

Section A

Modern prose or drama

1 *Anita and Me* by Meera Syal and *The Buried Giant* by Kazuo Ishiguro

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 tensions within communities are presented in these two extracts.

You should consider:

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

[20]

AND

- b) Explore another moment in *Anita and Me* where the writer dramatically presents tension between characters.

[20]

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

In this extract Meena is watching Reverend Ince, as he makes an announcement to the community at the village fete.

The Reverend Ince ploughed on over the hubbub. 'So we have decided that this year, the proceeds of our Spring Fete will be put towards a brand new roof for our chapel!'

5 Mr Ormerod burst into wild applause which was quickly taken up by other members of the church choir standing around him, and gave a huge thumbs up to Reverend Ince who acknowledged his supporter with a proud nod.

10 All around me mutters of discontent and resignation hung in the air like whispering fog; Uncle Alan had turned on his heel and was about to walk away when a loud barking voice cut through the air, jerking him back like he was on a leash. 'Bloody rubbish, the lot of you! Bloody crap, you lot!' We turned as one to see Sam Lowbridge standing at the gates, a smouldering cigarette dangling from his lips. The rest of his gang lounged around their mopeds smirking self-consciously, a pile of empty lager cans at their feet. 'Bloody church roof? What's that gonna do for us, eh? Wharra about us?'

Reverend Ince stroked his nose, feigning amusement, but I could tell he was seething at this public humiliation.

Extract 2 from: *The Buried Giant* by Kazuo Ishiguro

The story is set long ago, in Britain. Axl and Beatrice, an elderly couple, are not allowed candles in their home, but Beatrice has managed to get one. The scene takes place outside in the village, where the villagers have been trying to take the candle from her.

'What manners are these for the Lord's day?' The pastor strode past Axl and glared at the now silent gathering. 'Well?'

'It's Mistress Beatrice, sir,' the blacksmith's widow said. 'She's got herself a candle.'

5 Beatrice's face was a tight mask again, but she did not avoid the pastor's gaze when it settled on her.

'I can see for myself it's true, Mistress Beatrice,' the pastor said. 'Now you'll not have forgotten the council's edict¹ that you and your husband will not be permitted candles in your chamber.'

10 'We've neither of us ever tumbled a candle in our lives, sir. We will not sit night after night in darkness.'

'The decision has been made and you're to abide by it until the council decides otherwise.'

Axl saw the anger blaze in her eyes. 'It's nothing but unkindness. That's all it is.' She said this quietly, almost under her breath, but looking straight at the pastor.

'Remove the candle from her,' the pastor said. 'Do as I say. Take it from her.'

15 As several hands reached towards her, panic seemed to seize her and she held the candle out towards Axl again, even as she was knocked off balance.

¹ a law

2 *Never Let Me Go* by Kazuo Ishiguro and *Slade House* by David Mitchell

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

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

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

- a) Compare how the difficulties of fitting in are presented in these two extracts.

You should consider:

- the situations and experiences faced by the characters
- how they 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 Tommy, Kathy or Ruth struggle with being different.

[20]

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

In this extract, Tommy is telling Kathy how Miss Lucy said that it was okay if he was not creative.

If Tommy had genuinely tried, she was saying, but he just couldn't be very creative, then that was quite alright, he wasn't to worry about it. It was wrong for anyone, whether they were students or guardians, to punish him for it, or put pressure on him in any way. It simply wasn't his fault. And when Tommy had protested it was all very well Miss Lucy saying this,
5 but everyone *did* think it was his fault, she'd given a sigh and looked out of her window. Then she'd said:

'It may not help you much. But just you remember this. There's at least one person here at Hailsham who believes otherwise. At least one person who believes you're a very good student, as good as any she's ever come across, never mind how creative you are.'

10 'She wasn't having you on, was she?' I asked Tommy. 'It wasn't some clever way of telling you off?'

'It definitely wasn't anything like that. Anyway ...' For the first time he seemed worried about being overheard and glanced over his shoulder towards the house. The Juniors at the window had lost interest and gone; some girls from our year were walking towards the
15 pavilion, but they were still a good way off. Tommy turned back to me and said almost in a whisper:

'Anyway, when she said all this, she was *shaking*.'

'What do you mean, shaking?'

'Shaking. With rage. I could see her. She was furious. But furious deep inside.'

20 'Who at?'

'I wasn't sure.'

Extract 2 from: *Slade House* by David Mitchell

In this extract, Nathan and his mother are on the bus going to a gathering which is to take place at Lady Grayer's house.

My tweed jacket's scratchy. Mum got it from Oxfam specially for today, and the bow tie's from Oxfam, too. Mum volunteers there on Mondays so she can get the best of the stuff people bring in on Saturdays. If Gaz Ingram or anyone in his gang sees me in this bow tie, I'll find a poo in my locker, guaranteed. Mum says I have to learn how to Blend In more, but
 5 there aren't any classes for Blending In, not even on the town library noticeboard. Through one front window I see horse racing. That's *Grandstand* on BBC1. Eight houses later I see *Godzilla* on BBC2. *Godzilla's* picked up a train, which makes no sense because amphibians don't have thumbs.

'Nathan!' Mum's got my wrist. 'What did I say about dawdling?'

10 I check back. ' "Chop chop!"; "Don't dawdle".'

'So what are you doing now?'

'Thinking about *Godzilla's* thumbs.'

Mum shuts her eyes. 'Lady Grayer has invited me – us – to a musical gathering. A soirée. There'll be people who care about music there. People from the Arts Council, people who
 15 award jobs, grants.' Mum's eyes have tiny red veins like rivers photographed from very high up. 'I'd rather you were at home playing with your *Battle of the Boers* landscape too, but Lady Grayer insisted you come along, so ... you *have* to act normal. Can you do that? Please? Think of the most normal boy in your class, and do what he'd do.'

Acting Normal's like Blending In. 'I'll try. But it's not the *Battle of the Boers*, it's the *Boer War*.
 20 Your ring's digging into my wrist.'

Mum lets go of my wrist. That's better.

I don't know what her face is saying.

3 *Animal Farm* by George Orwell and *The Clothes They Stood Up In* by Alan Bennett

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 writers present the links between possessions and the identity of the characters 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 Orwell shows the identity of the animals being controlled.

[20]

Extract 1 from: *Animal Farm* by George Orwell

The animals have just rebelled and taken control of the farm. Here they get rid of all the things that remind them of Mr Jones.

- 5 The harness-room at the end of the stables was broken open; the bits, the nose-rings, the dog-chains, the cruel knives with which Mr Jones had been used to castrate the pigs and lambs, were all flung down the well. The reins, the halters, the blinkers, the degrading nosebags, were thrown onto the rubbish fire which was burning in the yard. So were the whips. All the animals capered with joy when they saw the whips going up in flames. Snowball also threw onto the fire the ribbons with which the horses' manes and tails had usually been decorated on market days.

'Ribbons,' he said, 'should be considered as clothes, which are the mark of a human being. All animals should go naked.'

- 10 When Boxer heard this he fetched the small straw hat which he wore in summer to keep the flies out of his ears, and flung it onto the fire with the rest.

- 15 In a very little while the animals had destroyed everything that reminded them of Mr Jones. Napoleon then led them back to the store-shed and served out a double ration of corn to everybody, with two biscuits for each dog. Then they sang 'Beasts of England' from end to end seven times running, and after that they settled down for the night and slept as they had never slept before.

Extract 2 from: *The Clothes They Stood Up In* by Alan Bennett

Mr and Mrs Ransome have been burgled. In this extract, Mrs Ransome thinks about the possessions that she and her husband have lost.

Mrs Ransome could see the cheerful side of things, but then she always did. When they had got married they had kitted themselves out with all the necessities of a well-run household; they had a dinner service, a tea service plus table linen to match; they had dessert dishes and trifle glasses and cakestands galore. There were mats for the dressing-table, coasters
5 for the coffee table, runners for the dining table; guest towels with matching flannels for the basin, lavatory mats with matching ones for the bath. They had cake slices and fish slices and other slices besides, delicate trowels in silver and bone the precise function of which Mrs Ransome had never been able to fathom. Above all there was a massive many-tiered
10 canteen of cutlery, stocked with sufficient knives, forks and spoons for a dinner party for twelve. Mr and Mrs Ransome did not have dinner parties for twelve. They did not have dinner parties. They seldom used the guest towels because they never had guests. They had transported this paraphernalia with them across thirty-two years of marriage to no purpose at all that Mrs Ransome could see, and now at a stroke they were rid of the lot. Without quite
15 knowing why, and while she was washing up their two cups in the sink, Mrs Ransome suddenly burst out singing.

Practic

4 *An Inspector Calls* by J. B. Priestley and *Blindsided* by Simon Stephens

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 ways in which tension in family relationships is presented in these two extracts.

You should consider:

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

[20]

AND

- b) Explore another moment in the play where there is tension between Sheila and one or more of the other characters.

[20]

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

This scene is from the start of the play. The Birlings and Gerald Croft have just finished dinner.

Birling: Well, well – this is very nice. Very nice. Good dinner too, Sybil. Tell cook from me.

Gerald: [*politely*] Absolutely first-class.

Mrs Birling: [*reproachfully*] Arthur, you're not supposed to say such things –

Birling: Oh - come, come - I'm treating Gerald like one of the family. And I'm sure he won't object.

Sheila: [*with mock aggressiveness*] Go on, Gerald – just you object!

Gerald: [*smiling*] Wouldn't dream of it. In fact, I insist upon being one of the family now. I've been trying long enough, haven't I? [*As she does not reply, with more insistence*] Haven't I? You know I have.

Mrs Birling: [*smiling*] Of course she does.

Sheila: [*half serious, half playful*] Yes – except for all last summer, when you never came near me, and I wondered what had happened to you.

Gerald: And I've told you – I was awfully busy at the works all that time.

Sheila: [*same tone as before*] Yes, that's what *you* say.

Mrs Birling: Now, Sheila, don't tease him. When you're married you'll realize that men with important work to do sometimes have to spend nearly all their time and energy on their business. You'll have to get used to that, just as I had.

Sheila: I don't believe I will. [*Half playful, half serious, to Gerald*] So you be careful.

Extract 2 from: *Blindsided* by Simon Stephens

John is Cathy's boyfriend. In this scene he meets Cathy's mother, Susan, for the first time. The scene takes place at Susan's and Cathy's house, in the front room.

John: Cathy's always going on about you. She's fond of you. Some people really take to their mothers don't they? She takes to you. She looks a bit like you as well I think. You've both startling eyes. I like your hair.

Susan: You what?

John: Sorry is that a bit much. I always misjudge these things don't I?

Cathy: You do sometimes.

John: She'll tell you. 'John,' she says. 'You always misjudge these things. You're always a bit much.'

Susan: How long have you been going out with my daughter?

John: Twelve days.

Cathy: Would you like a cup of coffee John?

John: Yes. Please. That would be terrific. Me and coffee. I'm coffee bonkers. Aren't I Cathy?

Cathy: He is, yeah. Would you like a cup Mum?

Susan: No. I wouldn't. No.

Cathy: I'll be right back.

She leaves.

John: Can I assure you Mrs Heyer that my intentions towards your daughter are entirely honorable?

Susan: What?

John: I am going to really look after her and really take care of her and as long as she will allow me to I swear I am not going to let her go hungry or get very chilly or be frightened. Nobody will ever batter her. She won't ever need to work but she can if she wants to. I just am going to make her life completely brilliant.

Susan: Shut up.

John: OK

Susan: Stop gibbering on, for goodness sake.

5 *My Mother Said I Never Should* by Charlotte Keatley and *Now This Is Not The End* by Rose Lewenstein

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 ways in which the importance of memories in family relationships is presented in these two extracts.

You should consider:

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

[20]

AND

- b) Choose one other moment in *My Mother Said I Never Should* where the past affects the present, and explore how the writer makes the moment dramatic.

[20]

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

Margaret, Jackie and Rosie are helping Doris to clear out her house, following the death of Doris's husband, Jack.

Doris ties the binliner shut. **Rosie** reaches for the other one.

Rosie: What's in here?

Doris: – Oh, just some old curtains.

Rosie: (*opens it*) What sweet little baby clothes! (*Tips them all over the floor.*) – You're not looking, Gran!

Doris: Put those back in the bag, Rosie.

Rosie: I want this one with the little rabbits on.

Doris: No. That belongs to Jackie.

Rosie: I'll ask Jackie then.

Doris: I should have known...

Enter Jackie, distracted.

Jackie: Did I leave the stepladder in here?

She stops, seeing the baby clothes everywhere.

Rosie: (*holds up rabbit dress*) Look what I found!

Jackie: (*pause*) Not your rabbit dress.

Rosie: – Mine? Gran, you said this was Jackie's.

Doris: Did I? Well, you ask Jackie.

Rosie *looks at Jackie.*

Jackie: (*slowly*) I bought it for you, Rosie.

Margaret: (*calls from the hall*) Jackie!

Rosie *whips the rabbit dress behind her just as Margaret enters on the line.*

Margaret: Are you helping me or not?

She stops and takes in the scene.

Rosie: Guess what Mum, you'll never guess!

Margaret: (*terror*) What.

Rosie: GUESS!

(*She brings out the rabbit dress from behind her back.*) – My baby dress! (*Pause.*) And guess what Jackie told me –

Margaret: (*giddy*) No...

Jackie: It's okay everyone. Mummy, it's okay.

Extract 2 from: *Now This Is Not the End* by Rose Lewenstein

Arnold and Eva are moving house. Eva's daughter, Susan, is looking for a cassette tape she and her mother made together when she was a child. Susan's daughter, Rosie, is helping her.

Arnold: I really think you're wasting your time.

Rosie *continues to look.*

Susan: It's important. To me. Something to have. To keep.

It's really all I want and if you must move well this seems like the perfect time. Not to move I mean to find it. I mean if it's not here then it's not going to be anywhere.

But it did happen. It happened, I'm not making it up. I remember very clearly, I remember the stories and the singing.

I remember you talked and talked and it was the only time you'd ever talked like that.

And now you say you don't remember and well even if you don't. I want to. Remember.

It's important to me.

I mean if you're throwing it all out anyway...

Silence.

Eva: Oh dear.

Susan: What.

Eva: I forgot to make the tea.

Arnold *is about to exit.*

Rosie *picks up a tape.*

Rosie: Is it this one?

Susan: What does it say?

Rosie: Mum 2002.

Susan: Yes, it must be.

Arnold: Are you sure?

Susan: Of course I'm sure, look it's my writing.

Arnold: I think we should check it.

Eva: He wants to check it.

Susan: Why?

Arnold: Because I wasn't aware that you'd made such a tape.

Susan: Well, we did.

Arnold: Well, I'd like to be sure.

Susan: Is this really necessary? If you're throwing it all out anyway?

Eva: Is it necessary Arnold?

Arnold *finds an old cassette player.*

Arnold: Well go on.

Susan *hesitates, then puts the tape in the machine and presses 'Play'.*

They wait.

Susan: I don't like the noise it's making.

Eva: It's ever so old.

Arnold: I'll do it.

Arnold *takes over.*

Practice

6 *DNA* by Dennis Kelly and *Buckets* by Adam Barnard

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 ambitions of young people are presented in these two extracts.

You should consider:

- the situations and experiences the characters face
- how the characters react to the situations and experiences
- how language and dramatic features create effects.

[20]

AND

- b) Explore another moment in *DNA* when a character faces a hopeless or a hopeful situation, and consider how the writer makes the moment dramatic.

[20]

Extract 1 from: *DNA* by Dennis Kelly

This extract is from the beginning of the play. The gang is discussing Adam's death.

Danny: I can't get mixed up in this. I'm gonna be a dentist.

Lou: This is different, John. This is

John Tate: Alright, it's a little bit

Lou: This is really serious.

Danny: Dentists don't get mixed up in things. I've got a plan. I've got a plan John, I've made plans, and this is not...

John Tate: It's a bit serious, but let's not, I mean come on, let's not overplay the, the, the

Lou: He's dead.

John Tate: the gravity of... Well, yes, okay, fair enough, but

Danny: This is not part of the plan. Dental college is part of the plan, A levels are part of the plan, dead people are not part of the plan, this is not dental college.

Lou: He's dead, John.

John Tate: Alright, I'm not denying, am I denying? no, I'm

Lou: He's dead.

John Tate: Well, don't keep saying it.

Danny: This is the opposite of dental college.

Lou: But he is dead.

John Tate: Well you just, you're saying it again, didn't I just –

Lou: Because he's dead, John, he's dead, dead is what he is so we have to use that word to –

John Tate: Alright. New rule; that word is banned.

Beat.

Lou: What, dead?

John Tate: Yes.

Danny: Banned?

John Tate: Yes. Banned. Sorry.

Lou: You can't ban a word.

John Tate: and if anyone says it I'm going to have to, you know, bite their face. Or something.

Danny: How can you ban a word?

John Tate: Well just say it then.

Pause.

Say it and see what happens.

They say nothing.

Look, we have to keep together. We have to trust each other and believe in each other. I'm trying to help. I'm trying to keep things together.

Extract 2 from: *Buckets* by Adam Barnard

In this extract, a young couple talk about their future.

I love you. And I think you're the one.

Yes.

I think we should be together all our lives.

Like we've talked about.

- 5 Like we've talked about, yes. I think we should do it all and do it first, before everyone else. Get married first, have kids first, baby one nine months after our honeymoon, okay maybe ten maybe eleven but within I don't know three, three-and-a-half years even allowing some months for slack we have a family, boom, created, so by the time we're I don't know forty, ish, our kids are pretty much grown up and we'll never be crap parents so much older than
10 our kids that we don't get them and they hate us. By then we have some money and we can travel the world then be retired with a house in Spain or France or, with a pool and chickens for fresh eggs and a shed to paint in and an allotment to plant vegetables we'll grow and eat. We'll have grandkids who'll visit us and we'll be the coolest grandparents ever, young and up for everything and we'll be healthy in the sunshine and live really long and not work
15 ourselves to death then cop it a year after retiring at sixty-seven because all we'll do for the next – twenty years, is save, work hard and save and bring up decent kids, while everyone else is frittering it away on things that don't matter, one more overpriced drink or crap package holiday or a new phone even though they had the last one two weeks ago. And I think you're the one to do these things with I really do. This is our dream we dreamed it
20 together.

Yes.

Section B

19th century prose**Great Expectations by Charles Dickens**

Choose **ONE** question.

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

EITHER

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

[40]*

In this extract, Biddy has moved in with Pip and Joe to help nurse Mrs Joe. Pip is studying while Biddy sews near him.

'How do you manage, Biddy,' said I, 'to learn everything that I learn, and always to keep up with me?' I was beginning to be rather vain of my knowledge, for I spent my birthday guineas on it, and set aside the greater part of my pocket-money for similar investment; though I have no doubt, now, that the little I knew was extremely dear at the price.

- 5 'I might as well ask you,' said Biddy, 'how you manage?'

'No; because when I come in from the forge of a night, anyone can see me turning to at it. But you never turn to at it, Biddy.'

'I suppose I must catch it - like a cough,' said Biddy quietly; and went on with her sewing.

- 10 Pursuing my idea as I leaned back in my wooden chair and looked at Biddy sewing away with her head on one side, I began to think her rather an extraordinary girl. For I called to mind now, that she was equally accomplished in the terms of our trade, and the names of our different sorts of work, and our various tools. In short, whatever I knew, Biddy knew.

Theoretically, she was already as good a blacksmith as I, or better.

- 15 'You are one of those, Biddy,' said I, 'who make the most of every chance. You never had a chance before you came here, and see how improved you are!'

Biddy looked at me for an instant, and went on with her sewing. 'I was your first teacher though; wasn't I?' said she, as she sewed.

'Biddy!' I exclaimed in amazement. 'Why, you are crying!'

- 20 'No I am not,' said Biddy, looking up and laughing. 'What put that in your head?'

What could have put it in my head, but the glistening of a tear as it dropped on her work?

OR

- 8 'It is difficult to have sympathy for Miss Havisham.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.

[40]*

Pride and Prejudice by Jane Austen

Choose **ONE** question.

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

EITHER

- 9** Explore how Austen presents the themes of pride and prejudice in this extract and elsewhere in the novel.

[40]*

In this extract, at the first ball, Mr Darcy replies to Mr Bingley's suggestion that he should find a dance partner rather than standing by himself.

'I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room, whom it would not be a punishment to me to stand up with.'

- 5 'I would not be so fastidious as you are,' cried Bingley, 'for a kingdom! Upon my honour, I never met with so many pleasant girls in my life, as I have this evening; and there are several of them you see uncommonly pretty.'

'You are dancing with the only handsome girl in the room,' said Mr. Darcy, looking at the eldest Miss Bennet.

- 10 'Oh! she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you.'

'Which do you mean?' and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, 'She is tolerable; but not handsome enough to tempt me; I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.'

- 15 Mr. Bingley followed his advice. Mr Darcy walked off; and Elizabeth remained with no very cordial feelings towards him. She told the story however, with great spirit among her friends; 20 for she had a lively, playful disposition, which delighted in anything ridiculous.

OR

- 10** 'Elizabeth Bennet is an unusual woman.' How far do you agree with this view? Explore at least two moments from the novel to support your ideas.

[40]*

The War of the Worlds by H G Wells

Choose **ONE** question.

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

EITHER

- 11** Explore how Wells presents the ways men and women behave in this extract and elsewhere in the novel.

[40]*

In this extract the narrator's brother has come across two women being attacked by men trying to steal their horse and carriage.

He came upon them just in time to save them.

He heard their screams, and, hurrying round the corner, saw a couple of men struggling to drag them out of the little pony-chaise in which they had been driving, while a third with difficulty held the frightened pony's head. One of the ladies, a short woman dressed in white,
5 was simply screaming; the other, a dark, slender figure, slashed at the man who gripped her arm with a whip she held in her disengaged hand.

My brother immediately grasped the situation, shouted, and hurried towards the struggle.

One of the men desisted and turned towards him, and my brother, realising from his antagonist's face that a fight was unavoidable, and being an expert boxer, went into him
10 forthwith and sent him down against the wheel of the chaise.

It was no time for pugilistic chivalry and my brother laid him quiet with a kick, and gripped the collar of the man who pulled at the slender lady's arm. He heard the clatter of hoofs, the whip stung across his face, a third antagonist struck him between the eyes, and the man he held wrenched himself free and made off down the lane in the direction from which he had
15 come.

Partly stunned, he found himself facing the man who had held the horse's head, and became aware of the chaise receding from him down the lane, swaying from side to side, and with the women in it looking back. The man before him, a burly rough, tried to close, and he stopped him with a blow in the face. Then realising that he was deserted, he dodged round and
20 made off down the lane after the chaise, with the sturdy man close behind him, and the fugitive, who had turned now, following remotely.

OR

- 12** 'The reader identifies more with the narrator's brother than the narrator himself.' How far do you agree with this view?

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

[40]*

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

Choose **ONE** question.

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

EITHER

- 13** Explore how Stevenson creates suspense in this extract and elsewhere in the novel.

[40]*

In this extract, after reading Jekyll's will stating Hyde should get everything if he dies, Utterson goes to bed and has a nightmare.

That was the amount of information that the lawyer carried back with him to the great, dark bed on which he tossed to and fro until the small hours of the morning began to grow large. It was a night of little ease to his toiling mind, toiling in mere darkness and besieged by questions.

- 5 Six o'clock struck on the bells of the church that was conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr Enfield's tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of
10 lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there
15 would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly, and still the more swiftly, even to dizziness, through wider labyrinths of lamp-lighted city, and at every street corner crush a child and leave her
20 screaming. And still the figure had no face by which he might know it; even in his dreams it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde.

OR

- 14** 'The character of Hyde has control over Jekyll from the very beginning of the novel.' How far do you agree with this view?

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

[40]*

Jane Eyre by Charlotte Brontë

Choose **ONE** question.

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

EITHER

- 15** Explore how Brontë presents Bertha as a mysterious character, in this extract and elsewhere in the novel.

[40]*

In this extract, Mr Rochester takes Jane and the gentlemen to see his mad wife Bertha who is cared for by Mrs Poole in private quarters on the third floor of the house.

He passed on and ascended the stairs, still holding my hand, and still beckoning the gentlemen to follow him, which they did. We mounted the first staircase, passed up the gallery, proceeded to the third storey: the low, black door, opened by Mr. Rochester's master-key, admitted us to the tapestried room, with its great bed and its pictorial cabinet.

5 'You know this place, Mason,' said our guide; 'she bit and stabbed you here.'

He lifted the hangings from the wall, uncovering the second door: this, too, he opened. In a room without a window, there burnt a fire guarded by a high and strong fender, and a lamp suspended from the ceiling by a chain. Grace Poole bent over the fire, apparently cooking something in a saucepan. In the deep shade, at the farther end of the room, a figure ran
10 backwards and forwards. What it was, whether beast or human being, one could not, at first sight, tell: it grovelled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face.

15 'Good-morrow, Mrs. Poole!' said Mr. Rochester. 'How are you? and how is your charge to-day?'

'We're tolerable, sir, I thank you,' replied Grace, lifting the boiling mess carefully on to the hob: 'rather snappish, but not 'rageous.'

A fierce cry seemed to give the lie to her favourable report: the clothed hyena rose up, and stood tall on its hind-feet.

20 'Ah! sir, she sees you!' exclaimed Grace: 'you'd better not stay.'

'Only a few moments, Grace: you must allow me a few moments.'

'Take care then, sir! – for God's sake, take care!'

OR

- 16** 'Mr Rochester and St John Rivers are opposites.' 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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Practice

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