

**AQA** 

**GCSE**

**ENGLISH LITERATURE**

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

**8702/1**

**Tuesday 22 May 2018                      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 ballpoint 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**

## **QUESTION PAGE**

### **Shakespeare**

|                                 |          |              |
|---------------------------------|----------|--------------|
| <b>‘Macbeth’</b>                | <b>1</b> | <b>7–11</b>  |
| <b>‘Romeo and Juliet’</b>       | <b>2</b> | <b>13–17</b> |
| <b>‘The Tempest’</b>            | <b>3</b> | <b>19–23</b> |
| <b>‘The Merchant of Venice’</b> | <b>4</b> | <b>25–29</b> |
| <b>‘Much Ado About Nothing’</b> | <b>5</b> | <b>31–35</b> |
| <b>‘Julius Caesar’</b>          | <b>6</b> | <b>37–41</b> |

| <b>SECTION B</b>              | <b>QUESTION</b>                                      | <b>PAGE</b>  |
|-------------------------------|--|--------------|
| <b>The 19th-century novel</b> |  |              |
| <b>Robert Louis Stevenson</b> | <b>'The Strange Case of Dr. Jekyll and Mr. Hyde'</b> | <b>7</b>     |
|                               |  | <b>43–47</b> |
| <b>Charles Dickens</b>        | <b>'A Christmas Carol'</b>                           | <b>8</b>     |
|                               |  | <b>48–51</b> |
| <b>Charles Dickens</b>        | <b>'Great Expectations'</b>                          | <b>9</b>     |
|                               |  | <b>52–55</b> |
| <b>Charlotte Brontë</b>       | <b>'Jane Eyre'</b>                                   | <b>10</b>    |
|                               |  | <b>56–61</b> |
| <b>Mary Shelley</b>           | <b>'Frankenstein'</b>                                | <b>11</b>    |
|                               |  | <b>62–65</b> |
| <b>Jane Austen</b>            | <b>'Pride and Prejudice'</b>                         | <b>12</b>    |
|                               |  | <b>67–71</b> |
| <b>Sir Arthur Conan Doyle</b> | <b>'The Sign of Four'</b>                            | <b>13</b>    |
|                               |  | <b>72–77</b> |
| <b>[Turn over]</b>            |  |              |

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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 3 of ‘Macbeth’ and then answer the question that follows.**

**At this point in the play, after receiving The Witches’ prophecies, Macbeth and Banquo have just been told that Duncan has made Macbeth Thane of Cawdor.**

**[Turn over]**

**BANQUO**

But 'tis strange,  
 And oftentimes, to win us to our  
 harm,  
 The instruments of darkness tell us  
 truths;

Win us with honest trifles, to betray's  
 5 In deepest consequence. –  
 Cousins, a word, I pray you.

**MACBETH [Aside]**

Two truths are told,  
 As happy prologues to the swelling  
 act  
 Of the imperial theme. – I thank you,  
 gentlemen. –

10 This supernatural soliciting  
 Cannot be ill, cannot be good. If ill,  
 Why hath it given me earnest of  
 success,  
 Commencing in a truth? I am Thane  
 of Cawdor.

If good, why do I yield to that  
 suggestion,  
 15 Whose horrid image doth unfix my  
 hair



9

**And make my seated heart knock at  
my ribs**

**Against the use of nature? Present  
fears**

**Are less than horrible imaginings.**

**My thought, whose murder yet is but  
fantastical,**

**20 Shakes so my single state of man  
that function**

**Is smothered in surmise, and nothing  
is,**

**But what is not.**

**[Turn over]**

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**0 1** Starting with this moment in the play, explore how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural.

**Write about:**

- **how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in this extract**
- **how Shakespeare presents the attitudes of Macbeth and Banquo towards the supernatural in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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**OR**

**‘Romeo and Juliet’**

**Read the following extract from Act 3 Scene 5 of ‘Romeo and Juliet’ and then answer the question that follows.**

**At this point in the play, Juliet has just been told that she must marry Paris.**

**[Turn over]**

**CAPULET**

How now, wife,  
Have you delivered to her our  
decree?

**LADY CAPULET**

Ay, sir, but she will none, she gives  
you thanks.

I would the fool were married to her  
grave.

**CAPULET**

5 Soft, take me with you, take me with  
you, wife.

How, will she none? doth she not  
give us thanks?

Is she not proud? doth she not count  
her blest,

Unworthy as she is, that we have  
wrought

So worthy a gentleman to be her  
bride?

**JULIET**

10 Not proud you have, but thankful that  
you have:

Proud can I never be of what I hate,  
But thankful even for hate that is

## 15

meant love.

**CAPULET**

How how, how how, chopt-logic?

What is this?

‘Proud’, and ‘I thank you’, and ‘I thank  
you not’,

15 And yet ‘not proud’, mistress minion  
you?

Thank me no thankings, nor proud  
me no prouds,

But fettle your fine joints ’gainst

Thursday next,

To go with Paris to Saint Peter’s  
Church,

Or I will drag thee on a hurdle thither.

20 Out, you green-sickness carrion! out,  
you baggage!

You tallow-face!

**[Turn over]**

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**0 2** Starting with this moment in the play, explore how Shakespeare presents relationships between adults and young people in 'Romeo and Juliet'.

**Write about:**

- **how Shakespeare presents relationships between adults and young people at this moment in the play**
- **how Shakespeare presents relationships between adults and young people in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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**OR**

**'The Tempest'**

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

**In this extract, Ferdinand has been put to  
work by Prospero and Miranda has come  
to help him.**

**[Turn over]**

**MIRANDA**

**I do not know**

**One of my sex; no woman's face**

**remember,**

**Save from my glass, mine own. Nor**

**have I seen**

**More that I may call men than you,**

**good friend,**

**5 And my dear father. How features are**

**abroad**

**I am skilless of; but by my modesty,**

**The jewel in my dower, I would not**

**wish**

**Any companion in the world but you;**

**Nor can imagination form a shape**

**10 Besides yourself, to like of. But I**

**prattle**

**Something too wildly, and my father's**

**precepts**

**I therein do forget.**

**FERDINAND**

**I am in my condition**

**A prince, Miranda; I do think a king –**

**15 I would not so – and would no more**

**endure**

## 21

This wooden slavery than to suffer  
The flesh-fly blow my mouth. Hear my  
soul speak.

The very instant that I saw you, did  
My heart fly to your service, there  
resides

20 To make me slave to it, and for your  
sake

Am I this patient log-man.

MIRANDA

Do you love me?

FERDINAND

O heaven, O earth, bear witness to  
this sound,

And crown what I profess with kind  
event

25 If I speak true; if hollowly, invert  
What best is boded me to mischief. I,  
Beyond all limit of what else  
i'th'world,

Do love, prize, honour you.

MIRANDA

I am a fool

30 To weep at what I'm glad of.

[Turn over]

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**0 3** Starting with this conversation, explore how Shakespeare presents the romantic relationship between Miranda and Ferdinand.

**Write about:**

- how Shakespeare presents the romantic relationship at this moment in the play
- how Shakespeare presents the romantic relationship in the play as a whole.

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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25

**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  
waiting for Portia’s judgement on whether  
he will receive his ‘pound of flesh’ from  
Antonio.**

**[Turn over]**

**PORTIA**

**A pound of that same merchant's  
flesh is thine,**

**The court awards it, and the law doth  
give it.**

**SHYLOCK**

**Most rightful judge!**

**PORTIA**

**And you must cut this flesh from off  
his breast;**

**5 The law allows it, and the court  
awards it.**

**SHYLOCK**

**Most learned judge! A sentence:  
come, prepare.**

**PORTIA**

**Tarry a little, there is something else.  
This bond doth give thee here no jot  
of blood.**

**The words expressly are 'a pound of  
flesh'.**

**10 Take then thy bond, take thou thy  
pound of flesh,**

**But in the cutting it, if thou dost shed  
One drop of Christian blood, thy**

lands and goods  
Are by the laws of Venice confiscate  
Unto the state of Venice.

**GRATIANO**

15 **O upright judge!**  
**Mark, Jew – O learned judge!**

**SHYLOCK**

**Is that the law?**

**PORTIA**

**Thyself shall see the Act.**  
**For as thou urgest justice, be**  
**assured**

20 **Thou shalt have justice more than**  
**thou desirest.**

**GRATIANO**

**O learned judge! Mark, Jew: a learned**  
**judge.**

**[Turn over]**

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**0 4** Starting with this moment in the play, explore how Shakespeare presents ideas about justice in 'The Merchant of Venice'.

**Write about:**

- **how Shakespeare presents ideas about justice in this extract**
- **how Shakespeare presents ideas about justice in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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**OR**

**‘Much Ado About Nothing’**

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

**At this point in the play, Benedick and  
Beatrice are alone for the first time.**

**[Turn over]**

**BEATRICE**

I wonder that you will still be talking,  
Signor Benedick,  
nobody marks you.

**BENEDICK**

What, my dear Lady Disdain! Are you  
yet living?

**BEATRICE**

Is it possible Disdain should die,  
while she hath such meet  
5 food to feed it, as Signor Benedick?  
Courtesy itself must convert to  
Disdain, if you come in her presence.

**BENEDICK**

Then is Courtesy a turn-coat: but it is  
certain I am loved of all  
ladies, only you excepted: and I  
would I could find in my heart that I  
had not a hard heart, for truly I love  
none.

**BEATRICE**

10 A dear happiness to women, they  
would else have been  
troubled with a pernicious suitor.  
I thank God and my cold blood, I



## 33

am of your humour for that: I had  
rather hear my dog bark at a crow  
than a man swear he loves me.

**BENEDICK**

God keep your ladyship still in that  
mind, so some gentleman  
15 or other shall scape a predestinate  
scratched face.

**BEATRICE**

Scratching could not make it worse,  
and 'twere such a face as  
yours were.

**BENEDICK**

Well, you are a rare parrot-teacher.

**BEATRICE**

A bird of my tongue is better than a  
beast of yours.

**BENEDICK**

20 I would my horse had the speed of  
your tongue, and so good a  
continuer: but keep your way a God's  
name. I have done.

**BEATRICE**

You always end with a jade's trick:  
I know you of old.

[Turn over]

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35

**0 5** The relationship between Beatrice and Benedick is described as ‘a merry war’ in the play.

**Starting with this conversation, explore how Shakespeare presents the relationship between Beatrice and Benedick.**

**Write about:**

- **how Shakespeare presents the relationship between Beatrice and Benedick at this moment in the play**
- **how Shakespeare presents the relationship between Beatrice and Benedick in the play as a whole.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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**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 Cassius, Brutus and the other conspirators are plotting Caesar’s death. Cassius has just suggested that they should murder Mark Antony too.**

**[Turn over]**

**BRUTUS**

**Our course will seem too bloody,**

**Caius Cassius,**

**To cut the head off and then hack the  
limbs –**

**Like wrath in death and envy  
afterwards –**

**For Antony is but a limb of Caesar.**

**5 Let's be sacrificers, but not butchers,  
Caius.**

**We all stand up against the spirit of  
Caesar,**

**And in the spirit of men there is no  
blood.**

**O, that we then could come by  
Caesar's spirit**

**And not dismember Caesar! But,  
alas,**

**10 Caesar must bleed for it. And, gentle  
friends,**

**Let's kill him boldly, but not  
wrathfully;**

**Let's carve him as a dish fit for the  
gods,**

**Not hew him as a carcass fit for**

hounds.

And let our hearts, as subtle masters  
do,

15 Stir up their servants to an act of rage  
And after seem to chide 'em. This  
shall make

Our purpose necessary, and not  
envious;

Which so appearing to the common  
eyes,

We shall be called purgers, not  
murderers.

20 And for Mark Antony, think not of  
him,

For he can do no more than Caesar's  
arm

When Caesar's head is off.

[Turn over]

**BLANK PAGE**



**0 6** Starting with this speech, explore how Shakespeare presents Brutus as a conspirator in 'Julius Caesar'.

**Write about:**

- how Shakespeare presents Brutus' thoughts about the plot to kill Caesar
- how Shakespeare presents Brutus as a conspirator in the play as a whole.

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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## **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 4 (The Carew Murder Case) of 'The Strange Case of Dr. Jekyll and Mr. Hyde' and then answer the question that follows.**

**In this extract, Utterson and Inspector Newcomen have come to find Mr Hyde at his lodging house after the murder of Sir Danvers Carew.**

**[Turn over]**

It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, but the  
5 wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr. Utterson beheld a  
marvellous number of degrees and  
10 hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a  
15 moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing  
20 glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful re-invasion of  
25 darkness, seemed, in the lawyer's

## 45

eyes, like a district of some city in a nightmare.

The thoughts of his mind, besides, were of the gloomiest dye; 30 and when he glanced at the companion of his drive, he was conscious of some touch of that terror of the law and the law's officers which may at times assail the most 35 honest.

As the cab drew up before the address indicated, the fog lifted a little, and showed him a dingy street, a gin-palace, a low French eating- 40 house, a shop for the retail of penny numbers and twopenny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, 45 key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings.

[Turn over]

46

**50 This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.**

**0 7** Starting with this extract, explore how Stevenson creates mystery and tension in 'The Strange Case of Dr. Jekyll and Mr. Hyde'.

**Write about:**

- **how Stevenson creates mystery and tension in this extract**
- **how Stevenson creates mystery and tension in the novel as a whole.**

**[30 marks]**

**[Turn over]**

**OR**

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

**Read the following extract from Chapter 4 of 'A Christmas Carol' and then answer the question that follows.**

**In this extract, Scrooge meets the Ghost of Christmas Yet To Come.**

**The Phantom slowly, gravely, silently, approached. When it came near him, Scrooge bent down upon his knee; for in the very air through which this  
5 Spirit moved it seemed to scatter gloom and mystery.**

**It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it  
10 visible save one outstretched hand. But for this it would have been difficult to detach its figure from the night, and separate it from the darkness by which it was**



**15** surrounded.

He felt that it was tall and stately when it came beside him, and that its mysterious presence filled him with a solemn dread. He knew no more, for  
**20** the Spirit neither spoke nor moved.

“I am in the presence of the Ghost of Christmas Yet To Come?” said Scrooge.

The Spirit answered not, but pointed  
**25** onward with its hand.

“You are about to show me shadows of the things that have not happened, but will happen in the time before us,” Scrooge pursued. “Is that so,  
**30** Spirit?” The upper portion of the garment was contracted for an instant in its folds, as if the Spirit had inclined its head. That was the only answer he received.

**35** Although well used to ghostly company by this time, Scrooge feared the silent shape so much that

**[Turn over]**

## 50

his legs trembled beneath him, and he found that he could hardly stand  
40 when he prepared to follow it. The Spirit paused a moment, as observing his condition, and giving him time to recover.

But Scrooge was all the worse for  
45 this. It thrilled him with a vague uncertain horror, to know that behind the dusky shroud, there were ghostly eyes intently fixed upon him, while he, though he stretched his own to  
50 the utmost, could see nothing but a spectral hand and one great heap of black.

“Ghost of the Future!” he exclaimed,  
“I fear you more than any spectre I  
55 have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful  
60 heart. Will you not speak to me?”

**0 8** Starting with this extract, explore how Dickens presents Scrooge's fears in 'A Christmas Carol'.

**Write about:**

- how Dickens presents what Scrooge is frightened of in this extract
- how Dickens presents Scrooge's fears in the novel as a whole.

**[30 marks]**

**[Turn over]**

**OR**

**Charles Dickens: 'Great Expectations'**

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

**In this extract, Pip has arrived at Satis House for the first time. He has been brought to Miss Havisham's room by Estella.**

**Miss Havisham beckoned her to come close, and took up a jewel from the table, and tried its effect upon her fair young bosom and against her  
5 pretty brown hair. 'Your own, one day, my dear, and you will use it well. Let me see you play cards with this boy.'**

**'With this boy! Why, he is a  
10 common labouring-boy!'**

**I thought I overheard Miss Havisham answer – only it seemed so**

unlikely – ‘Well? You can break his heart.’

15 ‘What do you play, boy?’ asked Estella of myself, with the greatest disdain.

‘Nothing but beggar my neighbour, Miss.’

20 ‘Beggar him,’ said Miss Havisham to Estella. So we sat down to cards.

It was then I began to understand that everything in the room had stopped, like the watch and the clock,  
25 a long time ago. I noticed that Miss Havisham put down the jewel exactly on the spot from which she had taken it up. As Estella dealt the cards, I glanced at the dressing-table again,  
30 and saw that the shoe upon it, once white, now yellow, had never been worn. I glanced down at the foot from which the shoe was absent; and saw that the silk stocking on it, once  
35 white, now yellow, had been trodden ragged. Without this arrest of

[Turn over]

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everything, this standing still of all the pale decayed objects, not even the withered bridal dress on the  
40 collapsed form could have looked so like grave-clothes, or the long veil so like a shroud.

So she sat, corpse-like, as we played at cards; the frillings and  
45 trimmings on her bridal dress, looking like earthy paper. I knew nothing then of the discoveries that are occasionally made of bodies buried in ancient times, which fall to  
50 powder in the moment of being distinctly seen; but, I have often thought since, that she must have looked as if the admission of the natural light of day would have struck  
55 her to dust.

**0 9** Starting with this extract, explore how far Dickens presents Miss Havisham as a cruel and bitter woman.

**Write about:**

- how Dickens presents Miss Havisham in this extract
- how far Dickens presents Miss Havisham as a cruel and bitter woman in the novel as a whole.

**[30 marks]**

**[Turn over]**

**OR**

**Charlotte Brontë: 'Jane Eyre'**

**Read the following extract from Chapter 20 of 'Jane Eyre' and then answer the question that follows.**

**In this extract, Jane has gone to bed after witnessing the arrival of Richard Mason at Thornfield Hall.**



Awaking in the dead of night, I  
opened my eyes on her disk – silver-  
white and crystal clear. It was  
beautiful, but too solemn: I half rose,  
5 and stretched my arm to draw the  
curtain.

**Good God! What a cry!**

The night – its silence – its rest,  
was rent in twain by a savage, a  
10 sharp, a shrilly sound that ran from  
end to end of Thornfield Hall.

My pulse stopped: my heart stood  
still; my stretched arm was  
paralysed. The cry died, and was not  
15 renewed. Indeed, whatever being  
uttered that fearful shriek could not  
soon repeat it: not the widest-winged  
condor on the Andes could, twice in  
succession, send out such a yell  
20 from the cloud shrouding his eyrie.  
The thing delivering such utterance  
must rest ere it could repeat the  
effort.

**[Turn over]**

## 58

It came out of the third storey; for  
25 it passed overhead. And overhead –  
yes, in the room just above my  
chamber-ceiling – I now heard a  
struggle: a deadly one it seemed from  
the noise; and a half-smothered voice  
30 shouted –

‘Help! help! help!’ three times  
rapidly.

‘Will no one come?’ it cried; and  
then, while the staggering and  
35 stamping went on wildly, I  
distinguished through plank and  
plaster: –

‘Rochester! Rochester! for God’s  
sake, come!’

40 A chamber-door opened: some  
one ran, or rushed, along the gallery.  
Another step stamped on the flooring  
above and something fell; and there  
was silence.

45 I had put on some clothes, though  
horror shook all my limbs; I issued  
from my apartment. The sleepers  
were all aroused: ejaculations,

terrified murmurs sounded in every  
50 room; door after door unclosed; one  
looked out and another looked out;  
the gallery filled. Gentlemen and  
ladies alike had quitted their beds;  
and 'Oh! what is it?' – 'Who is hurt?'  
55 – 'What has happened?' – 'Fetch a  
light!' – 'Is it fire?' – 'Are there  
robbers?' – 'Where shall we run?'  
was demanded confusedly on all  
hands. But for the moon-light they  
60 would have been in complete  
darkness. They ran to and fro; they  
crowded together: some sobbed,  
some stumbled: the confusion was  
inextricable.

**[Turn over]**

**BLANK PAGE**

**1 0** Starting with this extract, explore how Brontë presents some of the distressing experiences that Jane deals with in the novel.

**Write about:**

- how Brontë presents Jane's distressing experiences at Thornfield Hall in this extract
- how Brontë presents some of the distressing experiences Jane deals with in the novel as a whole.

**[30 marks]**

**[Turn over]**

**OR**

**Mary Shelley: 'Frankenstein'**

**Read the following extract from Chapter 24 of 'Frankenstein' and then answer the question that follows.**

**In this extract from near the end of the novel, the monster has killed Victor and is talking to Walton.**

**'But it is true that I am a wretch. I have murdered the lovely and the helpless; I have strangled the innocent as they slept, and grasped to death his throat who never injured me or any other living thing. I have devoted my creator, the select specimen of all that is worthy of love and admiration among men, to  
5 misery; I have pursued him even to that irremediable ruin. There he lies, white and cold in death. You hate me; but your abhorrence cannot**

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equal that with which I regard myself;  
15 I look on the hands which executed  
the deed; I think on the heart in which  
the imagination of it was conceived,  
and long for the moment when these  
hands will meet my eyes, when that  
20 imagination will haunt my thoughts  
no more.

‘Fear not that I shall be the  
instrument of future mischief. My  
work is nearly complete. Neither  
25 yours nor any man’s death is needed  
to consummate the series of my  
being, and accomplish that which  
must be done but it requires my own.  
Do not think that I shall be slow to  
30 perform this sacrifice. I shall quit  
your vessel on the ice-raft which  
brought me thither, and shall seek  
the most northern extremity of the  
globe; I shall collect my funeral pile  
35 and consume to ashes this miserable  
frame, that its remains may afford no  
light to any curious and unhallowed

[Turn over]

## 64

wretch who would create such another as I have been. I shall die. I shall no longer feel the agonies which now consume me, or be the prey of feelings unsatisfied, yet unquenched. He is dead who called me into being; and when I shall be no more the very remembrance of us both will speedily vanish. I shall no longer see the sun or stars, or feel the winds play on my cheeks. Light, feeling, and sense will pass away; and in this condition must I find my happiness. Some years ago, when the images which this world affords first opened upon me, when I felt the cheering warmth of summer, and heard the rustling of the leaves and the warbling of the birds, and these were all to me, I should have wept to die; now it is my only consolation. Polluted by crimes, and torn by the bitterest remorse, where can I find rest but in death?



65

**1 | 1** Starting with this extract, explore how far Shelley presents the monster as a victim to be pitied.

**Write about:**

- **how Shelley presents the monster in this extract**
- **how far Shelley presents the monster as a victim to be pitied in the novel as a whole.**

**[30 marks]**

**[Turn over]**

**BLANK PAGE**

67

**OR**

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

**Read the following extract from Chapter 34 of 'Pride and Prejudice' and then answer the question that follows.**

**In this extract, Mr Darcy has come to see Elizabeth to propose marriage to her.**

**[Turn over]**

**“In vain I have struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.”**

**Elizabeth’s astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement; and the avowal of all that he felt, and had long felt for her, immediately followed. He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority—of its being a degradation—of the family obstacles which had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit.**

**25 In spite of her deeply-rooted**

dislike, she could not be insensible to the compliment of such a man's affection, and though her intentions did not vary for an instant, she was at  
30 first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She tried, however, to compose herself to  
35 answer him with patience, when he should have done. He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found  
40 impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt  
45 of a favourable answer. He *spoke* of apprehension and anxiety, but his countenance expressed real security. Such a circumstance could only

[Turn over]

## 70

exasperate farther, and, when he  
50 ceased, the colour rose into her  
cheeks, and she said:

“In such cases as this, it is, I  
believe, the established mode to  
express a sense of obligation for the  
55 sentiments avowed, however  
unequally they may be returned. It is  
natural that obligation should be felt,  
and if I could *feel* gratitude, I would  
now thank you. But I cannot—I have  
60 never desired your good opinion, and  
you have certainly bestowed it most  
unwillingly. I am sorry to have  
occasioned pain to anyone. It has  
been most unconsciously done,  
65 however, and I hope will be of short  
duration. The feelings which, you tell  
me, have long prevented the  
acknowledgment of your regard, can  
have little difficulty in overcoming it  
70 after this explanation.”

**1 2** Starting with this extract, explore how Austen presents the ways that pride and prejudice affect the relationship between Mr Darcy and Elizabeth.

**Write about:**

- **how Mr Darcy and Elizabeth are affected by pride and prejudice at this moment in the novel**
- **how pride and prejudice affect their relationship in the novel as a whole.**

**[30 marks]**

**[Turn over]**

**OR**

**Sir Arthur Conan Doyle: 'The Sign of Four'**

**Read the following extract from Chapter 6 of 'The Sign of Four' and then answer the question that follows.**

**At the beginning of this extract, Holmes comments on the arrival of the police who have come to investigate the death of Bartholomew Sholto.**

**'But here are the regulars, so the auxiliary forces may beat a retreat.'**

**As he spoke, the steps which had been coming nearer sounded loudly  
5 on the passage, and a very stout, portly man in a grey suit strode heavily into the room. He was red-faced, burly, and plethoric, with a pair of very small twinkling eyes  
10 which looked keenly out from between swollen and puffy pouches.**



He was closely followed by an inspector in uniform and by the still palpitating Thaddeus Sholto.

15       ‘Here’s a business!’ he cried in a muffled, husky voice. ‘Here’s a pretty business! But who are all these? Why, the house seems to be as full as a rabbit-warren!’

20       ‘I think you must recollect me, Mr Athelney Jones,’ said Holmes quietly.

      ‘Why, of course I do!’ he wheezed. ‘It’s Mr Sherlock Holmes, the  
25 theorist. Remember you! I’ll never forget how you lectured us all on causes and inferences and effects in the Bishopsgate jewel case. It’s true you set us on the right track; but  
30 you’ll own now that it was more by good luck than good guidance.’

      ‘It was a piece of very simple reasoning.’

      ‘Oh, come, now, come! Never be

[Turn over]

**35** ashamed to own up. But what is all  
this? Bad business! Bad business!  
Stern facts here – no room for  
theories. How lucky that I happened  
to be out at Norwood over another  
**40** case! I was at the station when the  
message arrived. What d’you think  
the man died of?’

‘Oh, this is hardly a case for me to  
theorize over,’ said Holmes dryly.

**45** ‘No, no. Still, we can’t deny that  
you hit the nail on the head  
sometimes. Dear me! Door locked, I  
understand. Jewels worth half a  
million missing. How was the  
**50** window?’

‘Fastened; but there are steps on  
the sill.’

‘Well, well, if it was fastened the  
steps could have nothing to do with  
**55** the matter. That’s common sense.  
Man might have died in a fit; but then  
the jewels are missing. Ha! I have a  
theory. These flashes come upon me  
at times. – Just step outside,

## 75

60 Sergeant, and you, Mr Sholto. Your  
friend can remain. – What do you  
think of this, Holmes? Sholto was,  
on his own confession, with his  
brother last night. The brother died  
65 in a fit, on which Sholto walked off  
with the treasure? How's that?'

‘On which the dead man very  
considerately got up and locked the  
door on the inside.’

70 ‘Hum! There’s a flaw there. Let  
us apply common sense to the  
matter. This Thaddeus Sholto was  
with his brother; there was a quarrel:  
so much we know. The brother is  
75 dead and the jewels are gone. So  
much also we know. No one saw the  
brother from the time Thaddeus left  
him. His bed had not been slept in.  
Thaddeus is evidently in a most  
80 disturbed state of mind. His  
appearance is – well, not attractive.  
You see that I am weaving my web  
round Thaddeus. The net begins to  
close upon him.’

[Turn over]

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**1 3** Starting with this extract, explore how Conan Doyle presents the police force as ineffective and foolish in 'The Sign of Four'.

**Write about:**

- how Conan Doyle presents Athelney Jones as ineffective and foolish in this extract
- how Conan Doyle presents the police force as ineffective and foolish in the novel as a whole.

**[30 marks]**

**END OF QUESTIONS**

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