



**GCSE**

**ENGLISH LITERATURE**

**Paper 1 Shakespeare and the  
19th-century novel**

**8702/1**

**Wednesday 13 May 2020 Morning**

**Time allowed: 1 hour 45 minutes**

**For this paper you must have:**

- an AQA 16-page Answer Book.**

**[Turn over]**

## **INSTRUCTIONS**

- **Use black ink or black ball-point pen. Do NOT use pencil.**
- **Write the information required on the front of your answer book. The PAPER REFERENCE is 8702/1.**
- **Answer ONE question from SECTION A and ONE question from SECTION B.**
- **You must NOT use a dictionary.**

## **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.**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**

## **SECTION A**

<b>Shakespeare</b>	<b>Question</b>	<b>Page</b>
<b>‘Macbeth’</b>	<b>1</b>	<b>6–9</b>
<b>‘Romeo and Juliet’</b>	<b>2</b>	<b>10–13</b>
<b>‘The Tempest’</b>	<b>3</b>	<b>14–17</b>
<b>‘The Merchant of Venice’</b>	<b>4</b>	<b>18–21</b>
<b>‘Much Ado About Nothing’</b>	<b>5</b>	<b>22–27</b>
<b>‘Julius Caesar’</b>	<b>6</b>	<b>28–31</b>

## **SECTION B**

### **The 19th-century novel**

### **Question Page**

<b>Robert Louis Stevenson</b>	<b>‘The Strange Case of Dr. Jekyll and Mr. Hyde’</b>	<b>7</b>	<b>32–36</b>
<b>Charles Dickens</b>	<b>‘A Christmas Carol’</b>	<b>8</b>	<b>38–43</b>
<b>Charles Dickens</b>	<b>‘Great Expectations’</b>	<b>9</b>	<b>44–48</b>
<b>Charlotte Brontë</b>	<b>‘Jane Eyre’</b>	<b>10</b>	<b>50–55</b>
<b>Mary Shelley</b>	<b>‘Frankenstein’</b>	<b>11</b>	<b>56–61</b>
<b>Jane Austen</b>	<b>‘Pride and Prejudice’</b>	<b>12</b>	<b>62–67</b>
<b>Arthur Conan Doyle</b>	<b>‘The Sign of Four’</b>	<b>13</b>	<b>68–73</b>
<b>[Turn over]</b>			

## **SECTION A: Shakespeare**

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

**EITHER**

**01 'Macbeth'**

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

**At this point in the play, the Doctor and the Gentlewoman watch Lady Macbeth sleepwalking.**

**LADY MACBETH** Out, damned spot!  
Out, I say! One, two. Why  
then 'tis time to do't. Hell is murky.  
Fie, my lord, fie, a soldier,  
and afeard? What need we fear  
who knows it, when none can  
call our power to account? Yet who  
would have thought the old  
5 man to have had so much blood in  
him?

**DOCTOR** Do you mark that?

**LADY MACBETH** The Thane of Fife  
had a wife. Where is she  
now? What, will these hands ne'er  
be clean? No more o'that,  
my Lord, no more o'that. You mar  
all with this starting.

10 **DOCTOR** Go to, go to; you have  
known what you should not.

**GENTLEWOMAN** She has spoke what  
she should not, I am sure of  
that. Heaven knows what she has  
known.

[Turn over]

**LADY MACBETH** Here's the smell of  
the blood still; all the perfumes  
of Arabia will not sweeten this little  
hand. O, O, O.

**15 DOCTOR** What a sigh is there! The  
heart is sorely charged.

**GENTLEWOMAN** I would not have  
such a heart in my bosom for  
the dignity of the whole body.

**DOCTOR** Well, well, well –

**GENTLEWOMAN** Pray God it be, sir.

**20 DOCTOR** This disease is beyond my  
practice; yet I have known  
those which have walked in their  
sleep who have died holily in  
their beds.

**LADY MACBETH** Wash your hands,  
put on your night-gown, look  
not so pale. I tell you yet again,  
Banquo's buried; he cannot  
**25** come out on's grave.

**DOCTOR** Even so?

**LADY MACBETH** To bed, to bed;  
there's knocking at the gate.

**Come, come, come, come, give me  
your hand; what's done  
cannot be undone. To bed, to bed,  
to bed.**

<b>0</b>	<b>1</b>
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**‘Lady Macbeth is a female character who  
changes during the play.’**

**Starting with this moment in the play,  
explore how far you agree with this view.**

**Write about:**

- how Shakespeare presents Lady Macbeth in this extract**
- how far Shakespeare presents Lady Macbeth as a female character who changes in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

OR

**0 2** 'Romeo and Juliet'

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

**At this point in the play, the Prince has arrived to stop the fight that has broken out in the centre of Verona.**

**PRINCE** Rebellious subjects,  
 enemies to peace,  
 Profaners of this neighbour-stained  
 steel –

**Will they not hear? – What ho, you  
 men, you beasts!**

**That quench the fire of your  
 pernicious rage**

**5 With purple fountains issuing from  
 your veins:**

**On pain of torture, from those  
 bloody hands**

**Throw your mistempered weapons  
 to the ground,**

**And hear the sentence of your  
 movèd prince.**

**Three civil brawls, bred of an airy  
 word,**

**10 By thee, old Capulet, and Montague,  
 Have thrice disturbed the quiet of  
 our streets,**

**And made Verona's ancient citizens  
 Cast by their grave beseeming  
 ornaments**

**[Turn over]**

To wield old partisans, in hands as  
old,  
15 Cankered with peace, to part your  
cankered hate;  
If ever you disturb our streets  
again,  
Your lives shall pay the forfeit of the  
peace.  
For this time all the rest depart  
away:  
You, Capulet, shall go along with  
me,  
20 And, Montague, come you this  
afternoon,  
To know our farther pleasure in this  
case,  
To old Free-town, our common  
judgement-place.  
Once more, on pain of death, all  
men depart.

0	2
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**Starting with this speech, explore how Shakespeare presents the effects of the conflict between the Capulet and Montague families.**

**Write about:**

- **how Shakespeare presents the effects of the conflict in this extract**
- **how Shakespeare presents the effects of the conflict between the Capulet and Montague families in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**OR**

**03** '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 preparing to leave the island and return to Milan.**

**PROSPERO** Ye elves of hills, brooks,  
standing lakes, and groves,  
And ye that on the sands with  
printless foot

Do chase the ebbing Neptune, and  
do fly him

When he comes back; you  
demi-puppets, that

5 By moon-shine do the green sour  
ringlets make,

Whereof the ewe not bites; and you,  
whose pastime

Is to make midnight mushrooms,  
that rejoice

To hear the solemn curfew; by  
whose aid –

Weak masters though ye be – I have  
bedimmed

10 The noontide sun, called forth the  
mutinous winds,

And 'twixt the green sea and the  
azured vault

Set roaring war. To the dread  
rattling thunder

[Turn over]

Have I given fire, and rifted Jove's  
stout oak

With his own bolt; the strong-based  
promontory

15 Have I made shake, and by the  
spurs plucked up

The pine and cedar; graves at my  
command

Have waked their sleepers, oped,  
and let 'em forth

By my so potent art. But this rough  
magic

I here abjure. And when I have  
required

20 Some heavenly music – which even  
now I do –

To work mine end upon their  
senses that

This airy charm is for, I'll break my  
staff,

Bury it certain fathoms in the earth,  
And deeper than did ever plummet  
sound

25 I'll drown my book.

0	3
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**Starting with this speech, explore how Shakespeare presents ideas about power and control.**

**Write about:**

- **how Shakespeare presents ideas about power and control in this speech**
- **how Shakespeare presents ideas about power and control in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**OR**

**04** **'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, Portia, disguised as Balthasar, a Doctor of Laws, is explaining to Shylock why he should show mercy to Antonio.**

**PORTIA** The quality of mercy is not  
strained,  
It droppeth as the gentle rain from  
heaven  
Upon the place beneath. It is twice  
blest:  
It blesseth him that gives, and him  
that takes.

**5** 'Tis mightiest in the mightiest, it  
becomes  
The thronèd monarch better than  
his crown.  
His sceptre shows the force of  
temporal power,  
The attribute to awe and majesty,  
Wherein doth sit the dread and fear  
of kings;

**10** But mercy is above this sceptred  
sway.  
It is enthronèd in the hearts of  
kings,  
It is an attribute to God himself,  
And earthly power doth then show  
likest God's

**[Turn over]**

**When mercy seasons justice.**

**Therefore, Jew,**

**15 Though justice be thy plea,  
consider this:**

**That in the course of justice, none  
of us**

**Should see salvation. We do pray  
for mercy,**

**And that same prayer doth teach us  
all to render**

**The deeds of mercy. I have spoke  
thus much**

**20 To mitigate the justice of thy plea,  
Which if thou follow, this strict  
court of Venice**

**Must needs give sentence 'gainst  
the merchant there.**

0	4
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**Starting with this speech, explore how Shakespeare presents attitudes to mercy in ‘The Merchant of Venice’.**

**Write about:**

- **how Shakespeare presents Portia’s attitude to mercy in this extract**
- **how Shakespeare presents attitudes to mercy in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**OR**

**05** **‘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, the wedding party has assembled and Hero is being questioned.**

**CLAUDIO** What man was he, talked  
with you yesternight,  
Out at your window betwixt twelve  
and one?  
Now if you are a maid, answer to  
this.

**HERO** I talked with no man at that  
hour, my lord.

**5 DON PEDRO** Why, then are you no  
maiden. Leonato,  
I am sorry you must hear: upon  
mine honour,  
Myself, my brother, and this grievèd  
count  
Did see her, hear her, at that hour  
last night,  
Talk with a ruffian at her chamber  
window,  
**10** Who hath indeed most like a liberal  
villain,  
Confessed the vile encounters they  
have had  
A thousand times in secret.

**[Turn over]**

**DON JOHN**

**Fie, fie,**

**they are**

**Not to be named my lord, not to be  
spoke of,**

**15 There is not chastity enough in  
language,**

**Without offence to utter them: thus,  
pretty lady,**

**I am sorry for thy much  
misgovernment.**

**CLAUDIO Oh Hero! What a hero**

**hadst thou been,**

**If half thy outward graces had been  
placed**

**20 About thy thoughts and counsels of  
thy heart?**

**But fare thee well, most foul, most  
fair, farewell**

**Thou pure impiety, and impious  
purity,**

**For thee I'll lock up all the gates of  
love,**

**And on my eyelids shall conjecture  
hang,**

25 To turn all beauty into thoughts of  
harm,  
And never shall it more be gracious.  
LEONATO Hath no man's dagger  
here a point for me?  
*[Hero faints]*

**[Turn over]**

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**Starting with this moment in the play, explore how Shakespeare presents the attitudes of male characters towards women in ‘Much Ado About Nothing’.**

**Write about:**

- **how Shakespeare presents the attitudes of male characters towards women in this extract**
- **how Shakespeare presents the attitudes of male characters towards women in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

OR

**0 6** 'Julius Caesar'

**Read the following extract from Act 3 Scene 1 of 'Julius Caesar' and then answer the question that follows.**

**At this point in the play, Caesar is assassinated.**

*They stab Caesar*

**CAESAR** *Et tu, Brute?* – Then fall,  
Caesar! *Dies*

**CINNA** Liberty! Freedom! Tyranny is  
dead!

Run hence, proclaim, cry it about  
the streets.

**5 CASSIUS** Some to the common  
pulpits, and cry out,  
'Liberty, freedom, and  
enfranchisement!'

**BRUTUS** People and senators, be not  
affrighted,  
Fly not, stand still! Ambition's debt  
is paid.

**CASCA** Go to the pulpit, Brutus.

**10 DECIUS** And  
Cassius too.

**BRUTUS** Where's Publius?

**CINNA** Here, quite confounded with  
this mutiny.

**METELLUS** Stand fast together lest  
some friend of Caesar's  
Should chance –

[Turn over]

- 15 BRUTUS** Talk not of standing.  
Publius, good cheer,  
There is no harm intended to your  
person,  
Nor to no Roman else. So tell them,  
Publius.
- CASSIUS** And leave us, Publius, lest  
that the people,  
Rushing on us, should do your age  
some mischief.
- 20 BRUTUS** Do so, and let no man abide  
this deed  
But we the doers.

0	6
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**Starting with this moment in the play, explore how Shakespeare presents the ways Rome and its people are affected by conflict.**

**Write about:**

- **how Shakespeare presents the ways Rome and its people are affected by conflict in this extract**
- **how Shakespeare presents the ways Rome and its people are affected by conflict in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**SECTION B: The 19th-century novel**

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

**EITHER**

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

**Read the following extract from Chapter 10 (Henry Jekyll's Full Statement of the Case) of 'The Strange Case of Dr. Jekyll and Mr. Hyde' and then answer the question that follows.**

**In this extract, Jekyll describes his experience of taking the potion for the first time.**

I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in 5 that moment, braced and delighted me like wine. I stretched out my hands, exulting in the freshness of these sensations; and in the act I was suddenly aware that I had lost in 10 stature.

There was no mirror, at that date, in my room; that which stands beside me as I write was brought there later on, and for the very purpose of these 15 transformations. The night, however, was far gone into the morning – the morning, black as it was, was nearly ripe for the conception of the day – the inmates of my house were locked 20 in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to

[Turn over]

my bedroom. I crossed the yard,  
25 wherein the constellations looked  
down upon me, I could have thought,  
with wonder, the first creature of that  
sort that their unsleeping vigilance  
had yet disclosed to them; I stole  
30 through the corridors, a stranger in  
my own house; and, coming to my  
room, I saw for the first time the  
appearance of Edward Hyde.

I must here speak by theory alone,  
35 saying not that which I know, but that  
which I suppose to be most  
probable. The evil side of my nature,  
to which I had now transferred the  
stamping efficacy, was less robust  
40 and less developed than the good  
which I had just deposed. Again, in  
the course of my life, which had  
been, after all, nine-tenths a life of  
effort, virtue, and control, it had been  
45 much less exercised and much less  
exhausted. And hence, as I think, it  
came about that Edward Hyde was

so much smaller, slighter, and younger than Henry Jekyll. Even as  
50 good shone upon the countenance of the one, evil was written broadly and plainly on the face of the other. Evil besides (which I must still believe to be the lethal side of man) had left on  
55 that body an imprint of deformity and decay. And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This too, was  
60 myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I  
65 had been hitherto accustomed to call mine. And in so far I was doubtless right. I have observed that when I bore the semblance of Edward Hyde, none could come near to me at first  
70 without a visible misgiving of the

[Turn over]

**flesh. This, as I take it, was because all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil.**

<b>0</b>	<b>7</b>
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**Starting with this extract, explore how Stevenson presents ideas about good and evil in ‘The Strange Case of Dr. Jekyll and Mr. Hyde’.**

**Write about:**

- how Stevenson presents ideas about good and evil in this extract**
- how Stevenson presents ideas about good and evil in the novel as a whole.**

**[30 marks]**

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**[Turn over]**

OR

**08** Charles Dickens:  
**'A Christmas Carol'**

**Read the following extract from Chapter 3 of 'A Christmas Carol' and then answer the question that follows.**

**In this extract, the Ghost of Christmas Present is about to leave Scrooge.**

The chimes were ringing the three quarters past eleven at that moment.

“Forgive me if I am not justified in what I ask,” said Scrooge, looking  
5 intently at the Spirit’s robe, “but I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw?”

10 “It might be a claw, for the flesh there is upon it,” was the Spirit’s sorrowful reply. “Look here.”

From the foldings of its robe, it brought two children; wretched,  
15 abject, frightful, hideous, miserable. They knelt down at its feet, and clung upon the outside of its garment.

“Oh, Man! look here. Look, look, down here!” exclaimed the Ghost.  
20 They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility.

[Turn over]

Where graceful youth should have filled their features out, and touched  
25 them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds. Where angels might have sat enthroned,  
30 devils lurked, and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation,  
35 has monsters half so horrible and dread.

Scrooge started back, appalled. Having them shown to him in this way, he tried to say they were fine  
40 children, but the words choked themselves, rather than be parties to a lie of such enormous magnitude. “Spirit! are they yours?” Scrooge could say no more.  
45 “They are Man’s,” said the Spirit, looking down upon them. “And they

cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and  
50 all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased. Deny it!” cried the Spirit, stretching out its  
55 hand towards the city. “Slander those who tell it ye! Admit it for your factious purposes, and make it worse. And bide the end!”  
“Have they no refuge or resource?”  
60 cried Scrooge.  
“Are there no prisons?” said the Spirit, turning on him for the last time with his own words. “Are there no workhouses?”  
65 The bell struck twelve.

**[Turn over]**

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0	8
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**Starting with this extract, explore how Dickens presents the suffering of the poor in 'A Christmas Carol'.**

**Write about:**

- **how Dickens presents the suffering of the poor in this extract**
- **how Dickens presents the suffering of the poor in the novel as a whole.**

**[30 marks]**

**[Turn over]**

**OR**

**09** **Charles Dickens:  
'Great Expectations'**

**Read the following extract from Chapter 3 of 'Great Expectations' and then answer the question that follows.**

**In this extract, Pip sets out across the marshes to look for Magwitch.**

It was a rimy morning, and very damp. I had seen the damp lying on the outside of my little window, as if some goblin had been crying there  
5 all night, and using the window for a pocket-handkerchief. Now I saw the damp lying on the bare hedges and spare grass, like a coarser sort of spiders' webs; hanging itself from  
10 twig to twig and blade to blade. On every rail and gate, wet lay clammy, and the marsh-mist was so thick, that the wooden finger on the post directing people to our village—a  
15 direction which they never accepted, for they never came there—was invisible to me until I was quite close under it. Then, as I looked up at it, while it dripped, it seemed to my  
20 oppressed conscience like a phantom devoting me to the Hulks.

The mist was heavier yet when I got out upon the marshes, so that

[Turn over]

instead of my running at everything,  
25 everything seemed to run at me.  
This was very disagreeable to a  
guilty mind. The gates and dykes  
and banks came bursting at me  
through the mist, as if they cried as  
30 plainly as could be, 'A boy with  
Somebody-else's pork pie! Stop  
him!' The cattle came upon me with  
like suddenness, staring out of their  
eyes, and steaming out of their  
35 nostrils, 'Halloa, young thief!' One  
black ox, with a white cravat on—  
who even had to my awakened  
conscience something of a clerical  
air—fixed me so obstinately with his  
40 eyes, and moved his blunt head  
round in such an accusatory manner  
as I moved round, that I blubbered  
out to him, 'I couldn't help it, sir! It  
wasn't for myself I took it!' Upon  
45 which he put down his head, blew a  
cloud of smoke out of his nose, and  
vanished with a kick-up of his

hindlegs, and a flourish of his tail.

All this time I was getting on  
50 towards the river; but however fast I  
went, I couldn't warm my feet, to  
which the damp cold seemed riveted,  
as the iron was riveted to the leg of  
the man I was running to meet. I  
55 knew my way to the Battery, pretty  
straight, for I had been down there  
on a Sunday with Joe, and Joe,  
sitting on an old gun, had told me  
that when I was 'prentice to him,  
60 regularly bound, we would have such  
Larks there! However, in the  
confusion of the mist, I found myself  
at last too far to the right, and  
consequently had to try back along  
65 the river-side, on the bank of loose  
stones above the mud and the stakes  
that staked the tide out. Making my  
way along here with all despatch, I  
had just crossed a ditch which I  
70 knew to be very near the Battery, and

[Turn over]

had just scrambled up the mound beyond the ditch, when I saw the man sitting before me. His back was towards me, and he had his arms 75 folded, and was nodding forward, heavy with sleep.

0	9
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**Starting with this extract, explore how Dickens uses settings to create an atmosphere of tension.**

**Write about:**

- **how Dickens uses the setting in this extract**
- **how Dickens uses settings to create an atmosphere of tension in the novel as a whole.**

**[30 marks]**

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**[Turn over]**

OR

**1 0** Charlotte Brontë: 'Jane Eyre'

**Read the following extract from Chapter 27 of 'Jane Eyre' and then answer the question that follows.**

**In this extract, Jane rejects Rochester's marriage proposal after discovering he is already married to Bertha Mason.**

Still indomitable was the reply – ‘I care for myself. The more solitary, the more friendless, the more unsustained I am, the more I will respect myself. I will keep the law given by God; sanctioned by man. I will hold to the principles received by me when I was sane, and not mad – as I am now. Laws and principles are not for the times when there is no temptation: they are for such moments as this, when body and soul rise in mutiny against their rigour; stringent are they; inviolate they shall be. If at my individual convenience I might break them, what would be their worth? They have a worth – so I have always believed; and if I cannot believe it now, it is because I am insane – quite insane: with my veins running fire, and my heart beating faster than I can count its throbs. Preconceived

[Turn over]

opinions, foregone determinations,  
25 are all I have at this hour to stand by:  
there I plant my foot.'

I did. Mr Rochester, reading my  
countenance, saw I had done so. His  
fury was wrought to the highest: he  
30 must yield to it for a moment,  
whatever followed; he crossed the  
floor and seized my arm and grasped  
my waist. He seemed to devour me  
with his flaming glance: physically, I  
35 felt, at the moment, powerless as  
stubble exposed to the draught and  
glow of a furnace: mentally, I still  
possessed my soul, and with it the  
certainty of ultimate safety. The  
40 soul, fortunately, has an Interpreter –  
often an unconscious, but still  
truthful interpreter – in the eye. My  
eye rose to his; and while I looked in  
his fierce face I gave an involuntary  
45 sigh; his grip was painful, and my  
overtaxed strength almost  
exhausted.

**‘Never,’ said he, as he ground his  
teeth, ‘never was anything at once so  
50 frail and so indomitable. A mere reed  
she feels in my hand!’ (And he  
shook me with the force of his hold.)  
‘I could bend her with my finger and  
thumb: and what good would it do if I  
55 bent, if I uptore, if I crushed her?  
Consider that eye: consider the  
resolute, wild, free thing looking out  
of it, defying me, with more than  
courage – with a stern triumph.  
60 Whatever I do with its cage, I cannot  
get at it – the savage, beautiful  
creature! If I tear, if I rend the slight  
prison, my outrage will only let the  
captive loose. Conqueror I might be  
65 of the house; but the inmate would  
escape to heaven before I could call  
myself possessor of its clay  
dwelling-place. And it is you, spirit –  
with will and energy, and virtue and  
70 purity – that I want: not alone your**

**[Turn over]**

brittle frame. Of yourself you could  
come with soft flight and nestle  
against my heart, if you would:  
seized against your will, you will  
75 elude the grasp like an essence –  
you will vanish ere I inhale your  
fragrance. Oh! come, Jane, come!’

As he said this, he released me  
from his clutch, and only looked at  
80 me. The look was far worse to resist  
than the frantic strain: only an idiot,  
however, would have succumbed  
now. I had dared and baffled his  
fury; I must elude his sorrow: I  
85 retired to the door.

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**Starting with this extract, explore how far Brontë presents Jane as an independent female character.**

**Write about:**

- **how Brontë presents Jane in this extract**
- **how far Brontë presents Jane as an independent female character in the novel as a whole.**

**[30 marks]**

**[Turn over]**

OR

**1 1** Mary Shelley: 'Frankenstein'

**Read the following extract from Chapter 23 of 'Frankenstein' and then answer the question that follows.**

**In this extract, Frankenstein discovers his wife, Elizabeth, has been murdered.**

I passed an hour in this state of mind, when suddenly I reflected how fearful the combat which I momentarily expected would be to my wife, and I earnestly entreated her to retire, resolving not to join her until I had obtained some knowledge as to the situation of my enemy.

She left me, and I continued some time walking up and down the passages of the house, and inspecting every corner that might afford a retreat to my adversary. But I discovered no trace of him, and was beginning to conjecture that some fortunate chance had intervened to prevent the execution of his menaces, when suddenly I heard a shrill and dreadful scream. It came from the room into which Elizabeth had retired. As I heard it, the whole truth rushed into my mind, my arms dropped, the motion of every muscle

[Turn over]

and fibre was suspended; I could feel  
25 the blood trickling in my veins and  
tingling in the extremities of my  
limbs. This state lasted but for an  
instant; the scream was repeated,  
and I rushed into the room.

30 Great God! why did I not then  
expire! Why am I here to relate the  
destruction of the best hope and the  
purest creature of earth? She was  
there, lifeless and inanimate, thrown  
35 across the bed, her head hanging  
down, and her pale and distorted  
features half covered by her hair.  
Everywhere I turn I see the same  
figure – her bloodless arms and  
40 relaxed form flung by the murderer  
on its bridal bier. Could I behold this  
and live? Alas! life is obstinate and  
clings closest where it is most hated.  
For a moment only did I lose  
45 recollection; I fell senseless on the  
ground.

When I recovered I found myself

surrounded by the people of the inn; their countenances expressed a  
50 breathless terror: but the horror of others appeared only as a mockery, a shadow of the feelings that oppressed me. I escaped from them to the room where lay the body of  
55 Elizabeth, my love, my wife, so lately living, so dear, so worthy. She had been moved from the posture in which I had first beheld her; and now, as she lay, her head upon her  
60 arm, and a handkerchief thrown across her face and neck, I might have supposed her asleep. I rushed towards her, and embraced her with ardour; but the deadly languor and  
65 coldness of the limbs told me that what I now held in my arms had ceased to be the Elizabeth whom I had loved and cherished. The murderous mark of the fiend's grasp  
70 was on her neck, and the breath had ceased to issue from her lips.

[Turn over]

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**Starting with this extract, explore how Shelley presents grief and loss.**

**Write about:**

- **how Shelley presents Frankenstein's grief in this extract**
- **how Shelley presents grief and loss in the novel as a whole.**

**[30 marks]**

**[Turn over]**

**OR**

**1 2 Jane Austen: 'Pride and Prejudice'**

**Read the following extract from Chapter 8 of 'Pride and Prejudice' and then answer the question that follows.**

**In this extract, Elizabeth has just left the room and Miss Bingley and Mrs Hurst are talking about her.**

When dinner was over, she returned directly to Jane, and Miss Bingley began abusing her as soon as she was out of the room. Her  
5 manners were pronounced to be very bad indeed, a mixture of pride and impertinence; she had no conversation, no style, no taste, no beauty. Mrs. Hurst thought the  
10 same, and added:

“She has nothing, in short, to recommend her, but being an excellent walker. I shall never forget her appearance this morning. She  
15 really looked almost wild.”

“She did, indeed, Louisa. I could hardly keep my countenance. Very nonsensical to come at all! Why must *she* be scampering about the  
20 country, because her sister had a cold? Her hair, so untidy, so blowsy!”

“Yes, and her petticoat; I hope you

[Turn over]

25 saw her petticoat, six inches deep in mud, I am absolutely certain; and the gown which had been let down to hide it not doing its office.”

30 “Your picture may be very exact, Louisa,” said Bingley; “but this was all lost upon me. I thought Miss Elizabeth Bennet looked remarkably well when she came into the room this morning. Her dirty petticoat quite escaped my notice.”

35 “*You* observed it, Mr. Darcy, I am sure,” said Miss Bingley; “and I am inclined to think that you would not wish to see *your* sister make such an exhibition.”

40 “Certainly not.”

“To walk three miles, or four miles, or five miles, or whatever it is, above her ankles in dirt, and alone, quite alone! What could she mean by it?  
45 It seems to me to show an abominable sort of conceited

independence, a most country-town indifference to decorum.”

“It shows an affection for her sister  
50 that is very pleasing,” said Bingley.

“I am afraid, Mr. Darcy,” observed Miss Bingley in a half whisper, “that this adventure has rather affected your admiration of her fine eyes.”

55 “Not at all,” he replied; “they were brightened by the exercise.” A short pause followed this speech, and Mrs. Hurst began again:

“I have an excessive regard for  
60 Jane Bennet, she is really a very sweet girl, and I wish with all my heart she were well settled. But with such a father and mother, and such low connections, I am afraid there is  
65 no chance of it.”

“I think I have heard you say that their uncle is an attorney in Meryton.”

“Yes; and they have another, who

[Turn over]

70 lives somewhere near Cheapside.”

“That is capital,” added her sister, and they both laughed heartily.

“If they had uncles enough to fill *all* Cheapside,” cried Bingley, “it would  
75 not make them one jot less agreeable.”

“But it must very materially lessen their chance of marrying men of any consideration in the world,” replied  
80 Darcy.

To this speech Bingley made no answer; but his sisters gave it their hearty assent, and indulged their mirth for some time at the expense of  
85 their dear friend’s vulgar relations.

1	2
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**Starting with this extract, explore how Austen presents the ways female characters treat each other in ‘Pride and Prejudice’.**

**Write about:**

- **how Austen presents the ways female characters treat each other in this extract**
- **how Austen presents the ways female characters treat each other in the novel as a whole.**

**[30 marks]**

**[Turn over]**

OR

**1 3** Arthur Conan Doyle:  
**'The Sign of Four'**

**Read the following extract from Chapter 10 (The End of the Islander) of 'The Sign of Four' and then answer the question that follows.**

**In this extract, Holmes and Watson are on the River Thames in pursuit of Jonathan Small.**

**‘And there is the *Aurora*,’ exclaimed Holmes, ‘and going like the devil! Full speed ahead, engineer. Make after that launch with the yellow light.**

**5 By heaven, I shall never forgive myself if she proves to have the heels of us!’**

**She had slipped unseen through the yard-entrance and passed  
10 between two or three small craft, so that she had fairly got her speed up before we saw her. Now she was flying down the stream, near in to the shore, going at a tremendous rate.  
15 Jones looked gravely at her and shook his head.**

**‘She is very fast,’ he said. ‘I doubt if we shall catch her.’**

**‘We *must* catch her!’ cried Holmes  
20 between his teeth. ‘Heap it on, stokers! Make her do all she can! If we burn the boat we must have them!’**

**[Turn over]**

We were fairly after her now. The  
25 furnaces roared, and the powerful  
engines whizzed and clanked like a  
great metallic heart. Her sharp, steep  
prow cut through the still river-water  
and sent two rolling waves to right  
30 and to left of us. With every throb of  
the engines we sprang and quivered  
like a living thing. One great yellow  
lantern in our bows threw a long,  
flickering funnel of light in front of  
35 us. Right ahead a dark blur upon the  
water showed where the *Aurora* lay,  
and the swirl of white foam behind  
her spoke of the pace at which she  
was going. We flashed past barges,  
40 steamers, merchant-vessels, in and  
out, behind this one and round the  
other. Voices hailed us out of the  
darkness, but still the *Aurora*  
thundered on, and still we followed  
45 close upon her track.

‘Pile it on, men, pile it on!’ cried  
Holmes, looking down into the

engine-room, while the fierce glow from below beat upon his eager  
50 aquiline face. 'Get every pound of steam you can.'

'I think we gain a little,' said Jones with his eyes on the *Aurora*.

'I am sure of it,' said I. 'We shall be  
55 up with her in a very few minutes.'

[Turn over]

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**Starting with this extract, explore how Conan Doyle creates an atmosphere of tension and excitement in ‘The Sign of Four’.**

**Write about:**

- **how Conan Doyle creates an atmosphere of tension and excitement in this extract**
- **how Conan Doyle creates an atmosphere of tension and excitement in the novel as a whole.**

**[30 marks]**

**END OF QUESTIONS**

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