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AQA · GCSE ENGLISH LITERATURE 8702

Paper 1 — Shakespeare and the 19th-Century Novel

June 2025 exam series

QUESTION PAPER

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GCSE
ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

Monday 12 May 2025 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**.

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There are no questions printed on this page

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Turn over for Section A

Turn over ►

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Section A: Shakespeare

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

Either

0 1 ***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 is alone. He is thinking about the plan to murder King Duncan.

MACBETH If it were done when 'tis done, then 'twere well
It were done quickly. If th'assassination
Could trammel up the consequence and catch
With his surcease, success, that but this blow
Might be the be-all and the end-all – here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases,
We still have judgement here that we but teach
Bloody instructions, which being taught, return
To plague th'inventor. This even-handed justice
Commends th'ingredience of our poisoned chalice
To our own lips. He's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued against
The deep damnation of his taking-off.
And pity, like a naked newborn babe
Striding the blast, or heaven's cherubin horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition which o'erleaps itself
And falls on th'other –

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0 1 Starting with this speech, explore how far Shakespeare presents Macbeth as an ambitious character.

Write about:

- how far Shakespeare presents Macbeth as an ambitious character in this speech
- how far Shakespeare presents Macbeth as an ambitious character 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 3 Scene 5 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, Capulet is very angry that Juliet has refused to marry Paris.

CAPULET God's bread, it makes me mad! Day, night, work, play,
Alone, in company, still my care hath been
To have her matched; and having now provided
A gentleman of noble parentage,
Of fair demesnes, youthful, and nobly ligned,
Stuffed, as they say, with honourable parts,
Proportioned as one's thought would wish a man,
And then to have a wretched puling fool,
A whining mammet, in her fortune's tender,
To answer 'I'll not wed, I cannot love;
I am too young, I pray you pardon me.'
But and you will not wed, I'll pardon you:
Graze where you will, you shall not house with me.
Look to't, think on't, I do not use to jest.
Thursday is near, lay hand on heart, advise:
And you be mine, I'll give you to my friend;
And you be not, hang, beg, starve, die in the streets,
For by my soul, I'll ne'er acknowledge thee,
Nor what is mine shall never do thee good.
Trust to't, bethink you, I'll not be forsworn. *Exit*

JULIET Is there no pity sitting in the clouds
That sees into the bottom of my grief?
O sweet my mother, cast me not away!

0 2 Starting with this moment in the play, explore how Shakespeare presents relationships between parents and children in *Romeo and Juliet*.

Write about:

- how Shakespeare presents the relationship between Capulet and Juliet at this moment in the play
- how Shakespeare presents relationships between parents and children in the play as a whole.

[30 marks]
AO4 [4 marks]

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or

0 3 ***The Tempest***

Read the following extract from Act 2 Scene 2 of *The Tempest* and then answer the question that follows.

At this point in the play, Caliban is cursing Prospero. This is just before he meets Trinculo and Stephano.

Enter CALIBAN, with a burden of wood. A noise of thunder heard

CALIBAN All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inch-meal a disease. His spirits hear me,
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i'th'mire,
Nor lead me like a firebrand in the dark
Out of my way, unless he bid 'em; but
For every trifle are they set upon me,
Sometime like apes, that mow and chatter at me
And after bite me; then like hedgehogs, which
Lie tumbling in my barefoot way and mount
Their pricks at my footfall; sometime am I
All wound with adders, who with cloven tongues
Do hiss me into madness.
Enter TRINCULO
Lo, now lo!
Here comes a spirit of his, and to torment me
For bringing wood in slowly. I'll fall flat,
Perchance he will not mind me.
[*He lies down, and covers himself with a cloak*]

0 3 Starting with this speech, explore how far Shakespeare presents Caliban as a victim in *The Tempest*.

Write about:

- how Shakespeare presents Caliban in this speech
- how far Shakespeare presents Caliban as a victim in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over ►

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or

0 4 ***The Merchant of Venice***

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

At this point in the play, Shylock hears from Tubal that Jessica has not been found and he receives news about Antonio's ships.

SHYLOCK How now, Tubal, what news from Genoa? Hast thou found my daughter?
TUBAL I often came where I did hear of her, but cannot find her.
SHYLOCK Why there, there, there, there! A diamond gone cost me two thousand ducats in Frankfurt! The curse never fell upon our nation till now, I never felt it till now. Two thousand ducats in that, and other precious, precious jewels! I would my daughter were dead at my foot, and the jewels in her ear: would she were hearsed at my foot, and the ducats in her coffin. No news of them, why so? And I know not what's spent in the search. Why thou loss upon loss – the thief gone with so much, and so much to find the thief, and no satisfaction, no revenge, nor no ill luck stirring but what lights o'my shoulders, no sighs but o'my breathing, no tears but o'my shedding!
TUBAL Yes, other men have ill luck too. Antonio as I heard in Genoa –
SHYLOCK What, what, what? Ill luck, ill luck?
TUBAL – hath an argosy cast away coming from Tripolis.
SHYLOCK I thank God, I thank God. Is it true, is it true?

0 4 Starting with this conversation, explore how Shakespeare presents attitudes to wealth in *The Merchant of Venice*.

Write about:

- how Shakespeare presents attitudes to wealth in this conversation
- how Shakespeare presents attitudes to wealth in the play as a whole.

[30 marks]
AO4 [4 marks]

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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, Hero is about to be married to Claudio.

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

0 5 Starting with this conversation, explore how far Shakespeare presents women as powerless in *Much Ado About Nothing*.

Write about:

- how far Shakespeare presents Hero as powerless in this conversation
- how far Shakespeare presents women as powerless in the play as a whole.

[30 marks]
AO4 [4 marks]

Turn over ►

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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, after the assassination, Antony responds to seeing Caesar's body.

ANTONY O mighty Caesar! Dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils
Shrunk to this little measure? Fare thee well!
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank.
If I myself, there is no hour so fit
As Caesar's death's hour, nor no instrument
Of half that worth as those your swords made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so apt to die:
No place will please me so, no mean of death,
As here by Caesar, and by you cut off,
The choice and master spirits of this age.

0 6 Starting with this speech, explore how Shakespeare presents ideas about loyalty in *Julius Caesar*.

Write about:

- how Shakespeare presents Antony's loyalty to Caesar in this speech
- how Shakespeare presents ideas about loyalty in the play as a whole.

[30 marks]
AO4 [4 marks]

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Turn over for Section B

Turn over ►

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 6 (Remarkable Incident of Dr Lanyon) of *The Strange Case of Dr. Jekyll and Mr. Hyde* and then answer the question that follows.

In this extract, Utterson receives a letter from Dr Jekyll and news of Dr Lanyon's death.

As soon as he got home, Utterson sat down and wrote to Jekyll, complaining of his exclusion from the house, and asking the cause of this unhappy break with Lanyon; and the next day brought him a long answer, often very pathetically worded, and sometimes darkly mysterious in drift. The quarrel with Lanyon was incurable. "I do not blame our old friend," Jekyll wrote, "but I share his view that we must never meet. I mean from henceforth to lead a life of extreme seclusion; you must not be surprised, nor must you doubt my friendship, if my door is often shut even to you. You must suffer me to go my own dark way. I have brought on myself a punishment and a danger that I cannot name. If I am the chief of sinners, I am the chief of sufferers also. I could not think that this earth contained a place for sufferings and terrors so unmanning; and you can but do one thing, Utterson, to lighten this destiny, and that is to respect my silence." Utterson was amazed; the dark influence of Hyde had been withdrawn, the doctor had returned to his old tasks and amities; a week ago, the prospect had smiled with every promise of a cheerful and an honoured age; and now in a moment, friendship and peace of mind and the whole tenor of his life were wrecked. So great and unprepared a change pointed to madness; but in view of Lanyon's manner and words, there must lie for it some deeper ground.

A week afterwards Dr. Lanyon took to his bed, and in something less than a fortnight he was dead. The night after the funeral, at which he had been sadly affected, Utterson locked the door of his business-room, and sitting there by the light of a melancholy candle, drew out and set before him an envelope addressed by the hand and sealed with the seal of his dead friend. "PRIVATE: for the hands of G. J. Utterson ALONE, and in case of his predecease *to be destroyed unread*," so it was emphatically superscribed; and the lawyer dreaded to behold the contents. "I have buried one friend to-day," he thought: "what if this should cost me another?" And then he condemned the fear as a disloyalty, and broke the seal. Within there was another enclosure, likewise sealed, and marked upon the cover as "not to be opened till the death or disappearance of Dr. Henry Jekyll." Utterson could not trust his eyes. Yes, it was disappearance; here again, as in the mad will which he had long ago restored to its author, here again were the idea of a disappearance and the name of Henry Jekyll bracketed. But in the will that idea had sprung from the sinister suggestion of the man Hyde; it was set there with a purpose all too plain and horrible. Written by the hand of Lanyon, what should it mean? A great curiosity came on the trustee, to disregard the prohibition and dive at once to the bottom of these mysteries; but professional honour and faith to his dead friend were stringent obligations; and the packet slept in the inmost corner of his private safe.

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0 7 Starting with this extract, explore how Stevenson presents ideas about hidden lives and secrets.

Write about:

- how Stevenson presents ideas about hidden lives and secrets in this extract
- how Stevenson presents ideas about hidden lives and secrets in the novel as a whole.

[30 marks]

Turn over for the next question

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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 shows Scrooge the Cratchit family at Christmas.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers, and a custard-cup without a handle.

These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed:

"A Merry Christmas to us all, my dears. God bless us!"

Which all the family re-echoed.

"God bless us every one!" said Tiny Tim, the last of all.

He sat very close to his father's side upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him.

"Spirit," said Scrooge, with an interest he had never felt before, "tell me if Tiny Tim will live."

"I see a vacant seat," replied the Ghost, "in the poor chimney-corner, and a crutch without an owner, carefully preserved. If these shadows remain unaltered by the Future, the child will die."

"No, no," said Scrooge. "Oh, no, kind Spirit! say he will be spared."

"If these shadows remain unaltered by the Future, none other of my race," returned the Ghost, "will find him here. What then? If he be like to die, he had better do it, and decrease the surplus population."

Scrooge hung his head to hear his own words quoted by the Spirit, and was overcome with penitence and grief.

"Man," said the Ghost, "if man you be in heart, not adamant, forbear that wicked cant until you have discovered What the surplus is, and Where it is. Will you decide what men shall live, what men shall die? It may be, that in the sight of Heaven, you are more worthless and less fit to live than millions like this poor man's child. Oh God! to hear the insect on the leaf pronouncing on the too much life among his hungry brothers in the dust!"

Scrooge bent before the Ghost's rebuke, and trembling cast his eyes upon the ground. But he raised them speedily, on hearing his own name.

"Mr. Scrooge!" said Bob; "I'll give you Mr. Scrooge, the Founder of the Feast!"

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0 8 Starting with this extract, explore how Dickens presents the importance of kindness in *A Christmas Carol*.

Write about:

- how Dickens presents kindness in this extract
- how Dickens presents the importance of kindness in the novel as a whole.

[30 marks]

Turn over for the next question

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or

0 9 **Charles Dickens: *Great Expectations***

Read the following extract from Chapter 49 of *Great Expectations* and then answer the question that follows.

In this extract, Pip returns to visit Miss Havisham after many years.

She turned her face to me for the first time since she had averted it, and to my amazement, I may even add to my terror, dropped on her knees at my feet; with her folded hands raised to me in the manner in which, when her poor heart was young and fresh and whole, they must often have been raised to Heaven from her mother's side.

To see her with her white hair and her worn face, kneeling at my feet, gave me a shock through all my frame. I entreated her to rise, and got my arms about her to help her up; but she only pressed that hand of mine which was nearest to her grasp, and hung her head over it and wept. I had never seen her shed a tear before, and in the hope that the relief might do her good, I bent over her without speaking. She was not kneeling now, but was down upon the ground.

'O!' she cried, despairingly. 'What have I done! What have I done!'

'If you mean, Miss Havisham, what have you done to injure me, let me answer. Very little. I should have loved her under any circumstances.—Is she married?'

'Yes!'

It was a needless question, for a new desolation in the desolate house had told me so.

'What have I done! What have I done!' She wrung her hands, and crushed her white hair, and returned to this cry over and over again. 'What have I done!'

I knew not how to answer or how to comfort her. That she had done a grievous thing in taking an impressionable child to mould into the form that her wild resentment, spurned affection, and wounded pride found vengeance in, I knew full well. But that, in shutting out the light of day, she had secluded herself from a thousand natural and healing influences; that her mind, brooding solitary, had grown diseased, as all minds do and must and will that reverse the appointed order of their Maker, I knew equally well. And could I look upon her without compassion, seeing her punishment in the ruin she was, in her profound unfitness for this earth on which she was placed, in the vanity of sorrow which had become a master mania, like the vanity of penitence, the vanity of remorse, the vanity of unworthiness, and other monstrous vanities that have been curses in this world?

'Until you spoke to her the other day, and until I saw in you a looking-glass that showed me what I once felt myself, I did not know what I had done. What have I done! What have I done!" And so again, twenty, fifty times over, What had she done!

'Miss Havisham,' I said, when her cry had died away, 'you may dismiss me from your mind and conscience. But Estella is a different case, and if you can ever undo any scrap of what you have done amiss in keeping a part of her right nature away from her, it will be better to do that, than to bemoan the past through a hundred years.'

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0 9 Starting with this extract, explore how far Dickens presents Miss Havisham as a victim.

Write about:

- how Dickens presents Miss Havisham in this extract
- how far Dickens presents Miss Havisham as a victim 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 2 of *Jane Eyre* and then answer the question that follows.

In this extract, Jane has just been taken to the red-room as punishment for her behaviour.

The red-room was a square chamber, very seldom slept in, I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne.

This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. The housemaid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust: and Mrs Reed herself, at far intervals, visited it to review the contents of a certain secret drawer in the wardrobe, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room – the spell which kept it so lonely in spite of its grandeur.

Mr Reed had been dead nine years: it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker's men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

My seat, to which Bessie and the bitter Miss Abbot had left me riveted, was a low ottoman near the marble chimney-piece; the bed rose before me; to my right hand there was the high, dark wardrobe, with subdued, broken reflections varying the gloss of its panels; to my left were the muffled windows; a great looking-glass between them repeated the vacant majesty of the bed and room. I was not quite sure whether they had locked the door; and when I dared move, I got up and went to see. Alas! yes: no jail was ever more secure. Returning, I had to cross before the looking-glass; my fascinated glance involuntarily explored the depth it revealed. All looked colder and darker in that visionary hollow than in reality: and the strange little figure there gazing at me, with a white face and arms specking the gloom, and glittering eyes of fear moving where all else was still, had the effect of a real spirit: I thought it like one of the tiny phantoms, half fairy, half imp, Bessie's evening stories represented as coming out of lone, ferny dells in moors, and appearing before the eyes of belated travellers. I returned to my stool.

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1 0 Starting with this extract, explore how far Brontë presents Jane Eyre as a vulnerable character.

Write about:

- how Brontë presents Jane in this extract
- how far Brontë presents Jane as a vulnerable character in the novel as a whole.

[30 marks]

Turn over for the next question

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or

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

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

In this extract, Frankenstein describes his family background and his own childhood.

There was a considerable difference between the ages of my parents, but this circumstance seemed to unite them only closer in bonds of devoted affection. There was a sense of justice in my father's upright mind, which rendered it necessary that he should approve highly to love strongly. Perhaps during former years he had suffered from the late-discovered unworthiness of one beloved, and so was disposed to set a greater value on tried worth. There was a show of gratitude and worship in his attachment to my mother, differing wholly from the doating fondness of age, for it was inspired by reverence for her virtues, and a desire to be the means of, in some degree, recompensing her for the sorrows she had endured, but which gave inexpressible grace to his behaviour to her. Everything was made to yield to her wishes and her convenience. He strove to shelter her, as a fair exotic is sheltered by the gardener, from every rougher wind, and to surround her with all that could tend to excite pleasurable emotion in her soft and benevolent mind. Her health, and even the tranquillity of her hitherto constant spirit, had been shaken by what she had gone through. During the two years that had elapsed previous to their marriage my father had gradually relinquished all his public functions; and immediately after their union they sought the pleasant climate of Italy, and the change of scene and interest attendant on a tour through that land of wonders, as a restorative for her weakened frame.

From Italy they visited Germany and France. I, their eldest child, was born in Naples, and as an infant accompanied them in their rambles. I remained for several years their only child. Much as they were attached to each other, they seemed to draw inexhaustible stores of affection from a very mine of love to bestow them upon me. My mother's tender caresses and my father's smile of benevolent pleasure while regarding me, are my first recollections. I was their plaything and their idol, and something better – their child, the innocent and helpless creature bestowed on them by Heaven, whom to bring up to good, and whose future lot it was in their hands to direct to happiness or misery, according as they fulfilled their duties towards me. With this deep consciousness of what they owed towards the being to which they had given life, added to the active spirit of tenderness that animated both, it may be imagined that while during every hour of my infant life I received a lesson of patience, of charity, and of self-control, I was so guided by a silken cord that all seemed but one train of enjoyment to me.

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1 1 Starting with this extract, explore how Shelley presents the importance of family in *Frankenstein*.

Write about:

- how Shelley presents the importance of family in this extract
- how Shelley presents the importance of family in the novel as a whole.

[30 marks]

Turn over for the next question

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or

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

Read the following extract from Chapter 58 of *Pride and Prejudice* and then answer the question that follows.

In this extract, Elizabeth and Mr Darcy talk openly about their feelings for each other.

"If you *will* thank me," he replied, "let it be for yourself alone. That the wish of giving happiness to you might add force to the other inducements which led me on, I shall not attempt to deny. But your *family* owe me nothing. Much as I respect them, I believe I thought only of *you*."

Elizabeth was too much embarrassed to say a word. After a short pause, her companion added, "You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. *My* affections and wishes are unchanged, but one word from you will silence me on this subject for ever."

Elizabeth, feeling all the more than common awkwardness and anxiety of his situation, now forced herself to speak; and immediately, though not very fluently, gave him to understand that her sentiments had undergone so material a change, since the period to which he alluded, as to make her receive with gratitude and pleasure his present assurances. The happiness which this reply produced, was such as he had probably never felt before; and he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do. Had Elizabeth been able to encounter his eye, she might have seen how well the expression of heartfelt delight, diffused over his face, became him; but, though she could not look, she could listen, and he told her of feelings, which, in proving of what importance she was to him, made his affection every moment more valuable.

They walked on, without knowing in what direction. There was too much to be thought, and felt, and said, for attention to any other objects. She soon learnt that they were indebted for their present good understanding to the efforts of his aunt, who *did* call on him in her return through London, and there relate her journey to Longbourn, its motive, and the substance of her conversation with Elizabeth; dwelling emphatically on every expression of the latter which, in her ladyship's apprehension, peculiarly denoted her perverseness and assurance; in the belief that such a relation must assist her endeavours to obtain that promise from her nephew which *she* had refused to give. But, unluckily for her ladyship, its effect had been exactly contrariwise.

"It taught me to hope," said he, "as I had scarcely ever allowed myself to hope before. I knew enough of your disposition to be certain that, had you been absolutely, irrevocably decided against me, you would have acknowledged it to Lady Catherine, frankly and openly."

Elizabeth coloured and laughed as she replied, "Yes, you know enough of my *frankness* to believe me capable of *that*. After abusing you so abominably to your face, I could have no scruple in abusing you to all your relations."

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1 2 Starting with this extract, explore how far Austen presents Elizabeth as a character who changes her views of others.

Write about:

- how Austen presents Elizabeth in this extract
- how far Austen presents Elizabeth as a character who changes her views of others 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 4 (The Story of the Bald-headed Man) of *The Sign of Four* and then answer the question that follows.

In this extract, Thaddeus Sholto is giving his account of events surrounding the death of his father.

"You will see from what I say that I can hardly be blamed in the matter. My fault lies in the fact that we concealed not only the body but also the treasure and that I have clung to Morstan's share as well as to my own. I wish you, therefore, to make restitution. Put your ears down to my mouth. The treasure is hidden in –"

'At this instant a horrible change came over his expression; his eyes stared wildly, his jaw dropped, and he yelled in a voice which I can never forget, "Keep him out! For Christ's sake keep him out!" We both stared round at the window behind us upon which his gaze was fixed. A face was looking in at us out of the darkness. We could see the whitening of the nose where it was pressed against the glass. It was a bearded, hairy face, with wild cruel eyes and an expression of concentrated malevolence. My brother and I rushed towards the window, but the man was gone. When we returned to my father his head had dropped and his pulse had ceased to beat.

'We searched the garden that night but found no sign of the intruder save that just under the window a single foot-mark was visible in the flower-bed. But for that one trace, we might have thought that our imaginations had conjured up that wild, fierce face. We soon, however, had another and a more striking proof that there were secret agencies at work all round us. The window of my father's room was found open in the morning, his cupboards and boxes had been rifled, and upon his chest was fixed a torn piece of paper with the words "The sign of the four" scrawled across it. What the phrase meant or who our secret visitor may have been, we never knew. As far as we can judge, none of my father's property had been actually stolen, though everything had been turned out. My brother and I naturally associated this peculiar incident with the fear which haunted my father during his life, but it is still a complete mystery to us.'

The little man stopped to relight his hookah and puffed thoughtfully for a few moments. We had all sat absorbed, listening to his extraordinary narrative. At the short account of her father's death Miss Morstan had turned deadly white, and for a moment I feared that she was about to faint.

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1 3 Starting with this extract, explore how Conan Doyle creates an atmosphere of mystery and suspense in *The Sign of Four*.

Write about:

- how Conan Doyle creates an atmosphere of mystery and suspense in this extract
- how Conan Doyle creates an atmosphere of mystery and suspense in the novel as a whole.

[30 marks]

END OF QUESTIONS

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