron, you know full well who I am. We've met many times.

Johnny: I knew it. I never forget a face.

Fawcett: We met in Salisbury Magistrate's Court three years ago when I gave evidence against you in the dispute with my colleague Pat Pickles.

Johnny (*thinks*)**:** Pickles. Pickles…

Fawcett: You trespassed on Mr Pickles's property, verbally assaulted him, stripped him bare, gagged him and locked him in his shed.

Johnny: It's not ringing any bells.

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 relationship between Pip and Estella, in this extract and elsewhere in the novel?

[40]

In this extract, Pip has returned to England after 11 years and goes to visit Satis House. He finds Estella in the grounds.

'I have often thought of you,' said Estella.

'Have you?'

'Of late, very often. There was a long hard time when I kept far from me the remembrance of what I had thrown away when I was quite ignorant of its worth. But since my duty has not been incompatible with the admission of that remembrance, I have given it a place in my heart.'

'You have always held your place in my heart,' I answered. And we were silent again, until she spoke.

'I little thought,' said Estella, 'that I should take leave of you in taking leave of this spot. I am very glad to do so.'

'Glad to part again, Estella? To me, parting is a painful thing. To me, the remembrance of our last parting has been ever mournful and painful.'

'But you said to me,' returned Estella, very earnestly, '"God bless you, God forgive you!" And if you could say that to me then, you will not hesitate to say that to me now — now, when suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken, but — I hope — into a better shape. Be as considerate and good to me as you were, and tell me we are friends.'

'We are friends,' said I, rising and bending over her, as she rose from the bench.

'And will continue friends apart,' said Estella.

I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw no shadow of another parting from her.

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OR

8* 'We should pity Joe Gargery rather than respect him.' 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 first impressions as unreliable, in this extract and elsewhere in the novel?

[40]

In this extract, there is an informal social gathering at the home of Mrs Bennet's sister, Mrs Philips. Elizabeth meets Mr Wickham.

The gentlemen did approach; and when Mr Wickham walked into the room, Elizabeth felt that she had neither been seeing him before, nor thinking of him since, with the smallest degree of unreasonable admiration. The officers of the ——shire were in general a very creditable, gentlemanlike set, and the best of them were of the present party; but Mr Wickham was as far beyond them all in person, countenance, air, and walk, as *they* were superior to the broad-faced stuffy uncle Philips, breathing port wine, who followed them into the room.

Mr Wickham was the happy man towards whom almost every female eye was turned, and Elizabeth was the happy woman by whom he finally seated himself; and the agreeable manner in which he immediately fell into conversation, though it was only on its being a wet night, and on the probability of a rainy season, made her feel that the commonest, dullest, most thread-bare topic might be rendered interesting by the skill of the speaker.

With such rivals for the notice of the fair, as Mr Wickham and the officers, Mr Collins seemed likely to sink into insignificance; to the young ladies he certainly was nothing; but he had still at intervals a kind listener in Mrs Philips, and was, by her watchfulness, most abundantly supplied with coffee and muffin.

OR

10* 'Charles Bingley and Jane Bennet have the perfect relationship.' 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 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 fear, in this extract and elsewhere in the novel?

[40]

In this extract, the narrator's brother and fellow Londoners are told to evacuate the city of London.

And all about him – in the rooms below, in the houses on each side and across the road, and behind in the Park Terraces and in the hundred other streets of that part of Marylebone, and the Westbourne Park district and St. Pancras, and westward and northward in Kilburn and St. John's Wood and Hampstead, and eastward in Shoreditch and Highbury and Haggerston and Hoxton, and, indeed, through all the vastness of London from Ealing to East Ham – people were rubbing their eyes, and opening windows to stare out and ask aimless questions, dressing hastily as the first breath of the coming storm of Fear blew through the streets. It was the dawn of the great panic. London, which had gone to bed on Sunday night oblivious and inert, was awakened, in the small hours of Monday morning, to a vivid sense of danger.

Unable from his window to learn what was happening, my brother went down and out into the street, just as the sky between the parapets of the houses grew pink with the early dawn. The flying people on foot and in vehicles grew more numerous every moment. "Black Smoke!" he heard people crying, and again "Black Smoke!" The contagion of such a unanimous fear was inevitable. As my brother hesitated on the door-step, he saw another news vendor approaching, and got a paper forthwith. The man was running away with the rest, and selling his papers for a shilling each as he ran – a grotesque mingling of profit and panic.

And from this paper my brother read that catastrophic dispatch of the Commander-in-Chief:

"The Martians are able to discharge enormous clouds of a black and poisonous vapour by means of rockets. They have smothered our batteries, destroyed Richmond, Kingston, and Wimbledon, and are advancing slowly towards London, destroying everything on the way. It is impossible to stop them. There is no safety from the Black Smoke but in instant flight."

That was all, but it was enough. The whole population of the great six-million city was stirring, slipping, running; presently it would be pouring *en masse* northward.

OR

12* 'The Martian invasion is not a disaster for human beings.' 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 should spend about 45 minutes on this section.

EITHER

13* How does Stevenson present terror in this extract and elsewhere in the novel?

[40]

In this extract, Utterson and Poole break down the door of Dr Jekyll's laboratory.

'Utterson,' said the voice, 'for God's sake, have mercy!'

'Ah, that's not Jekyll's voice—it's Hyde's!' cried Utterson. 'Down with the door, Poole!'

Poole swung the axe over his shoulder; the blow shook the building, and the red baize door leaped against the lock and hinges. A dismal screech, as of mere animal terror, rang from the cabinet. Up went the axe again, and again the panels crashed and the frame bounded; four times the blow fell; but the wood was tough and the fittings were of excellent workmanship; and it was not until the fifth, that the lock burst and the wreck of the door fell inwards on the carpet.

The besiegers, appalled by their own riot and the stillness that had succeeded, stood back a little and peered in. There lay the cabinet before their eyes in the quiet lamplight, a good fire glowing and chattering on the hearth, the kettle singing its thin strain, a drawer or two open, papers neatly set forth on the business table, and nearer the fire, the things laid out for tea; the quietest room, you would have said, and, but for the glazed presses full of chemicals, the most commonplace that night in London.

Right in the middle there lay the body of a man sorely contorted and still twitching. They drew near on tiptoe, turned it on its back and beheld the face of Edward Hyde.

OR

14* 'Dr Lanyon is a victim of both Jekyll and Hyde.' 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 Mr. Rochester, in this extract and elsewhere in the novel?

[40]

In this extract, Jane goes to visit Rochester at Ferndean and observes him unseen.

His form was of the same strong and stalwart contour as ever: his port was still erect, his hair was still raven black; nor were his features altered or sunk: not in one year's space, by any sorrow, could his athletic strength be quelled or his vigorous prime blighted. But in his countenance I saw a change: that looked desperate and brooding—that reminded me of some wronged and fettered wild beast or bird, dangerous to approach in his sullen woe. The caged eagle, whose gold-ringed eyes cruelty has extinguished, might look as looked that sightless Samson.

And, reader, do you think I feared him in his blind ferocity? — if you do, you little know me. A soft hope blent with my sorrow that soon I should dare to drop a kiss on that brow of rock, and on those lips so sternly sealed beneath it: but not yet. I would not accost him yet.

He descended the one step, and advanced slowly and gropingly towards the grass-plat. Where was his daring stride now? Then he paused, as if he knew not which way to turn. He lifted his hand and opened his eyelids; gazed blank, and with a straining effort, on the sky, and toward the amphitheatre of trees: one saw that all to him was void darkness. He stretched his right hand (the left arm, the mutilated one, he kept hidden in his bosom); he seemed to wish by touch to gain an idea of what lay around him: he met but vacancy still; for the trees were some yards off where he stood. He relinquished the endeavour, folded his arms, and stood quiet and mute in the rain, now falling fast on his uncovered head. At this moment John approached him from some quarter.

'Will you take my arm, sir?' he said; 'there is a heavy shower coming on: had you not better go in?'

'Let me alone,' was the answer.

John withdrew without having observed me. Mr Rochester now tried to walk about: vainly, — all was too uncertain. He groped his way back to the house, and, re-entering it, closed the door.

OR

16* 'It is difficult to like St John Rivers.' 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 warnings, in this extract and elsewhere in the novel.

[40]

In this extract, the ghost of Scrooge's old friend Marley visits him.

'It is required of every man,' the Ghost returned, 'that the spirit within him should walk abroad among his fellowmen, and travel far and wide; and if that spirit goes not forth in life, it is condemned to do so after death. It is doomed to wander through the world—oh, woe is me!—and witness what it cannot share, but might have shared on earth, and turned to happiness!'

Again the spectre raised a cry, and shook its chain and wrung its shadowy hands.

'You are fettered,' said Scrooge, trembling. 'Tell me why?'

'I wear the chain I forged in life,' replied the Ghost. 'I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it. Is its pattern strange to you?'

Scrooge trembled more and more.

'Or would you know,' pursued the Ghost, 'the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since. It is a ponderous chain!'

Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable: but he could see nothing.

'Jacob,' he said, imploringly. 'Old Jacob Marley, tell me more. Speak comfort to me, Jacob!'

'I have none to give,' the Ghost replied. 'It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house—mark me!—in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!'

OR

18* 'Bob Cratchit and Scrooge are as brave as each other in the novel.' 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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