
GCSE

English Literature

8702/1

Paper 1 Shakespeare and the 19th-century novel

Specimen 2014

Morning

1 hour 45 minutes

Materials

For this paper you must have:

- An AQA 16-page answer book.

Instructions

- Answer **one** question from **Section A** and **one** question from **Section B**.
- Write the information required on the front of your answer book.
- Use black ink or black ballpoint pen. Do **not** use pencil.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 64.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in **Section A** in addition to 30 marks for answering the question. AO4 assesses the following skills: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- There are 30 marks for **Section B**.

There are no questions printed on this page.

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Section A: Shakespeare

Answer **one** question from this section on your chosen text.

EITHER***Macbeth***

Read the following extract from Act 1 Scene 5 of *Macbeth* and then answer the question that follows.

At this point in the play Lady Macbeth is speaking. She has just received the news that King Duncan will be spending the night at her castle.

	The raven himself is hoarse
	That croaks the fatal entrance of Duncan
	Under my battlements. Come, you spirits
	That tend on mortal thoughts, unsex me here,
5	And fill me from the crown to the toe topfull
	Of direst cruelty; make thick my blood,
	Stop up th'access and passage to remorse
	That no compunctious visitings of nature
	Shake my fell purpose nor keep peace between
10	Th'effect and it. Come to my woman's breasts,
	And take my milk for gall, you murd'ring ministers,
	Wherever in your sightless substances
	You wait on nature's mischief. Come, thick night,
	And pall thee in the dunnest smoke of hell,
15	That my keen knife see not the wound it makes
	Nor heaven peep through the blanket of the dark,
	To cry 'Hold, hold!'

0	1
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Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman.

Write about:

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

[30 marks]
AO4 [4 marks]

OR

Romeo and Juliet

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

At this point in the play Lord Capulet and Paris are discussing Juliet.

	PARIS
	But now, my lord, what say you to my suit?
	CAPULET
	But saying o'er what I have said before:
	My child is yet a stranger in the world,
	She hath not seen the change of fourteen years;
5	Let two more summers wither in their pride,
	Ere we may think her ripe to be a bride.
	PARIS
	Younger than she are happy mothers made.
	CAPULET
	And too soon marred are those so early made.
	The earth hath swallowed all my hopes but she;
10	She's the hopeful lady of my earth.
	But woo her, gentle Paris, get her heart,
	My will to her consent is but a part;
	And she agreed, within her scope of choice
	Lies my consent and fair according voice.

0 2

Starting with this conversation, explain how far you think Shakespeare presents Lord Capulet as a good father.

Write about:

- how Shakespeare presents Lord Capulet in this extract
- how Shakespeare presents Lord Capulet in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over for the next question

OR

The Tempest

Read the following extract from Act 5 Scene 1 of *The Tempest* and then answer the question that follows.

At this point in the play Prospero is deciding to set his captives free.

	ARIEL
	... Your charm so strongly works 'em That if you now beheld them, your affections Would become tender.
	PROSPERO
	Dost thou think so, spirit?
	ARIEL
5	Mine would, sir, were I human.
	PROSPERO
	And mine shall. Hast thou – which art but air – a touch, a feeling Of their afflictions, and shall not myself, One of their kind, that relish all as sharply
10	Passion as they, be kindlier moved than thou art? Though with their high wrongs I am struck to th' quick, Yet with my nobler reason 'gainst my fury Do I take part. The rarer action is In virtue than in vengeance. They being penitent,
15	The sole drift of my purpose doth extend Not a frown further. Go, release them, Ariel; My charms I'll break, their senses I'll restore, And they shall be themselves.

0 3

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

Write about:

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

[30 marks]
AO4 [4 marks]

OR

The Merchant of Venice

Read the following extract from Act 1 Scene 3 of *The Merchant of Venice* and then answer the question that follows.

At this point in the play Shylock is speaking to Antonio. Antonio has asked Shylock to lend him some money.

SHYLOCK

Signior Antonio, many a time and oft
 In the Rialto you have rated me
 About my monies and my usances.
 Still have I borne it with a patient shrug
 5 For suffrance is the badge of all our tribe.
 You call me misbeliever, cut-throat dog,
 And spit upon my Jewish gaberdine,
 And all for use of that which is mine own.
 Well then, it now appears you need my help.
 10 Go to, then, you come to me, and you say,
 'Shylock, we would have monies' – you say so,
 You that did void your rheum upon my beard,
 And foot me as you spurn a stranger cur
 Over your threshold: monies is your suit.
 15 What should I say to you? Should I not say
 'Hath a dog money? Is it possible
 A cur can lend three thousand ducats?' Or
 Shall I bend low, and in a bondman's key,
 With bated breath and whisp'ring humbleness,
 20 Say this: 'Fair sir, you spit on me on Wednesday last,
 You spurned me such a day, another time
 You called me dog: and for these courtesies
 I'll lend you thus much monies.'

0 4

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

Write about:

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

[30 marks]
 AO4 [4 marks]

Turn over for the next question

OR

Much Ado About Nothing

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

At this point in the play Claudio is refusing to marry Hero, who is also present on the stage.

	CLAUDIO
	Stand thee by, friar: father, by your leave, Will you with free and unconstrained soul Give me this maid your daughter?
	LEONATO
	As freely, son, as God did give her me.
	CLAUDIO
5	And what have I to give you back, whose worth May counterpoise this rich and precious gift?
	DON PEDRO
	Nothing, unless you render her again.
	CLAUDIO
	Sweet prince, you learn me noble thankfulness: There, Leonato, take her back again, 10 Give not this rotten orange to your friend, She's but the sign and semblance of her honour: Behold how like a maid she blushes here! Oh what authority and show of truth Can cunning sin cover itself withal!
15	Comes not that blood, as modest evidence, To witness simple virtue? Would you not swear All you that see her, that she were a maid, By these exterior shows? But she is none: She knows the heat of a luxurious bed:
20	Her blush is guiltiness, not modesty.

0 5

Starting with this conversation, explore how Shakespeare presents attitudes towards women in *Much Ado About Nothing*.

Write about:

- what Claudio says about Hero in this conversation
- how Shakespeare presents attitudes towards women in the play as a whole.

[30 marks]
AO4 [4 marks]

OR

Julius Caesar

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

At this point in the play Brutus has decided to assassinate Caesar.

BRUTUS

It must be by his death. And for my part
 I know no personal cause to spurn at him
 But for the general. He would be crowned:
 How that might change his nature, there's the question.
 5 It is the bright day that brings forth the adder
 And that craves wary walking. Crown him that,
 And then I grant we put a sting in him
 That at his will he may do danger with.
 Th'abuse of greatness is when it disjoins
 10 Remorse from power. And to speak truth of Caesar,
 I have not known when his affections swayed
 More than his reason. But 'tis a common proof
 That lowliness is young ambition's ladder,
 Whereto the climber-upward turns his face;
 15 But when he once attains the upmost round
 He then unto the ladder turns his back,
 Looks in the clouds, scorning the base degrees
 By which he did ascend. So Caesar may.
 Then lest he may, prevent. And since the quarrel
 20 Will bear no colour for the thing he is,
 Fashion it thus: that what he is, augmented,
 Would run to these and these extremities.
 And therefore think him as a serpent's egg
 (Which, hatched, would as his kind grow mischievous)
 25 And kill him in the shell.

0 6

Starting with this speech, write about how Shakespeare explores ambition in *Julius Caesar*.

Write about:

- what Brutus says about ambition in this speech
- how Shakespeare explores ambition in the play as a whole.

[30 marks]
 AO4 [4 marks]

Turn over for Section B

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 2 and then answer the question that follows.

In this extract Mr Utterson has just met Mr Hyde for the first time.

'We have common friends,' said Mr Utterson.
'Common friends!' echoed Mr Hyde, a little hoarsely. 'Who are they?'
'Jekyll, for instance,' said the lawyer.
'He never told you,' cried Mr Hyde, with a flush of anger. 'I did not think you
5 would have lied.'
'Come,' said Mr Utterson, 'that is not fitting language.'
The other snarled aloud into a savage laugh; and the next moment, with
extraordinary quickness, he had unlocked the door and disappeared into the
house.
10 The lawyer stood awhile when Mr Hyde had left him, the picture of
disquietude. Then he began slowly to mount the street, pausing every step or
two and putting his hand to his brow like a man in mental perplexity. The
problem he was thus debating as he walked was one of a class that is rarely
solved. Mr Hyde was pale and dwarfish; he gave an impression of deformity
15 without any nameable malformation, he had a displeasing smile, he had
borne himself to the lawyer with a sort of murderous mixture of timidity and
boldness, and he spoke with a husky whispering and somewhat broken voice,
– all these were points against him; but not all of these together could explain
the hitherto unknown disgust, loathing and fear with which Mr Utterson
20 regarded him. 'There must be something else,' said the perplexed
gentleman. 'There *is* something more, if I could find a name for it. God bless
me, the man seems hardly human! Something troglodytic, shall we say? Or
can it be the old story of Dr Fell? Or is it the mere radiance of a foul soul that
thus transpires through, and transfigures, its clay continent? The last, I think;
25 for, O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it
is on that of your new friend!'

0 7

Starting with this extract, how does Stevenson present Mr Hyde as a frightening outsider?

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as a frightening outsider in the novel as a whole.

[30 marks]

OR

Charles Dickens: *A Christmas Carol*

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

In this extract Scrooge is being introduced to the reader.

External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often 'came down' handsomely, and Scrooge never did.

5

Nobody ever stopped him in the street to say, with gladsome looks, 'My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blindmen's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, 'No eye at all is better than an evil eye, dark master!'

10

15 But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call 'nuts' to Scrooge.

0 8

Starting with this extract, how does Dickens present Scrooge as an outsider to society?

Write about:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge as an outsider to society in the novel as a whole.

[30 marks]

Turn over for the next question

OR

Charles Dickens: *Great Expectations*

Read the following passage from Chapter 8 and then answer the question that follows.

In this extract Pip has just met Estella for the first time.

You are to wait here, you boy,' said Estella; and disappeared and closed the door.

5 I took the opportunity of being alone in the courtyard to look at my coarse hands and my common boots. My opinion of those accessories was not favourable. They had never troubled me before, but they troubled me now, as vulgar appendages. I determined to ask Joe why he had ever taught me to call those picture-cards, Jacks, which ought to be called knaves. I wished Joe had been rather more genteelly brought up, and then I should have been so too.

10 She came back, with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry, – I cannot hit upon the right name for the smart – God knows what its name was, – that tears started to my eyes. The moment they sprang there, the girl looked at me with a quick delight in having been the cause of them. This gave me power to keep them back and to look at her: so, she gave a contemptuous toss – but with a sense, I thought, of having made too sure that I was so wounded – and left me.

20 But when she was gone, I looked about me for a place to hide my face in, and got behind one of the gates in the brewery-lane, and leaned my sleeve against the wall there, and leaned my forehead on it and cried. As I cried, I kicked the wall, and took a hard twist at my hair; so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction.

0	9
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Starting with this extract, write about how Dickens presents the unequal relationship between Pip and Estella.

Write about:

- how Dickens presents Pip's feelings in this extract
- how Dickens presents the unequal relationship between Pip and Estella in the novel as a whole.

[30 marks]

OR

Charlotte Brontë: *Jane Eyre*

Read the following extract from Chapter 23 and then answer the question that follows.

In this extract Jane believes that Mr Rochester is to be married to Blanche Ingram.

‘I grieve to leave Thornfield: I love Thornfield – I love it, because I have lived in it a full and delightful life, – momentarily at least. I have not been trampled on. I have not been petrified. I have not been buried with inferior minds, and excluded from every glimpse of communion with what is bright and energetic, and high. I have talked, face to face, with what I reverence; with what I delight in, – with an original, a vigorous, an expanded mind. I have known you, Mr Rochester; and it strikes me with terror and anguish to feel I absolutely must be torn from you for ever. I see the necessity of departure; and it is like looking on the necessity of death.’

5

10 ‘Where do you see the necessity?’ he asked, suddenly.
‘Where? You, sir, have placed it before me.’
‘In what shape?’
‘In the shape of Miss Ingram; a noble and beautiful woman, – your bride.’
‘My bride! What bride? I have no bride!’

15 ‘But you will have.’
‘Yes: – I will! I will!’ He set his teeth.
‘Then I must go: – you have said it yourself.’
‘No: you must stay! I swear it – and the oath shall be kept.’
‘I tell you I must go!’ I retorted, roused to something like passion. ‘Do you think I

20 can stay to become nothing to you? Do you think I am an automaton? – a machine without feelings? And can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! – I have as much soul as you – and full as much heart! And if God had gifted me with

25 some beauty, and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh: – it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God’s feet, equal – as we are!’

1 0

Starting with this extract, how does Brontë present Jane as a strong female character?

Write about:

- how Brontë presents Jane in this extract
- how Brontë presents Jane as a strong female character in the novel as a whole.

[30 marks]

Turn over for the next question

OR

Mary Shelley: *Frankenstein*

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

In this extract the monster decides to approach the cottage and the people who live there for the first time.

5 Their happiness was not decreased by the absence of summer. They loved, and sympathised with one another; and their joys, depending on each other, were not interrupted by the casualties that took place around them. The more I saw of them, the greater became my desire to claim their protection and kindness; my heart yearned to be known and loved by these amiable creatures: to see their sweet looks directed towards me with affection was the utmost limit of my ambition. I dared not think that they would turn from me with disdain and horror. The poor that stopped at their door were never

10 driven away. I asked, it is true, for greater treasures than a little food or rest: I required kindness and sympathy; but I did not believe myself utterly unworthy of it.

15 The winter advanced, and an entire revolution of the seasons had taken place since I awoke into life. My attention, at this time, was solely directed towards my plan of introducing myself into the cottage of my protectors. I revolved many projects; but that on which I finally fixed was, to enter the dwelling when the blind old man should be alone. I had sagacity enough to discover that the unnatural

20 hideousness of my person was the chief object of horror with those who had formerly beheld me. My voice, although harsh, had nothing terrible in it; I thought, therefore, that if, in the absence of his children, I could gain the good-will and mediation of the old De Lacey, I might, by his means, be tolerated by my younger protectors.'

1	1
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Starting with this extract, write about how Shelley presents the importance of love and acceptance to society.

Write about:

- how Shelley presents the monster's need to be loved and accepted in this extract
- how Shelley presents the importance of love and acceptance to society in the novel as a whole.

[30 marks]

OR

Jane Austen: *Pride and Prejudice*

Read the following extract from Chapter 3 and then answer the question that follows.

In this extract Mr Bingley, Mr Darcy and their party are seen for the first time at the assembly-room dance.

Mr Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr Hurst, merely looked the gentleman; but his friend Mr Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

Mr Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr Darcy danced only once with Mrs Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. Amongst the most violent against him was Mrs Bennet, whose dislike of his general behaviour was sharpened into particular resentment by his having slighted one of her daughters.

1	2
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Starting with this extract, write about how Austen presents attitudes towards men.

Write about:

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

[30 marks]

Turn over for the next question

OR

Sir Arthur Conan Doyle: *The Sign of Four*

Read the following extract from Chapter 3 and then answer the question that follows.

In this extract Holmes, Watson and Mary are on their way to their first mysterious meeting.

5	<p>At first I had some idea as to the direction in which we were driving; but soon, what with our pace, the fog, and my own limited knowledge of London, I lost my bearings and knew nothing save that we seemed to be going a very long way. Sherlock Holmes was never at fault, however, and he muttered the names as the cab rattled through squares and in and out by tortuous by-streets.</p>
10	<p>"Rochester Row," said he. "Now Vincent Square. Now we come out on the Vauxhall Bridge Road. We are making for the Surrey side apparently. Yes, I thought so. Now we are on the bridge. You can catch glimpses of the river."</p>
	<p>We did indeed get a fleeting view of a stretch of the Thames, with the lamps shining upon the broad, silent water; but our cab dashed on and was soon involved in a labyrinth of streets upon the other side.</p>
15	<p>"Wordsworth Road," said my companion. "Priory Road. Lark Hall Lane. Stockwell Place. Robert Street. Cold Harbour Lane. Our quest does not appear to take us to very fashionable regions."</p>
20	<p>We had indeed reached a questionable and forbidding neighbourhood. Long lines of dull brick houses were only relieved by the coarse glare and tawdry brilliancy of public-houses at the corner. Then came rows of two-storied villas, each with a fronting of miniature garden, and then again interminable lines of new, staring brick buildings – the monster tentacles which the giant city was throwing out into the country. At last the cab drew up at the third house in a new terrace. None of the other houses were inhabited, and that at which we stopped was as dark as its neighbours,</p>
25	<p>save for a single glimmer in the kitchen-window.</p>

1	3
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Starting with this extract, explore how Conan Doyle creates a sense of mystery.

Write about:

- how Conan Doyle uses places to create a sense of mystery in this extract
- how Conan Doyle creates a sense of mystery in the novel as a whole.

[30 marks]

END OF QUESTIONS

There are no questions printed on this page.