



GCSE

ENGLISH LITERATURE

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

8702/1

Monday 13 May 2024

Morning

Time allowed: 1 hour 45 minutes

MATERIALS

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

SHAKESPEARE

	QUESTION	PAGE
‘Macbeth’	1	6–11
‘Romeo and Juliet’	2	12–15
‘The Tempest’	3	16–19
‘The Merchant of Venice’	4	20–25
‘Much Ado About Nothing’	5	26–31
‘Julius Caesar’	6	32–35

SECTION B

THE 19TH-CENTURY NOVEL

THE 19TH-CENTURY NOVEL	QUESTION	PAGE
Robert Louis Stevenson	7	36–41
‘The Strange Case of Dr. Jekyll and Mr. Hyde’		
Charles Dickens	8	42–47
‘A Christmas Carol’		
Charles Dickens	9	48–53
‘Great Expectations’		
Charlotte Brontë	10	54–59
‘Jane Eyre’		
Mary Shelley	11	60–64
‘Frankenstein’		
Jane Austen	12	66–70
‘Pride and Prejudice’		
Arthur Conan Doyle	13	72–77
‘The Sign of Four’		
[Turn over]		

SECTION A: SHAKESPEARE

Answer ONE question from this section on your chosen text.

EITHER

0	1
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‘Macbeth’

Read the following extract from Act 1 Scene 7 of ‘Macbeth’ and then answer the question that follows.

At this point in the play, Macbeth has decided that he is no longer prepared to carry out the plan to murder King Duncan.

LADY MACBETH

Was the hope drunk
Wherein you dressed yourself?
Hath it slept since?
And wakes it now to look so green
and pale
At what it did so freely? From this
time,
5 Such I account thy love. Art thou
afeard
To be the same in thine own act
and valour,
As thou art in desire? Wouldst
thou have that
Which thou esteem'st the ornament
of life,
And live a coward in thine own
esteem,
10 Letting I dare not wait upon I
would,
Like the poor cat i'th'adage?

[Turn over]

MACBETH **Prithee, peace.**

**I dare do all that may become a
man;**

Who dares do more is none.

LADY MACBETH

15 **What beast was't then**

**That made you break this
enterprise to me?**

**When you durst do it, then you
were a man.**

**And to be more than what you
were, you would**

**Be so much more the man. Nor
time, nor place**

20 **Did then adhere, and yet you would
make both.**

**They have made themselves and
that their fitness now**

**Does unmake you. I have given
suck and know**

**How tender 'tis to love the babe
that milks me:**

**I would, while it was smiling in my
face,**

25 **Have plucked my nipple from his
 boneless gums
 And dashed the brains out, had I so
 sworn
 As you have done to this.**

MACBETH **If we should fail?**

LADY MACBETH **We fail?**

30 **But screw your courage to the
 sticking-place,
 And we'll not fail.**

[Turn over]

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0	1
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Starting with this conversation, explore how far Shakespeare presents Lady Macbeth as a strong female character.

Write about:

- **how far Shakespeare presents Lady Macbeth as a strong female character in this conversation**
- **how far Shakespeare presents Lady Macbeth as a strong female character 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 2 Scene 5 of 'Romeo and Juliet' and then answer the question that follows.

At this point in the play, Juliet is waiting for the Nurse to return with news from Romeo.

JULIET The clock struck nine when I
did send the Nurse;
In half an hour she promised
to return.

Perchance she cannot meet
him: that's not so.

O, she is lame! Love's
heralds should be thoughts,

5 Which ten times faster glides
than the sun's beams,

Driving back shadows over
low'ring hills;

Therefore do nimble-pinioned
doves draw Love,

And therefore hath the
wind-swift Cupid wings.

Now is the sun upon the
highmost hill

10 Of this day's journey, and
from nine till twelve

Is three long hours, yet she is
not come.

[Turn over]

Had she affections and warm
youthful blood,
She would be as swift in
motion as a ball;
My words would bandy her to
my sweet love,
And his to me.

15

But old folks, many feign as
they were dead,
Unwieldy, slow, heavy, and
pale as lead.

Enter NURSE [*with* PETER].
O God, she comes!

02

Starting with this speech, explore how Shakespeare presents the difficulties faced by Juliet in ‘Romeo and Juliet’.

Write about:

- **how Shakespeare presents the difficulties faced by Juliet in this speech**
- **how Shakespeare presents the difficulties faced by Juliet in the play as a whole.**

[30 marks]

AO4 [4 marks]

[Turn over]

OR

0	3
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'The Tempest'

Read the following extract from Act 4 Scene 1 of 'The Tempest' and then answer the question that follows.

At this point in the play, Ariel has carried out Prospero's orders with regard to Alonso and his followers.

PROSPERO What, Ariel! My
industrious servant Ariel!

Enter ARIEL

ARIEL What would my potent
master? Here I am.

PROSPERO Thou and thy meaner
fellows your last service

5 **Did worthily perform; and I must
use you**

**In such another trick. Go bring the
rabble –**

**O'er whom I give thee power –
here, to this place.**

**Incite them to quick motion, for I
must**

**Bestow upon the eyes of this
young couple**

10 **Some vanity of mine art. It is my
promise,**

And they expect it from me.

ARIEL Presently?

PROSPERO Ay: with a twink.

[Turn over]

ARIEL Before you can say 'come'
and 'go',

15 And breathe twice, and cry 'so, so',
Each one tripping on his toe,
Will be here with mop and mow.
Do you love me master? No?

PROSPERO Dearly, my delicate
Ariel. Do not approach

20 Till thou dost hear me call.

ARIEL Well; I conceive.

0	3
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Starting with this conversation, explore how Shakespeare presents the relationship between Prospero and Ariel in ‘The Tempest’.

Write about:

- **how Shakespeare presents their relationship in this conversation**
- **how Shakespeare presents the relationship between Prospero and Ariel in the play as a whole.**

[30 marks]

AO4 [4 marks]

[Turn over]

OR

0	4
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‘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, Antonio has just asked Shylock to lend him three thousand ducats.

SHYLOCK Signor 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 suff'rance 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,

[Turn over]

'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 spat 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.'**

[Turn over]

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Starting with this speech, explore how far Shakespeare presents Shylock as an isolated character in ‘The Merchant of Venice’.

Write about:

- **how far Shakespeare presents Shylock as an isolated character in this speech**
- **how far Shakespeare presents Shylock as an isolated character in the play as a whole.**

[30 marks]

AO4 [4 marks]

[Turn over]

OR

0	5
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‘Much Ado About Nothing’

Read the following extract from Act 2 Scene 3 of ‘Much Ado About Nothing’ and then answer the question that follows.

At this point in the play, Don Pedro and Leonato have begun their plan to trick Benedick into believing that Beatrice loves him.

CLAUDIO He hath ta'en th'infection,
hold it up.

DON PEDRO Hath she made her
affection known to Benedick?

LEONATO No, and swears she never
will, that's her torment.

CLAUDIO 'Tis true indeed, so your
daughter says: shall I, says she,
that

5 have so oft encountered him with
scorn, write to him that I love
him?

LEONATO This says she now when
she is beginning to write to him,
for

she'll be up twenty times a night,
and there will she sit in her
smock,

till she have writ a sheet of paper:
my daughter tells us all.

10 **CLAUDIO** Now you talk of a sheet of
paper, I remember a pretty jest

[Turn over]

your daughter told us of.

LEONATO Oh when she had writ it,
and was reading it over, she
found

**Benedick and Beatrice between the
sheet.**

CLAUDIO That.

15 LEONATO Oh she tore the letter into
a thousand halfpence, railed at
herself, that she should be so
immodest to write to one that she
knew would flout her: I measure
him, says she, by my own spirit,
for

**I should flout him, if he writ to me,
yea, though I love him I should.**

CLAUDIO Then down upon her knees
she falls, weeps, sobs, beats her
**20 heart, tears her hair, prays, curses,
Oh sweet Benedick, God give
me patience.**

LEONATO She doth indeed, my
daughter says so, and the
ecstasy hath
so much overborn her, that my
daughter is sometime afeared she
will do a desperate outrage to
herself, it is very true.

[Turn over]

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0	5
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Starting with this extract, explore how Shakespeare presents characters tricking and deceiving each other in ‘Much Ado About Nothing’.

Write about:

- **how Shakespeare presents characters tricking and deceiving each other in this extract**
- **how Shakespeare presents characters tricking and deceiving each other in the play as a whole.**

[30 marks]

AO4 [4 marks]

[Turn over]

OR

0	6
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‘Julius Caesar’

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

At this point in the play, Cassius is trying to persuade Brutus to be part of the conspiracy to kill Caesar.

CASSIUS Why, man, he doth bestride
the narrow world
Like a Colossus, and we petty
men

Walk under his huge legs and
peep about

To find ourselves
dishonourable graves.

5 Men at some time are masters
of their fates:

The fault, dear Brutus, is not
in our stars

But in ourselves, that we are
underlings.

Brutus and Caesar: what
should be in that 'Caesar'?

Why should that name be
sounded more than yours?

10 Write them together, yours is
as fair a name;

Sound them, it doth become
the mouth as well;

[Turn over]

**Weigh them, it is as heavy;
conjure with 'em,
'Brutus' will start a spirit as
soon as 'Caesar'.**

**Now in the names of all the
gods at once,**

15

**Upon what meat doth this our
Caesar feed**

That he is grown so great?

Age, thou art shamed!

**Rome, thou hast lost the
breed of noble bloods!**

**When went there by an age
since the great flood**

**But it was famed with more
than with one man?**

20

**When could they say, till now,
that talked of Rome,**

That her wide walks

encompassed but one man?

0 6

Starting with this speech, explore how Shakespeare presents Cassius as a manipulative character in ‘Julius Caesar’.

Write about:

- **how Shakespeare presents Cassius as a manipulative character in this speech**
- **how Shakespeare presents Cassius as a manipulative character 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 2 (Search for Mr Hyde) of 'The
Strange Case of Dr Jekyll and Mr Hyde'
and then answer the question that
follows.**

**In this extract, Utterson is alone thinking
about Mr Hyde.**

That was the amount of information that the lawyer carried back with him to the great, dark bed on which he tossed to and fro, until
5 the small hours of the morning began to grow large. It was a night of little ease to his toiling mind, toiling in mere darkness and besieged by questions.

10 Six o'clock struck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the
15 intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr.
20 Enfield's tale went by before his mind in a scroll of lighted pictures.

[Turn over]

He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; 25 then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else 30 he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the 35 bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour he must rise and do its bidding. 40 The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move

45 the more swiftly and still the more
swiftly, even to dizziness, through
wider labyrinths of lamplighted city,
and at every street corner crush a
child and leave her screaming. And
50 still the figure had no face by which
he might know it; even in his
dreams, it had no face, or one that
baffled him and melted before his
eyes; and thus it was that there
55 sprang up and grew apace in the
lawyer's mind a singularly strong,
almost an inordinate, curiosity to
behold the features of the real Mr.
Hyde. If he could but once set eyes
60 on him, he thought the mystery
would lighten and perhaps roll
altogether away, as was the habit of
mysterious things when well
examined. He might see a reason
65 for his friend's strange preference or

[Turn over]

**bondage (call it which you please)
and even for the startling clauses of
the will. And at least it would be a
face worth seeing: the face of a man
70 who was without bowels of mercy: a
face which had but to show itself to
raise up, in the mind of the
unimpressible Enfield, a spirit of
enduring hatred.**

**75 From that time forward,
Mr. Utterson began to haunt the
door in the by-street of shops. In
the morning before office hours, at
noon when business was plenty and
80 time scarce, at night under the face
of the fogged city moon, by all lights
and at all hours of solitude or
concourse, the lawyer was to be
found on his chosen post.**

0	7
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Starting with this extract, explore how Stevenson creates an atmosphere of fear and danger in ‘The Strange Case of Dr Jekyll and Mr Hyde’.

Write about:

- **how Stevenson creates an atmosphere of fear and danger in this extract**
- **how Stevenson creates an atmosphere of fear and danger in the novel as a whole.**

[30 marks]

[Turn over]

OR

0 8

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, the Ghost of Christmas Yet to Come shows Scrooge the scene at a deathbed.

“Ha, ha!” laughed the same woman, when old Joe, producing a flannel bag with money in it, told out their several gains upon the ground.

5 “This is the end of it, you see! He frightened every one away from him when he was alive, to profit us when he was dead! Ha, ha, ha!”

**“Spirit!” said Scrooge, shuddering
10 from head to foot. “I see, I see. The case of this unhappy man might be my own. My life tends that way, now. Merciful Heaven, what is this!”**

**He recoiled in terror, for the scene
15 had changed, and now he almost touched a bed: a bare, uncurtained bed: on which, beneath a ragged sheet, there lay a something covered up, which, though it was dumb,
20 announced itself in awful language.**

The room was very dark, too dark to be observed with any accuracy,

[Turn over]

though Scrooge glanced round it in obedience to a secret impulse,
25 anxious to know what kind of room it was. A pale light, rising in the outer air, fell straight upon the bed; and on it, plundered and bereft, unwatched, unwept, uncared for, was the body of
30 this man.

Scrooge glanced towards the Phantom. Its steady hand was pointed to the head. The cover was so carelessly adjusted that the
35 slightest raising of it, the motion of a finger upon Scrooge's part, would have disclosed the face. He thought of it, felt how easy it would be to do, and longed to do it; but had no more
40 power to withdraw the veil than to dismiss the spectre at his side.

Oh cold, cold, rigid, dreadful
Death, set up thine altar here, and
dress it with such terrors as thou
45 hast at thy command: for this is thy

dominion! But of the loved, revered,
and honoured head, thou canst not
turn one hair to thy dread purposes,
or make one feature odious. It is not
50 that the hand is heavy and will fall
down when released; it is not that
the heart and pulse are still; but that
the hand was open, generous, and
true; the heart brave, warm, and
55 tender; and the pulse a man's.
Strike, Shadow, strike! And see his
good deeds springing from the
wound, to sow the world with life
immortal!

60 No voice pronounced these words
in Scrooge's ears, and yet he heard
them when he looked upon the bed.
He thought, if this man could be
raised up now, what would be his
65 foremost thoughts? Avarice,
hard-dealing, griping cares? They
have brought him to a rich end, truly!

[Turn over]

He lay, in the dark empty house,
with not a man, a woman, or a child,
70 to say that he was kind to me in this
or that, and for the memory of one
kind word I will be kind to him. A cat
was tearing at the door, and there
was a sound of gnawing rats beneath
75 the hearth-stone. What they wanted
in the room of death, and why they
were so restless and disturbed,
Scrooge did not dare to think.

0	8
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Starting with this extract, explore how Dickens presents the lessons Scrooge learns about life in 'A Christmas Carol'.

Write about:

- **how Dickens presents Scrooge in this extract**
- **how Dickens presents the lessons Scrooge learns about life in the novel as a whole.**

[30 marks]

[Turn over]

OR

0	9
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Charles Dickens: 'Great Expectations'

Read the following extract from Chapter 17 of 'Great Expectations' and then answer the question that follows.

In this extract, Pip talks to Biddy about his growing frustration at his position in society.

**‘Well, then, understand once for all that I never shall or can be comfortable—or anything but miserable—there, Biddy!—unless I
5 can lead a very different sort of life from the life I lead now.’**

‘That’s a pity!’ said Biddy, shaking her head with a sorrowful air.

**Now, I too had so often thought it a
10 pity, that, in the singular kind of quarrel with myself which I was always carrying on, I was half inclined to shed tears of vexation and distress when Biddy gave utterance
15 to her sentiment and my own. I told her she was right, and I knew it was much to be regretted, but still it was not to be helped.**

**‘If I could have settled down,’ I said
20 to Biddy, plucking up the short grass within reach, much as I had once**

[Turn over]

upon a time pulled my feelings out of my hair and kicked them into the brewery wall: 'if I could have settled
25 down and been but half as fond of the forge as I was when I was little, I know it would have been much better for me. You and I and Joe would have wanted nothing then, and Joe
30 and I would perhaps have gone partners when I was out of my time, and I might even have grown up to keep company with you, and we might have sat on this very bank on a
35 fine Sunday, quite different people. I should have been good enough for *you*; shouldn't I, Biddy?'

Biddy sighed as she looked at the ships sailing on, and returned for
40 answer, 'Yes; I am not over-particular.' It scarcely sounded flattering, but I knew she meant well.

'Instead of that,' said I, plucking up more grass and chewing a blade or

45 two, 'see how I am going on.
Dissatisfied, and uncomfortable,
and—what would it signify to me,
being coarse and common, if nobody
had told me so?'

50 Biddy turned her face suddenly
towards mine, and looked far more
attentively at me than she had looked
at the sailing ships.

'It was neither a very true nor a very
55 polite thing to say,' she remarked,
directing her eyes to the ships again.
'Who said it?'

I was disconcerted, for I had broken
away without quite seeing where I
60 was going to. It was not to be
shuffled off, now, however, and I
answered, 'The beautiful young lady
at Miss Havisham's, and she's more
beautiful than anybody ever was, and
65 I admire her dreadfully, and I want to

[Turn over]

be a gentleman on her account.’
Having made this lunatic confession,
I began to throw my torn-up grass
into the river, as if I had some
70 thoughts of following it.

‘Do you want to be a gentleman, to
spite her or to gain her over?’ Biddy
quietly asked me, after a pause.

‘I don’t know,’ I moodily answered.

0	9
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“In ‘Great Expectations’, Pip learns to value people more than social class.”

Starting with this extract, explore how far you agree with this view.

Write about:

- how Dickens presents Pip in this extract**
- how far Dickens presents Pip learning to value people more than social class in the novel as a whole.**

[30 marks]

[Turn over]

OR

1	0
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Charlotte Brontë: 'Jane Eyre'

Read the following extract from Chapter 33 of 'Jane Eyre' and then answer the question that follows.

In this extract, Jane has just been told by St John Rivers that she is related to him and his sisters and is to inherit her uncle's fortune.

‘With me,’ said I, ‘it is fully as much a matter of feeling as of conscience: I must indulge my feelings; I so seldom have had an opportunity of
5 doing so. Were you to argue, object, and annoy me for a year, I could not forego the delicious pleasure of which I have caught a glimpse – that of repaying, in part, a mighty
10 obligation, and winning to myself life-long friends.’

‘You think so now,’ rejoined St John, ‘because you do not know what it is to possess, nor
15 consequently to enjoy wealth: you cannot form a notion of the importance twenty thousand pounds would give you; of the place it would enable you to take in society; of the
20 prospects it would open to you: you cannot –’

[Turn over]

**‘And you,’ I interrupted, ‘cannot at all imagine the craving I have for fraternal and sisterly love. I never
25 had a home, I never had brothers or sisters; I must and will have them now: you are not reluctant to admit me and own me, are you?’**

**‘Jane, I will be your brother – my
30 sisters will be your sisters – without stipulating for this sacrifice of your just rights.’**

**‘Brother? Yes; at the distance of a thousand leagues! Sisters? Yes; slaving amongst strangers! I,
35 wealthy – gorged with gold I never earned and do not merit! You, penniless! Famous equality and fraternisation! Close union! Intimate
40 attachment!’**

‘But, Jane, your aspirations after family ties and domestic happiness may be realised otherwise than by

the means you contemplate: you
45 may marry.'

'Nonsense, again! Marry! I don't
want to marry, and never shall
marry.'

'That is saying too much: such
50 hazardous affirmations are a proof of
the excitement under which you
labour.'

'It is not saying too much: I know
what I feel, and how averse are my
55 inclinations to the bare thought of
marriage. No one would take me for
love; and I will not be regarded in the
light of a mere money speculation.
And I do not want a stranger –
60 unsympathising, alien, different from
me; I want my kindred: those with
whom I have full fellow-feeling. Say
again you will be my brother: when
you uttered the words I was satisfied,
65 happy; repeat them, if you can,
repeat them sincerely.'

[Turn over]

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1	0
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Starting with this extract, explore how far Brontë presents Jane Eyre as a young woman searching for somewhere to belong.

Write about:

- **how Brontë presents Jane in this extract**
- **how far Brontë presents Jane as a young woman searching for somewhere to belong in the novel as a whole.**

[30 marks]

[Turn over]

OR

1	1
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Mary Shelley: 'Frankenstein'

Read the following extract from Chapter 4 of 'Frankenstein' and then answer the question which follows.

In this extract, Frankenstein describes his commitment to his studies at university.

No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success. Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. Pursuing these reflections, I thought, that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.

These thoughts supported my spirits, while I pursued my

[Turn over]

undertaking with unremitting ardour.
My cheek had grown pale with study,
25 and my person had become
emaciated with confinement.
Sometimes, on the very brink of
certainty, I failed; yet still I clung to
the hope which the next day or the
30 next hour might realise. One secret
which I alone possessed was the
hope to which I had dedicated
myself; and the moon gazed on my
midnight labours, while, with
35 unrelaxed and breathless eagerness,
I pursued nature to her
hiding-places. Who shall conceive
the horrors of my secret toil, as I
dabbled among the unhallowed
40 damps of the grave, or tortured the
living animal to animate the lifeless
clay? My limbs now tremble and my
eyes swim with the remembrance;
but then a resistless, and almost
45 frantic, impulse urged me forward; I

seemed to have lost all soul or sensation but for this one pursuit. It was indeed but a passing trance that only made me feel with renewed
50 acuteness so soon as, the unnatural stimulus ceasing to operate, I had returned to my old habits. I collected bones from charnel-houses; and disturbed, with profane fingers, the
55 tremendous secrets of the human frame. In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and
60 staircase, I kept my workshop of filthy creation: my eye-balls were starting from their sockets in attending to the details of my employment. The dissecting room
65 and the slaughterhouse furnished many of my materials; and often did my human nature turn with loathing

[Turn over]

from my occupation, whilst, still
urged on by an eagerness which
70 perpetually increased, I brought my
work near to a conclusion.

1	1
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Starting with this extract, explore how Shelley presents the effects of Frankenstein's scientific ambitions on himself and others.

Write about:

- **how Shelley presents Frankenstein in this extract**
- **how Shelley presents the effects of Frankenstein's scientific ambitions on himself and others in the novel as a whole.**

[30 marks]

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[Turn over]

OR

1 2

Jane Austen: 'Pride and Prejudice'

Read the following extract from Chapter 1 of 'Pride and Prejudice' and then answer the question that follows.

In this extract, Austen introduces the characters of Mr and Mrs Bennet.

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

5 However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is
10 considered the rightful property of some one or other of their daughters.

“My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?”

15 Mr. Bennet replied that he had not.

“But it is,” returned she; “for Mrs. Long has just been here, and she told me all about it.”

Mr. Bennet made no answer.

20 “Do you not want to know who has taken it?” cried his wife impatiently.

[Turn over]

“*You* want to tell me, and I have no objection to hearing it.”

This was invitation enough.

25 “Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a
30 chaise and four to see the place, and was so much delighted with it, that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and
35 some of his servants are to be in the house by the end of next week.”

“What is his name?”

“Bingley.”

“Is he married or single?”

40 “Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!”

“How so? How can it affect
45 them?”

“My dear Mr. Bennet,” replied his
wife, “how can you be so tiresome!
You must know that I am thinking of
his marrying one of them.”

50 “Is that his design in settling
here?”

“Design! Nonsense, how can you
talk so! But it is very likely that he
may fall in love with one of them, and
55 therefore you must visit him as soon
as he comes.”

[Turn over]

1	2
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Starting with this extract, explore how Austen presents ideas about marriage in ‘Pride and Prejudice’.

Write about:

- **how Austen presents ideas about marriage in this extract**
- **how Austen presents ideas about marriage in the novel as a whole.**

[30 marks]

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[Turn over]

OR

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

Read the following extract from Chapter 2 (The Statement of the Case) of 'The Sign of Four' and then answer the question that follows.

In this extract, Mary Morstan has just left, having told Holmes and Watson of her problem.

**‘Au revoir,’ said our visitor; and with a bright, kindly glance from one to the other of us, she replaced her pearl-box in her bosom and hurried
5 away.**

**Standing at the window, I watched her walking briskly down the street until the grey turban and white feather were but a speck in the
10 sombre crowd.**

‘What a very attractive woman!’ I exclaimed, turning to my companion.

**He had lit his pipe again and was leaning back with drooping eyelids.
15 ‘Is she?’ he said languidly; ‘I did not observe.’**

**‘You really are an automaton – a calculating machine,’ I cried. ‘There is something positively inhuman in
20 you at times.’**

He smiled gently.

[Turn over]

**‘It is of the first importance,’ he cried, ‘not to allow your judgment to be biased by personal qualities. A
25 client is to me a mere unit, a factor in a problem. The emotional qualities are antagonistic to clear reasoning. I assure you that the most winning woman I ever knew was hanged for
30 poisoning three little children for their insurance-money, and the most repellent man of my acquaintance is a philanthropist who has spent nearly a quarter of a million upon the
35 London poor.’**

‘In this case, however –’

**‘I never make exceptions. An exception disproves the rule. Have you ever had occasion to study
40 character in handwriting? What do you make of this fellow’s scribble?’**

‘It is legible and regular,’ I answered. ‘A man of business habits and some force of character.’

45 Holmes shook his head.

‘Look at his long letters,’ he said.
‘They hardly rise above the common
herd. That *d* might be an *a*, and that *l*
an *e*. Men of character always
50 differentiate their long letters,
however illegibly they may write.
There is vacillation in his *k*’s and
self-esteem in his capitals. I am
going out now. I have some few
55 references to make. Let me
recommend this book – one of the
most remarkable ever penned. It is
Winwood Reade’s *Martyrdom of Man*.
I shall be back in an hour.’

60 I sat in the window with the volume
in my hand, but my thoughts were far
from the daring speculations of the
writer. My mind ran upon our late
visitor – her smiles, the deep rich
65 tones of her voice, the strange

[Turn over]

mystery which overhung her life. If she were seventeen at the time of her father's disappearance she must be seven-and-twenty now – a sweet age,
70 when youth has lost its self-consciousness and become a little sobered by experience. So I sat and mused until such dangerous thoughts came into my head that I
75 hurried away to my desk and plunged furiously into the latest treatise upon pathology. What was I, an army surgeon with a weak leg and a weaker banking account, that I
80 should dare to think of such things? She was a unit, a factor – nothing more. If my future were black, it was better surely to face it like a man than to attempt to brighten it by mere
85 will-o'-the-wisps of the imagination.

1	3
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Starting with this extract, explore how Conan Doyle presents Holmes and Watson as characters with very different strengths and qualities.

Write about:

- **how Conan Doyle presents Holmes and Watson in this extract**
- **how Conan Doyle presents Holmes and Watson as characters with different strengths and qualities in the novel as a whole.**

[30 marks]

END OF QUESTIONS

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