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END OF QUESTION PAPER

Text 1

Florence Nightingale wrote **Cassandra** to express her boredom with the family and social life she felt trapped in. Later she found something useful to do by organising nurses to care for soldiers who had been wounded in the Crimean War.

Women often long to enter one of man's professions where they would find direction, competition and, above all, time.

5 Monasteries¹ are better adapted to the union of the life of action and the life of thought than any other mode of life with which women are acquainted; in monasteries four hours are daily set aside for thought, rules are given for thought, and training for thought is given.

Among women there is *no* time appointed for this purpose, and the difficulty is that, in our social life, we must be always doubtful whether we ought not to be with somebody else or be doing something else.

Are men better off than women in this?

10 If one calls upon a friend in London and sees her son in the drawing room, it strikes one as odd to find a young man sitting idle in his mother's drawing room in the morning. For men, who are seen much in those haunts, there is no end of the epithets we have: 'knights of the carpet', 'drawing-room heroes' and 'ladies' men'. But, if we were to see a number of men in the morning sitting round a table in the drawing room, looking at prints, doing needlework, and reading little books, how we should
15 laugh at them!

A member of the House of Commons was once known to do needlework. Of another man it was said, "His only fault is that he is too good; he drives out with his mother every day in the carriage, and if he is asked anywhere, he answers that he must dine with his mother, but, if she can spare him, he will come out, but he does not come."

20 Now, why is it more ridiculous for a man than for a woman to do needle work and drive out every day in the carriage? Why should we laugh if we were to see a parcel of men sitting round a drawing room table in the morning, and think it all right if they were women?

Is man's time more valuable than woman's? Or is the difference between man and woman this, that woman has confessedly nothing to do?

25 Women are never supposed to have any occupation of sufficient importance *not* to be interrupted, and women themselves have accepted this, have written books to support it, and have trained themselves so as to consider whatever they do as *not* of such value to the world or to others, but that they can throw it up at the first 'claim of social life'. They have accustomed themselves to consider intellectual occupation as a merely selfish amusement, which is their 'duty' to give up for every trifler²
30 more selfish than themselves.

¹ Monasteries – places where communities of religious men live ordered lives of quiet contemplation and prayer

² Trifler – a person interested in things of little value.

Text 2

*In a speech to the United Nations Assembly about her new charity, **He for She**, Emma Watson calls on men to support gender equality.*

I started questioning gender-based assumptions a long time ago. At eight, when I was called bossy because I wanted to direct the plays that we would put on for our parents, but the boys were not. At 15, when my female friends dropped out of sports teams because they didn't want to appear too muscular. At 18, when my male friends were unable to express their feelings.

- 5 I decided that I was a feminist, and this seemed uncomplicated to me. But my recent research has shown me that feminism has become an unpopular word. Women are choosing not to identify as feminists. Apparently, I'm among the ranks of women whose expressions are seen as too strong, too aggressive, too anti-men and even too unattractive.

- 10 Why has the word become such an uncomfortable one? I think it is right I am paid the same as my male counterparts. I think it is right that I should be able to make decisions about my own body. I think it is right that women be involved on my behalf in the decisions that will affect my life.

But, sadly, I can say that there is no one country in the world where all women can expect to see these rights. No country in the world can yet say that they achieved gender equality. These rights I consider to be human rights, but I am one of the lucky ones.

- 15 I am lucky because my parents didn't love me less when I was born a daughter. My school did not expect less because I was a girl. My mentors didn't assume that I would go less far because I might give birth to a child one day. They were the gender equality ambassadors that made me who I am today. They may not have known it, but they were inadvertent feminists.

- 20 Men, I would like to take this opportunity to extend you a formal invitation. Gender equality is your issue, too. I've seen young men suffering from mental illness, unable to ask for help for fear it would make them less of a man. In fact, in the UK, suicide is the biggest killer of men aged between 20 and 49, eclipsing road accidents, cancer and coronary heart disease. I've seen men made fragile and insecure by a distorted sense of what constitutes male success.

- 25 We don't often talk about men being imprisoned by gender stereotypes, but I can see that they are, and that when they are free, things will change for women as a natural consequence. If men don't have to be aggressive in order to be accepted, women won't feel compelled to be submissive. If men don't have to control, women won't have to be controlled.

- 30 Both men and women should feel free to be sensitive. Both men and women should feel free to be strong. It is time that we all perceived gender as a spectrum, instead of two sets of opposing ideals. If we stop defining each other by what we are not, and start defining ourselves by who we are, then we can all be freer. This is what He for She is about – freedom.

- 35 I want men to take up this mantle so that their daughters, sisters, and mothers can be free from prejudice, and so that their sons have permission to be vulnerable and human as well, reclaiming those parts of themselves they abandoned, and in doing so, being a more true and complete version of themselves.



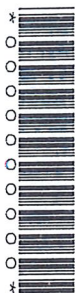
Oxford Cambridge and RSA

GCSE (9–1) English Language

J351/01 Communicating information and ideas

Practice paper – Set 2

Time allowed: 2 hours



You must have:

- The Reading Insert

First name										
Last name										
Centre number						Candidate number				

INSTRUCTIONS

- Use black ink.
- Complete the boxes above with your name, centre number and candidate number.
- There are two sections: **Section A** (Reading) and **Section B** (Writing).
- **Section A:** Answer **all** questions in this section.
- **Section B:** Answer **one** question in this section.
- Write your answer to each question in the space provided.
- If additional space is required, use the lined page(s) at the end of this booklet. The question number(s) must be clearly shown.
- Do **not** write in the barcodes.

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 (*).
- The Reading Insert is inside this document.
- Before you attempt to write any responses to Section A, give yourself enough time to read the two texts in the Reading Insert carefully.
- This document consists of **16** pages.

Section A

Reading information and ideas

Answer **all** the questions in Section A.

You are advised to spend **one** hour on this section.

Question 1 is about **Text 1**, *Cassandra* by Florence Nightingale.

1 Look again at lines 1-5.

- a)** Which of the following does Florence Nightingale like most about men's professions? Make a tick in the correct box.

Direction	
Competition	
Time	

[1]

- b)** Explain **three** things which make it easier for people in monasteries to think.

.....

.....

..... **[3]**

Question 2 is about **Text 1**, *Cassandra* by Florence Nightingale and **Text 2**, *He for She* by Emma Watson.

- 2** Florence Nightingale and Emma Watson both discuss the disadvantages that women face.

What are the **similarities** in the disadvantages they discuss?

Draw on evidence from **both** texts to support your answer.

..... [6

Question 3 is about **Text 2**, *He for She* by Emma Watson.

3 Look again at lines 1-18.

Explore how Watson presents her experience of growing up as a woman.

Support your ideas by referring to the language and structure of the text, and using relevant subject terminology.

[12]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

Question 4 is about **Text 1**, *Cassandra* by Florence Nightingale **and Text 2**, *He for She* by Emma Watson.

4 'Both texts powerfully challenge what people expect of men and women.'

How far do you agree with this statement?

In your answer you should:

- discuss what the writers say people expect of men and women
- explain what is challenging in each passage
- compare the ways in which the writers present a challenge to what people expect.

Support your response with quotations from both texts.

[18]

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Handwriting practice area with 20 horizontal dotted lines.

Section B

Writing for audience, impact and purpose

Choose **one** of the following writing tasks.

You are advised to spend **one** hour on this section.

In this section you will be assessed on the quality of your extended response; these questions are marked with an asterisk (*). You are advised to plan and check your work carefully.

EITHER

- 5 Write the words of a leaflet to advise **either** young men **or** young women about how to treat the opposite sex better.

In your leaflet you should:

- explain some of the problems caused by the ways young men and women treat each other
- describe your ideas for helping young men and women treat each other better
- persuade young men and women to use your ideas to improve how they treat each other.

[40]*

OR

- 6 Write a newspaper article about a young man **or** woman who was discriminated against because of their gender.

In your article you should:

- explain what happened to the young man or woman
- describe the consequences of what happened to the young man or woman
- interview some of the people who were involved in what happened.

[40]*

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Handwriting practice lines consisting of 25 horizontal dotted lines.

English Literature

Paper 1: Section A (Modern Prose/ Drama)

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

AO1: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.

AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.

Critically compare and contrast texts, referring where relevant to theme, characterisation, context (where known), style and literary quality.

Marks available	Time to spend
40 marks	1 hour 15 minutes

This section requires you to answer one question on the text you have studied (*An Inspector Calls*). The question will have two parts (part a and part b) and you must respond to both parts.

Part (a): 20 Marks 45 minutes

How to structure your response:

Aim to write two comparisons and use the bullet points to structure your response (Comparison 1: The situations and experiences faced by the characters, Comparison 2: How the characters react to these situations and experiences)

This question will ask you to **compare** an extract from your studied text to an unseen extract. Firstly, you should read through the two extracts to get a sense of what is happening. Then read the extracts again, **highlighting** any key words or phrases relevant to the question.

You will need to make **two or three comparative points** and should use **comparative connectives** throughout. The points must be supported with **short, embedded quotations** from each text. You should **analyse the language and structure** within these quotations, applying **relevant subject terminology** throughout. Think carefully about what the writer is trying to achieve and consider the **specific impact on the audience**. Part (a) also requires you to refer to the **social/ historical context**. This should be integrated into your response and should support your points rather than being 'bolted on'.

Part (b): 20 marks 30 minutes

How to structure your response:

You should aim to write an overview statement, three analytical paragraphs and a short conclusion.

Part (b) will ask you to refer to **another moment** in your studied text in response to a specific question. You cannot use the moment given in part (a). Read the question carefully, identifying the **key words** and then decide which other moment you will refer to. There is no extract provided for this question, you must know the key quotations off by heart.

You should write three paragraphs (three separate points) and these points should be supported with short, embedded quotations. As with part (a), you should **analyse the language and structure** within these quotations, applying **relevant subject terminology** throughout. Think carefully about what the writer is trying to achieve and consider the **specific impact on the audience**.

GCSE English Literature

Paper 1: Section B (19th Century Text)

AO1: Read, understand and respond to texts: maintain a critical style; develop an informed personal response; use textual references, including quotations, to support and illustrate interpretations.

AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant terminology where appropriate.

AO3: Show understanding of the relationships between texts and the contexts in which they were written.

Marks available	Time to spend
40 marks	45 minutes

This section requires you to answer ONE question on the text you have studied (*Dr Jekyll and Mr Hyde*). You will be given **two questions** to choose from and you should answer the question you feel **most confident** about. The **first** question will ask you to explore how an **idea/theme/relationship** is presented in a printed **extract** and **elsewhere** in the text. The **second** is a **discursive question** about an **idea/theme/relationship** without an extract, where you need to explore at least **two moments**.

How to structure your response:

You should aim to write a short introduction (overview statement), four analytical paragraphs and a short conclusion.

Read the questions carefully, **underlining the keywords** in the question as you will need to use these words/ synonyms of these words in your response. Aim to write at least **four, detailed paragraphs** (for both the extract-based question and the discursive essay). Embed **short quotations** and **analyse the language and structure** within these quotations, applying **relevant subject terminology**. Think carefully about what the writer is trying to achieve and consider the **specific impact on the reader**. This question also requires you to refer to the **social/ historical context**. This should be integrated into your response and should support your points rather than being too dominant or 'bolted- on'.

You will also need to write a **short introduction** (in the form of an overview statement) and a **brief conclusion** (that summarises the key points of your response).

Extract- based question: You should write two paragraphs on the given extract and the other two paragraphs must refer to elsewhere in the text. Therefore, half of the quotations that you use for this question you must know by heart.

Discursive essay: Those who do the discursive essay must refer to at least **two moments** in the text. As there is no extract provided for this question, you must know the key quotations off by heart.

GCSE English Literature
Paper 1: Exploring Modern and Literary Heritage Texts
Success Criteria



SECTION A: AN INSPECTOR CALLS

PART (A): 20 MARKS 45 MINUTES

- ☐ Focus on the question
- ☐ Reference to situational context
- ☐ Personal response to texts & Q
- ☐ Embedded quotations (both texts)
- ☐ Analysis of language
- ☐ Analysis of structure and form
- ☐ Specific impact & effect on audience
- ☐ Use of precise subject terminology
- ☐ Continued comparison of texts
- ☐ Use of comparative connectives

PART (B): 20 MARKS 30 MINUTES

- ☐ Focus on the question
- ☐ Personal response to text & Q
- ☐ Short embedded quotations
- ☐ Analysis of language
- ☐ Analysis of structure and form
- ☐ Specific impact & effect on audience
- ☐ Use of precise subject terminology

SECTION B: DR JEKYLL AND MR HYDE

40 MARKS 45 MINUTES

- ☐ Focus on the question
- ☐ Personal response to text & Q
- ☐ Refer to at least 2 moments
- ☐ Short embedded quotations
- ☐ Analysis of language
- ☐ Analysis of structure and form
- ☐ Specific impact & effect on reader
- ☐ Use of precise subject terminology
- ☐ Reference to historical context

RED Revision

English Literature

Section A: *An Inspector Calls*



Retrieval Practice



Elaboration



Dual Coding

Retrieval Practice: Write a list of quotations for each of the key moments below.

Elaboration: Explode the quotations by.....

5. Explaining what the quotation is telling us
6. Zooming in on key words/ phrases
7. Applying subject terminology if applicable
8. Linking to the key themes of the poem.

Dual coding: Create a diagram or use a series of images to help you to remember and recall the key quotations.

KEY MOMENTS		
Key Moment 1: <i>Stage directions and very beginning of play (foreshadowing)</i>	Key Moment 2: <i>Mr Birling's speech</i>	Key Moment 3: <i>The Inspector's entrance (why is it important that he enters at this point?)</i>
Key Moment 4: <i>Mr Birling's interrogation</i>	Key Moment 5: <i>Sheila's interrogation</i>	Key Moment 6: <i>Beginning of Act 2- Sheila begins to see things differently</i>
Key Moment 7: <i>Gerald's interrogation</i>	Key Moment 8: <i>Mrs Birling's interrogation</i>	Key Moment 9: <i>Eric's interrogation</i>
Key Moment 10: <i>Eric discovers that Mrs Birling turned Eva Smith away from the charity</i>	Key Moment 11: <i>The Inspector's speech/ departure</i>	Key Moment 12: <i>The ending</i>

RED Revision

English Literature

Section B: *Dr Jekyll and Mr Hyde*



Retrieval Practice



Elaboration



Dual Coding

Retrieval Practice: Write a list of quotations related to the central characters and themes below.

Elaboration: Explode the quotations by.....

1. Explaining what the quotation is telling us about the character/ theme
2. Zooming in on key words/ phrases
3. Applying subject terminology if applicable
4. Linking the quotation to the historical context.

Dual coding: Create a diagram or use a series of images to help you to remember and recall the key quotations.

DR JEKYLL AND MR HYDE	
Central Characters	Key Themes
<ul style="list-style-type: none"> ● Mr Utterson ● Dr Lanyon ● Dr Henry Jekyll ● Mr Edward Hyde <p>Minor Characters:</p> <ul style="list-style-type: none"> ● Mr Enfield ● Poole ● Sir Danvers Carew ● Mr Guest 	<ul style="list-style-type: none"> ● Good vs Evil ● Reputation ● Repression ● Violence ● Secrecy ● Science vs Religion



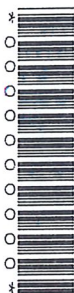
Oxford Cambridge and RSA

GCSE English Literature

J352/01 Exploring modern and literary heritage texts

Practice paper – Set 2

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 barcodes.

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 **20** pages.

4 *An Inspector Calls* by J. B. Priestley and *Hope* by Jack Thorne

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 business decisions are presented in these two extracts.

You should consider:

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

[20]

AND

- b) Explore one other moment in *An Inspector Calls* when a character puts forward their views forcefully.

[20]

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

In this extract Arthur Birling justifies his handling of a strike at his factory.

Birling: Well, it's my duty to keep labour costs down, and if I'd agreed to this demand for a new rate we'd have added about twelve per cent to our labour costs. Does that satisfy you? So I refused. Said I couldn't consider it. We were paying the usual rates and if they didn't like those rates, they could go and work somewhere else. It's a free country, I told them.

Eric: It isn't if you can't go anywhere else.

Inspector: Quite so.

Birling [to Eric]: Look – just you keep out of this. You hadn't even started in the works when this happened. So they went on strike. That didn't last long, of course.

Gerald: Not if it was just after the holidays. They'd be all broke – if I know them.

Birling: Right, Gerald. They mostly were. And so was the strike, after a week or two. Pitiful affair. Well, we let them all come back – at the old rates – except the four or five ringleaders, who'd started the trouble. I went down myself and told them to clear out. And this girl, Eva Smith, was one of them. She'd had a lot to say – far too much – she had to go.

Gerald: You couldn't have done anything else.

Eric: He could. He could have kept her on instead of throwing her out. I call it tough luck.

Birling: Rubbish! If you don't come down sharply on some of these people, they'd soon be asking for the earth.

Gerald: I should say so!

Inspector: They might. But after all it's better to ask for the earth than to take it.

Extract 2 from: *Hope* by Jack Thorne

In this extract, Laura has arranged an appointment to talk to Julie, the leader of the council, about the cuts the council must make.

Laura: I used to work in McDonald's.
I did the chicken and fish stand.
The Nuggets, the McChicken Sandwiches, the Fillet of Fish.
No one ever ate the Fillet of Fish.
We always had to cook one especially.

Julie: I love a Big Mac.

Laura: But then things changed. A new manager was worried about me.
So he changed me to cleaning the floors.
And then he slipped.
So he changed me to cleaning the street outside.
Picking up the bubble gum.
From where it stuck – on the pavement.

Julie: That doesn't sound good.

Laura: I live with my parents. I like living with my parents. But I meet my friends at the day centre.

Julie: I actually live with my dad too.

Laura: Would you like to spend all day with him – every day.

Julie: No.

Laura: I don't want you to shut the day centre.

It's fun. We go bowling. We make things. We have discos.

Julie: Yes. I understand that.

Laura: Please don't shut my day centre.

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 here and elsewhere in the novel.

[40]*

In this extract Poole brings Mr. Utterson to Dr Jekyll's house as he suspects something terrible has happened.

'It's all right,' said Poole. 'Open the door.'

- The hall, when they entered it, was brightly lighted up; the fire was built high; and about the hearth the whole of the servants, men and women, stood huddled together like a flock of sheep. At the sight of Mr. Utterson, the housemaid broke into hysterical whimpering; and the cook, crying out, 'Bless God! it's Mr. Utterson,' ran forward as if to take him in her arms. 5
- 'What, what? Are you all here?' said the lawyer peevishly. 'Very irregular, very unseemly: your master would be far from pleased.'
- 'They're all afraid,' said Poole.
- Blank silence followed, no one protesting; only the maid lifted up her voice and now wept loudly. 10
- 'Hold your tongue!' Poole said to her, with a ferocity of accent that testified to his own jangled nerves; and indeed, when the girl had so suddenly raised the note of her lamentation, they had all started and turned toward the inner door with faces of dreadful expectation. 'And now,' continued the butler, addressing the knife-boy, 'reach me a candle, and we'll get this through hands at once.' And then he begged Mr. Utterson to follow him, and led the way to the back 15
- garden.
- 'Now, sir,' said he, 'you come as gently as you can. I want you to hear, and I don't want you to be heard. And see here, sir, if by any chance he was to ask you in, don't go.'

OR

- 14** 'Dr Jekyll has only himself to blame for what happens to him.' How far do you agree with this view?

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

[40]*

GCSE English Literature
J352/01 Exploring modern and literary heritage texts

Practice paper - Set 1

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.

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.

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
- 20 labyrinths of lamp-lighted city, and at every street corner crush a child and leave her 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]*