

# Instructions

- Use black ink or ball-point pen.
- Fill in the boxes at the top of this page with your name, centre number and candidate number.
- Answer one question on your chosen theme.
- Answer the question in the space provided
  - there may be more space than you need.
- In your answer, you must not use texts that you have used in your coursework.

## Information

- The total mark for this paper is 40.
- The marks for each question are shown in brackets
  - use this as a guide as to how much time to spend on each question.

# **Advice**

- Read each question carefully before you start to answer it.
- Check your answer if you have time at the end.

Turn over ▶



## Answer ONE question on the texts you have studied. Begin your answer on page 5.

#### Crime and Detection

### **Texts**

Pre-1900: Lady Audley's Secret, Mary Elizabeth Braddon; The Moonstone, Wilkie Collins Post-1900: In Cold Blood, Truman Capote; The Murder Room, P D James

### **EITHER**

5 Compare the ways in which the writers of your two chosen texts explore the darker side of humanity. You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 40 marks)

### OR

6 Compare the ways in which the writers of your two chosen texts use a range of points of view. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 40 marks)

## Science and Society

#### **Texts**

Pre-1900: Frankenstein, Mary Shelley; The War of the Worlds, H G Wells Post-1900: Never Let Me Go, Kazuo Ishiguro; The Handmaid's Tale, Margaret Atwood

#### **EITHER**

7 Compare the ways in which the writers of your two chosen texts create a sense of threat. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 40 marks)

### OR

8 Compare the ways in which the writers of your two chosen texts use a range of locations. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 40 marks)



Indicate which question you are answering by marking a cross in the box ⊠. If you change your mind, put a line through the box ⋈ and then indicate your new question with a cross ⋈.

Chosen question number: Question 1 Question 2 Question 3 Question 3 \( \begin{array}{c} \text{16ScA1-2} \\ 16ScA3-4 \end{array}

Question 4 Question 5 Question 6

Question 7 🖾 Question 8 🕱 Question 9 🖾

Question 10 🖾 Question 11 🖾 Question 12 🖾

Please write the titles of your chosen texts below:

Text 1:

Frankenstein, Mary Shelley

Text 2:

Never Let Me Go Kazuo Ishiquro

Ø8.)

Written rearly 200 years apart, the novels Frankenskin

and Never Let He Go salve into the complicated there

of phonying and Science is society, exploring characters

who are victims of science in the lating science to for

Both trazuo Bhiguro and Many Shelley write at radioally

sitterest times in history, yet both paralleling excluster

in themes and narrative; the two authors explore a raye

of different locations in the novels, used to symbolise seffect states of characters

emotion, to escate contint or dilement and to set certain

tones and feels for the reader.

Isolation is a vital aspect of both novels as we

see the abover and the creature isolated from society

superately arangy exceptace and normality. Shelley and



lauguro both use the setting of colleges, to an there trajic, sympathetic aspects of pair character, company both seals of characters + normal wate, The ويسري lauguro dernites the cottages or "The remains of a form that had gone out of business" this onegroun, seemingly uncored for seeting, retreating the treatment of the closer, left to grow old , whate and die. During novel, (suigno uses the location to sum their departion to be normal Ruth copying television away "By howby this location, overgrown and unived for shigher croates were spreading of them isolated is almost symbolic from normal lite; unde to do mything but paratically minic people on TV. & Buiguro himself grew up as the only to Japanese bay in a 5-roney town should his clar solution and being a -tens. Shelley use the college & in an extremely similar way is which we see the deather didlike mine lear, through lineary + the contract, by copying the -Kire , with bread and wood". The creative constanty deserves the contegers, describing them "my codages", acting as it he knows tree by doing this Shalley established this trayic suse of isolation wanter , saing the location drawatic irony, as we the reader sere of we not be treated him creative



clear both authors use location in their movers.

to establish a tradic source of isolation for the discretes in which is some as both coolings.

enable the characters to compare trussals to something and build a further need for acceptance.

A range of locations in both rovels are also used of characters. I duigno uses enotions bond in part three te roul to symbolise the closer. the location or "beyond dead trents", where the bout "sitting beached in the mersher under By taking the two to this location, Ismiguro is symbolisming the book dones described as ~5 tre eti "paint cracking" looking "almos while soy" This money swows lawjure portraging the done and frail possibly are symmetry their folse sense of hope controling his frequent use of water beaded book. Buigo winself grew up in Nog-skri Japan, which was cuit by the wclear bony mening mis sold be rotrected were , as he is making ~ citarres doning. Shelley we heavily

Justine 1 wis autition سرسلمانعو in the chapter two of Volume two we see Victor experience the se "Subline and magnificent scenes of nature Shelley certecting Victor's heaphdread stive of autition in the and "icy wall of the glacier "Through العالمالية nove , Victor travels through different locations with Shallon with salving into the remarks writing of rieischurge 20 secophisa which can be interpreted Victors automos protect like to "Shine" Mountains Lim / this & is also serciptions "ice" "Snow" and "fron' Shelley and Briguro we Settings to somblise the enstion or state of wind diaracter 5

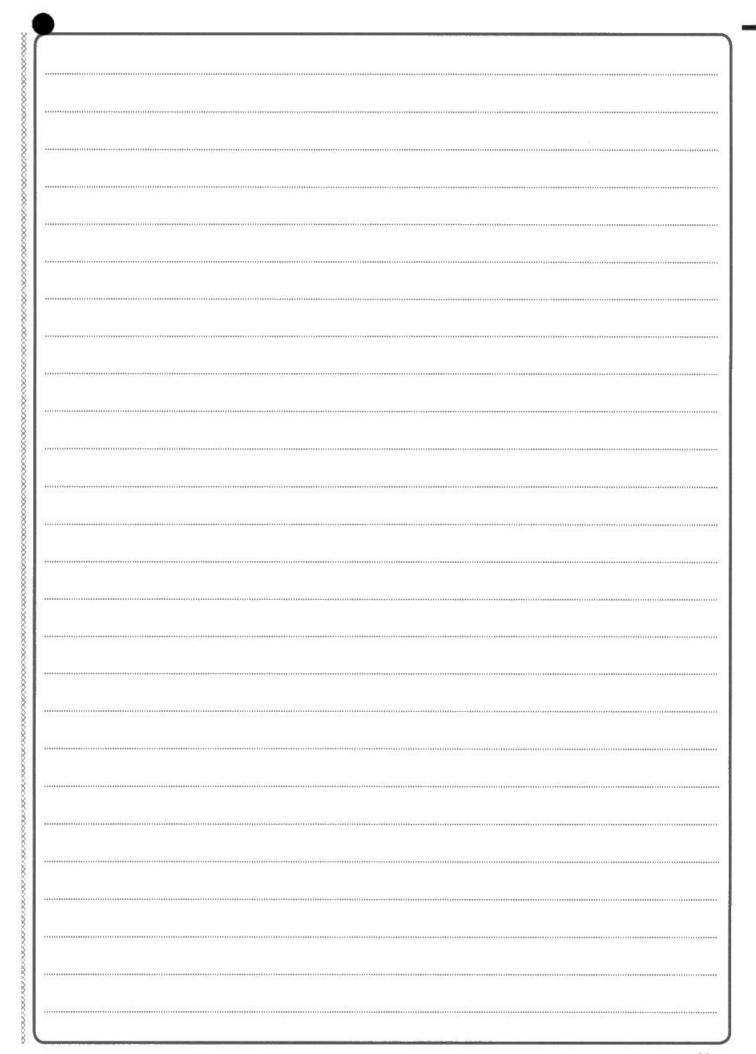
also use of locations range cottany moneys of great friendity an conclusion. Ishigro Go in "acres of country side , it is derented as twee or four treas barbad and plastic. isolated seeing, (Sugar the matif it engine further symbolines (see also twant roads) the closes friessese of wope this first location, to auphaire harrys with nothing but them

friends arching back to know description of being worthlast on tress to contemporary Society family companionani p expect of good ones wife, therefore by having besty isolated in their final setting, we realise she has room Uniques dystopian variative, Thoming repocusions It plays with Science . Equally shalley Victor dying taking is back to with voice , using te location of the boat Waltons narrative represented Wouldons Styllorn seess (Whee Victor) as we finish on the creature window " "- pon the icy craft? and war "last in Larkness and distance". By Shelley briging cold dark location Duip, she is not only bringing the norrative fill wirds, allegatical continuent tale but it also Finishes of the sibline ice and glaciers he say in the location with the "wighty tide" of the ocean , -mountains at ice " and "excessive cold" & Relating back comment withy, as never to solvic sure history in this vest, cold location rouge of how science نع لوزي عد play God is to court Clearly Loth at te end of their novels as well as bring a finality and the say of the characters, adding back



of both wrother.					
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رصريد مج اصحعاء	~ + end	hun'se is	election, .	to Symbolise	
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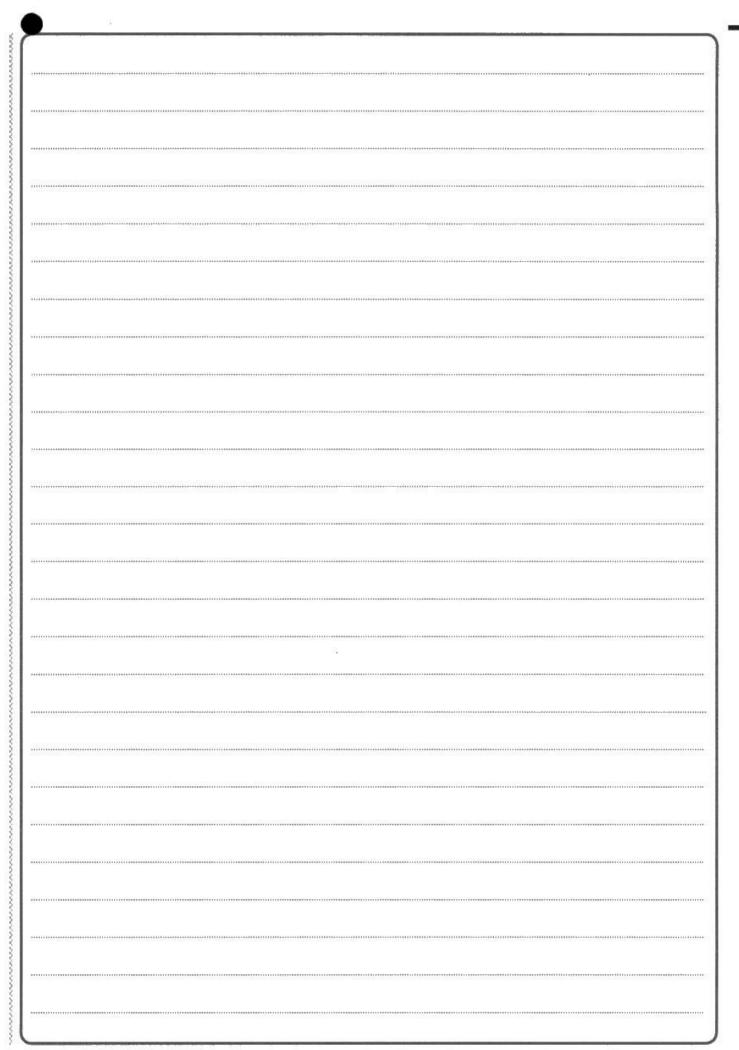








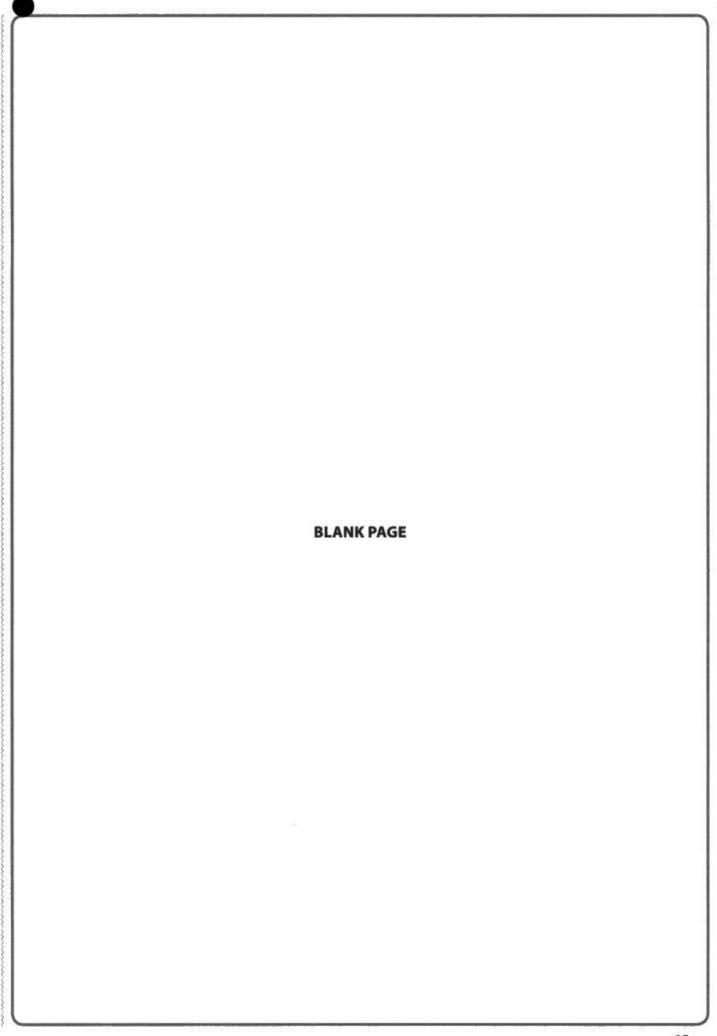






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	TOTAL FOR PAPER = 40 MARKS







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