A scientist, Victor Frankenstein, has created a being from different parts of many corpses. His aim was to create an ideal person and bring it to life.

It was on a dreary night of November that I beheld the accomplishment\(^1\) of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs. How can I describe my emotions at this catastrophe, or how delineate\(^2\) the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white\(^3\) sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude\(^4\) succeeded to the tumult\(^5\) I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams.

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1. result/outcome  
2. to describe  
3. greyish  
4. exhaustion  
5. mental torture
Read the extract from *Frankenstein* and answer the questions below:

1. From lines 1-5, identify a phrase which explains that the narrator had completed a task.

   [1]

2. From lines 10-20, give two ways the narrator shows that he is disappointed with the outcome of his work.

   You may use your own words or quotation from the text.

   [2]

3. In lines 16-25, how does the writer use language and structure to show the narrator’s agitated state of mind?

   Support your view with reference to the text.

   [6]

4. In this extract there is an attempt to create a growing sense of the narrator’s horror.

   Evaluate how successfully this is achieved.

   Support your views with detailed reference to the text.

   [15]
Read the extract below and answer questions 1-4 on the following page.

This extract is taken from *The Sign of the Four*, a Sherlock Holmes story, by Arthur Conan Doyle.

*The detective, Sherlock Holmes and his trusted friend and associate, Dr John Watson (who is also the narrator), are pursuing a dangerous but mysterious assassin in a steam boat along the Thames.*

Steadily we drew in upon them, yard by yard. In the silence of the night we could hear the panting and clanking of their machinery. The man in the stern still crouched upon the deck, and his arms were moving as though he were busy, while every now and then he would look up and measure with a glance the distance which still separated us. Nearer we came and nearer. Jones yelled to them to stop. We were not more than four boat’s lengths behind them, both boats flying at a tremendous pace. It was a clear reach of the river, with Barking Level upon one side and the melancholy Plumstead Marshes upon the other. At our hail the man in the stern sprang up from the deck and shook his two clenched fists at us, cursing the while in a high, cracked voice. He was a good sized, powerful man, and as he stood poising himself with legs astride I could see that from the thigh downward there was but a wooden stump upon the right side. At the sound of his strident, angry cries, there was movement in the huddled bundle upon the deck. It straightened itself into a little black man - the smallest I have ever seen - with a great, misshapen head and a shock of tangled, dishevelled hair. Holmes had already drawn his revolver, and I whipped out mine at the sight of this savage, distorted creature. He was wrapped in some sort of dark ulster or blanket, which left only his face exposed, but that face was enough to give a man a sleepless night. Never have I seen features so deeply marked with all bestiality and cruelty. His small eyes glowed and burned with a sombre light, and his thick lips were writhed back from his teeth, which grinned and chattered at us with half animal fury.

‘Fire if he raises his hand,’ said Holmes quietly.

We were within a boat’s length by this time, and almost within touch of our quarry. I can see the two of them now as they stood, the white man with his legs far apart, shrieking out curses, and the unhallowed dwarf with his hideous face, and his strong yellow teeth gnashing at us in the light of our lantern.

It was well that we had so clear a view of him. Even as we looked he plucked out from under his covering a short, round piece of wood, like a school ruler, and clapped it to his lips. Our pistols rang out together. He whirléd round, threw up his arms and, with a kind of choking cough, fell sideways into the stream. I caught one glimpse of his venomous, menacing eyes amid the white swirl of the waters.
Read the extract from *The Sign of the Four* and answer the questions below:

1. From lines 1-5, identify a phrase which explains that the narrator’s group is catching up with the people they are chasing. [1]

2. From lines 10-20, give two ways that the characters show threatening behaviour. You may use your own words or quotation from the text. [2]

3. In lines 16-25, how does the writer use language and structure to show the narrator’s agitated state of mind? Support your views with reference to the text. [6]

4. In this extract there is an attempt to create tension. Evaluate how successfully this is achieved. Support your views with detailed reference to the text. [15]
Read the extract below and answer questions 1-4 on the following page.

This excerpt is taken from the novel *Wuthering Heights* by Emily Brontë.

Heathcliffe, a violent bully, who has mistreated the young people in his care (Catherine and Hareton), believes himself haunted by the ghost of the woman who was both his childhood friend and to whom he was deeply attached. Here, the narrator, a man who becomes involved with the family by chance, is concerned about Heathcliffe’s state of mind.

‘I believe you think me a fiend,’ Heathcliffe said, with his dismal laugh: ‘something too horrible to live under a decent roof.’ Then turning to Catherine, who was there, and who drew behind me at his approach, he added, half sneeringly,— ‘Will you come, chuck? I’ll not hurt you. No! to you I’ve made myself worse than the devil. Well, there is one who won’t shrink from my company! By God! she’s relentless. Oh, damn it! It’s unutterably too much for flesh and blood to bear— even mine.’

He solicited the society of no one more. At dusk he went into his chamber. Through the whole night, and far into the morning, we heard him groaning and murmuring to himself. Hareton was anxious to enter; but I bid him fetch Dr. Kenneth, and he should go in and see him. When he came, and I requested admittance and tried to open the door, I found it locked; and Heathcliff bid us be damned. He was better, and would be left alone; so the doctor went away.

The following evening was very wet: indeed, it poured down till day-dawn; and, as I took my morning walk round the house, I observed the master’s window swinging open, and the rain driving straight in. He cannot be in bed, I thought: those showers would drench him through. He must either be up or out. But I’ll make no more ado, I’ll go boldly and look.’

Having succeeded in obtaining entrance with another key, I ran to uncloze the panels, for the chamber was vacant; quickly pushing them aside, I peeped in. Mr. Heathcliff was there— laid on his back. His eyes met mine so keen and fierce, I started; and then he seemed to smile. I could not think him dead: but his face and throat were washed with rain; the bed-clothes dripped, and he was perfectly still. The lattice, flapping to and fro, had grazed one hand that rested on the sill; no blood trickled from the broken skin, and when I put my fingers to it, I could doubt no more: he was dead and stark!

I hasped the window; I combed his black long hair from his forehead; I tried to close his eyes: to extinguish, if possible, that frightful, life-like gaze of exultation before anyone else beheld it. They would not shut: they seemed to sneer at my attempts; and his parted lips and sharp white teeth sneered too!
### Read the extract from *Wuthering Heights* and answer questions 1-4:

1. From lines 1-7, identify a phrase which explains that the Heathcliffe knows his relations do not like him.  

   [1]

2. From lines 8-13, give two ways the narrator shows that the characters were concerned about Heathcliffe’s wellbeing.  
   
   You may use your own words or quotation from the text.  

   [2]

3. In lines 17-23, how does the writer use language and structure to show the narrator’s shock at the death of Heathcliff?  
   
   Support your view with reference to the text.  

   [6]

4. In this extract there is an attempt to change the mood from tense to tragic.  
   
   Evaluate how successfully this is achieved.  
   
   Support your views with detailed reference to the text.  

   [15]
Read the extract below and answer questions 1-4 on the following page.

This excerpt is taken from the short story ‘The Red Room’ by H.G.Wells.

The narrator, a young man, has heard a report that a particular room in a castle is haunted. He decides to keep watch all night to prove this claim wrong.

I stood watching the minute hand of my watch creep towards midnight. Then something happened in the alcove. I did not see the candle go out, I simply turned and saw that the darkness was there, as one might start and see the unexpected presence of a stranger. The black shadow had sprung back to its place. ‘By Jove,’ said I aloud, recovering from my surprise, ‘that draft’s a strong one;’ and taking the matchbox from the table, I walked across the room in a leisurely manner to relight the corner again. My first match would not strike, and as I succeeded with the second, something seemed to blink on the wall before me. I turned my head involuntarily and saw that the two candles on the little table by the fireplace were extinguished. I rose at once to my feet.

‘Odd,’ I said. ‘Did I do that myself in a flash of absent-mindedness?’

I walked back, relit one, and as I did so I saw the candle in the right sconce of one of the mirrors wink and go right out, and almost immediately its companion followed it. The flames vanished as if the wick had been suddenly nipped between a finger and thumb, leaving the wick neither glowing nor smoking, but black. While I stood gaping the candle at the foot of the bed went out, and the shadows seemed to take another step toward me.

‘This won’t do!’ said I, and first one and then another candle on the mantel-shelf followed. ‘What’s up?’ I cried, with a queer high note getting into my voice somehow. At that the candle on the corner of the wardrobe went out, and the one I had relit in the alcove followed.

‘Steady on!’ I said, ‘those candles are wanted,’ speaking with a half-hysterical facetiousness, and scratching away at a match the while, ‘for the mantel candlesticks.’ My hands trembled so much that twice I missed the rough paper of the matchbox. As the mantel emerged from darkness again, two candles in the remoter end of the room were eclipsed. But with the same match I also relit the larger mirror candles, and those on the floor near the doorway, so that for the moment I seemed to gain on the extinctions. But then in a noiseless volley there vanished four lights at once in different corners of the room, and I struck another match in quivering haste, and stood hesitating whither to take it.

As I stood undecided, an invisible hand seemed to sweep out the two candles on the table. With a cry of terror I dashed at the alcove, then into the corner and then into the window, relighting three as two more vanished by the fireplace, and then, perceiving a better way, I dropped matches on the iron-bound deedbox in the corner, and caught up the bedroom candlestick. With this I avoided the delay of striking matches, but for all that the steady process of extinction went on, and the shadows I feared and fought against returned, and crept in upon me, first a step gained on this side of me, then on that. I was now almost frantic with the horror of the coming darkness, and my self-possession deserted me. I leaped panting from candle to candle in a vain struggle against that remorseless advance.
Read the extract from ‘The Red Room’ and answer the questions below:

1. From lines 1-5, identify a phrase which explains what time of the day the events occur. [1]

2. From lines 4-10, give two ways the narrator’s behaviour shows he is surprised when the candles go out.
   You may use your own words or quotation from the text. [2]

3. In lines 11-20, how does the writer use language and structure to show the narrator’s growing agitation?
   Support your view with reference to the text. [6]

4. In this extract there is an attempt to create a growing sense of the narrator’s fear.
   Evaluate how successfully this is achieved.
   Support your view with detailed reference to the text. [15]
Imaginative writing

1. Write about a time when you, or someone you know, were disappointed by something.
   Your response could be real or imagined.

OR

2. Look at the images provided:

   ![Image 1](image1.png)
   ![Image 2](image2.png)

Write about a shocking experience.
Your response could be real or imagined. You may wish to base your response on one of the images.

Imaginative writing

1. Write about a time when you were under pressure.
   Your response could be real or imagined.

OR

2. Look at the images provided:

   ![Image 3](image3.png)
   ![Image 4](image4.png)

Write about a frustrating experience.
Your response could be real or imagined. You may wish to base your response on one of the images.
Imaginative writing

1. Write about a time when you, or someone you know, were in a situation you couldn’t control.
   Your response could be real or imagined.

OR

2. Look at the images provided:

![Image of a snowy scene](image1.png) ![Image of a rafting scene](image2.png)

Write about a challenging experience.
Your response could be real or imagined. You may wish to base your response on one of the images.

Imaginative writing

1. Write about a time when you, or someone you know, were frightened.
   Your response could be real or imagined.

OR

2. Look at the images provided:

![Image of a misty forest](image3.png) ![Image of a blue door with a hand](image4.png)

Write about a terrifying experience.
Your response could be real or imagined. You may wish to base your response on one of the images.