

OCR

Oxford Cambridge and RSA

GCSE English Literature

J352/01 Exploring modern and literary heritage texts

Sample Question Paper

Date – Morning/Afternoon

Time allowed: 2 hours



You must have:

- The Question Paper
- The OCR 12–page Answer Booklet



INSTRUCTIONS

- Use black ink.
- Answer **two** questions. **One** from **Section A** and **one** from **Section B**.
- All questions in Section A consist of **two** parts **a)** and **b)**. Answer **both** parts of the question on the **text that you have studied**.
- In Section B, answer **one** question from a choice of two on the **text that you have studied**.
- Write your answers to each question on the Answer Booklet.
- Write the number of each question answered in the margin.
- This is a closed text examination.
- Do not write in the bar codes.

INFORMATION

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

Section A
Modern prose or drama

1 *Anita and Me* by Meera Syal and *High Fidelity* by Nick Hornby

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 teenage friendships and growing up are presented in these two extracts. You should consider:
- the situations faced by Meena and Rob
 - 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 Meena develops a new understanding of either her friends or family.

[20]

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

In this extract, which takes place on Sherrie's farm, Meena finds out that Anita has a boyfriend.

Eventually Sherrie asked the question that had been whirling around my head, making me dizzy and disorientated. 'Who's He then? Gorra fella have ya, Nita?'

Anita raised a forefinger and tapped it slowly against the side of her nose, the way we always said, 'Mind it, yow!' But her smile told me everything I needed to know.

5 Now Anita's recent absences made sense. My best friend in all the world really did have a
 boyfriend and had never told me. My best friend was sharing me with someone else and I knew
 whatever she had been giving me was only what she had left over from him, the scraps, the
 tokens, the lies. I had fought for this friendship, worried over it, made sacrifices for it, measured
 myself against it, lost myself inside it, had little to show for it but this bewildered sense of betrayal.
 10 Now I knew that I had never been the one she loved, I was a convenient diversion, a practice run
 until the real thing came along to claim her.

Extract 2 from: *High Fidelity* by Nick Hornby

13-year-old Rob has just begun 'going out' with his first girlfriend, Alison. In this extract, Rob sees Alison with another boy.

On the fourth night of our relationship I turned up in the park and Alison was sitting on the bench with her arm around Kevin Bannister. Nobody – not Alison, or Kevin, or me said anything at all. I stung, and I blushed, and I suddenly forgot how to walk without being aware of every single part of my body. What to do? Where to go? I didn't want to fight; I didn't want to sit there with the two
5 of them; I didn't want to go home. So, concentrating very hard on the empty No. 6¹ packets that marked out the path between the girls and the boys, and not looking up or behind me or to either side, I headed back towards the massed ranks of the single males hanging off the swingboat. Halfway, I made my only error of judgement: I stopped and looked at my watch, although for the life of me I don't know what I was attempting to convey, or who I was trying to kid. What sort of
10 time, after all, could make a thirteen-year-old boy spin away from a girl and towards a playground, palms sweating, heart racing, trying desperately not to cry? Certainly not four o'clock on a late September afternoon.

¹A popular brand of cigarettes

2 *Never Let Me Go* by Kazuo Ishiguro and *Ghostwritten* 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 being treated as an outsider at school is 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* which shows how Tommy and Kathy feel about one another.

[20]

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

Tommy has cut his elbow and the other pupils have convinced him that he has to be careful because his arm might "unzip". In this extract, Kathy goes along with the lies that Tommy believes.

"I don't trust any of the others," he said, holding up a thick ruler he wanted to use. "They might deliberately do it so it comes undone in the night."

5 He was looking at me in complete innocence and I didn't know what to say. A part of me wanted badly to tell him what was going on, and I suppose I knew that to do anything else would be to betray the trust we'd built up since the moment I'd reminded him about his polo shirt. And for me to strap up his arm in a splint would have meant my becoming one of the main perpetrators of the joke. I still feel ashamed I didn't tell him then. But you've got to remember I was still young, and that I only had a few seconds to decide. And when someone's asking you to do something in such a pleading way, everything goes against saying no.

10 I suppose the main thing was that I didn't want to upset him. Because I could see, for all his anxiety about his elbow, Tommy was touched by all the concern he believed had been shown him. Of course, I knew he'd find out the truth sooner or later, but at that moment I just couldn't tell him.

Extract 2 from: *Ghostwritten* by David Mitchell

In this extract, Quasar wakes from a disturbing dream, which has triggered memories of a horrible time at school.

I awoke early, not remembering where I was for the first few moments. Jigsaw pieces of my dream lay dropped around. There had been Mr Ikeda, my form room teacher from high school, and two or three of the worst bullies. I remembered that day when the bullies had got everyone in the class to pretend that I was dead. By afternoon it had spread through the whole school.

5 Everyone pretended they couldn't see me. When I spoke they pretended they couldn't hear me. Mr Ikeda got to hear about it, and as a society-appointed guardian of young minds what did he take it upon himself to do? He conducted a funeral service for me during the final form room hour. He'd even lit some incense, and led the chanting and everything.

I was defenceless. I sobbed and screamed at them to stop, but nobody saw me. I was dead.

SPECIMEN

3 *Animal Farm* by George Orwell and *Silver: Return to Treasure Island* by Andrew Motion

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

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

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

- a) Compare how the effects of threats and violence are presented in these two extracts. You should consider:
- the situations faced by the victims of threats and violence
 - how the victims react to their situations
 - how the writers' use of language and techniques creates effects.

[20]

AND

- b) Explore another moment in *Animal Farm* that shows how the pigs control the other animals.

[20]

Extract 1 from: *Animal Farm* by George Orwell

In this extract, Napoleon and his dogs threaten and kill other animals on the farm.

Presently the tumult died down. The four pigs waited, trembling, with guilt written on every line of their countenances. Napoleon now called upon them to confess their crimes. They were the same four pigs as had protested when Napoleon abolished the Sunday Meetings. Without any further prompting they confessed that they had been secretly in touch with Snowball ever since his
 5 expulsion, that they had collaborated with him in destroying the windmill, and that they had entered into an agreement with him to hand over Animal Farm to Mr Frederick. They added that Snowball had privately admitted to them that he had been Jones's secret agent for years past. When they had finished their confession the dogs promptly tore their throats out, and in a terrible voice Napoleon demanded whether any other animal had anything to confess.

- 10 The three hens who had been the ring leaders in the attempted rebellion over the eggs now came forward and stated that Snowball had appeared to them in a dream and incited them to disobey Napoleon's orders. They too were slaughtered.

Extract 2 from: *Silver: Return to Treasure Island* by Andrew Motion

In this extract, Natty has been taken prisoner by a pirate, Smirke, who is interrogating her for information. Smirke does not realise that Natty is the daughter of another pirate, Long John Silver.

'One final time,' he barked, turning towards Natty and tapping the blade of his dagger against the open palm of his hand. 'Tell us where your mates have got to. Have they left you, or are they coming for you?'

5 'I have told you as much as I can,' Natty replied. To give an impression of indifference, she did not look at Smirke directly, but into the sky behind him... as she continued watching the clouds travelling across the sky, trying to distract her mind with their shifting greys and whites, she heard Smirke say, 'God's teeth but you're a stubborn piece of work, Nat. Don't you know who I am? Don't you know how I've lived? I've sailed with Captain Flint! I've been the friend of old Barbecue Silver!'

10 To hear her father mentioned like this, as if he were the devil himself, struck Natty a painful blow.

'And what of Mr Silver?' she whispered.

'What of Silver?' he ranted on. 'The coldest heart I ever knew. Silver's a dog, and he taught me my own dog's ways. Woof! Woof!'

15 To hear her father condemned with such violence should have been outrageous – the man she knew bore no resemblance to anything Smirke had described. Yet in fact it invigorated her.

4 *An Inspector Calls* by J. B. Priestley and *The Rise and Fall of Little Voice* by Jim Cartwright

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 conflict between young people and their parents is presented in these two extracts. You should consider:
- the situations and experiences faced by the young people
 - how the young people react to their parents
 - how language and dramatic features create effects.

[20]

AND

- b) Explore a moment earlier in the play that shows how Sheila gains a new understanding.

[20]

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

This scene is towards the end of the play. It now seems possible that Inspector Goole was not a real Inspector and that a girl has not died after all.

Birling: (*jovially*): But the whole thing's different now. Come, come, you can see that, can't you? (Imitating Inspector in his final speech) You all helped to kill her. (Pointing at Sheila and Eric, and laughing) And I wish you could have seen the look on your faces when he said that. (Sheila moves towards door.) Going to bed, young woman?

Sheila: (*tensely*): I want to get out of this. It frightens me the way you talk.

Birling: (*heartily*): Nonsense! You'll have a good laugh over it yet. Look, you'd better ask Gerald for that ring you gave back to him hadn't you? Then you'll feel better.

Sheila: (*passionately*): You're pretending everything's just as it was before.

Eric: I'm not!

Sheila: No, but these others are.

Birling: Well, isn't it? We've been had, that's all.

Sheila: So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving just as we did.

Mrs Birling: Well, why shouldn't we?

Sheila: I tell you – whoever that Inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you've stopped. You're ready to go on in the same old way.

Birling: (*amused*): And you're not, eh?

Sheila: No, because I remember what he said, how he looked, and what he made me feel. Fire and blood and anguish. And it frightens me the way you talk, and I can't listen to any more of it.

Eric: I agree with Sheila. It frightens me too.

Birling: Well, go to bed then, and don't stand there being hysterical.

Mrs Birling: They're over-tired. In the morning they'll be as amused as we are.

SPECIMEN

Extract 2 from: *The Rise and Fall of Little Voice* by Jim Cartwright

Little Voice's (LV's) treasured record collection has been destroyed in a fire at her home. She used to listen to the records with her dad, who has died. In this scene, the broken records prompt an argument between LV and her mother, Mari.

Mari: It was always you and him, you and him all the time, doing quiet things, heads bent together, listening to the records. Driving me mad, my energy could have burnt this house down four times over, and you two tilted into books, listening the radio shows, playing board games in front of the fire.

Mari steps forward but she slips on the massive pile of broken records, slithering all over in them and falls. **LV** quickly holds the sharp edge of a half record to her throat. **Mari** suddenly stunned.

LV: And now, you will listen! One time, one! (**LV** screams.) There's one. (*Screams again.*) There's another. Can you hear me now my Mother! (*Words rush out.*) My Dad, you mention him and it's wrong what you say, wrong what you say. You drove him as fast as you could to an early grave. With your men and your shouting and your pals and your nights, your nights, your nights, your nights, your nights of neglect. Things forgotten everywhere. No soap in the dish, no roll in the toilet, no clean blouse for school. Oh my Dad, when he had his records on he sparkled, not dazzling like you, but with fine lights, fine lights! He couldn't speak up to you, cause he must have wanted you so. I couldn't speak up to you, cause I could never get a word in! But it's one after another and I can tell you now.

Pause.

That you hurt me.

Pause.

That you hurt me.

Pause.

With your sharp ways and the things you said and your SELFISHNESS WOMAN!

Pause.

I've got to stop now. I'm trembling so strange.

She drifts slowly away. Mari on her knees, trying to stand. Pleading.

Mari: LV, I beseech you. I beseech you, LV.

Mari is slipping, trying to stand but slipping in all the records. Soot all over her hands and face, in the lamplight, slipping, sliding, trying to stand.

Mari: I beseech you! I beseech you!

5 *My Mother Said I Never Should* by Charlotte Keatley and *Surprises* by Alan Ayckbourn

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 parents' concerns for their daughters are presented in these two extracts. You should consider:
- the situations and experiences faced by the parents
 - how the parents and daughters react to their situations
 - how language and dramatic features create effects.

[20]

AND

- b)** Choose one other moment in *My Mother Said I Never Should* where characters are in conflict with each other, and explore how the writer makes the moment dramatic.

[20]

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

Rosie has discovered that her 'sister' Jackie is, in fact, her real mother. In this scene, Jackie explains to Rosie why she gave her up and allowed her own mother, Margaret, to raise her.

Rosie: If you were really my Mum you wouldn't have been able to give me away!

Jackie: How dare you! (*Goes to hit Rosie but cannot.*) You're at the centre of everything I do! (*Slight pause.*) Mummy treated me as though I'd simply fallen over and cut my knee, – picked me up and said you'll be all right now, it won't show much. She wanted to make it all better. (*Quiet.*)... She was the one who wanted it kept secret... I WANTED you, Rosie. (*Angry.*) For the first time in my life I took care of myself – refused joints, did exercises, went to the clinic. (*Pause.*) 'It's a girl'. (*Smiles irresistibly.*) – After you'd gone I tried to lose the memory. (*Pause. Effort.*) Graham... your Father. (*Silence.*) He couldn't be there the day you were born, he had to be in Liverpool. He was married. (*Emphatic.*) He loved me, he loved you, you must believe that!

It was a very cold winter after you were born. There were power cuts. I couldn't keep the room warm; there were no lights in the tower blocks. I phoned Mummy. (*Difficult.*) Asked her. (*Pause.*) I tried! I couldn't do it, Rosie. (*Pause.*) It doesn't matter how much you succeed afterwards, if you've failed once. (*Pause.*) I could give you everything now. Rosie?...

Extract 2 from: *Surprises* by Alan Ayckbourn

16-year-old Grace lives with her father Franklin. Grace's mother is away from home working. In this scene, Franklin is talking to Grace about her decision to get married to a boy her mother disapproves of.

Franklin: (*at length*) And that's your final word, is it, Grace?

Grace throws the toy doll and catches it again but does not react.

That's what you want me to tell your mother? You won't even consider waiting until you're... at least till you're seventeen?

Silence. Grace throws the toy and catches it.

(*Pacing around unhappily*) I mean, I'm stuck in the middle here, Grace. See it from my point of view, can't you, darling? Your mother ... she's ... Martha is... she's – very opposed to this, you know ... You know that.

Silence. Grace throws the toy and catches it.

It doesn't help that you refuse to speak to each other. I mean, if you only talked, now and again, you and your mother ... from time to time ... But you're both so alike. Once you make up your minds, you're ...

Silence. Grace throws the toy twice more.

She loves you, Grace. She does. She worries about you. She's your mother. Mothers worry about their daughters. They watch them – gradually growing into – women. And they worry. Women especially – worry about women.

Grace: (*shaking her head, scornfully*) Oh, Dad!

She throws the toy in the air again. This time Franklin is close enough to her to intercept it before she can catch it again.

Franklin: (*losing patience*) Oh, come on, Grace, for God's sake!

Irritably, he throws the doll on the floor. It gives a little cry of dismay.

You have to cut me a bit of slack here, please!

Grace: What? *Slack?*

Franklin: (*vaguely*) Slack. It's – er ... it means ... sort of loose, you know ... allow me a bit of loose ... (*Giving up*) So what am I going to tell your mother? That you refuse point blank to consider it? Waiting till she gets back? Your refuse to give him up, this boy? This workman? This untrained labourer?

6 *DNA* by Dennis Kelly and *Girls Like That* by Evan Placey

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 behaviour of gangs is presented in these two extracts. You should consider:
- the situation the gangs are in
 - how the gang members react to the situation
 - how language and dramatic features create effects.

[20]

AND

- b) Explore how at least one character in *DNA* is affected by what happens to Adam.

[20]

Extract 1 from: *DNA* by Dennis Kelly

The police have arrested a man whom they suspect has killed Adam. The gang wants Brian to go to the police station to identify the man. In this scene, Brian is refusing to go.

Brian: I'm not going in.

Leah: Phil?

No answer.

Phil?

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

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

Beat.

You're going in.

Brian: No.

Phil: Yes

Brian: No, Phil –

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

Pause.

We'll throw you in.

Richard: Er, Phil.

Danny: Is he serious?

Leah: He's always serious.

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

Beat.

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

SPECIMEN

Extract 2 from: *Girls Like That* by Evan Placey

Scarlett has moved to a different secondary school because an embarrassing photograph of her was sent by text to other pupils in her previous school. In this scene, girls from her old school see her in McDonalds with a boy from her new school and start calling her name.

They get louder with each 'Scarlett'.

Girl 1: 'Scarlett'

Girl 2: 'Scarlett'

Girl 3: 'Scarlett'

Girl 4: 'Scarlett'

Girl 5: 'Scarlett'

Girl 6: 'Scarlett'

Girl 7: Till even the fifty-year-old Ronald McDonald behind the counter is looking over at us. And more importantly the boy with Scarlett is looking over. And we're all barking:

Girl 8: 'Scarlett! Scarlett! Scarlett!'

Girl 9: And it's funny. Cos I can't remember the last time I played a game.

Girl 10: And then someone goes over. Not me. I don't – I would never... I just watch.

Girl 11: 'Scarlett, how are you?

Scarlett, don't you recognise me? Scarlett and I grew up together.'

Girl 12: Scarlett still just stares ahead. Like she's scared or something.

Girl 11: 'Scarlett? Hello? Anyone in there?'

Girl 13: And I don't understand why she doesn't say something. Speak up! It is 2013! Women have earned the right to speak! She just keeps staring at the guy like she's a statue, still not blinking.

Girl 14: And I think maybe she died. You hear about it.

Girl 15: But then some water starts to come out of one of her eyes so I know she's alive.

Girl 11: 'Scarlett is an amazing photographer. Has she shown you any?'

Girl 16: But the girl can't find it on her phone. And Scarlett's eyes finally blink. A hint of relief. A different ending.

Girl 17: But then another girl, I, or whoever it is, says: 'I've got it.' And finds the boy's phone on her Bluetooth and presses send.

Girl 18: Buzz. Click.

Girl 19: And then we leave. Or else it'll be another thirty minutes for the next night bus.

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 ideas about what makes a good person through the presentation of Joe, in this extract and elsewhere in the novel.

[40]*

In this extract, Pip is recovering from a serious illness and Joe is with him.

After I had turned the worst point of my illness, I began to notice that while all its other features changed, this one consistent feature did not change. Whoever came about me, still settled into Joe. I opened my eyes in the night, and I saw in the great chair at the bedside, Joe. I opened my eyes in the day, and, sitting on the window-seat, smoking his pipe in the shaded open window, still I saw Joe. I asked for a cooling drink, and the dear hand that gave it me was Joe's. I sank back on the pillow after drinking, and the face that looked so hopefully and tenderly upon me was the face of Joe.

At last, one day, I took courage, and said, 'Is it Joe?'

And the dear old home-voice answered, 'Which it air, old chap.'

'O Joe, you break my heart! Look angry at me Joe. Strike me, Joe. Tell me of my ingratitude. Don't be so good to me!'

For, Joe had actually laid his head down on the pillow at my side and put his arm round my neck, in his joy that I knew him.

'Which dear old Pip, old chap,' said Joe, 'you and me was ever friends. And when you're well enough to go out for a ride – what larks!'

After which, Joe withdrew to the window, and stood with his back towards me, wiping his eyes. And as my extreme weakness prevented me from getting up and going to him, I lay there, penitently whispering, 'O God bless him! O God bless this gentle Christian man!'

Joe's eyes were red when I next found him beside me; but I was holding his hand, and we both felt happy.

'How long, dear Joe?'

'Which you meantersay, Pip, how long have your illness lasted, dear old chap?'

'Yes Joe.'

'It's the end of May, Pip. To-morrow is the first of June.'

'And have you been here all the time, dear Joe?'

'Pretty nigh old chap.....'

OR

- 8** 'Money is the source of all Pip's problems.' 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 Charlotte Lucas's attitude to marriage as different from Elizabeth's, in this extract and elsewhere in the novel.

[40]*

In this extract, Charlotte Lucas has accepted Mr Collins's offer of marriage.

Sir William and Lady Lucas were speedily applied to for their consent, and it was bestowed with a most joyful alacrity. Mr Collins's present circumstances made it a most eligible match for their daughter, to whom they could give little fortune; and his prospects of future wealth were exceedingly fair. Lady Lucas began directly to calculate, with more interest than the matter ever excited before, how many years longer Mr Bennet was likely to live; and Sir William gave it as his decided opinion that, whenever Mr Collins should be in his possession of the Longbourn estate, it should be highly expedient that he and his wife should make their appearance at St James's. The whole family, in short, were properly overjoyed on the occasion. The younger girls formed hopes of *coming out* a year or two sooner than they might otherwise have done, and the boys were relieved from their apprehension of Charlotte's dying an old maid. Charlotte herself was tolerably composed. She had gained her point, and had time to consider it. Her reflections were in general satisfactory. Mr Collins, to be sure, was neither sensible or agreeable: his society was irksome, and his attachment to her must be imaginary. But still he would be her husband. Without thinking highly of either men or of matrimony, marriage had always been her object: it was the only honourable provision for well-educated women of small fortune, and however uncertain of giving happiness, must be their pleasantest preservative from want. This preservative she had now obtained; and at the age of twenty-seven, without ever having been handsome, she felt all the good luck of it.

OR

- 10** 'Mrs Bennet is a bad mother who is responsible for her daughters' problems.' 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 ideas about what makes an enemy dangerous and terrifying, in this extract and elsewhere in the novel.

[40]*

In this extract, the Martians return.

Then suddenly we saw a rush of smoke far away up the river, a puff of smoke that jerked up into the air, and hung, and forthwith the ground heaved underfoot and a heavy explosion shook the air, smashing two or three windows in the houses near, and leaving us astonished.

'Here they are!' shouted a man in a blue jersey. 'Yonder! D'yer see them? Yonder!'

Quickly, one after the other, one, two, three, four of the armoured Martians appeared, far away over the little trees, across the flat meadows that stretch towards Chertsey, and striding hurriedly towards the river. Little cowed figures they seemed at first, going with a rolling motion and as fast as flying birds.

Then, advancing obliquely towards us, came a fifth. Their armoured bodies glittered in the sun, as they swept swiftly forward upon the guns, growing rapidly larger as they drew nearer. One on the extreme left, the remotest that is, flourished a huge case high in the air, and the ghostly Heat-Ray I had already seen on Friday night smote towards Chertsey, and struck the town.

At sight of these strange, swift and terrible creatures, the crowd along the water's edge seemed to me to be for a moment horror –struck. There was no screaming or shouting, but a silence. Then a hoarse murmur and a movement of feet – a splashing from the water. A man, too frightened to drop the portmanteau he carried on his shoulder, swung around and sent me staggering with a blow from the corner of his burden. A woman thrust at me with her hand and rushed past me. I turned too, with the rush of the people, but I was not too terrified for thought. The terrible Heat-Ray was in my mind. To get under water! That was it!

OR

- 12** 'The Martian invasion brings out the best and the worst in human nature.' 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 presents 'evil' through the presentation of Mr Hyde, in this extract and elsewhere in the novel.

[40]*

In this extract, Mr Hyde visits Dr Lanyon to get his 'powders'.

This person (who had thus, from the first moment of his entrance, struck in me what I can only describe as a disgusting curiosity) was dressed in a fashion that would have made an ordinary person laughable: his clothes, that is to say, although they were of rich and sober fabric, were enormously too large for him in every measurement – the trousers hanging on his legs and rolled up to keep them from the ground, the waist of the coat below his haunches and the collar sprawling wide upon his shoulders. Strange to relate, this ridiculous accoutrement was far from moving me to laughter. Rather, as there was something abnormal and misbegotten in the very essence of the creature that now faced me – something seizing, surprising and revolting – this fresh disparity seemed but to fit in with and to reinforce it; so that to my interest in the man's nature and character there was added a curiosity as to his origin, his life, his fortune and status in the world.

"Have you got it?" he cried. "Have you got it?" And so lively was his impatience that he even laid his hand upon my arm and sought to shake me.

I put him back, conscious at his touch of a certain icy pang along my blood. "Come, sir," said I. "You forget that I have not yet the pleasure of your acquaintance. Be seated if you please." And I showed him an example, and sat down in my customary seat and with as fair an imitation of my ordinary manner to a patient as the lateness of the hour, the nature of my pre-occupations, and the horror I had of my visitor, would suffer me to muster.

OR

- 14** 'Mr Utterson's behaviour and attitudes contribute to the suspense in the novel.' How far do you agree with this view?
Explore at least two moments from the novel to support your ideas.

[40]*

Jane Eyre by Charlotte Brontë

Choose **ONE** question.

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

EITHER

- 15** Explore how Brontë presents passion and violence, in this extract and elsewhere in the novel.

[40]*

In this extract, Bertha, Rochester's first wife, has escaped from the attic and set fire to Rochester's bed.

There was a demonic laugh – low, suppressed and deep – uttered, as it seemed, at the very keyhole of my chamber door. The head of my bed was near the door, and I thought at first the goblin-laughter stood at my bedside – or rather crouched by my pillow: but I rose, looked round, and could see nothing; while, as I still gazed, the unnatural first impulse was to rise and fasten the bolt; my next, again to cry out, 'Who is there?'

Something gurgled and moaned. Ere long, steps retreated up the gallery towards the third-storey staircase; I heard it open and close, and all was still.

'Was that Grace Poole? and is she possessed with a devil?' thought I. Impossible now to remain longer by myself: I must go to Mrs Fairfax. I hurried on my frock and a shawl; I withdrew the bolt and opened the door with a trembling hand. There was a candle burning just outside, and on the matting in the gallery. I was surprised at this circumstance: but still more was I amazed to perceive the air quite dim, as if filled with smoke; and, while looking to the right and left, to find whence these blue wreaths issued, I became further aware of a strong smell of burning.

Something creaked: it was a door ajar; and that door was Mr Rochester's, and the smoke rushed in from thence. I thought no more of Mrs Fairfax; I thought no more of Grace Poole, or the laugh: in an instant, I was within the chamber. Tongues of flame darted round the bed: the curtains were on fire. In the midst of blaze and vapour, Mr Rochester lay stretched motionless, in deep sleep.

'Wake! wake!' I cried. I shook him, but he only murmured and turned: the sheets were kindling, I rushed to his basin and ewer; fortunately, one was wide and the other deep, and both filled with water. I heaved them up, deluged the bed and its occupant, flew back to my room, brought my own water-jug, baptised the couch afresh, and by God's aid, succeeded in extinguishing the flames which were devouring it.

OR

- 16** 'Jane sometimes brings about her own suffering'. 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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