

ENGLISH LITERATURE

Practice paper 1 Shakespeare and the 19th-century novel

Time allowed: 2 hours

You should use your own paper to answer the questions.

Section A: Shakespeare

Answer one question from this section on your chosen text.

EITHER

Macbeth

Read the following extract from Act 1 Scene 2 of *Macbeth* and then answer the question that follows.

At this point in the play a wounded sergeant is giving his king a report on the desperate battle with Macdonwald and his allies from Norway.

CAPTAIN

Doubtful it stood,

As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald –
Worthy to be a rebel, for to that

5 The multiplying villanies of nature
Do swarm upon him – from the western isles
Of kerns and gallowglasses is supplied;
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore: but all's too weak,

10 For brave Macbeth – well he deserves that name –
Disdaining fortune, with his brandished steel,
Which smoked with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave;

15 Which ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

DUNCAN

O valiant cousin! worthy gentleman!

This paper has been written to help you practise the skills required for your English Literature exams. Timings and marks may not be accurate for your exam board. Please refer to the specification and sample assessment materials provided by your exam board for the official guidance.

- ① Starting with this speech, explain how far you think Shakespeare presents Macbeth as a brave man.

Write about:

- how Shakespeare presents Macbeth in this speech
- how Shakespeare presents Macbeth in the play as a whole.

[40 marks]

OR

Romeo and Juliet

Read the following extract from Act 2 Scene 6 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play Friar Laurence is giving Romeo some advice about love.

FRIAR LAURENCE

These violent delights have violent ends
And in their triumph die, like fire and powder,
Which as they kiss consume: the sweetest honey
Is loathsome in his own deliciousness

5 And in the taste confounds the appetite:
Therefore love moderately; long love doth so;
Too swift arrives as tardy as too slow.

Enter JULIET

Here comes the lady: O, so light a foot
Will ne'er wear out the everlasting flint:

10 A lover may bestride the gossamer
That idles in the wanton summer air,
And yet not fall; so light is vanity.

- ② Starting with this conversation, explain how far you think Shakespeare presents Friar Laurence as a wise man.

Write about:

- how Shakespeare presents Friar Laurence in this extract
- how Shakespeare presents Friar Laurence in the play as a whole.

[40 marks]

OR

The Tempest

Read the following extract from Act 2 Scene 2 of *The Tempest* and then answer the question that follows.

At this point in the play Caliban is thinking about how he is tormented by his master, when he comes across the shipwrecked sailor, Trinculo.

CALIBAN

All the infections that the sun sucks up
 From bogs, fens, flats, on Prosper fall and make him
 By inch-meal a disease! His spirits hear me
 And yet I needs must curse. But they'll nor pinch,
 5 Fright me with urchin-shows, pitch me i' the mire,
 Nor lead me, like a firebrand, in the dark
 Out of my way, unless he bid 'em; but
 For every trifle are they set upon me;
 Sometime like apes that mow and chatter at me
 10 And after bite me, then like hedgehogs which
 Lie tumbling in my barefoot way and mount
 Their pricks at my footfall; sometime am I
 All wound with adders who with cloven tongues
 Do hiss me into madness.

Enter TRINCULO

15 Lo, now, lo!
 Here comes a spirit of his, and to torment me
 For bringing wood in slowly.

- ③ Starting with this speech, how does Shakespeare present Caliban's feelings about the way he is treated?

Write about:

- how Shakespeare presents Caliban in this speech
- how Shakespeare presents Caliban in the play as a whole.

[40 marks]

OR

The Merchant of Venice

Read the following extract from Act 4 Scene 1 of *The Merchant of Venice* and then answer the question that follows.

At this point in the play, Shylock is insisting on his 'pound of flesh' from Antonio.

DUKE

How shalt thou hope for mercy, rend'ring none?

SHYLOCK

What judgment shall I dread, doing no wrong?

You have among you many a purchas'd slave,

Which like your asses, and your dogs

5 and mules,

You use in abject and in slavish parts,

Because you bought them. Shall I say to you,

'Let them be free! Marry them to your heirs!

Why sweat they under burdens? Let their beds

10 Be made as soft as yours, and let their palates

Be season'd with such viands?' You will answer,

'The slaves are ours.' So do I answer you:

The pound of flesh which I demand of him

Is dearly bought as mine, and I will have it.

15 If you deny me, fie upon your law!

There is no force in the decrees of Venice.

I stand for judgment. Answer—shall I have it?

- ④ Starting with this moment in the play, explore how Shakespeare presents Shylock's use of his power.

Write about:

- how Shakespeare presents Shylock at this moment in the play
- how Shakespeare presents Shylock's use of power in the play as a whole.

[40 marks]

OR

Much Ado About Nothing

Read the following extract from Act 4 Scene 1 of *Much Ado About Nothing* then answer the question that follows.

At this point in the play Beatrice gives her cousin, Hero, some wedding advice.

BEATRICE

The fault will be in the music, cousin, if you
 be not woo'd in good time. If the Prince be
 too important, tell him there is measure in
 every thing, and so dance out the answer. For,
 5 hear me, Hero: wooing, wedding, and repenting,
 is as a Scotch jig, a measure, and a cinquepace:
 the first suit is hot and hasty, like a Scotch jig, and
 full as fantastical; the wedding, mannerly-modest,
 as a measure, full of state and ancientry; and then
 10 comes repentance, and with his bad legs falls into
 the cinquepace faster and faster, till he sink into
 his grave.

- ⑤ Starting with this speech, write about how Shakespeare explores love and marriage in *Much Ado About Nothing*.

Write about:

- what Beatrice says about love and marriage in this speech
- how Shakespeare explores love and marriage in the play as a whole.

[40 marks]

OR

Julius Caesar

Read the following extract from Act 3 Scene 2 of *Julius Caesar* and then answer the question that follows.

At this point in the play Anthony is speaking at Caesar's funeral.

Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
5 You all did love him once, not without cause.
What cause withholds you then, to mourn for him?
O judgment! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Caesar,
10 And I must pause till it come back to me.

FIRST CITIZEN

Methinks there is much reason in his sayings.

SECOND CITIZEN

If thou consider rightly of the matter,
Caesar has had great wrong.

THIRD CITIZEN

Has he, masters?

15 I fear there will a worse come in his place.

FOURTH CITIZEN

Mark'd ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.

FIRST CITIZEN

If it be found so, some will dear abide it.

- ⑥ Starting with this part of the play, explore how Shakespeare presents attitudes towards ambition in *Julius Caesar*.

Write about:

- what is said about ambition in this extract
- how Shakespeare presents attitudes towards ambition in the play as a whole.

[40 marks]

OR

Othello

- 7 a Read the extract below.

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer.

- b Write about times in the play when the audience might feel strongly about Emilia. Give reasons for what you say.

DESDEMONA

Be thou assured, good Cassio, I will do
All my abilities in thy behalf.

EMILIA

Good madam, do: I warrant it grieves my husband,
As if the case were his.

DESDEMONA

- 5 O, that's an honest fellow. Do not doubt, Cassio,
But I will have my lord and you again
As friendly as you were.

CASSIO

- Bounteous madam,
Whatever shall become of Michael Cassio,
10 He's never any thing but your true servant.

DESDEMONA

I know't; I thank you. You do love my lord:
You have known him long; and be you well assured
He shall in strangeness stand no further off
Than in a polite distance.

CASSIO

- 15 Ay, but, lady,
That policy may either last so long,
Or feed upon such nice and waterish diet,
Or breed itself so out of circumstance,
That, I being absent and my place supplied,
20 My general will forget my love and service.

DESDEMONA

- Do not doubt that; before Emilia here
I give thee warrant of thy place: assure thee,
If I do vow a friendship, I'll perform it
To the last article: my lord shall never rest;
25 I'll watch him tame and talk him out of patience;
His bed shall seem a school, his board a shrift;
I'll intermingle every thing he does

With Cassio's suit: therefore be merry, Cassio;
For thy solicitor shall rather die
30 Than give thy cause away.

EMILIA

Madam, here comes my lord.

CASSIO

Madam, I'll take my leave.

[40 marks]

OR

Twelfth Night**Act 3 Scene 4****MALVOLIO**

'Be not afraid of greatness:' 'twas well writ.

OLIVIA

What meanest thou by that, Malvolio?

MALVOLIO

'Some are born great,'-

OLIVIA

Ha!

MALVOLIO

5 'Some achieve greatness,'-

OLIVIA

What sayest thou?

MALVOLIO

'And some have greatness thrust upon them.'

OLIVIA

Heaven restore thee!

MALVOLIO

'Remember who commended thy yellow stockings,'-

OLIVIA

10 Thy yellow stockings!

MALVOLIO

'And wished to see thee cross-gartered.'

OLIVIA

Cross-gartered!

MALVOLIO

'Go to thou art made, if thou desirest to be so;'-

OLIVIA

Am I made?

MALVOLIO

15 'If not, let me see thee a servant still.'

OLIVIA

Why, this is very midsummer madness.

*Enter SERVANT***SERVANT**

Madam, the young gentleman of the Count Orsino's is returned: I could hardly entreat him back: he attends your ladyship's pleasure.

OLIVIA

I'll come to him.

Exit SERVANT

20 Good Maria, let this fellow be looked to. Where's my cousin Toby? Let some of my people have a special care of him: I would not have him miscarry for the half of my dowry.

8 a Look at how Olivia and Malvolio speak and behave here. What does it reveal to an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer.

b In this extract, confusion and misunderstanding play a major role.

Explain the importance of confusion and misunderstanding elsewhere in the play.

In your answer you must consider:

- how confusion and misunderstanding is shown
- the reasons for the confusion and misunderstanding.

You should refer to the context of the play in your answer.

[40 marks]

OR

Henry V

- 9 a Read the extract below.

What does this extract suggest about Henry's relationship with the Church and religion at this point in the play? Refer closely to details from the extract to support your answer.

- b How does Shakespeare present relationships between men in *Henry V*? Refer to one or more relationships.

CANTERBURY

God and his angels guard your sacred throne
And make you long become it!

KING HENRY V

- Sure, we thank you.
My learned lord, we pray you to proceed
5 And justly and religiously unfold
Why the law Salique that they have in France
Or should, or should not, bar us in our claim:
And God forbid, my dear and faithful lord,
That you should fashion, wrest, or bow your reading,
10 Or nicely charge your understanding soul
With opening titles miscreate, whose right
Suits not in native colours with the truth;
For God doth know how many now in health
Shall drop their blood in approbation
15 Of what your reverence shall incite us to.
Therefore take heed how you impawn our person,
How you awake our sleeping sword of war:
We charge you, in the name of God, take heed;
For never two such kingdoms did contend
20 Without much fall of blood; whose guiltless drops
Are every one a woe, a sore complaint
'Gainst him whose wrong gives edge unto the swords
That make such waste in brief mortality.
Under this conjuration, speak, my lord;
25 For we will hear, note and believe in heart
That what you speak is in your conscience wash'd
As pure as sin with baptism.

[40 marks]

Section B: The 19th-century novel

Answer one question from this section on your chosen text.

EITHER

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

Read the following extract from Chapter 10 and then answer the question that follows.

This extract is part of 'Henry Jekyll's Full Statement of the Case'. He is thinking about the relationship between his two parts – Dr Jekyll and Mr Hyde.

5 Think of it—I did not even exist! Let me but escape into my laboratory door, give me but a second or two to mix and swallow the draught that I had always standing ready; and whatever he had done, Edward Hyde would pass away like the stain of breath upon a mirror; and there in his stead, quietly at home, trimming the midnight lamp in his study, a man who could afford to laugh at suspicion, would be Henry Jekyll.

10 The pleasures which I made haste to seek in my disguise were, as I have said, undignified; I would scarce use a harder term. But in the hands of Edward Hyde, they soon began to turn toward the monstrous. When I would come back from these excursions, I was often plunged into a kind of wonder at my vicarious depravity. This familiar that I called out of my own soul, and sent forth alone to do his good pleasure, was a being inherently malign and villainous; his every act and thought centred on self; drinking pleasure with bestial avidity from any degree of torture to another; relentless like a man of stone. Henry Jekyll stood at times aghast before the acts of Edward Hyde; but the situation was apart from ordinary laws, and insidiously relaxed the grasp of conscience. It was Hyde, after all, 15 and Hyde alone, that was guilty. Jekyll was no worse; he woke again to his good qualities seemingly unimpaired; he would even make haste, where it was possible, to undo the evil done by Hyde. And thus his conscience slumbered.

- 10 Starting with this extract, write about how Stevenson presents Jekyll's thoughts about conscience.

Write about:

- how Stevenson presents Jekyll and his thoughts in this extract
- how Stevenson presents ideas about conscience in the novel as a whole.

[40 marks]

OR

Charles Dickens: *A Christmas Carol*

Read the following extract from Stave 2 and then answer the question that follows.

In this extract the first ghost has been showing Scrooge the Christmas party that his old employer, Mr Fezziwig, used to give.

5 During the whole of this time, Scrooge had acted like a man out of his wits. His heart and soul were in the scene, and with his former self. He corroborated everything, remembered everything, enjoyed everything, and underwent the strangest agitation. It was not until now, when the bright faces of his former self and Dick were turned from them, that he remembered the Ghost, and became conscious that it was looking full upon him, while the light upon its head burnt very clear.

‘A small matter,’ said the Ghost, ‘to make these silly folks so full of gratitude.’

‘Small!’ echoed Scrooge.

10 The Spirit signed to him to listen to the two apprentices, who were pouring out their hearts in praise of Fezziwig: and when he had done so, said, ‘Why! Is it not? He has spent but a few pounds of your mortal money: three or four perhaps. Is that so much that he deserves this praise?’

15 ‘It isn’t that,’ said Scrooge, heated by the remark, and speaking unconsciously like his former, not his latter, self. ‘It isn’t that, Spirit. He has the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil. Say that his power lies in words and looks; in things so slight and insignificant that it is impossible to add and count ’em up: what then? The happiness he gives, is quite as great as if it cost a fortune.’

- ⑪ Starting with this extract, write about how Dickens presents the importance of happiness and generosity.

Write about:

- how Dickens presents happiness and generosity in this extract
- how Dickens presents the importance of happiness and generosity in the novel as a whole.

[40 marks]

OR

Charles Dickens: *Great Expectations*

Read the following extract from Chapter 11 and then answer the question that follows.

At this point in the novel, Estella is taking Pip to see Miss Havisham.

The ringing of a distant bell, combined with the echoing of some cry or call along the passage by which I had come, interrupted the conversation and caused Estella to say to me, 'Now, boy!' On my turning round, they all looked at me with the utmost contempt, and, as I went out, I heard Sarah Pocket say, 'Well I am sure! What next!' and Camilla add, with indignation, 'Was there ever such a fancy! The i-de-a!' As we were going with our candle along the dark passage, Estella stopped all of a sudden, and, facing round, said in her taunting manner with her face quite close to mine:

5 'Well?'
 'Well, miss?' I answered, almost falling over her and checking myself.
 10 She stood looking at me, and, of course, I stood looking at her.
 'Am I pretty?'
 'Yes; I think you are very pretty.'
 'Am I insulting?'
 'Not so much so as you were last time,' said I.
 15 'Not so much so?'
 'No.'
 She fired when she asked the last question, and she slapped my face with such force as she had, when I answered it.
 'Now?' said she. 'You little coarse monster, what do you think of me now?'
 20 'I shall not tell you.'
 'Because you are going to tell, up-stairs. Is that it?'
 'No,' said I, 'that's not it.'
 'Why don't you cry again, you little wretch?'
 'Because I'll never cry for you again,' said I. Which was, I suppose, as false a
 21 declaration as ever was made; for I was inwardly crying for her then, and I know what I know of the pain she cost me afterwards.

12 Starting with this extract, to what extent does Dickens present Estella as a cruel character?

Write about:

- how Dickens presents Estella in this extract
- to what extent Dickens presents Estella as a cruel character in the novel as a whole.

[40 marks]

OR

Charlotte Brontë: *Jane Eyre*

Read the following extract from Chapter 4 and then answer the question that follows.

At this point in the novel, Jane's guardian, Mrs Reed, has decided to send Jane away to school.

Jane, you are under a mistake: what is the matter with you? Why do you tremble so violently? Would you like to drink some water?"

'No, Mrs. Reed.'

'Is there anything else you wish for, Jane? I assure you, I desire to be your friend.'

5 'Not you. You told Mr. Brocklehurst I had a bad character, a deceitful disposition; and I'll let everybody at Lowood know what you are, and what you have done.'

'Jane, you don't understand these things: children must be corrected for their faults.'

'Deceit is not my fault!' I cried out in a savage, high voice.

'But you are passionate, Jane, that you must allow: and now return to the nursery—there's a dear—and lie down a little.'

10 'I am not your dear; I cannot lie down: send me to school soon, Mrs. Reed, for I hate to live here.'

'I will indeed send her to school soon,' murmured Mrs. Reed *sotto voce*; and gathering up her work, she abruptly quitted the apartment.

15 I was left there alone—winner of the field. It was the hardest battle I had fought, and the first victory I had gained: I stood awhile on the rug, where Mr. Brocklehurst had stood, and I enjoyed my conqueror's solitude. First, I smiled to myself and felt elate; but this fierce pleasure subsided in me as fast as did the accelerated throb of my pulses. A child cannot quarrel with its elders, as I had done; cannot give its furious

20 feelings uncontrolled play, as I had given mine, without experiencing afterwards the pang of remorse and the chill of reaction.

- 13 Starting with this extract, write about how Brontë presents attitudes towards children and childhood in *Jane Eyre*.

Write about:

- how Brontë presents attitudes towards children and childhood in this extract
- how Brontë presents attitudes towards children and childhood in the novel as a whole.

[40 marks]

OR

Mary Shelley: *Frankenstein*

Read the following extract from Chapter 15 and then answer the question that follows.

At this point in the novel, the monster is talking to Frankenstein about what he has suffered.

5 'Another circumstance strengthened and confirmed these feelings. Soon after my arrival in the hovel, I discovered some papers in the pocket of the dress which I had taken from your laboratory. At first I had neglected them; but now that I was able to decipher the characters in which they were written, I began to study them with diligence. It was your journal of the four months that preceded my creation. You minutely described in these papers every step you took in the progress of your work; this history was mingled with accounts of domestic occurrences. You, doubtless, recollect these papers. Here they are. Everything is related in them which bears reference to my accursed origin; the whole detail of that series of disgusting

10 circumstances which produced it is set in view; the minutest description of my odious and loathsome person is given, in language which painted your own horrors and rendered mine indelible. I sickened as I read. 'Hateful day when I received life!' I exclaimed in agony. 'Accursed creator! Why did you form a monster so hideous that even you turned from me in disgust? God, in pity, made man beautiful and alluring,

15 after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan had his companions, fellow-devils, to admire and encourage him; but I am solitary and abhorred.'

20 These were the reflections of my hours of despondency and solitude; but when I contemplated the virtues of the cottagers, their amiable and benevolent dispositions, I persuaded myself that when they should become acquainted with my admiration of their virtues, they would compassionate me, and overlook my personal deformity. Could they turn from their door one, however monstrous, who solicited their compassion and friendship?

⑭ Starting with this extract, how does Shelley present the monster as a sympathetic character?

Write about:

- how Shelley presents the monster in this extract
- how Shelley presents the monster as a sympathetic character in the novel as a whole.

[40 marks]

OR

Jane Austen: *Pride and Prejudice*

Read the following extract from Chapter 20 and then answer the question that follows.

At this point in the novel, Elizabeth has just shocked her mother by turning down Mr Collins' marriage proposal.

Mrs. Bennet rang the bell, and Miss Elizabeth was summoned to the library.
 'Come here, child,' cried her father as she appeared. 'I have sent for you on an affair of importance. I understand that Mr. Collins has made you an offer of marriage. Is it true?' Elizabeth replied that it was. 'Very well— and this offer of marriage you have
 5 refused?'
 'I have, sir.'
 'Very well. We now come to the point. Your mother insists upon your accepting it. Is it not so, Mrs. Bennet?'
 'Yes, or I will never see her again.'
 10 'An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents. Your mother will never see you again if you do not marry Mr. Collins, and I will never see you again if you *do*.'
 Elizabeth could not but smile at such a conclusion of such a beginning, but Mrs. Bennet, who had persuaded herself that her husband regarded the affair as she
 15 wished, was excessively disappointed.
 'What do you mean, Mr. Bennet, in talking this way? You promised me to insist upon her marrying him.'
 'My dear,' replied her husband, 'I have two small favours to request. First, that you will allow me the free use of my understanding on the present occasion; and secondly, of
 20 my room. I shall be glad to have the library to myself as soon as may be.'
 Not yet, however, in spite of her disappointment in her husband, did Mrs. Bennet give up the point. She talked to Elizabeth again and again; coaxed and threatened her by turns. She endeavoured to secure Jane in her interest; but Jane, with all possible mildness, declined interfering; and Elizabeth, sometimes with real earnestness, and
 25 sometimes with playful gaiety, replied to her attacks. Though her manner varied, however, her determination never did.

- ⑮ Starting with this extract, write about how Austen presents attitudes towards parenthood.

Write about:

- how Austen presents attitudes towards parenthood in this extract
- how Austen presents attitudes towards parenthood in the novel as a whole.

[40 marks]

OR

Sir Arthur Conan Doyle: *The Sign of Four*

Read the following extract from Chapter 1 and then answer the question that follows.

At this point in the novel, Watson is complaining to Holmes about his use of drugs.

He smiled at my vehemence. 'Perhaps you are right, Watson,' he said. 'I suppose that its influence is physically a bad one. I find it, however, so transcendently stimulating and clarifying to the mind that its secondary action is a matter of small moment.'

5 'But consider!' I said, earnestly. 'Count the cost! Your brain may, as you say, be roused and excited, but it is a pathological and morbid process, which involves increased tissue-change and may at last leave a permanent weakness. You know, too, what a black reaction comes upon you. Surely the game is hardly worth the candle. Why should you, for a mere passing pleasure, risk the loss of those great powers with
10 another, but as a medical man to one for whose constitution he is to some extent answerable.'

He did not seem offended. On the contrary, he put his finger-tips together and leaned his elbows on the arms of his chair, like one who has a relish for conversation.

15 'My mind,' he said, 'rebels at stagnation. Give me problems, give me work, give me the most abstruse cryptogram or the most intricate analysis, and I am in my own proper atmosphere. I can dispense then with artificial stimulants. But I abhor the dull routine of existence. I crave for mental exaltation. That is why I have chosen my own particular profession, — or rather created it, for I am the only one in the world.'

- 16 Starting with this extract, how does Conan Doyle present Holmes as a character with weaknesses?

Write about:

- how Conan Doyle presents Holmes in this extract
- how Conan Doyle presents Holmes as a character with weaknesses in the novel as a whole.

[40 marks]

OR

George Eliot: *Silas Marner*

- 17 You should use the extract below and your knowledge of the whole novel to answer this question.

Write about attitudes to children and/or childcare in *Silas Marner* and how they are presented in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of characters and events in the novel;
- refer to the contexts of the novel.

Silas Marner's determination to keep the 'tramp's child' was matter of hardly less surprise and iterated talk in the village than the robbery of his money. That softening of feeling towards him which dated from his misfortune, that merging of suspicion and dislike in a rather contemptuous pity for him as lone and crazy, was now
5 accompanied with a more active sympathy, especially amongst the women. Notable mothers, who knew what it was to keep children 'whole and sweet'; lazy mothers, who knew what it was to be interrupted in folding their arms and scratching their elbows by the mischievous propensities of children just firm on their legs, were equally interested in conjecturing how a lone man would manage with a two-year-old
10 child on his hands, and were equally ready with their suggestions: the notable chiefly telling him what he had better do, and the lazy ones being emphatic in telling him what he would never be able to do.

Among the notable mothers, Dolly Winthrop was the one whose neighbourly offices were the most acceptable to Marner, for they were rendered without any show of
15 bustling instruction. Silas had shown her the half-guinea given to him by Godfrey, and had asked her what he should do about getting some clothes for the child.

'Eh, Master Marner,' said Dolly, 'there's no call to buy, no more nor a pair o' shoes; for I've got the little petticoats as Aaron wore five years ago, and it's ill spending the money on them baby-clothes, for the child 'ull grow like grass i' May, bless it—that it will.'

20 And the same day Dolly brought her bundle, and displayed to Marner, one by one, the tiny garments in their due order of succession, most of them patched and darned, but clean and neat as fresh-sprung herbs. This was the introduction to a great ceremony with soap and water, from which Baby came out in new beauty, and sat on Dolly's knee, handling her toes and chuckling and patting her palms together with
25 an air of having made several discoveries about herself, which she communicated by alternate sounds of 'gug-gug-gug', and 'mammy'. The 'mammy' was not a cry of need or uneasiness: Baby had been used to utter it without expecting either tender sound or touch to follow.

30 'Anybody 'ud think the angils in heaven couldn't be prettier,' said Dolly, rubbing the golden curls and kissing them. 'And to think of its being covered wi' them dirty rags—and the poor mother—froze to death; but there's Them as took care of it, and brought it to your door, Master Marner. The door was open, and it walked in over the snow, like as if it had been a little starved robin. Didn't you say the door was open?'

[40 marks]

OR

HG Wells: *The War of the Worlds*

- 18 Explore how the technical achievements of Martians and humans are presented in this extract and elsewhere in the novel.

In your response you should:

- refer to the extract and the novel as a whole;
- show your understanding of ideas and events in the novel;
- refer to the contexts of the novel.

The Martians wore no clothing. Their conceptions of ornament and decorum were necessarily different from ours; and not only were they evidently much less sensible of changes of temperature than we are, but changes of pressure do not seem to have affected their health at all seriously. Yet though they wore no clothing, it was in the other artificial additions to their bodily resources that their great superiority over man lay. We men, with our bicycles and road-skates, our Lilienthal soaring-machines, our guns and sticks and so forth, are just in the beginning of the evolution that the Martians have worked out. They have become practically mere brains, wearing different bodies according to their needs just as men wear suits of clothes and take a bicycle in a hurry or an umbrella in the wet. And of their appliances, perhaps nothing is more wonderful to a man than the curious fact that what is the dominant feature of almost all human devices in mechanism is absent – the wheel is absent; among all the things they brought to earth there is no trace or suggestion of their use of wheels. One would have at least expected it in locomotion. And in this connection it is curious to remark that even on this earth Nature has never hit upon the wheel, or has preferred other expedients to its development. And not only did the Martians either not know of (which is incredible), or abstain from, the wheel, but in their apparatus singularly little use is made of the fixed pivot or relatively fixed pivot, with circular motions thereabout confined to one plane. Almost all the joints of the machinery present a complicated system of sliding parts moving over small but beautifully curved friction bearings. And while upon this matter of detail, it is remarkable that the long leverages of their machines are in most cases actuated by a sort of sham musculature of the disks in an elastic sheath; these disks become polarised and drawn closely and powerfully together when traversed by a current of electricity. In this way the curious parallelism to animal motions, which was so striking and disturbing to the human beholder, was attained.

[40 marks]