GCSE
ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Wednesday 13 May 2020 Morning Time allowed: 1 hour 45 minutes

Materials

For this paper you must have:
- an AQA 16-page Answer Book.

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**.

There are no questions printed on this page

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Turn over for Section A

Section A: Shakespeare

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

Either

0 1 ***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 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.
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.
LADY MACBETH Here's the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. O, O, O.
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.
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 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.

0 1 ‘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 for the next question

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-stainèd steel –
Will they not hear? – What ho, you men, you beasts!
That quench the fire of your pernicious rage
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,
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
To wield old partisans, in hands as old,
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,
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 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]

or

0 3 ***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
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
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
Have I given fire, and rifted Jove's stout oak
With his own bolt; the strong-based promontory
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
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
I'll drown my book.

0 3 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

0 4 ***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.
'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;
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
When mercy seasons justice. Therefore, Jew,
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
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 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]

or

0 5 ***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.
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,
Who hath indeed most like a liberal villain,
Confessed the vile encounters they have had
A thousand times in secret.
DON JOHN Fie, fie, they are
Not to be named my lord, not to be spoke of,
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
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,
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*]

0 5 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]

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.
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.
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 –
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.
BRUTUS Do so, and let no man abide this deed
But we the doers.

0 6 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]

There are no questions printed on this page

Turn over for Section B

Section B: The 19th-century novel

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

Either

0 7 **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 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 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 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 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 my bedroom. I crossed the yard, 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 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, 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 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 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 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 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 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 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 without a visible misgiving of the 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.

0 7 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]

Turn over for the next question

or

0 8 **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 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?"
"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, 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.
They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched 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, devils lurked, and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, 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 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.
"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 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 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?" cried Scrooge.
"Are there no prisons?" said the Spirit, turning on him for the last time with his own words. "Are there no workhouses?"
The bell struck twelve.

0 8 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]

There are no questions printed on this page

Turn over for the next question

or

0 9 **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 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 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 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 oppressed conscience like a phantom devoting me to the Hulks.

The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, 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 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 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 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 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 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 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, 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 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 knew to be very near the Battery, and 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 folded, and was nodding forward, heavy with sleep.

0 9 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]

Turn over for the next question

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 opinions, foregone determinations, 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 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 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 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 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 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 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. 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 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 purity – that I want: not alone your brittle frame. Of yourself you could come with soft flight and nestle against my heart, if you would: seized against your will, you will 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 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 retired to the door.

1 0 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 for the next question

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 and fibre was suspended; I could feel 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.

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 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 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 recollection; I fell senseless on the ground.

When I recovered I found myself surrounded by the people of the inn; their countenances expressed a 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 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 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 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 was on her neck, and the breath had ceased to issue from her lips.

1 1 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 for the next question

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 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 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 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 country, because her sister had a cold? Her hair, so untidy, so blowsy!"

"Yes, and her petticoat; I hope you 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."

"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."

"*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."

"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? 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 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."

"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 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 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 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 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 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 their dear friend's vulgar relations.

1 2 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 for the next question

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. 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 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. 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 between his teeth. 'Heap it on, stokers! Make her do all she can! If we burn the boat we must have them!'

We were fairly after her now. The 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 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 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, 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 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 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 up with her in a very few minutes.'

1 3 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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