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# GCSE

# ENGLISH LITERATURE

Paper 2 Modern texts and poetry

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Wednesday 24 May 2023

Morning

Time allowed: 2 hours 15 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 8702/2.
- Answer **one** question from **Section A**, **one** question from **Section B** and **both** questions in **Section C**.
- You must **not** use a dictionary.

## Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 96.
- 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** and 32 marks for **Section C**.

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**There are no questions printed on this page**

**SECTION A**

<b>Modern prose or drama</b>		<b>Questions</b>	<b>Page</b>
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Shelagh Delaney	<i>A Taste of Honey</i>	11–12	9
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Kazuo Ishiguro	<i>Never Let Me Go</i>	19–20	13
Meera Syal	<i>Anita and Me</i>	21–22	14
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**SECTION B**

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	Love and Relationships	25	17
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<b>Unseen poetry</b>	27.1	22
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**Turn over for Section A**

**Turn over ►**

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**Section A: Modern prose or drama**

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

---

**JB Priestley: *An Inspector Calls*****Either**

0	1
---	---

How does Priestley present what life is like for women in *An Inspector Calls*?

Write about:

- what life is shown to be like for women in the play
- how Priestley presents what life is like for women.

**[30 marks]**  
**AO4 [4 marks]**

**or**

0	2
---	---

How does Priestley present the different ways older and younger characters respond to the Inspector?

Write about:

- the different ways older and younger characters respond to the Inspector
- how Priestley presents the different ways older and younger characters respond to the Inspector.

**[30 marks]**  
**AO4 [4 marks]**

**Willy Russell: *Blood Brothers***

or

0	3
---	---

How far does Russell present Mrs Johnstone and Mrs Lyons as very different kinds of mother in *Blood Brothers*?

Write about:

- what Mrs Johnstone and Mrs Lyons say and do
- how far Russell presents Mrs Johnstone and Mrs Lyons as very different kinds of mother.

**[30 marks]**  
**AO4 [4 marks]**

or

0	4
---	---

How far does Russell present Edward as a likeable character in *Blood Brothers*?

Write about:

- what Edward says and does
- how far Russell presents Edward as likeable.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

---

**Alan Bennett: *The History Boys***

or

0	5
---	---

How does Bennett present the different ways Posner and Rudge respond to Hector in *The History Boys*?

Write about:

- how Posner and Rudge respond to Hector
- how Bennett presents the ways Posner and Rudge respond to Hector.

**[30 marks]**  
**AO4 [4 marks]**

or

0	6
---	---

How does Bennett present different views about the purposes of education in *The History Boys*?

Write about:

- some of the views about the purposes of education that are presented in the play
- how Bennett presents these views.

**[30 marks]**  
**AO4 [4 marks]**

**Dennis Kelly: *DNA***

or

0	7
---	---

How does Kelly explore ideas about guilt in *DNA*?

Write about:

- what some of the characters say and do
- how Kelly presents ideas about guilt in the play.

**[30 marks]**  
**AO4 [4 marks]**

or

0	8
---	---

How far does Kelly present Leah as a likeable character in *DNA*?

Write about:

- what Leah says and does
- how far Kelly presents Leah as a likeable character.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question****Turn over ►**

---

**Simon Stephens: *The Curious Incident of the Dog in the Night-Time***

or

0	9
---	---

How does Stephens present Christopher's experience of being a teenager in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- what Christopher says and does
- how Stephens presents Christopher's experience of being a teenager.

**[30 marks]**  
**AO4 [4 marks]**

or

1	0
---	---

How does Stephens present Christopher wanting to be independent in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- examples of Christopher wanting to be independent
- how Stephens presents Christopher wanting to be independent.

**[30 marks]**  
**AO4 [4 marks]**

**Shelagh Delaney: *A Taste of Honey***

or

1	1
---	---

How does Delaney present male attitudes to women in *A Taste of Honey*?

Write about:

- male attitudes to women in the play
- how Delaney presents male attitudes to women.

**[30 marks]**  
**AO4 [4 marks]**

or

1	2
---	---

How far does Delaney present Jo as a likeable character in *A Taste of Honey*?

Write about:

- what Jo says and does
- how far Delaney presents Jo as a likeable character.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question****Turn over ►**

---

**William Golding: *Lord of the Flies*****or**

1	3
---	---

How far does Golding present Ralph as a strong character in *Lord of the Flies*?

Write about:

- what Ralph says and does
- how far Golding presents Ralph as a strong character.

**[30 marks]**  
**AO4 [4 marks]**

**or**

1	4
---	---

How does Golding present violence and its effects in *Lord of the Flies*?

Write about:

- examples of violence and its effects in the novel
- how Golding presents violence and its effects.

**[30 marks]**  
**AO4 [4 marks]**

**AQA Anthology: *Telling Tales***

or

1	5
---	---

How do writers present ideas about suffering and grief in 'Odour of Chrysanthemums' and in **one** other story from *Telling Tales*?

Write about:

- suffering and grief in the **two** stories
- how the writers present suffering and grief.

[30 marks]  
AO4 [4 marks]

or

1	6
---	---

How do writers present a family in conflict in 'A Family Supper' and in **one** other story from *Telling Tales*?

Write about:

- families in conflict in the **two** stories
- how the writers present families in conflict.

[30 marks]  
AO4 [4 marks]

**Turn over for the next question**

**Turn over ►**

---

**George Orwell: *Animal Farm*****or**

1	7
---	---

How does Orwell present the reasons for Snowball's defeat in *Animal Farm*?

Write about:

- what happens to Snowball
- how Orwell presents Snowball's defeat.

**[30 marks]**  
**AO4 [4 marks]**

**or**

1	8
---	---

How does Orwell use what happens to the Seven Commandments to explore ideas about the revolution?

Write about:

- what happens to the Seven Commandments
- how Orwell uses the Seven Commandments to explore ideas about the revolution.

**[30 marks]**  
**AO4 [4 marks]**

**Kazuo Ishiguro: *Never Let Me Go***

or

1	9
---	---

How far does Ishiguro present Kathy as a likeable character?

Write about:

- what Kathy says and does
- how far Ishiguro presents Kathy as a likeable character.

**[30 marks]**  
**AO4 [4 marks]**

or

2	0
---	---

How does Ishiguro present the relationship between carers and donors in *Never Let Me Go*?

Write about:

- what the carers and donors say and do
- how Ishiguro presents the relationship between the carers and donors.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question****Turn over ►**

**Meera Syal: *Anita and Me***

or

2	1
---	---

How far does Syal present the relationship between Meena and Robert as important in *Anita and Me*?

Write about:

- what Meena and Robert's relationship is like
- how Syal presents Meena and Robert's relationship.

**[30 marks]**  
**AO4 [4 marks]**

or

2	2
---	---

How does Syal use the character of Meena to explore ideas about growing up in *Anita and Me*?

Write about:

- what Meena says and does
- how Syal uses the character of Meena to explore ideas about growing up.

**[30 marks]**  
**AO4 [4 marks]**

**Stephen Kelman: *Pigeon English***

or

2	3
---	---

How does Kelman present the ways people are affected by where they live in *Pigeon English*?

Write about:

- some of the ways people are affected by where they live
- how Kelman presents the ways people are affected by where they live.

**[30 marks]**  
**AO4 [4 marks]**

or

2	4
---	---

How does Kelman present Harrison's relationships with his family in *Pigeon English*?

Write about:

- examples of Harrison's relationships with his family
- how Kelman presents these relationships.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for Section B**

**Turn over ►**

---

**Section B: Poetry**

Answer **one** question from this section.

---

**AQA Anthology: *Poems Past and Present*****Either****Love and relationships**

The poems you have studied are:

Lord Byron	When We Two Parted
Percy Bysshe Shelley	Love's Philosophy
Robert Browning	Porphyria's Lover
Elizabeth Barrett Browning	Sonnet 29 – 'I think of thee!'
Thomas Hardy	Neutral Tones
Maura Dooley	Letters from Yorkshire
Charlotte Mew	The Farmer's Bride
Cecil Day-Lewis	Walking Away
Charles Causley	Eden Rock
Seamus Heaney	Follower
Simon Armitage	Mother, any distance
Carol Ann Duffy	Before You Were Mine
Owen Sheers	Winter Swans
Daljit Nagra	Singh Song!
Andrew Waterhouse	Climbing My Grandfather

2 5

Compare how poets present relationships between parents and children in 'Before You Were Mine' and in **one** other poem from 'Love and relationships'.

[30 marks]

### Before You Were Mine

I'm ten years away from the corner you laugh on  
with your pals, Maggie McGeeney and Jean Duff.  
The three of you bend from the waist, holding  
each other, or your knees, and shriek at the pavement.

5 Your polka-dot dress blows round your legs. Marilyn.

I'm not here yet. The thought of me doesn't occur  
in the ballroom with the thousand eyes, the fizzy, movie tomorrows  
the right walk home could bring. I knew you would dance  
like that. Before you were mine, your Ma stands at the close  
10 with a hiding for the late one. You reckon it's worth it.

The decade ahead of my loud, possessive yell was the best one, eh?  
I remember my hands in those high-heeled red shoes, relics,  
and now your ghost clatters toward me over George Square  
till I see you, clear as scent, under the tree,  
15 with its lights, and whose small bites on your neck, sweetheart?

*Cha cha cha!* You'd teach me the steps on the way home from Mass,  
stamping stars from the wrong pavement. Even then  
I wanted the bold girl winking in Portobello, somewhere  
in Scotland, before I was born. That glamorous love lasts  
20 where you sparkle and waltz and laugh before you were mine.

Carol Ann Duffy

**Turn over for the next question**

**Turn over ►**

---

**There are no questions printed on this page**

---

or

**Power and conflict**

The poems you have studied are:

Percy Bysshe Shelley

William Blake

William Wordsworth

Robert Browning

Alfred Lord Tennyson

Wilfred Owen

Seamus Heaney

Ted Hughes

Simon Armitage

Jane Weir

Carol Ann Duffy

Imtiaz Dharker

Carol Rumens

John Agard

Beatrice Garland

Ozymandias

London

Extract from The Prelude

My Last Duchess

The Charge of the Light Brigade

Exposure

Storm on the Island

Bayonet Charge

Remains

Poppies

War Photographer

Tissue

The Emigrée

Checking Out Me History

Kamikaze

**Turn over for the next question**

**Turn over ►**

2 6

Compare how poets present the effects of power in 'My Last Duchess' and in **one** other poem from 'Power and conflict'.

[30 marks]

### My Last Duchess

*Ferrara*

- That's my last Duchess painted on the wall,  
 Looking as if she were alive. I call  
 That piece a wonder, now: Frà Pandolf's hands  
 Worked busily a day, and there she stands.
- 5 Will't please you sit and look at her? I said  
 'Frà Pandolf' by design, for never read  
 Strangers like you that pictured countenance,  
 The depth and passion of its earnest glance,  
 But to myself they turned (since none puts by
- 10 The curtain I have drawn for you, but I)  
 And seemed as they would ask me, if they durst,  
 How such a glance came there; so, not the first  
 Are you to turn and ask thus. Sir, 'twas not  
 Her husband's presence only, called that spot
- 15 Of joy into the Duchess' cheek: perhaps  
 Frà Pandolf chanced to say 'Her mantle laps  
 Over my lady's wrist too much,' or 'Paint  
 Must never hope to reproduce the faint  
 Half-flush that dies along her throat': such stuff
- 20 Was courtesy, she thought, and cause enough  
 For calling up that spot of joy. She had  
 A heart – how shall I say? – too soon made glad,  
 Too easily impressed; she liked whate'er  
 She looked on, and her looks went everywhere.
- 25 Sir, 'twas all one! My favour at her breast,  
 The dropping of the daylight in the West,  
 The bough of cherries some officious fool  
 Broke in the orchard for her, the white mule  
 She rode with round the terrace – all and each
- 30 Would draw from her alike the approving speech,  
 Or blush, at least. She thanked men, – good! but thanked  
 Somehow – I know not how – as if she ranked  
 My gift of a nine-hundred-years-old name  
 With anybody's gift. Who'd stoop to blame
- 35 This sort of trifling? Even had you skill  
 In speech – (which I have not) – to make your will  
 Quite clear to such an one, and say, 'Just this  
 Or that in you disgusts me; here you miss,  
 Or there exceed the mark' – and if she let
- 40 Herself be lessoned so, nor plainly set  
 Her wits to yours, forsooth, and made excuse,  
 – E'en then would be some stooping; and I choose  
 Never to stoop. Oh sir, she smiled, no doubt,  
 Whene'er I passed her; but who passed without

45 Much the same smile? This grew; I gave commands;  
Then all smiles stopped together. There she stands  
As if alive. Will't please you rise? We'll meet  
The company below, then. I repeat,  
The Count your master's known munificence  
50 Is ample warrant that no just pretence  
Of mine for dowry will be disallowed;  
Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
55 Taming a sea-horse, thought a rarity,  
Which Claus of Innsbruck cast in bronze for me!

Robert Browning

**Turn over for Section C**

**Turn over ►**

---

**Section C: Unseen poetry**

Answer **both** questions in this section.

---

**The poem 'Scaffolding' by Seamus Heaney has not been reproduced here due to third party copyright restrictions.**

**27.1** In 'Scaffolding', how does the poet present the speaker's feelings about their relationship?

**[24 marks]**

The poem 'Yours' by Daniel Hoffman has not been reproduced here due to third party copyright restrictions.

27.2 In both 'Yours' and 'Scaffolding', the speakers describe their feelings about the strength of romantic relationships.

What are the similarities **and/or** differences between the methods the poets use to present these feelings?

**[8 marks]**

**END OF QUESTIONS**

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**There are no questions printed on this page**

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## GCSE ENGLISH LITERATURE

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Thursday 21 May 2020

Morning

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**There are no questions printed on this page**

**SECTION A**

<b>Modern prose or drama</b>		<b>Questions</b>	<b>Page</b>
JB Priestley	<i>An Inspector Calls</i>	1–2	4
Willy Russell	<i>Blood Brothers</i>	3–4	5
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**SECTION B**

<b>Poetry</b>		<b>Questions</b>	<b>Page</b>
AQA Anthology	<i>Poems Past and Present</i>		
	Love and Relationships	25	17
	Power and Conflict	26	19

**SECTION C**

<b>Unseen poetry</b>	27.1	20
	27.2	21

**Turn over for Section A**

**Turn over ►**

---

**Section A: Modern prose or drama**

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

---

**JB Priestley: *An Inspector Calls*****Either**

0	1
---	---

Mr Birling says, ‘...a man has to mind his own business and look after himself and his own’.

How far does Priestley present Mr Birling as a man who cares only for himself and his family?

Write about:

- what Mr Birling says and does
- how far Priestley presents Mr Birling as a man who cares only for himself and his family.

**[30 marks]**  
**AO4 [4 marks]**

**or**

0	2
---	---

How far does Priestley present male characters as irresponsible in the play?

Write about:

- one or more of the male character(s)
- how far Priestley presents one or more of the male character(s) as irresponsible.

**[30 marks]**  
**AO4 [4 marks]**

**Willy Russell: *Blood Brothers***

or

0	3
---	---

How does Russell use the character of Mickey to show the importance of education in *Blood Brothers*?

Write about:

- Mickey's experience of education
- how Russell uses Mickey to show the importance of education.

**[30 marks]**  
**AO4 [4 marks]**

or

0	4
---	---

How does Russell present the importance of friendship in *Blood Brothers*?

Write about:

- examples of friendship in the play
- how Russell presents the importance of friendship.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

**Alan Bennett: *The History Boys***

or

0	5
---	---

How far does Bennett present Hector as a character who is unsatisfied in his job as a teacher?

Write about:

- what Hector says and does in the play
- how far Bennett presents Hector as unsatisfied in his job as a teacher.

**[30 marks]**  
**AO4 [4 marks]**

or

0	6
---	---

How does Bennett present attitudes towards the teaching of history in *The History Boys*?

Write about:

- some of the attitudes towards the teaching of history in the play
- how Bennett presents attitudes towards the teaching of history.

**[30 marks]**  
**AO4 [4 marks]**

**Dennis Kelly: *DNA***

or

0	7
---	---

How far does Kelly present Phil as a disturbing character in *DNA*?

Write about:

- what Phil says and does
- how far Kelly presents Phil as a disturbing character.

**[30 marks]**  
**AO4 [4 marks]**

or

0	8
---	---

How does Kelly present the negative effects of being in a gang?

Write about:

- what one or more of the character(s) say and do
- how Kelly presents the negative effects of being in a gang.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question****Turn over ►**

---

**Simon Stephens: *The Curious Incident of the Dog in the Night-time***

or

0	9
---	---

'Ed is trying to be a good father in difficult circumstances.'

How far do you agree with this view of Christopher's father?

Write about:

- what Christopher's father says and does
- how Stephens presents Christopher's father.

**[30 marks]**  
**AO4 [4 marks]**

or

1	0
---	---

How does Stephens present Christopher dealing with change?

Write about:

- some of the changes that Christopher faces
- how Stephens presents Christopher dealing with change.

**[30 marks]**  
**AO4 [4 marks]**

**Shelagh Delaney: *A Taste of Honey***

or

1	1
---	---

How does Delaney use the character of Geof to explore ideas about friendship?

Write about:

- what Geof says and does in the play
- how Delaney uses Geof to explore ideas about friendship.

**[30 marks]**  
**AO4 [4 marks]**

or

1	2
---	---

How does Delaney present the attitudes of female characters towards men in *A Taste of Honey*?

Write about:

- some of the attitudes of female characters towards men in the play
- how Delaney presents the attitudes of female characters towards men.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question****Turn over ►**

**William Golding: *Lord of the Flies***

or

1	3
---	---

How far does Golding present Jack as a character who changes in *Lord of the Flies*?

Write about:

- what Jack says and does
- how far Golding presents Jack as a character who changes.

**[30 marks]**  
**AO4 [4 marks]**

or

1	4
---	---

How far does Golding present the island as a dangerous place?

Write about:

- what happens to the boys on the island
- how far Golding presents the island as a dangerous place.

**[30 marks]**  
**AO4 [4 marks]**

**AQA Anthology: *Telling Tales***

or

1	5
---	---

How do writers present misunderstandings between parents and children in 'Korea' and in **one** other story from *Telling Tales*?

Write about:

- misunderstandings between parents and children in the **two** stories
- how the writers present these misunderstandings.

**[30 marks]**  
**AO4 [4 marks]**

or

1	6
---	---

How do writers present the difficulties of growing up in 'Chemistry' and in **one** other story from *Telling Tales*?

Write about:

- the difficulties of growing up in the **two** stories
- how the writers present the difficulties of growing up.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

---

**George Orwell: *Animal Farm***

or

1	7
---	---

How far does Orwell present Napoleon as a character who is only interested in power?

Write about:

- what Napoleon says and does
- how far Orwell presents Napoleon as only interested in power.

**[30 marks]**  
**AO4 [4 marks]**

or

1	8
---	---

How does Orwell present relationships between the humans and the animals in *Animal Farm*?

Write about:

- the relationships between the humans and the animals
- how Orwell presents the relationships between the humans and the animals.

**[30 marks]**  
**AO4 [4 marks]**

**Kazuo Ishiguro: *Never Let Me Go***

or

1	9
---	---

How far does Ishiguro present Ruth as an unlikeable character in *Never Let Me Go*?

Write about:

- what Ruth says and does
- how far Ishiguro presents Ruth as unlikeable.

**[30 marks]**  
**AO4 [4 marks]**

or

2	0
---	---

How far does Ishiguro present hopes and dreams as important to characters in *Never Let Me Go*?

Write about:

- hopes and dreams that characters have
- how far Ishiguro presents these hopes and dreams as important.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question****Turn over ►**

**Meera Syal: *Anita and Me***

or

2	1
---	---

How far does Syal present Anita as an unlikeable character in *Anita and Me*?

Write about:

- what Anita says and does
- how far Syal presents Anita as unlikeable.

**[30 marks]**  
**AO4 [4 marks]**

or

2	2
---	---

How does Syal present Meena learning from a range of cultures in *Anita and Me*?

Write about:

- the cultures that Meena experiences
- how Syal presents Meena learning.

**[30 marks]**  
**AO4 [4 marks]**

**Stephen Kelman: *Pigeon English***

or

2	3
---	---

How does Kelman present Harrison as a character who is innocent about the realities of inner-city life?

Write about:

- what Harrison says and does
- how Kelman presents Harrison as a character who is innocent about the realities of inner-city life.

**[30 marks]**  
**AO4 [4 marks]**

or

2	4
---	---

‘Despite its ending, *Pigeon English* is a book about hope.’

How far do you agree with this view of the novel?

Write about:

- ideas about hope in the novel
- how far Kelman presents the novel as a book about hope.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for Section B**

**Turn over ►**

---

**Section B: Poetry**

Answer **one** question from this section.

---

**AQA Anthology: *Poems Past and Present*****Either****Love and relationships**

The poems you have studied are:

Lord Byron	When We Two Parted
Percy Bysshe Shelley	Love's Philosophy
Robert Browning	Porphyria's Lover
Elizabeth Barrett Browning	Sonnet 29 – 'I think of thee!'
Thomas Hardy	Neutral Tones
Maura Dooley	Letters from Yorkshire
Charlotte Mew	The Farmer's Bride
Cecil Day-Lewis	Walking Away
Charles Causley	Eden Rock
Seamus Heaney	Follower
Simon Armitage	Mother, any distance
Carol Ann Duffy	Before You Were Mine
Owen Sheers	Winter Swans
Daljit Nagra	Singh Song!
Andrew Waterhouse	Climbing My Grandfather

2	5
---	---

Compare how poets present family relationships in 'Walking Away' and in **one** other poem from 'Love and relationships'.

[30 marks]

### Walking Away

It is eighteen years ago, almost to the day –  
A sunny day with leaves just turning,  
The touch-lines new-ruled – since I watched you play  
Your first game of football, then, like a satellite  
5 Wrenched from its orbit, go drifting away

Behind a scatter of boys. I can see  
You walking away from me towards the school  
With the pathos of a half-fledged thing set free  
Into a wilderness, the gait of one  
10 Who finds no path where the path should be.

That hesitant figure, eddying away  
Like a winged seed loosened from its parent stem,  
Has something I never quite grasp to convey  
About nature's give-and-take – the small, the scorching  
15 Ordeals which fire one's irresolute clay.

I have had worse partings, but none that so  
Gnaws at my mind still. Perhaps it is roughly  
Saying what God alone could perfectly show –  
How selfhood begins with a walking away,  
20 And love is proved in the letting go.

Cecil Day-Lewis

**Turn over for the next question**

**Turn over ►**

or

**Power and conflict**

The poems you have studied are:

Percy Bysshe Shelley

William Blake

William Wordsworth

Robert Browning

Alfred Lord Tennyson

Wilfred Owen

Seamus Heaney

Ted Hughes

Simon Armitage

Jane Weir

Carol Ann Duffy

Intiaz Dharker

Carol Rumens

John Agard

Beatrice Garland

Ozymandias

London

Extract from The Prelude

My Last Duchess

The Charge of the Light Brigade

Exposure

Storm on the Island

Bayonet Charge

Remains

Poppies

War Photographer

Tissue

The Emigrée

Checking Out Me History

Kamikaze

2 6

Compare how poets present the ways people are affected by difficult experiences in 'Remains' and in **one** other poem from 'Power and conflict'.

[30 marks]

### Remains

On another occasion, we get sent out  
to tackle looters raiding a bank.  
And one of them legs it up the road,  
probably armed, possibly not.

5 Well myself and somebody else and somebody else  
are all of the same mind,  
so all three of us open fire.  
Three of a kind all letting fly, and I swear

I see every round as it rips through his life –  
10 I see broad daylight on the other side.  
So we've hit this looter a dozen times  
and he's there on the ground, sort of inside out,

pain itself, the image of agony.  
One of my mates goes by  
15 and tosses his guts back into his body.  
Then he's carted off in the back of a lorry.

End of story, except not really.  
His blood-shadow stays on the street, and out on patrol  
I walk right over it week after week.  
20 Then I'm home on leave. But I blink

and he bursts again through the doors of the bank.  
Sleep, and he's probably armed, possibly not.  
Dream, and he's torn apart by a dozen rounds.  
And the drink and the drugs won't flush him out –

25 he's here in my head when I close my eyes,  
dug in behind enemy lines,  
not left for dead in some distant, sun-stunned, sand-smothered land  
or six-feet-under in desert sand,

but near to the knuckle, here and now,  
30 his bloody life in my bloody hands.

Simon Armitage

**Turn over for Section C**

**Turn over ►**

**Section C: Unseen poetry**

Answer **both** questions in this section.

**I Am Offering this Poem**

I am offering this poem to you,  
since I have nothing else to give.  
Keep it like a warm coat  
when winter comes to cover you,  
5 or like a pair of thick socks  
the cold cannot bite through,

I love you,

I have nothing else to give you,  
so it is a pot full of yellow corn  
10 to warm your belly in winter,  
it is a scarf for your head, to wear  
over your hair, to tie up around your face,

I love you,

Keep it, treasure this as you would  
15 if you were lost, needing direction,  
in the wilderness life becomes when mature;  
and in the corner of your drawer,  
tucked away like a cabin or hogan\*  
in dense trees, come knocking,  
20 and I will answer, give you directions,  
and let you warm yourself by this fire,  
rest by this fire, and make you feel safe

I love you,

It's all I have to give,  
25 and all anyone needs to live,  
and to go on living inside,  
when the world outside  
no longer cares if you live or die;  
remember,

30 I love you.

\*hogan: wooden hut/shelter

Jimmy Santiago Baca

2 7 . 1

In 'I Am Offering this Poem', how does the poet present the speaker's feelings about love?

**[24 marks]**

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**2** **7** **2** In both 'The sun has burst the sky' and 'I Am Offering this Poem' the speakers describe their feelings about love.

What are the similarities **and/or** differences between the methods the poets use to present these feelings?

**[8 marks]**

**END OF QUESTIONS**

**There are no questions printed on this page**

**There are no questions printed on this page**

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**There are no questions printed on this page**

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## GCSE ENGLISH LITERATURE

Paper 2 Modern Texts and Poetry

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Thursday 23 May 2019

Morning

Time allowed: 2 hours 15 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 8702/2.
- Answer **one** question from **Section A**, **one** question from **Section B** and **both** questions in **Section C**.
- You must **not** use a dictionary.

### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 96.
- 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** and 32 marks for **Section C**.

**There are no questions printed on this page**

<b>SECTION A</b>		<b>Questions</b>	<b>Page</b>
<b>Modern prose or drama</b>			
JB Priestley	<i>An Inspector Calls</i>	1–2	4
Willy Russell	<i>Blood Brothers</i>	3–4	5
Alan Bennett	<i>The History Boys</i>	5–6	6
Dennis Kelly	<i>DNA</i>	7–8	7
Simon Stephens	<i>The Curious Incident of the Dog in the Night-Time</i>	9–10	8
Shelagh Delaney	<i>A Taste of Honey</i>	11–12	9
William Golding	<i>Lord of the Flies</i>	13–14	10
AQA Anthology	<i>Telling Tales</i>	15–16	11
George Orwell	<i>Animal Farm</i>	17–18	12
Kazuo Ishiguro	<i>Never Let Me Go</i>	19–20	13
Meera Syal	<i>Anita and Me</i>	21–22	14
Stephen Kelman	<i>Pigeon English</i>	23–24	15
<b>SECTION B</b>			
<b>Poetry</b>		<b>Questions</b>	<b>Page</b>
AQA Anthology	<i>Poems Past and Present</i>		
	Love and relationships	25	18
	Power and conflict	26	20
<b>SECTION C</b>			
<b>Unseen poetry</b>		27.1	22
		27.2	23

**Turn over for Section A**

**Turn over ►**

---

**Section A: Modern prose or drama**

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

---

**JB Priestley: *An Inspector Calls*****Either**

0	1
---	---

How does Priestley present selfishness and its effects in *An Inspector Calls*?

Write about:

- examples of selfish behaviour in the play
- how Priestley presents selfishness and its effects.

**[30 marks]**  
**AO4 [4 marks]**

**or**

0	2
---	---

How does Priestley present Sheila as a character who learns important lessons about herself and society?

Write about:

- some of the things Sheila learns in the play
- how Priestley presents Sheila as a character who learns important lessons about herself and society.

**[30 marks]**  
**AO4 [4 marks]**

**Willy Russell: *Blood Brothers***

or

0	3
---	---

How does Russell present the importance of money in *Blood Brothers*?

Write about:

- the importance of money to characters in the play
- how Russell presents the importance of money.

**[30 marks]**  
**AO4 [4 marks]**

or

0	4
---	---

How far does Russell present Mrs Lyons as a lonely and unhappy character in *Blood Brothers*?

Write about:

- what Mrs Lyons says and does
- how far Russell presents Mrs Lyons as lonely and unhappy.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question****Turn over ►**

---

**Alan Bennett: *The History Boys*****or**

0	5
---	---

How far does Bennett present Irwin as an unlikeable character in *The History Boys*?

Write about:

- what Irwin says and does
- how far Bennett presents Irwin as an unlikeable character.

**[30 marks]**  
**AO4 [4 marks]**

**or**

0	6
---	---

How does Bennett present the importance of history in *The History Boys*?

Write about:

- what kinds of history appear in the play and why they are important
- how Bennett presents the importance of history in the play.

**[30 marks]**  
**AO4 [4 marks]**

**Dennis Kelly: *DNA*****or****0 7**

How does Kelly use the play's settings to explore ideas about people and society?

Write about:

- the play's settings and what happens in them
- how Kelly uses the play's settings to explore ideas about people and society.

**[30 marks]****AO4 [4 marks]****or****0 8**

How does Kelly present different styles of leadership in *DNA*?

Write about:

- examples of leadership in the play
- how Kelly presents different styles of leadership.

**[30 marks]****AO4 [4 marks]****Turn over for the next question****Turn over ►**

---

**Simon Stephens: *The Curious Incident of the Dog in the Night-Time*****or**

0	9
---	---

How does Stephens present Christopher's relationship with his parents in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- what happens in the play between Christopher and his parents
- how Stephens presents Christopher's relationship with his parents.

**[30 marks]**  
**AO4 [4 marks]**

**or**

1	0
---	---

How does Stephens explore the importance of secrets and truth in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- examples of secrets and truth in the play
- how Stephens presents the importance of secrets and truth.

**[30 marks]**  
**AO4 [4 marks]**

**Shelagh Delaney: *A Taste of Honey*****or**

1	1
---	---

How far does Delaney present Helen as a victim in *A Taste of Honey*?

Write about:

- what happens to Helen in the play
- how far Delaney presents Helen as a victim.

**[30 marks]**  
**AO4 [4 marks]**

**or**

1	2
---	---

*A Taste of Honey* has been described as a play about the importance of taking care of each other.

How far do you agree with this view of the play?

Write about:

- what characters say and do in the play
- how far Delaney presents the importance of taking care of each other.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question****Turn over ►**

**William Golding: *Lord of the Flies*****or**

1	3
---	---

How far does Golding present Piggy as a character with useful and important ideas in *Lord of the Flies*?

Write about:

- what Piggy says and does that can be seen as useful and important
- how far Golding presents Piggy as a character with useful and important ideas.

**[30 marks]**  
**AO4 [4 marks]**

**or**

1	4
---	---

In Chapter 8 of *Lord of the Flies* Ralph asks, 'What makes things break up like they do?'

How does Golding present the reasons why society on the island breaks up?

Write about:

- what happens on the island
- how Golding presents the reasons why society on the island breaks up.

**[30 marks]**  
**AO4 [4 marks]**

**AQA Anthology: *Telling Tales*****or**

1	5
---	---

How do writers present characters learning about themselves and others in 'My Polish Teacher's Tie' and in **one** other story from *Telling Tales*?

Write about:

- examples of what characters learn in the stories
- how the writers present characters learning about themselves and others.

**[30 marks]**  
**AO4 [4 marks]**

**or**

1	6
---	---

How do writers present difficult family relationships in 'A Family Supper' and in **one** other story from *Telling Tales*?

Write about:

- the difficult family relationships in the stories
- how the writers present these difficult family relationships.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

---

**George Orwell: *Animal Farm*****or**

1	7
---	---

How does Orwell use Moses and Benjamin to explore attitudes to revolution in *Animal Farm*?

Write about:

- what Moses and Benjamin say and do
- how Orwell uses Moses and Benjamin to explore attitudes to revolution.

**[30 marks]**  
**AO4 [4 marks]**

**or**

1	8
---	---

How does Orwell present the failure of the rebellion in *Animal Farm*?

Write about:

- the ways the rebellion fails
- how Orwell presents the failure of the rebellion.

**[30 marks]**  
**AO4 [4 marks]**

**Kazuo Ishiguro: *Never Let Me Go***

or

1	9
---	---

How does Ishiguro present the friendship between Kathy and Ruth in *Never Let Me Go*?

Write about:

- the friendship between Kathy and Ruth
- how Ishiguro presents the friendship between Kathy and Ruth.

[30 marks]  
AO4 [4 marks]

or

2	0
---	---

'Tommy is presented as the character who suffers the most in *Never Let Me Go*.'

How far do you agree with this view?

Write about:

- what Tommy says and does, and what happens to him
- how Ishiguro presents Tommy in the novel.

[30 marks]  
AO4 [4 marks]

**Turn over for the next question****Turn over ►**

**Meera Syal: *Anita and Me*****or**

2	1
---	---

How does Syal present the importance of female friendship in *Anita and Me*?

Write about:

- one or more female friendship(s) in the novel
- how Syal presents the importance of female friendship.

**[30 marks]**  
**AO4 [4 marks]**

**or**

2	2
---	---

How does Syal present Meena's struggle for independence in *Anita and Me*?

Write about:

- some of the ways that Meena tries to be independent
- how Syal presents Meena's struggle for independence.

**[30 marks]**  
**AO4 [4 marks]**

**Stephen Kelman: *Pigeon English*****or**

2	3
---	---

How does Kelman present Harrison as a kind of detective who investigates a boy's murder?

Write about:

- what Harrison says and does
- how Kelman presents Harrison as a kind of detective.

**[30 marks]**  
**AO4 [4 marks]**

**or**

2	4
---	---

How does Kelman present the challenges facing young people who live on the estate?

Write about:

- the challenges young people face
- how Kelman presents the challenges facing young people.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for Section B**

**Turn over ►**

**There are no questions printed on this page**

---

**Section B: Poetry**

Answer **one** question from this section.

---

**AQA Anthology: *Poems Past and Present*****Either****Love and relationships**

The poems you have studied are:

Lord Byron	When We Two Parted
Percy Bysshe Shelley	Love's Philosophy
Robert Browning	Porphyria's Lover
Elizabeth Barrett Browning	Sonnet 29 – 'I think of thee!'
Thomas Hardy	Neutral Tones
Maura Dooley	Letters from Yorkshire
Charlotte Mew	The Farmer's Bride
Cecil Day-Lewis	Walking Away
Charles Causley	Eden Rock
Seamus Heaney	Follower
Simon Armitage	Mother, Any Distance
Carol Ann Duffy	Before You Were Mine
Owen Sheers	Winter Swans
Daljit Nagra	Singh Song!
Andrew Waterhouse	Climbing My Grandfather

**Turn over ►**

2	5
---	---

Compare how poets present romantic feelings in 'Winter Swans' and in **one** other poem from 'Love and relationships'.

[30 marks]

### Winter Swans

The clouds had given their all –  
two days of rain and then a break  
in which we walked,

5 the waterlogged earth  
gulping for breath at our feet  
as we skirted the lake, silent and apart,

until the swans came and stopped us  
with a show of tipping in unison.  
As if rolling weights down their bodies to their heads

10 they halved themselves in the dark water,  
icebergs of white feather, paused before returning again  
like boats righting in rough weather.

'They mate for life' you said as they left,  
porcelain over the stilling water. I didn't reply  
15 but as we moved on through the afternoon light,

slow-stepping in the lake's shingle and sand,  
I noticed our hands, that had, somehow,  
swum the distance between us

and folded, one over the other,  
20 like a pair of wings settling after flight.

Owen Sheers

---

or

**Power and conflict**

The poems you have studied are:

Percy Bysshe Shelley

William Blake

William Wordsworth

Robert Browning

Alfred Lord Tennyson

Wilfred Owen

Seamus Heaney

Ted Hughes

Simon Armitage

Jane Weir

Carol Ann Duffy

Intiaz Dharker

Carol Rumens

John Agard

Beatrice Garland

Ozymandias

London

Extract from The Prelude

My Last Duchess

The Charge of the Light Brigade

Exposure

Storm on the Island

Bayonet Charge

Remains

Poppies

War Photographer

Tissue

The Emigrée

Checking Out Me History

Kamikaze

**Turn over ►**

2	6
---	---

Compare how poets present the ways that people are affected by war in 'War Photographer' and in **one** other poem from 'Power and conflict'.

[30 marks]

### War Photographer

In his darkroom he is finally alone  
with spools of suffering set out in ordered rows.  
The only light is red and softly glows,  
as though this were a church and he  
5 a priest preparing to intone a Mass.  
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays  
beneath his hands, which did not tremble then  
though seem to now. Rural England. Home again  
10 to ordinary pain which simple weather can dispel,  
to fields which don't explode beneath the feet  
of running children in a nightmare heat.

Something is happening. A stranger's features  
faintly start to twist before his eyes,  
15 a half-formed ghost. He remembers the cries  
of this man's wife, how he sought approval  
without words to do what someone must  
and how the blood stained into foreign dust.

A hundred agonies in black-and-white  
20 from which his editor will pick out five or six  
for Sunday's supplement. The reader's eyeballs prick  
with tears between the bath and pre-lunch beers.  
From the aeroplane he stares impassively at where  
he earns his living and they do not care.

Carol Ann Duffy

**There are no questions printed on this page**

**Turn over for Section C**

**Turn over ►**

**Section C: Unseen poetry**

Answer **both** questions in this section.

**The Richest Poor Man in the Valley**

On the outside  
he seemed older than he was.  
His face was like a weather map  
full of bad weather  
5 while inside  
his heart was fat with sun.

With his two dogs  
he cleared a thin silver path  
across the Black Mountain.  
10 And when winter  
kicked in  
they brought his sheep  
down from the top  
like sulky clouds.

15 Harry didn't care for things  
that other people prize  
like money, houses, bank accounts  
and lies.  
He was living in a caravan  
20 until the day he died.

But at his funeral  
his friends' tears  
fell like a thousand  
diamonds.

Lindsay Macrae

27.1

In 'The Richest Poor Man in the Valley', how does the poet present ideas about living a happy and contented life?

**[24 marks]**

**Nobody**

If you can't bring yourself to build  
a snowman or even to clench  
a snowball or two to fling  
at the pine tree trunk, at least  
5 find some reason to take you out  
  
of yourself: scrape a patch of grass clear  
for the birds maybe; prod at your shrubs  
so they shake off the weight, straighten up;  
or just stomp about leaving prints  
10 of your boots, your breath steaming out.  
  
Promise. Don't let yourself in  
for this moment again: the end  
of the afternoon, drawing the curtains  
on the glare of the garden, a whole  
15 day of snow nobody's trodden.

Michael Laskey

2	7	.	2
---	---	---	---

In both 'Nobody' and 'The Richest Poor Man in the Valley' the poets describe ideas about how to live your life.

What are the similarities **and/or** differences between the methods the poets use to present these ideas?

**[8 marks]****END OF QUESTIONS**

---

**There are no questions printed on this page**

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## GCSE ENGLISH LITERATURE

Paper 2 Modern Texts and Poetry

---

Friday 25 May 2018

Morning

Time allowed: 2 hours 15 minutes

### Materials

For this paper you must have:

- an AQA 16-page answer book.

### Instructions

- Use black ink or black ballpoint pen. Do **not** use pencil.
- Write the information required on the front of your answer book. The **Paper Reference** is 8702/2.
- Answer **one** question from **Section A**, **one** question from **Section B** and **both** questions in **Section C**.
- You must **not** use a dictionary.

### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 96.
- 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** and 32 marks for **Section C**.

**There are no questions printed on this page**

<b>SECTION A</b>		<b>Questions</b>	<b>Page</b>
<b>Modern prose or drama</b>			
JB Priestley	<i>An Inspector Calls</i>	1–2	4
Willy Russell	<i>Blood Brothers</i>	3–4	5
Alan Bennett	<i>The History Boys</i>	5–6	6
Dennis Kelly	<i>DNA</i>	7–8	7
Simon Stephens	<i>The Curious Incident of the Dog in the Night-Time</i>	9–10	8
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Stephen Kelman	<i>Pigeon English</i>	23–24	15
<b>SECTION B</b>			
<b>Poetry</b>		<b>Questions</b>	<b>Page</b>
AQA Anthology	<i>Poems Past and Present</i>		
	Love and Relationships	25	18–19
	Power and Conflict	26	21
<b>SECTION C</b>			
<b>Unseen poetry</b>		27.1	22
		27.2	23

**Turn over for Section A**

**Turn over ►**

---

**Section A: Modern prose or drama**

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

---

**JB Priestley: *An Inspector Calls*****Either**

0	1
---	---

How far does Priestley present Eric as a character who changes his attitudes towards himself and others during the play?

Write about:

- what Eric says and does throughout the play
- how far Priestley presents Eric as a character who changes his attitudes.

**[30 marks]**

**AO4 [4 marks]**

**or**

0	2
---	---

How does Priestley explore the importance of social class in *An Inspector Calls*?

Write about:

- some ideas about social class in the play
- how Priestley presents the importance of social class.

**[30 marks]**

**AO4 [4 marks]**

**Willy Russell: *Blood Brothers***

or

0	3
---	---

How does Russell present Linda as an important character in the play *Blood Brothers*?

Write about:

- what Linda says and does in the play
- how Russell presents Linda as an important character in the play *Blood Brothers*.

**[30 marks]****AO4 [4 marks]**

or

0	4
---	---

How does Russell present the ways that Mickey and Edward are affected by their different experiences of family life?

Write about:

- what family life is like for Mickey and Edward
- how Russell presents the differences in their family lives.

**[30 marks]****AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

---

**Alan Bennett: *The History Boys***

or

0	5
---	---

How does Bennett present different attitudes to learning in *The History Boys*?

Write about:

- what some of these attitudes to learning are
- how Bennett presents these attitudes.

**[30 marks]**  
**AO4 [4 marks]**

or

0	6
---	---

Bennett has said that the boys in the play know more than any of their teachers.

How far do you agree that the boys “know more” than the staff?

Write about:

- what the boys say and do
- how far Bennett presents the boys as “knowing more” than the staff.

**[30 marks]**  
**AO4 [4 marks]**

**Dennis Kelly: *DNA***

or

0	7
---	---

How does Kelly use the character of Cathy to explore ideas about leadership?

Write about:

- what Cathy says and does throughout the play
- how Kelly uses Cathy to explore these ideas about leadership.

**[30 marks]**  
**AO4 [4 marks]**

or

0	8
---	---

How does Kelly use the play *DNA* to explore ideas about gang membership?

Write about:

- what the gang members say and do
- how Kelly presents what being in a gang is like.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question****Turn over ►**

---

**Simon Stephens: *The Curious Incident of the Dog in the Night-Time*****or**

0	9
---	---

How does Stephens use Christopher's book to explore Christopher's feelings and attitudes to life?

Write about:

- some of Christopher's feelings and attitudes to life
- how Stephens uses the book to explore these feelings and attitudes.

**[30 marks]**  
**AO4 [4 marks]**

**or**

1	0
---	---

How far does Stephens present Christopher's teacher, Siobhan, as an important character in the play?

Write about:

- what Siobhan says and does
- how far Stephens presents her as important in the play.

**[30 marks]**  
**AO4 [4 marks]**

**Shelagh Delaney: *A Taste of Honey***

or

1	1
---	---

How does Delaney use the character of Peter to explore male attitudes to women in *A Taste of Honey*?

Write about:

- what Peter says and does in the play
- how Delaney uses the character of Peter to explore male attitudes to women.

**[30 marks]****AO4 [4 marks]**

or

1	2
---	---

‘Some characters in *A Taste of Honey* suffer because they are different from most people in society at that time.’

How does Delaney present the effects of being different in this society?

Write about:

- what characters who are different say and do
- how Delaney presents the effects of being different.

**[30 marks]****AO4 [4 marks]****Turn over for the next question****Turn over ►**

**William Golding: *Lord of the Flies***

or

1	3
---	---

How does Golding present Simon as different from the other boys on the island?

Write about:

- what Simon says and does that suggest he is different from the other boys
- how Golding presents him as different.

**[30 marks]**  
**AO4 [4 marks]**

or

1	4
---	---

‘The head is for the Beast. It’s a gift.’

How does Golding present the importance of the Beast to different characters in *Lord of the Flies*?

Write about:

- the ways that some characters react to the Beast
- how Golding presents the importance of the Beast.

**[30 marks]**  
**AO4 [4 marks]**

**AQA Anthology: 'Telling Tales'**

or

1	5
---	---

How do writers present the ways characters react to difficult situations in 'Invisible Man of the Back Row' and in **one** other story from *Telling Tales*?

Write about:

- what characters say and do in their difficult situations in the **two** stories
- how the writers present the ways characters react to difficult situations.

[30 marks]  
AO4 [4 marks]

or

1	6
---	---

How do writers present different kinds of love in 'Odour of Chrysanthemums' and different kinds of love in **one** other story from *Telling Tales*?

Write about:

- the different kinds of love in the **two** stories
- how the writers present different kinds of love.

[30 marks]  
AO4 [4 marks]

**Turn over for the next question**

**Turn over ►**

**George Orwell: *Animal Farm***

or

1	7
---	---

How does Orwell use the character of Squealer to explore ideas about truth and lies in *Animal Farm*?

Write about:

- what Squealer says and does
- how Orwell uses the character of Squealer to explore ideas about truth and lies.

**[30 marks]****AO4 [4 marks]**

or

1	8
---	---

How does Orwell use events in *Animal Farm* to explore ideas about revolution?

Write about:

- some of the events in the book
- how Orwell uses these events to explore ideas about revolution.

**[30 marks]****AO4 [4 marks]**

**Kazuo Ishiguro: *Never Let Me Go***

or

1	9
---	---

How does Ishiguro present the influence of life at Hailsham on the lives of Kathy, Tommy and Ruth?

Write about:

- what life is like at Hailsham
- how Ishiguro presents the influence of life at Hailsham.

**[30 marks]**  
**AO4 [4 marks]**

or

2	0
---	---

‘It is strange that none of the young people rebel against the system.’

How far do you agree with this view of *Never Let Me Go*?

Write about:

- how the young people behave
- how Ishiguro uses the young people to explore ideas about rebellion.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

**Meera Syal: *Anita and Me***

or

2	1
---	---

How does Syal present Meena's relationships with some of the male characters in *Anita and Me*?

Write about:

- Meena's relationships with some of the male characters in the novel
- how Syal presents these relationships.

**[30 marks]**  
**AO4 [4 marks]**

or

2	2
---	---

How does Syal present the importance of family life in *Anita and Me*?

Write about:

- some of the aspects of family life in the novel
- how Syal presents the importance of family life.

**[30 marks]**  
**AO4 [4 marks]**

**Stephen Kelman: *Pigeon English***

or

2	3
---	---

How does Kelman present the importance to Harrison of his friendships with Dean and with Jordan in *Pigeon English*?

Write about:

- Harrison's friendships with Dean and with Jordan
- how Kelman presents the importance of these friendships to Harrison.

[30 marks]  
AO4 [4 marks]

or

2	4
---	---

How does Kelman present the experience of being an immigrant in *Pigeon English*?

Write about:

- Harrison's life as an immigrant in the novel
- how Kelman presents Harrison's experience of being an immigrant.

[30 marks]  
AO4 [4 marks]

**Turn over for Section B**

**Turn over ►**

**There are no questions printed on this page**

---

**Section B: Poetry**

Answer **one** question from this section.

---

**AQA Anthology: *Poems Past and Present*****Either****Love and relationships**

The poems you have studied are:

Lord Byron	When We Two Parted
Percy Bysshe Shelley	Love's Philosophy
Robert Browning	Porphyria's Lover
Elizabeth Barrett Browning	Sonnet 29 – 'I think of thee!'
Thomas Hardy	Neutral Tones
Maura Dooley	Letters from Yorkshire
Charlotte Mew	The Farmer's Bride
Cecil Day-Lewis	Walking Away
Charles Causley	Eden Rock
Seamus Heaney	Follower
Simon Armitage	Mother, any distance
Carol Ann Duffy	Before You Were Mine
Owen Sheers	Winter Swans
Daljit Nagra	Singh Song!
Andrew Waterhouse	Climbing My Grandfather

**Turn over ►**

2 | 5

Compare how poets present romantic love in 'Singh Song!' and in **one** other poem from 'Love and relationships'.

I run just one ov my daddy's shops  
 from 9 o'clock to 9 o'clock  
 and he vunt me not to hav a break  
 but ven nobody in, I do di lock –

5      cos up di stairs is my newly bride  
 vee share in chapatti  
 vee share in di chutney  
 after vee hav made luv  
 like vee rowing through Putney –

10     Ven I return vid my pinnie untied  
 di shoppers always point and cry:  
*Hey Singh, ver yoo bin?*  
*Yor lemons are limes*  
*yor bananas are plantain,*

15     *dis dirty little floor need a little bit of mop*  
*in di worst Indian shop*  
*on di whole Indian road –*

20     Above my head high heel tap di ground  
 as my wife on di web is playing wid di mouse  
 ven she netting two cat on her Sikh lover site  
 she book dem for di meat at di cheese ov her price –

25     my bride  
           she effing at my mum  
           in all di colours of Punjabi  
           den stumble like a drunk  
           making fun at my daddy

30     my bride  
           tiny eyes ov a gun  
           and di tummy ov a teddy

35     my bride  
           she hav a red crew cut  
           and she wear a Tartan sari  
           a donkey jacket and some pumps  
           on di squeak ov di girls dat are pinching my sweeties –

40     Ven I return from di tickle ov my bride  
 di shoppers always point and cry:  
*Hey Singh, ver yoo bin?*  
*Di milk is out ov date*  
*and di bread is always stale,*  
*di tings yoo hav on offer yoo hav never got in stock*  
*in di worst Indian shop*  
*on di whole Indian road –*

45 Late in di midnight hour  
ven yoo shoppers are wrap up quiet  
ven di precinct is concrete-cool  
vee cum down whispering stairs  
and sit on my silver stool,  
from behind di chocolate bars  
50 vee stare past di half-price window signs  
at di beaches ov di UK in di brightey moon –  
  
from di stool each night she say,  
*How much do yoo charge for dat moon baby?*  
  
from di stool each night I say,  
*Is half di cost ov yoo baby,*  
55 from di stool each night she say,  
*How much does dat come to baby?*  
  
from di stool each night I say,  
*Is priceless baby –*

Daljit Nagra

**[30 marks]****Turn over for the question on the Power and conflict cluster****Turn over ►**

or

### Power and conflict

The poems you have studied are:

Percy Bysshe Shelley  
William Blake  
William Wordsworth  
Robert Browning  
Alfred Lord Tennyson  
Wilfred Owen  
Seamus Heaney  
Ted Hughes  
Simon Armitage  
Jane Weir  
Carol Ann Duffy  
Imtiaz Dharker  
Carol Rumens  
John Agard  
Beatrice Garland

Ozymandias  
London  
Extract from The Prelude  
My Last Duchess  
The Charge of the Light Brigade  
Exposure  
Storm on the Island  
Bayonet Charge  
Remains  
Poppies  
War Photographer  
Tissue  
The Emigrée  
Checking Out Me History  
Kamikaze

2	6
---	---

Compare how poets present ideas about power in 'Ozymandias' and in **one** other poem from 'Power and conflict'.

I met a traveller from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert. Near them on the sand,  
Half sunk, a shattered visage lies, whose frown  
5 And wrinkled lip, and sneer of cold command  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them and the heart that fed;  
And on the pedestal these words appear:  
10 'My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

Percy Bysshe Shelley

**[30 marks]**

**Turn over for Section C**

**Turn over ►**

**Section C: Unseen poetry**

Answer **both** questions in this section.

**On Aging**

When you see me sitting quietly,  
Like a sack left on the shelf,  
Don't think I need your chattering.  
I'm listening to myself.  
5 Hold! Stop! Don't pity me!  
Hold! Stop your sympathy!  
Understanding if you got it,  
Otherwise I'll do without it!  
10 When my bones are stiff and aching,  
And my feet won't climb the stair,  
I will only ask one favor:  
Don't bring me no rocking chair.  
When you see me walking, stumbling,  
15 Don't study and get it wrong.  
'Cause tired don't mean lazy  
And every goodbye ain't gone.  
I'm the same person I was back then,  
A little less hair, a little less chin,  
A lot less lungs and much less wind.  
20 But ain't I lucky I can still breathe in.

Maya Angelou

27 . 1

In 'On Aging' how does the poet present the speaker's attitudes to growing old?

**[24 marks]**

**Jessie Emily Schofield**

I used to wash my grandmother's hair,  
When she was old and small  
And walked with a frame  
Like a learning child.  
5 She would turn off her hearing aid  
And bend into the water,  
Holding the edge of the sink with long fingers;  
I would pour warm cupfuls over her skull  
And wonder what it could be like  
10 In her deaf head with eighty years of life.  
Hers was the softest hair I ever felt,  
Wedding dress silk on a widow;  
But there is a photo of her  
Sitting swathed in hair  
15 That I imagine chestnut from the black and white,  
Long enough to sit on.  
Her wet head felt delicate as a birdskull  
Worn thin by waves of age,  
As she stood bent.  
20 My mother's mother under my hands.

Judy Williams

2 7 . 2

In both 'Jessie Emily Schofield' and 'On Aging' the speakers describe their attitudes to the effects of growing old.

What are the similarities and/or differences between the ways the poets present these attitudes?

**[8 marks]****END OF QUESTIONS**

---

**There are no questions printed on this page**

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## GCSE ENGLISH LITERATURE

Paper 2 Modern Texts and Poetry

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Friday 26 May 2017

Morning Time allowed: 2 hours 15 minutes

### Materials

For this paper you must have:

- An AQA 16-page answer book.

### Instructions

- Answer **one** question from **Section A**, **one** question from **Section B** and **both** questions in **Section C**.
- Write the information required on the front of your answer book.
- Use black ink or black ballpoint pen. Do **not** use pencil.
- You must **not** use a dictionary.

### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 96.
- 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** and 32 marks for **Section C**.

**There are no questions printed on this page**

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---

**Section A: Modern prose or drama**

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

---

**JB Priestley: *An Inspector Calls*****EITHER**

0	1
---	---

How far does Priestley present Mrs Birling as an unlikeable character?

Write about:

- what Mrs Birling says and does in the play
- how Priestley presents her by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

0	2
---	---

How does Priestley use the character of the Inspector to suggest ways that society could be improved?

Write about:

- what society is shown to be like in the play and how it might be improved
- how Priestley presents society through what the Inspector says and does.

**[30 marks]**  
**AO4 [4 marks]**

---

**Willy Russell: *Blood Brothers*****OR**

0	3
---	---

How does Russell explore the effects of Mickey's and Edward's different upbringings?

Write about:

- how the boys' upbringings have different effects on their lives
- how Russell presents these effects by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

0	4
---	---

What kind of mother does Russell show Mrs Johnstone to be in *Blood Brothers*?

Write about:

- what Mrs Johnstone says and does in the play
- how Russell presents Mrs Johnstone by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

---

**Alan Bennett: *The History Boys*****OR**

0	5
---	---

'Dakin is presented as the most confident of the boys in the Oxbridge class.'

How far do you agree with this view of Dakin?

Write about:

- what Dakin says and does and what others say about him in the play
- how Bennett presents Dakin by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

0	6
---	---

Bennett has said about *The History Boys*, 'It seemed to me to be about two sorts of teaching – or two teachers, anyway'.

How does Bennett present Hector and Irwin as different kinds of teacher?

Write about:

- what Hector and Irwin say and do in their work
- how Bennett presents their differences by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

---

**Dennis Kelly: *DNA*****OR**

0	7
---	---

How far does Kelly present Leah as a morally good character in *DNA*?

Write about:

- what Leah says and does in the play
- how Kelly presents Leah throughout the play.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

0	8
---	---

What ideas about society is Kelly suggesting by calling the play *DNA*?

Write about:

- some of the different ideas about DNA in the play
- how Kelly presents these ideas by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

---

**Simon Stephens: *The Curious Incident of the Dog in the Night-Time***

**OR**

**0 9**

How does Stephens present Judy as a mother?

Write about:

- what Judy says and does in the play
- how Stephens presents Judy as a mother by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

**1 0**

How does Stephens present Christopher facing up to new challenges in the play?

Write about:

- what Christopher says and does when he faces a new challenge
- how Stephens presents Christopher in these situations.

**[30 marks]**  
**AO4 [4 marks]**

---

**Shelagh Delaney: *A Taste of Honey*****OR**

1	1
---	---

'I'm an extraordinary person' says Jo.

How far does Delaney present Jo as an extraordinary young woman?

Write about:

- what Jo says and does that could be considered extraordinary
- how Delaney presents Jo by the ways she writes.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

1	2
---	---

What ideas about happiness does Delaney explore in the play *A Taste of Honey*?

Write about:

- how Delaney uses different characters and their ideas about happiness
- how Delaney presents these ideas by the ways she writes.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

---

**William Golding: *Lord of the Flies*****OR**

1	3
---	---

How does Golding present Ralph as a leader in *Lord of the Flies*?

Write about:

- what Ralph says and does as a leader
- how Golding uses Ralph to explore ideas about leadership.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

1	4
---	---

'Ralph wept for the end of innocence, the darkness of man's heart...'

What does Golding have to say about human nature in *Lord of the Flies*?

Write about:

- how the boys behave on the island
- how Golding uses the boys' behaviour to explore ideas about human nature.

**[30 marks]**  
**AO4 [4 marks]**

---

**AQA Anthology: *Telling Tales*****OR**

1	5
---	---

How do writers present difficult relationships in 'Korea' and in **one** other story from *Telling Tales*?

Write about:

- the difficult relationships in the **two** stories
- how the writers present these relationships by the ways they write.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

1	6
---	---

How do writers present unpleasant childhood experiences in 'The Darkness Out There' and in **one** other story from *Telling Tales*?

Write about:

- the details of the unpleasant childhood experiences in the **two** stories
- how the writers present these experiences.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

---

**George Orwell: *Animal Farm*****OR**

1	7
---	---

‘Orwell creates a shocking and unexpected ending to *Animal Farm*.’

How far do you agree with this statement?

Write about:

- what happens towards the end of the novel
- how Orwell presents the ending.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

1	8
---	---

How does Orwell use the character of Snowball to explore ideas about leadership in *Animal Farm*?

Write about:

- what Snowball says and does and what happens to him
- how Orwell presents Snowball.

**[30 marks]**  
**AO4 [4 marks]**

---

**Kazuo Ishiguro: *Never Let Me Go*****OR**

1	9
---	---

How far does Ishiguro present Ruth as a selfish character in *Never Let Me Go*?

Write about:

- what Ruth says and does that could be seen as selfish
- how Ishiguro presents Ruth by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

2	0
---	---

How far do you agree that Ishiguro creates 'a nightmarish vision of society' in *Never Let Me Go*?

Write about:

- what kind of society Ishiguro presents in the novel
- how Ishiguro presents this society by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

---

**Meera Syal: *Anita and Me*****OR**

2	1
---	---

How does Syal present Meena's relationship with her mother?

Write about:

- Meena's feelings for her mother and how Meena behaves with her
- how Syal presents this relationship by the ways she writes.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

2	2
---	---

How does Syal show that their Punjabi heritage is important to Meena's family?

Write about:

- Meena's family, their traditions, and their behaviour
- how Syal presents the family's heritage by the ways she writes.

**[30 marks]**  
**AO4 [4 marks]**

---

**Stephen Kelman: *Pigeon English*****OR**

2	3
---	---

How does Kelman present London as a violent place for young people in *Pigeon English*?

Write about:

- some of the violence featured in the novel
- how Kelman presents London as a violent place for young people.

**[30 marks]**  
**AO4 [4 marks]**

**OR**

2	4
---	---

How does Kelman present Harrison's relationships with other teenagers in *Pigeon English*?

Write about:

- the different relationships Harrison has with other teenagers
- how Kelman presents these relationships by the ways he writes.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for Section B**

---

**Section B: Poetry**

Answer **one** question from this section.

---

**AQA Anthology: Poems Past and Present****EITHER****Love and relationships**

The poems you have studied are:

Lord Byron  
Percy Bysshe Shelley  
Robert Browning  
Elizabeth Barrett Browning  
Thomas Hardy  
Maura Dooley  
Charlotte Mew  
Cecil Day-Lewis  
Charles Causley  
Seamus Heaney  
Simon Armitage  
Carol Ann Duffy  
Owen Sheers  
Daljit Nagra  
Andrew Waterhouse

When We Two Parted  
Love's Philosophy  
Porphyria's Lover  
Sonnet 29 – 'I think of thee!'  
Neutral Tones  
Letters From Yorkshire  
The Farmer's Bride  
Walking Away  
Eden Rock  
Follower  
Mother, any distance  
Before You Were Mine  
Winter Swans  
Singh Song!  
Climbing My Grandfather

2	5
---	---

Compare how poets present growing up in 'Mother, any distance' and in **one** other poem from 'Love and relationships'.

**Mother, any distance**

Mother, any distance greater than a single span  
requires a second pair of hands.  
You come to help me measure windows, pelmets, doors,  
the acres of the walls, the prairies of the floors.

5 You at the zero-end, me with the spool of tape, recording  
length, reporting metres, centimetres back to base, then leaving  
up the stairs, the line still feeding out, unreeling  
years between us. Anchor. Kite.

10 I space-walk through the empty bedrooms, climb  
the ladder to the loft, to breaking point, where something  
has to give;  
two floors below your fingertips still pinch  
the last one-hundredth of an inch ... I reach  
towards a hatch that opens on an endless sky  
15 to fall or fly.

Simon Armitage

**[30 marks]**

**Turn over for the question on the Power and conflict cluster**

OR

**Power and conflict**

The poems you have studied are:

Percy Bysshe Shelley  
William Blake  
William Wordsworth  
Robert Browning  
Alfred Lord Tennyson  
Wilfred Owen  
Seamus Heaney  
Ted Hughes  
Simon Armitage  
Jane Weir  
Carol Ann Duffy  
Imtiaz Dharker  
Carol Rumens  
John Agard  
Beatrice Garland

Ozymandias  
London  
Extract from, The Prelude  
My Last Duchess  
The Charge of the Light Brigade  
Exposure  
Storm on the Island  
Bayonet Charge  
Remains  
Poppies  
War Photographer  
Tissue  
The Emigrée  
Checking Out Me History  
Kamikaze

2 | 6

Compare how poets present the effects of war in 'Bayonet Charge' and in **one** other poem from 'Power and conflict'.

### Bayonet Charge

Suddenly he awoke and was running – raw  
 In raw-seamed hot khaki, his sweat heavy,  
 Stumbling across a field of clods towards a green hedge  
 That dazzled with rifle fire, hearing  
 5 Bullets smacking the belly out of the air –  
 He lugged a rifle numb as a smashed arm;  
 The patriotic tear that had brimmed in his eye  
 Sweating like molten iron from the centre of his chest, –

In bewilderment then he almost stopped –  
 10 In what cold clockwork of the stars and the nations  
 Was he the hand pointing that second? He was running  
 Like a man who has jumped up in the dark and runs  
 Listening between his footfalls for the reason  
 Of his still running, and his foot hung like  
 15 Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame  
 And crawled in a threshing circle, its mouth wide  
 Open silent, its eyes standing out.  
 He plunged past with his bayonet toward the green hedge,  
 20 King, honour, human dignity, etcetera  
 Dropped like luxuries in a yelling alarm  
 To get out of that blue crackling air  
 His terror's touchy dynamite.

Ted Hughes

[30 marks]

Turn over for Section C

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**Section C: Unseen poetry**Answer **both** questions in this section.

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**Autumn**

Autumn arrives  
Like an experienced robber  
Grabbing the green stuff  
Then cunningly covering his tracks  
5 With a deep multitude  
Of colourful distractions.  
And the wind,  
The wind is his accomplice  
Putting an air of chaos  
10 Into the careful diversions  
So branches shake  
And dead leaves are suddenly blown  
In the faces of inquisitive strangers.  
The theft chills the world,  
15 Changes the temper of the earth  
Till the normally placid sky  
Glow red with a quiet rage.

Alan Bold

**27****1**

In 'Autumn', how does the poet present the effects of the season of autumn?

**[24 marks]**

**Today**

If ever there were a spring day so perfect,  
so uplifted by a warm intermittent breeze

that it made you want to throw  
open all the windows in the house

5 and unlatch the door to the canary's cage,  
indeed, rip the little door from its jamb\*,

a day when the cool brick paths  
and the garden bursting with peonies\*\*

10 seemed so etched in sunlight  
that you felt like taking

a hammer to the glass paperweight  
on the living room end table,

releasing the inhabitants  
from their snow-covered cottage

15 so they could walk out,  
holding hands and squinting

into this larger dome of blue and white,  
well, today is just that kind of day.

Billy Collins

\* jamb – the sides of a doorway or opening

\*\* peonies – flowers

27

2

In both 'Today' and 'Autumn' the speakers describe attitudes towards the seasons.

What are the similarities and/or differences between the ways the poets present these attitudes?

[8 marks]

**END OF QUESTIONS**

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# GCSE

# ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

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Wednesday 17 May 2023

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**

**SECTION A**

<b>Shakespeare</b>	<b>Question</b>	<b>Page</b>
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<i>Romeo and Juliet</i>	2	6
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<i>Much Ado About Nothing</i>	5	12
<i>Julius Caesar</i>	6	13

**SECTION B**

<b>The 19th-century novel</b>	<b>Question</b>	<b>Page</b>
Robert Louis Stevenson	<i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>	7 14–15
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Charles Dickens	<i>Great Expectations</i>	9 18–19
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Arthur Conan Doyle	<i>The Sign of Four</i>	13 26–27

**Turn over for Section A**

**Turn over ►**



0	1
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Starting with this conversation, explore how far Shakespeare presents Macbeth as a male character who changes during the play.

Write about:

- how Shakespeare presents Macbeth in this conversation
- how far Shakespeare presents Macbeth as a male character who changes in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

or

0	2
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**Romeo and Juliet**

Read the following extract from Act 3 Scene 2 of *Romeo and Juliet* and then answer the question that follows.

At this point in the play, Juliet reacts to the news that Romeo has killed her cousin Tybalt and so has been banished from Verona.

5	<p><b>JULIET</b> Shall I speak ill of him that is my husband?          Ah, poor my lord, what tongue shall smooth thy name,          When I, thy three-hours wife, have mangled it?          But wherefore, villain, didst thou kill my cousin?          That villain cousin would have killed my husband.          Back, foolish tears, back to your native spring,          Your tributary drops belong to woe,          Which you mistaking offer up to joy.          My husband lives that Tybalt would have slain,          And Tybalt's dead that would have slain my husband:          All this is comfort, wherefore weep I then?          Some word there was, worsè than Tybalt's death,          That murdered me; I would forget it fain,          But O, it presses to my memory,          Like damnèd guilty deeds to sinners' minds:          'Tybalt is dead, and Romeo banishèd.'          That 'banishèd', that one word 'banishèd',          Hath slain ten thousand Tybalts. Tybalt's death          Was woe enough if it had ended there;          Or if sour woe delights in fellowship,          And needly will be ranked with other griefs,          Why followed not, when she said 'Tybalt's dead',          'Thy father' or 'thy mother', nay, or both,          Which modern lamentation might have moved?          But with a rear-ward following Tybalt's death,          'Romeo is banishèd': to speak that word,          Is father, mother, Tybalt, Romeo, Juliet,          All slain, all dead. 'Romeo is banishèd!'          There is no end, no limit, measure, bound,          In that word's death, no words can that woe sound.</p>
10	
15	
20	
25	
30	

0	2
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Starting with this speech, explore how Shakespeare presents Juliet's feelings towards Romeo in *Romeo and Juliet*.

Write about:

- how Shakespeare presents Juliet's feelings towards Romeo in this speech
- how Shakespeare presents Juliet's feelings towards Romeo in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

or

0 3

**The Tempest**

Read the following extract from Act 1 Scene 2 of *The Tempest* and then answer the question that follows.

At this point in the play, Ariel has completed various tasks for Prospero and there is now some disagreement about Ariel being given more work to do.

	<b>PROSPERO</b>	Ariel, thy charge Exactly is performed; but there's more work. What is the time o'th'day?
	<b>ARIEL</b>	Past the mid-season.
5	<b>PROSPERO</b>	At least two glasses. The time 'twixt six and now Must by us both be spent most preciously.
	<b>ARIEL</b>	Is there more toil? Since thou dost give me pains, Let me remember thee what thou hast promised, Which is not yet performed me.
10	<b>PROSPERO</b>	How now? Moody? What is't thou canst demand?
	<b>ARIEL</b>	My liberty.
	<b>PROSPERO</b>	Before the time be out? No more.
	<b>ARIEL</b>	I prithee,
15		Remember I have done thee worthy service, Told thee no lies, made no mistakings, served Without or grudge or grumblings. Thou didst promise To bate me a full year.
	<b>PROSPERO</b>	Dost thou forget
20		From what a torment I did free thee?
	<b>ARIEL</b>	No.
	<b>PROSPERO</b>	Thou dost! And think'st it much to tread the ooze Of the salt deep, To run upon the sharp wind of the north,
25		To do me business in the veins o'th'earth When it is baked with frost.
	<b>ARIEL</b>	I do not, sir.
	<b>PROSPERO</b>	Thou liest, malignant thing. Hast thou forgot The foul witch Sycorax, who with age and envy
30		Was grown into a hoop? Hast thou forgot her?
	<b>ARIEL</b>	No, sir.
	<b>PROSPERO</b>	Thou hast. Where was she born? Speak. Tell me.

0	3
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Starting with this conversation, explore how far Shakespeare presents Prospero as a good master in *The Tempest*.

Write about:

- how far Shakespeare presents Prospero as a good master in this conversation
- how far Shakespeare presents Prospero as a good master in the play as a whole.

**[30 marks]**

**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

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or

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

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

At this point in the play, Bassanio explains to Antonio that he is in debt and has been foolish with his money.

	<b>BASSANIO</b> To you, Antonio, I owe the most in money and in love, And from your love I have a warranty To unburden all my plots and purposes
5	How to get clear of all the debts I owe.
	<b>ANTONIO</b> I pray you, good Bassanio, let me know it, And if it stand as you yourself still do Within the eye of honour, be assured My purse, my person, my extremest means
10	Lie all unlocked to your occasions.
	<b>BASSANIO</b> In my schooldays, when I had lost one shaft, I shot his fellow of the selfsame flight The selfsame way, with more advised watch To find the other forth; and by adventuring both
15	I oft found both. I urge this childhood proof Because what follows is pure innocence. I owe you much, and like a wilful youth That which I owe is lost; but if you please To shoot another arrow that self way
20	Which you did shoot the first, I do not doubt, As I will watch the aim, or to find both Or bring your latter hazard back again And thankfully rest debtor for the first.
	<b>ANTONIO</b> You know me well, and herein spend but time
25	To wind about my love with circumstance; And out of doubt you do me now more wrong In making question of my uttermost Than if you had made waste of all I have. Then do but say to me what I should do
30	That in your knowledge may by me be done, And I am prest unto it: therefore, speak.

0	4
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Starting with this conversation, explore how Shakespeare presents ideas about loyalty in *The Merchant of Venice*.

Write about:

- how Shakespeare presents the loyalty between Antonio and Bassanio in this conversation
- how Shakespeare presents ideas about loyalty in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

or

0 5

***Much Ado About Nothing***

Read the following extract from Act 2 Scene 1 of *Much Ado About Nothing* and then answer the question that follows.

At this point in the play, Beatrice and Hero have been discussing their idea of a perfect man. This leads to a conversation about whether or not Beatrice will ever get a husband.

	<b>BEATRICE</b> With a good leg and a good foot, uncle, and money enough in his purse, such a man would win any woman in the world if a could get her good will.
5	<b>LEONATO</b> By my troth, niece, thou wilt never get thee a husband, if thou be so shrewd of thy tongue.
	<b>ANTONIO</b> In faith, she's too curst.
	<b>BEATRICE</b> Too curst is more than curst, I shall lessen God's sending that way: for it is said, God sends a curst cow short horns, but to a cow too curst, he sends none.
10	<b>LEONATO</b> So, by being too curst, God will send you no horns.
	<b>BEATRICE</b> Just, if he send me no husband, for the which blessing I am at him upon my knees every morning and evening: Lord, I could not endure a husband with a beard on his face, I had rather lie in the woollen!
	<b>LEONATO</b> You may light on a husband that hath no beard.
15	<b>BEATRICE</b> What should I do with him – dress him in my apparel and make him my waiting gentlewoman? He that hath a beard is more than a youth: and he that hath no beard is less than a man: and he that is more than a youth, is not for me, and he that is less than a man, I am not for him: therefore I will even take sixpence in earnest of the bearward, and lead his apes into hell.
20	<b>LEONATO</b> Well then, go you into hell.
	<b>BEATRICE</b> No, but to the gate, and there will the devil meet me like an old cuckold with horns on his head, and say, get you to heaven, Beatrice, get you to heaven, here's no place for you maids. So deliver I up my apes, and away to Saint Peter: for the heavens, he shows me where the bachelors sit, and there
25	live we, as merry as the day is long.

0 5

Starting with this conversation, explore how far Shakespeare presents Beatrice as an independent female character in *Much Ado About Nothing*.

Write about:

- how far Shakespeare presents Beatrice as an independent female character in this conversation
- how far Shakespeare presents Beatrice as an independent female character in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

or

0	6
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**Julius Caesar**

Read the following extract from Act 5 Scene 5 of *Julius Caesar* and then answer the question that follows.

At this point in the play, Anthony and Octavius respond to news of Brutus' death.

**MESSALA** How died my master, Strato?  
**STRATO** I held the sword, and he did run on it.  
**MESSALA** Octavius, then take him to follow thee,  
 That did the latest service to my master.  
 5 **ANTONY** This was the noblest Roman of them all:  
 All the conspirators, save only he,  
 Did that they did in envy of great Caesar.  
 He only, in a general honest thought  
 And common good to all, made one of them.  
 10 His life was gentle, and the elements  
 So mixed in him that Nature might stand up  
 And say to all the world, 'This was a man!'  
**OCTAVIUS** According to his virtue let us use him,  
 With all respect and rites of burial.  
 15 Within my tent his bones tonight shall lie,  
 Most like a soldier, ordered honourably.  
 So call the field to rest, and let's away  
 To part the glories of this happy day.

0	6
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Starting with this conversation, explore how far Shakespeare presents Brutus as an honourable man in *Julius Caesar*.

Write about:

- how Shakespeare presents Brutus in this conversation
- how far Shakespeare presents Brutus as an honourable man in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

**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 1 (Story of the Door) of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

In this extract, Mr Enfield tells Mr Utterson about his encounter with Mr Hyde.

“Well, it was this way,” returned Mr. Enfield: “I was coming home from some place at the end of the world, about three o’clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all  
5 lighted up as if for a procession and all as empty as a church – till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten, who was running as hard as she was able down a cross street. Well, sir, the  
10 two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child’s body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn’t like a man; it was like some damned Juggernaut. I gave a view-holloa, took to my heels, collared my gentleman, and brought him back to where  
15 there was already quite a group about the screaming child. He was perfectly cool, and made no resistance, but gave me one look so ugly that it brought out the sweat on me like running. The people who had turned out were the girl’s own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according  
20 to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child’s family, which was only natural. But the doctor’s case was what struck me. He was the usual cut-and-dry apothecary, of no particular age and colour, with a strong Edinburgh accent, and about as  
25 emotional as a bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that Sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this as should make his name stink from  
30 one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red-hot, we were keeping the women off him as best we could, for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, with a kind of black, sneering coolness – frightened, too, I could see that  
35 – but carrying it off, sir, really like Satan.”

0	7
---	---

Starting with this extract, explore how far Stevenson presents Mr Hyde as a threatening and dangerous character.

Write about:

- how Stevenson presents Mr Hyde in this extract
- how far Stevenson presents Mr Hyde as threatening and dangerous in the novel as a whole.

**[30 marks]**

**Turn over for the next question**

**Turn over ►**

or

0 8

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

Read the following extract from Chapter 2 of *A Christmas Carol* and then answer the question that follows.

In this extract, the Ghost of Christmas Past shows Scrooge his last meeting with Belle.

- This was not addressed to Scrooge, or to any one whom he could see, but it produced an immediate effect. For again Scrooge saw himself. He was older now; a man in the prime of life. His face had not the harsh and rigid lines of later years; but it had begun to wear the signs of care and avarice. There was an
- 5 eager, greedy, restless motion in the eye, which showed the passion that had taken root, and where the shadow of the growing tree would fall. He was not alone, but sat by the side of a fair young girl in a mourning-dress: in whose eyes there were tears, which sparkled in the light that shone out of the Ghost of Christmas Past.
- 10 "It matters little," she said, softly. "To you, very little. Another idol has displaced me; and if it can cheer and comfort you in time to come, as I would have tried to do, I have no just cause to grieve."
- "What Idol has displaced you?" he rejoined.
- "A golden one."
- 15 "This is the even-handed dealing of the world!" he said. "There is nothing on which it is so hard as poverty; and there is nothing it professes to condemn with such severity as the pursuit of wealth!"
- "You fear the world too much," she answered, gently. "All your other hopes have merged into the hope of being beyond the chance of its sordid reproach. I have
- 20 seen your nobler aspirations fall off one by one, until the master-passion, Gain, engrosses you. Have I not?"
- "What then?" he retorted. "Even if I have grown so much wiser, what then? I am not changed towards you."
- She shook her head.
- 25 "Am I?"
- "Our contract is an old one. It was made when we were both poor and content to be so, until, in good season, we could improve our worldly fortune by our patient industry. You are changed. When it was made, you were another man."
- "I was a boy," he said impatiently.
- 30 "Your own feeling tells you that you were not what you are," she returned. "I am. That which promised happiness when we were one in heart, is fraught with misery now that we are two. How often and how keenly I have thought of this, I will not say. It is enough that I have thought of it, and can release you."

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

Write about:

- how Dickens presents the effects of greed in this extract
- how Dickens presents the effects of greed in the novel as a whole.

**[30 marks]**

**Turn over for the next question**

**Turn over ►**

or

0 9

**Charles Dickens: *Great Expectations***

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

In this extract, Pip returns home to discover that Joe and Biddy have just got married.

My first thought was one of great thankfulness that I had never breathed this last baffled hope to Joe. How often, while he was with me in my illness, had it risen to my lips. How irrevocable would have been his knowledge of it, if he had remained with me but another hour!

5 'Dear Biddy,' said I, 'you have the best husband in the whole world, and if you could have seen him by my bed you would have—But no, you couldn't love him better than you do.'

'No, I couldn't indeed,' said Biddy.

10 'And, dear Joe, you have the best wife in the whole world, and she will make you as happy as even you deserve to be, you dear, good, noble Joe!'

Joe looked at me with a quivering lip, and faintly put his sleeve before his eyes.

15 'And Joe and Biddy both, as you have been to church to-day and are in charity and love with all mankind, receive my humble thanks for all you have done for me, and all I have so ill repaid! And when I say that I am going away within the hour, for I am soon going abroad, and that I shall never rest until I have worked for the money with which you have kept me out of prison, and have sent it to you, don't think, dear Joe and Biddy, that if I could repay it a thousand times over, I suppose I could cancel a farthing of the debt I owe you, or that I would do so if I  
20 could!'

They were both melted by these words, and both entreated me to say no more.

25 'But I must say more. Dear Joe, I hope you will have children to love, and that some little fellow will sit in this chimney corner of a winter night, who may remind you of another little fellow gone out of it for ever. Don't tell him, Joe, that I was thankless; don't tell him, Biddy, that I was ungenerous and unjust; only tell him that I honoured you both, because you were both so good and true, and that, as your child, I said it would be natural to him to grow up a much better man than I did.'

30 'I ain't a-going,' said Joe, from behind his sleeve, 'to tell him nothink o' that natur, Pip. Nor Biddy ain't. Nor yet no one ain't.'

35 'And now, though I know you have already done it in your own kind hearts, pray tell me, both, that you forgive me! Pray let me hear you say the words, that I may carry the sound of them away with me, and then I shall be able to believe that you can trust me, and think better of me, in the time to come!'

'O dear old Pip, old chap,' said Joe. 'God knows as I forgive you, if I have anythink to forgive!'

'Amen! And God knows I do!' echoed Biddy.

40 'Now let me go up and look at my old little room, and rest there a few minutes by myself. And then when I have eaten and drunk with you, go with me as far as the finger-post, dear Joe and Biddy, before we say good-bye!'

0	9
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Starting with this extract, explore how Dickens presents the lessons Pip learns about what is really important in life.

Write about:

- how Dickens presents Pip in this extract
- how Dickens presents the lessons Pip learns about what is really important in life in the novel as a whole.

**[30 marks]**

**Turn over for the next question**

**Turn over ►**

or

1 0

**Charlotte Brontë: *Jane Eyre***

Read the following extract from Chapter 38 of *Jane Eyre* and then answer the question that follows.

In this extract, Jane reflects on her married life with Rochester.

I have now been married ten years. I know what it is to live entirely for and with what I love best on earth. I hold myself supremely blest – blest beyond what language can express; because I am my husband's life as fully as he is mine. No woman was ever nearer to her mate than I am: ever more absolutely bone of his bone and flesh of his flesh. I know no weariness of my Edward's society: he knows none of mine, any more than we each do of the pulsation of the heart that beats in our separate bosoms; consequently, we are ever together. To be together is for us to be at once as free as in solitude, as gay as in company. We talk, I believe, all day long: to talk to each other is but a more animated and an audible thinking. All my confidence is bestowed on him, all his confidence is devoted to me; we are precisely suited in character – perfect concord is the result.

Mr Rochester continued blind the first two years of our union: perhaps it was that circumstance that drew us so very near – that knit us so very close: for I was then his vision, as I am still his right hand. Literally, I was (what he often called me) the apple of his eye. He saw nature – he saw books through me; and never did I weary of gazing for his behalf, and of putting into words the effect of field, tree, town, river, cloud, sunbeam – of the landscape before us; of the weather round us and impressing by sound on his ear what light could no longer stamp on his eye. Never did I weary of reading to him; never did I weary of conducting him where he wished to go: of doing for him what he wished to be done. And there was a pleasure in my services, most full, most exquisite, even though sad – because he claimed these services without painful shame or damping humiliation. He loved me so truly, that he knew no reluctance in profiting by my attendance: he felt I loved him so fondly, that to yield that attendance was to indulge my sweetest wishes.

1 0

'*Jane Eyre* is a novel about Jane's search for happiness.'

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

Write about:

- how Brontë presents Jane in this extract
- how far Brontë presents Jane's search for happiness in the novel as a whole.

**[30 marks]**

**Turn over for the next question**

**Turn over ►**

or

1 1

**Mary Shelley: *Frankenstein***

Read the following extract from Chapter 17 of *Frankenstein* and then answer the question which follows.

In this extract, the creature asks Frankenstein to create a companion for him.

‘You must create a female for me, with whom I can live in the interchange of those sympathies necessary for my being. This you alone can do; and I demand it of you as a right which you must not refuse to concede.’

5 The latter part of his tale had kindled anew in me the anger that had died away while he narrated his peaceful life among the cottagers, and, as he said this, I could no longer suppress the rage that burned within me.

‘I do refuse it,’ I replied; ‘and no torture shall ever extort a consent from me. You may render me the most miserable of men, but you shall never make me base in my own eyes. Shall I create another like yourself, whose joint  
10 wickedness might desolate the world! Begone! I have answered you; you may torture me, but I will never consent.’

‘You are in the wrong,’ replied the fiend; ‘and, instead of threatening, I am content to reason with you. I am malicious because I am miserable. Am I not shunned and hated by all mankind? You, my creator, would tear me to pieces,  
15 and triumph; remember that, and tell me why I should pity man more than he pities me? You would not call it murder if you could precipitate me into one of those ice-rifts, and destroy my frame, the work of your own hands. Shall I respect man when he contemns me? Let him live with me in the interchange of kindness; and, instead of injury, I would bestow every benefit upon him with tears  
20 of gratitude at his acceptance. But that cannot be; the human senses are insurmountable barriers to our union. Yet mine shall not be the submission of abject slavery. I will revenge my injuries: if I cannot inspire love, I will cause fear; and chiefly towards you my arch-enemy, because my creator, do I swear  
25 inextinguishable hatred. Have a care: I will work at your destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth.’

A fiendish rage animated him as he said this; his face was wrinkled into contortions too horrible for human eyes to behold; but presently he calmed himself and proceeded.

‘I intended to reason. This passion is detrimental to me; for you do not reflect  
30 that you are the cause of its excess. If any being felt emotions of benevolence towards me, I should return them a hundred and a hundred fold; for that one creature’s sake, I would make peace with the whole kind! But I now indulge in dreams of bliss that cannot be realised. What I ask of you is reasonable and moderate; I demand a creature of another sex, but as hideous as myself; the  
35 gratification is small, but it is all that I can receive, and it shall content me. It is true we shall be monsters, cut off from all the world; but on that account we shall be more attached to one another. Our lives will not be happy, but they will be harmless, and free from the misery I now feel. Oh! my creator, make me happy; let me feel gratitude towards you for one benefit! Let me see that I excite the  
40 sympathy of some existing thing; do not deny me my request!’

1	1
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Starting with this extract, explore how Shelley presents the effects of loneliness and isolation in *Frankenstein*.

Write about:

- how Shelley presents the effects of loneliness and isolation in this extract
- how Shelley presents the effects of loneliness and isolation in the novel as a whole.

**[30 marks]**

**Turn over for the next question**

**Turn over ►**

or

1 2

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

Read the following extract from Chapter 29 of *Pride and Prejudice* and then answer the question that follows.

In this extract, Elizabeth is visiting Lady Catherine de Bourgh for the first time.

When the ladies returned to the drawing-room, there was little to be done but to hear Lady Catherine talk, which she did without any intermission till coffee came in, delivering her opinion on every subject in so decisive a manner, as proved that she was not used to have her judgement controverted. She inquired  
5 into Charlotte's domestic concerns familiarly and minutely, gave her a great deal of advice as to the management of them all; told her how everything ought to be regulated in so small a family as hers, and instructed her as to the care of her cows and her poultry. Elizabeth found that nothing was beneath this great lady's attention, which could furnish her with an occasion of dictating to others. In the  
10 intervals of her discourse with Mrs. Collins, she addressed a variety of questions to Maria and Elizabeth, but especially to the latter, of whose connections she knew the least, and who she observed to Mrs. Collins was a very genteel, pretty kind of girl. She asked her, at different times, how many sisters she had, whether they were older or younger than herself, whether any of them were likely  
15 to be married, whether they were handsome, where they had been educated, what carriage her father kept, and what had been her mother's maiden name? Elizabeth felt all the impertinence of her questions but answered them very composedly. Lady Catherine then observed,  
"Your father's estate is entailed on Mr. Collins, I think. For your sake," turning  
20 to Charlotte, "I am glad of it; but otherwise I see no occasion for entailing estates from the female line. It was not thought necessary in Sir Lewis de Bourgh's family. Do you play and sing, Miss Bennet?"  
"A little."  
"Oh! Then—some time or other we shall be happy to hear you. Our  
25 instrument is a capital one, probably superior to—You shall try it some day. Do your sisters play and sing?"  
"One of them does."  
"Why did not you all learn? You ought all to have learned. The Miss Webbs all play, and their father has not so good an income as yours. Do you draw?"  
30 "No, not at all."  
"What, none of you?"  
"Not one."  
"That is very strange. But I suppose you had no opportunity. Your mother should have taken you to town every spring for the benefit of masters."

1	2
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Starting with this extract, explore how Austen presents ideas about social class in *Pride and Prejudice*.

Write about:

- how Austen presents ideas about social class in this extract
- how Austen presents ideas about social class in the novel as a whole.

**[30 marks]**

**Turn over for the next question**

**Turn over ►**

or

1 3

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

Read the following extract from Chapter 11 (The Great Agra Treasure) of *The Sign of Four* and then answer the question that follows.

In this extract, Jonathan Small has just been captured after the chase down the River Thames.

Our captive sat in the cabin opposite to the iron box which he had done so much and waited so long to gain. He was a sunburned reckless-eyed fellow, with a network of lines and wrinkles all over his mahogany features, which told of a hard, open-air life. There was a singular prominence about his bearded chin  
5 which marked a man who was not to be easily turned from his purpose. His age may have been fifty or thereabouts, for his black, curly hair was thickly shot with grey. His face in repose was not an unpleasing one, though his heavy brows and aggressive chin gave him, as I had lately seen, a terrible expression when moved to anger. He sat now with his handcuffed hands upon his lap, and his  
10 head sunk upon his breast, while he looked with his keen, twinkling eyes at the box which had been the cause of his ill-doings. It seemed to me that there was more sorrow than anger in his rigid and contained countenance. Once he looked up at me with a gleam of something like humour in his eyes.

‘Well, Jonathan Small,’ said Holmes, lighting a cigar, ‘I am sorry that it has  
15 come to this.’

‘And so am I, sir,’ he answered frankly. ‘I don’t believe that I can swing over the job. I give you my word on the book that I never raised hand against Mr Sholto. It was that little hell-hound, Tonga, who shot one of his cursed darts into him. I had no part in it, sir. I was as grieved as if it had been my blood-  
20 relation. I welted the little devil with the slack end of the rope for it, but it was done, and I could not undo it again.’

‘Have a cigar,’ said Holmes; ‘and you had best take a pull out of my flask, for you are very wet. How could you expect so small and weak a man as this black fellow to overpower Mr Sholto and hold him while you were climbing the rope?’

25 ‘You seem to know as much about it as if you were there, sir. The truth is that I hoped to find the room clear. I knew the habits of the house pretty well, and it was the time when Mr Sholto usually went down to his supper. I shall make no secret of the business. The best defence that I can make is just the simple truth. Now, if it had been the old major I would have swung for him with a light heart. I  
30 would have thought no more of knifing him than of smoking this cigar. But it’s cursed hard that I should be lagged over this young Sholto, with whom I had no quarrel whatever.’

1	3
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Starting with this extract, explore how far Conan Doyle presents Jonathan Small as a villain.

Write about:

- how Conan Doyle presents Jonathan Small in this extract
- how far Conan Doyle presents Jonathan Small as a villain in the novel as a whole.

**[30 marks]**

**END OF QUESTIONS**

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**There are no questions printed on this page**

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## GCSE ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

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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**

**SECTION A**

<b>Shakespeare</b>	<b>Question</b>	<b>Page</b>
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<i>Romeo and Juliet</i>	2	6
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<i>The Merchant of Venice</i>	4	8
<i>Much Ado About Nothing</i>	5	9
<i>Julius Caesar</i>	6	10

**SECTION B**

<b>The 19th-century novel</b>	<b>Question</b>	<b>Page</b>
Robert Louis Stevenson	<i>The Strange Case of Dr. Jekyll and Mr. Hyde</i>	7 12–13
Charles Dickens	<i>A Christmas Carol</i>	8 14
Charles Dickens	<i>Great Expectations</i>	9 16–17
Charlotte Brontë	<i>Jane Eyre</i>	10 18–19
Mary Shelley	<i>Frankenstein</i>	11 20–21
Jane Austen	<i>Pride and Prejudice</i>	12 22–23
Arthur Conan Doyle	<i>The Sign of Four</i>	13 24

**Turn over for Section A**

**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 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.

5 **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.

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

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

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

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

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

**DOCTOR** Well, well, well –

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

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

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

25 come out on's grave.

**DOCTOR** Even so?

**LADY MACBETH** To bed, to bed; there's knocking at the gate. Come, come, come, come, give me your hand; what's done cannot be undone. To bed, to bed, to bed.

0	1
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'Lady Macbeth is a female character who changes during the play.'

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

Write about:

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

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

or

0	2
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**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.

5	<p><b>PRINCE</b> Rebellious subjects, enemies to peace,          Profaners of this neighbour-stained steel –          Will they not hear? – What ho, you men, you beasts!          That quench the fire of your pernicious rage          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,          15 Cankered with peace, to part your cankered hate;          If ever you disturb our streets again,          Your lives shall pay the forfeit of the peace.          For this time all the rest depart away:          You, Capulet, shall go along with me,          20 And, Montague, come you this afternoon,          To know our farther pleasure in this case,          To old Free-town, our common judgement-place.          Once more, on pain of death, all men depart.</p>
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0	2
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Starting with this speech, explore how Shakespeare presents the effects of the conflict between the Capulet and Montague families.

Write about:

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

**[30 marks]**  
**AO4 [4 marks]**

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.

5	<b>PROSPERO</b>	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
10		The noontide sun, called forth the mutinous winds, And 'twixt the green sea and the azured vault Set roaring war. To the dread rattling thunder Have I given fire, and rifted Jove's stout oak With his own bolt; the strong-based promontory
15		Have I made shake, and by the spurs plucked up The pine and cedar; graves at my command Have waked their sleepers, oped, and let 'em forth By my so potent art. But this rough magic I here abjure. And when I have required
20		Some heavenly music – which even now I do – To work mine end upon their senses that This airy charm is for, I'll break my staff, Bury it certain fathoms in the earth, And deeper than did ever plummet sound
25		I'll drown my book.

0 3

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.

5	<p><b>PORTIA</b> 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.</p>
10	<p>'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;</p>
15	<p>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,</p>
20	<p>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.</p>

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.

5 **DON PEDRO** Why, then are you no maiden. Leonato,  
I am sorry you must hear: upon mine honour,  
Myself, my brother, and this grievèd count  
Did see her, hear her, at that hour last night,  
Talk with a ruffian at her chamber window,

10 Who hath indeed most like a liberal villain,  
Confessed the vile encounters they have had  
A thousand times in secret.

**DON JOHN** Fie, fie, they are  
Not to be named my lord, not to be spoke of,

15 There is not chastity enough in language,  
Without offence to utter them: thus, pretty lady,  
I am sorry for thy much misgovernment.

**CLAUDIO** Oh Hero! What a hero hadst thou been,  
If half thy outward graces had been placed

20 About thy thoughts and counsels of thy heart?  
But fare thee well, most foul, most fair, farewell  
Thou pure impiety, and impious purity,  
For thee I'll lock up all the gates of love,  
And on my eyelids shall conjecture hang,

25 To turn all beauty into thoughts of harm,  
And never shall it more be gracious.

**LEONATO** Hath no man's dagger here a point for me?  
[*Hero faints*]

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]

Turn over ►

or

0 6

**Julius Caesar**

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

At this point in the play, Caesar is assassinated.

	<i>They stab Caesar</i>	
	<b>CAESAR</b> <i>Et tu, Brute?</i> – Then fall, Caesar!	<i>Dies</i>
	<b>CINNA</b> Liberty! Freedom! Tyranny is dead! Run hence, proclaim, cry it about the streets.	
5	<b>CASSIUS</b> Some to the common pulpits, and cry out, 'Liberty, freedom, and enfranchisement!'	
	<b>BRUTUS</b> People and senators, be not affrighted, Fly not, stand still! Ambition's debt is paid.	
	<b>CASCA</b> Go to the pulpit, Brutus.	
10	<b>DECIUS</b> And Cassius too.	
	<b>BRUTUS</b> Where's Publius?	
	<b>CINNA</b> Here, quite confounded with this mutiny.	
	<b>METELLUS</b> Stand fast together lest some friend of Caesar's Should chance –	
15	<b>BRUTUS</b> Talk not of standing. Publius, good cheer, There is no harm intended to your person, Nor to no Roman else. So tell them, Publius.	
	<b>CASSIUS</b> And leave us, Publius, lest that the people, Rushing on us, should do your age some mischief.	
20	<b>BRUTUS</b> 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**

**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 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  
5 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  
10 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  
15 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  
20 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  
25 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  
30 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  
35 evil: and Edward Hyde, alone in the ranks of mankind, was pure evil.

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

Write about:

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

**[30 marks]**

**Turn over for the next question**

**Turn over ►**

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?”  
 5 “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.  
 10 “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.  
 15 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  
 20 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  
 25 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  
 30 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**

**Turn over ►**

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  
5 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  
10 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  
15 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  
20 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  
25 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  
30 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  
35 sleep.

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

Write about:

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

**Turn over for the next question**

**Turn over ►**

or

1 0

**Charlotte Brontë: *Jane Eyre***

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

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

5 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: 10 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.'

15 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 20 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.

25 '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 30 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!'

35 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
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Starting with this extract, explore how far Brontë presents Jane as an independent female character.

Write about:

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

**[30 marks]**

**Turn over for the next question**

**Turn over ►**

or

1	1
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**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.

5 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  
10 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.

15 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  
20 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  
25 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  
30 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
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Starting with this extract, explore how Shelley presents grief and loss.

Write about:

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

**[30 marks]**

**Turn over for the next question**

**Turn over ►**

or

1 2

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

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

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

When dinner was over, she returned directly to Jane, and Miss Bingley began abusing her as soon as she was out of the room. Her 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

5 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,

10 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

15 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.”

20 “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.

25 “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,

30 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.

35 “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

40 assent, and indulged their mirth for some time at the expense of their dear friend’s vulgar relations.

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

Write about:

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

**[30 marks]**

**Turn over for the next question**

**Turn over ►**

or

1 3

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

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

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

‘And there is the *Aurora*,’ exclaimed Holmes, ‘and going like the devil! Full speed ahead, engineer. Make after that launch with the yellow light. By heaven, I shall never forgive myself if she proves to have the heels of us!’

5 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! 10 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 15 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* 20 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*.

25 ‘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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## GCSE ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

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Wednesday 15 May 2019

Afternoon

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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<b>SECTION A</b>		<b>Question</b>	<b>Page</b>
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<b>The 19th-century novel</b>		<b>Question</b>	<b>Page</b>
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**Section A: Shakespeare**

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

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**Either*****Macbeth***

Read the following extract from Act 1 Scene 2 of *Macbeth* and then answer the question that follows.

At this point in the play, the Captain tells Duncan about Macbeth's part in the recent battle.

**CAPTAIN**

Doubtful it stood,  
As two spent swimmers that do cling together  
And choke their art. The merciless Macdonald –  
Worthy to be a rebel, for to that  
5 The multiplying villainies of nature  
Do swarm upon him – from the Western Isles  
Of kerns and galloglasses is supplied,  
And Fortune on his damnèd quarrel smiling,  
Showed like a rebel's whore. But all's too weak,  
10 For brave Macbeth – well he deserves that name –  
Disdaining Fortune, with his brandished steel,  
Which smoked with bloody execution,  
Like Valour's minion carved out his passage  
Till he faced the slave,  
15 Which ne'er shook hands, nor bade farewell to him,  
Till he unseamed him from the nave to th'chaps  
And fixed his head upon our battlements.

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

Write about:

- how Shakespeare presents Macbeth in this extract
- how far Shakespeare presents Macbeth as a violent character in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

or

***Romeo and Juliet***

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

At this point in the play, Romeo and Juliet meet each other for the first time at the Capulet house.

<p><b>ROMEO</b> If I profane with my unworhiest hand This holy shrine, the gentle sin is this, My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss.</p> <p><b>JULIET</b> 5 Good pilgrim, you do wrong your hand too much, Which mannerly devotion shows in this, For saints have hands that pilgrims' hands do touch, And palm to palm is holy palmers' kiss.</p> <p><b>ROMEO</b> Have not saints lips, and holy palmers too?</p> <p><b>JULIET</b> 10 Ay, pilgrim, lips that they must use in prayer.</p> <p><b>ROMEO</b> O then, dear saint, let lips do what hands do: They pray, grant thou, lest faith turn to despair.</p> <p><b>JULIET</b> Saints do not move, though grant for prayers' sake.</p> <p><b>ROMEO</b> Then move not while my prayer's effect I take.</p> <p>15 Thus from my lips, by thine, my sin is purged.</p> <p><b>JULIET</b> Then have my lips the sin that they have took.</p> <p><b>ROMEO</b> Sin from my lips? O trespass sweetly urged! Give me my sin again.</p> <p><b>JULIET</b> You kiss by th'book.</p>	
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0	2
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Starting with this conversation, explore how Shakespeare presents the relationship between Romeo and Juliet.

Write about:

- how Shakespeare presents their relationship in this conversation
- how Shakespeare presents the relationship between Romeo and Juliet in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

**Turn over ►**

or

***The Tempest***

Read the following extract from Act 3 Scene 2 of *The Tempest* and then answer the question that follows.

At this point in the play, Caliban is telling Stephano and Trinculo about his plan to murder Prospero.

**CALIBAN**

Why, as I told thee, 'tis a custom with him  
 I'th'afternoon to sleep. There thou mayst brain him,  
 Having first seized his books; or with a log  
 Batter his skull, or paunch him with a stake,  
 5 Or cut his wezand with thy knife. Remember  
 First to possess his books; for without them  
 He's but a sot, as I am, nor hath not  
 One spirit to command – they all do hate him  
 As rootedly as I. Burn but his books;  
 10 He has brave utensils – for so he calls them –  
 Which when he has a house, he'll deck withal.  
 And that most deeply to consider, is  
 The beauty of his daughter. He himself  
 Calls her a nonpareil. I never saw a woman  
 15 But only Sycorax my dam, and she;  
 But she as far surpasseth Sycorax  
 As great'st does least.

0 3

Starting with this speech, explore how Shakespeare presents ideas about revenge in *The Tempest*.

Write about:

- how Shakespeare presents ideas about revenge in this speech
- how Shakespeare presents ideas about revenge in the play as a whole.

[30 marks]  
 AO4 [4 marks]

or

***The Merchant of Venice***

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

At this point in the play, Bassanio is telling Antonio about Portia, the lady he has fallen in love with.

**BASSANIO**

In Belmont is a lady richly left,  
 And she is fair, and – fairer than that word –  
 Of wondrous virtues. Sometimes from her eyes  
 I did receive fair speechless messages.  
 5 Her name is Portia, nothing undervalued  
 To Cato's daughter, Brutus' Portia.  
 Nor is the wide world ignorant of her worth;  
 For the four winds blow in from every coast  
 Renowned suitors, and her sunny locks  
 10 Hang on her temples like a golden fleece,  
 Which makes her seat of Belmont Colchos' strand,  
 And many Jasons come in quest of her.  
 O my Antonio, had I but the means  
 To hold a rival place with one of them,  
 15 I have a mind presages me such thrift  
 That I should questionless be fortunate.

0	4
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Starting with this speech, explore how Shakespeare presents ideas about romantic love in *The Merchant of Venice*.

Write about:

- how Shakespeare presents ideas about romantic love in this speech
- how Shakespeare presents ideas about romantic love in the play as a whole.

[30 marks]  
 AO4 [4 marks]

Turn over ►

or

***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, Beatrice is asking Benedick to kill Claudio.

	<b>BENEDICK</b>	Come bid me do anything for thee.
	<b>BEATRICE</b>	Kill Claudio.
	<b>BENEDICK</b>	Ha, not for the wide world.
	<b>BEATRICE</b>	You kill me to deny it, farewell.
5	<b>BENEDICK</b>	Tarry, sweet Beatrice.
	<b>BEATRICE</b>	I am gone, though I am here, there is no love in you, nay, I pray you let me go.
	<b>BENEDICK</b>	Beatrice.
	<b>BEATRICE</b>	In faith I will go.
10	<b>BENEDICK</b>	We'll be friends first.
	<b>BEATRICE</b>	You dare easier be friends with me, than fight with mine enemy.
	<b>BENEDICK</b>	Is Claudio thine enemy?
15	<b>BEATRICE</b>	Is a not approved in the height a villain, that hath slandered, scorned, dishonoured my kinswoman? Oh that I were a man! What, bear her in hand, until they come to take hands, and then with public accusation, uncovered slander, unmitigated rancour? Oh God that I were a man! I would eat his heart in the market place.
	<b>BENEDICK</b>	Hear me, Beatrice.
20	<b>BEATRICE</b>	Talk with a man out at a window, a proper saying.
	<b>BENEDICK</b>	Nay, but Beatrice.
	<b>BEATRICE</b>	Sweet Hero, she is wronged, she is slandered, she is undone.
	<b>BENEDICK</b>	Beat –
25	<b>BEATRICE</b>	Princes and counties! Surely a princely testimony, a goodly count, Count Comfect, a sweet gallant surely, oh that I were a man

for his sake! Or that I had any friend would be a man for my sake!  
But manhood is melted into curtsies, valour into compliment, and  
men are only turned into tongue, and trim ones too: he is now as  
valiant as Hercules, that only tells a lie, and swears it: I cannot be a  
30 man with wishing, therefore I will die a woman with grieving.

0	5
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Starting with this conversation, explore how far Shakespeare presents Beatrice as a strong woman.

Write about:

- how far Shakespeare presents Beatrice as a strong woman in this conversation
- how far Shakespeare presents Beatrice as a strong woman in the play as a whole.

**[30 marks]**

**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

or

***Julius Caesar***

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

At this point in the play, Cassius has just heard of Casca's fears about the night's dreadful happenings.

**CASSIUS**

You are dull, Casca, and those sparks of life  
That should be in a Roman you do want,  
Or else you use not. You look pale, and gaze,  
And put on fear, and cast yourself in wonder  
5 To see the strange impatience of the heavens.  
But if you would consider the true cause  
Why all these fires, why all these gliding ghosts,  
Why birds and beasts from quality and kind,  
Why old men, fools, and children calculate,  
10 Why all these things change from their ordinance,  
Their natures, and preformèd faculties,  
To monstrous quality – why, you shall find  
That heaven hath infused them with these spirits  
To make them instruments of fear, and warning  
15 Unto some monstrous state.  
Now could I, Casca, name to thee a man  
Most like this dreadful night,  
That thunders, lightens, opens graves, and roars  
As doth the lion in the Capitol –  
20 A man no mightier than thyself, or me,  
In personal action, yet prodigious grown  
And fearful, as these strange eruptions are.

0 6

Starting with this speech, explore how far Shakespeare presents Cassius as an effective leader of the conspirators in *Julius Caesar*.

Write about:

- how Shakespeare presents Cassius in this speech
- how far Shakespeare presents Cassius as an effective leader of the conspirators in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

## Section B: The 19th-century novel

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

**Either**

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

Read the following extract from Chapter 8 (The Last Night) of *The Strange Case of Dr. Jekyll and Mr. Hyde* and then answer the question that follows.

In this extract Poole, Jekyll's servant, talks with Utterson about events at Jekyll's house.

“That's it!” said Poole. “It was this way. I came suddenly into the theatre from the garden. It seems he had slipped out to look for this drug, or whatever it is; for the cabinet door was open, and there he was at the far end of the room digging among the crates. He looked up when I came in, gave a kind of cry, and whipped

5 upstairs into the cabinet. It was but for one minute that I saw him, but the hair stood up on my head like quills. Sir, if that was my master, why had he a mask upon his face? If it was my master, why did he cry out like a rat, and run from me? I have served him long enough. And then ...”, the man paused and passed his hand over his face.

10 “These are all very strange circumstances,” said Mr. Utterson, “but I think I begin to see daylight. Your master, Poole, is plainly seized with one of those maladies that both torture and deform the sufferer; hence, for aught I know, the alteration of his voice; hence the mask and his avoidance of his friends; hence his eagerness to find this drug, by means of which the poor soul retains some hope

15 of ultimate recovery – God grant that he be not deceived. There is my explanation; it is sad enough, Poole, ay, and appalling to consider; but it is plain and natural, hangs well together, and delivers us from all exorbitant alarms.”

“Sir,” said the butler, turning to a sort of mottled pallor, “that thing was not my master, and there's the truth. My master” – here he looked round him and began

20 to whisper – “is a tall, fine build of a man, and this was more of a dwarf.” Utterson attempted to protest. “O sir,” cried Poole, “do you think I do not know my master after twenty years? do you think I do not know where his head comes to in the cabinet door, where I saw him every morning of my life? No, sir, that thing in the mask was never Dr. Jekyll – God knows what it was, but it was never Dr. Jekyll;

25 and it is the belief of my heart that there was murder done.”

**0 7**

Starting with this extract, explore how Stevenson presents Mr Hyde as an inhuman and disturbing member of society.

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as an inhuman and disturbing member of society in the novel as a whole.

**[30 marks]**

**Turn over ►**

or

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

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

In this extract Scrooge is visited by Marley's Ghost.

Again the spectre raised a cry, and shook its chain and wrung its shadowy hands. "You are fettered," said Scrooge, trembling. "Tell me why?"

"I wear the chain I forged in life," replied the Ghost. "I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it. Is its pattern strange to you?"

5 Scrooge trembled more and more.

"Or would you know," pursued the Ghost, "the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since. It is a ponderous chain!"

10 Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable: but he could see nothing. "Jacob," he said, imploringly. "Old Jacob Marley, tell me more. Speak comfort to me, Jacob!"

"I have none to give," the Ghost replied. "It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house—mark me!—in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!"

20 It was a habit with Scrooge, whenever he became thoughtful, to put his hands in his breeches pockets. Pondering on what the Ghost had said, he did so now, but without lifting up his eyes, or getting off his knees.

0 8

Starting with this extract, explore how Dickens uses the ghosts to help Scrooge change his attitudes and behaviour.

Write about:

- how Dickens uses Marley's Ghost in this extract
- how Dickens uses the ghosts to help Scrooge change his attitudes and behaviour in the novel as a whole.

**[30 marks]**

or

**Charles Dickens: *Great Expectations***

Read the following extract from Chapter 19 of *Great Expectations* and then answer the question that follows.

In this extract, Pip is soon to leave home for London and is talking to Joe Gargery.

When I awoke, I was much surprised to find Joe sitting beside me, smoking his pipe. He greeted me with a cheerful smile on my opening my eyes, and said: 'As being the last time, Pip, I thought I'd foller.'

'And, Joe, I am very glad you did so.'

5 'Thankee, Pip.'

'You may be sure, dear Joe,' I went on, after we had shaken hands, 'that I shall never forget you.'

'No, no, Pip!' said Joe, in a comfortable tone, 'I'm sure of that. Ay, ay, old chap! Bless you, it were only necessary to get it well round in a man's mind, to be

10 certain on it. But it took a bit of time to get it well round, the change come so uncommon plump; didn't it?'

Somehow, I was not best pleased with Joe's being so mightily secure of me. I should have liked him to have betrayed emotion, or to have said, 'It does you credit, Pip,' or something of that sort. Therefore, I made no remark on Joe's first

15 head: merely saying as to his second, that the tidings had indeed come suddenly, but that I had always wanted to be a gentleman, and had often speculated on what I would do, if I were one.

'Have you though?' said Joe. 'Astonishing!'

'It's a pity now, Joe,' said I, 'that you did not get on a little more, when we had

20 our lessons here; isn't it?'

'Well, I don't know,' returned Joe. 'I'm so awful dull. I'm only master of my own trade. It were always a pity as I was so awful dull; but it's no more of a pity now, than it was—this day twelvemonth—don't you see!'

25 What I had meant was, that when I came into my property and was able to do something for Joe, it would have been much more agreeable if he had been better qualified for a rise in station. He was so perfectly innocent of my meaning, however, that I thought I would mention it to Biddy in preference.

0 9

Starting with this extract, explore how Dickens presents Pip and Joe's relationship and how it changes.

Write about:

- how Dickens presents Pip and Joe's relationship in this extract
- how Dickens presents Pip and Joe's relationship and how it changes in the novel as a whole.

**[30 marks]**

**Turn over ►**

or

**Charlotte Brontë: *Jane Eyre***

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

In this extract Jane describes her relationship with John Reed.

Habitually obedient to John, I came up to his chair: he spent some three minutes in thrusting out his tongue at me as far as he could without damaging the roots: I knew he would soon strike, and while dreading the blow, I mused on the disgusting and ugly appearance of him who would presently deal it. I wonder if he  
 5 read that notion in my face; for, all at once, without speaking, he struck suddenly and strongly. I tottered, and on regaining my equilibrium retired back a step or two from his chair.

‘That is for your impudence in answering mama awhile since,’ said he, ‘and for your sneaking way of getting behind curtains, and for the look you had in your  
 10 eyes two minutes since, you rat!’

Accustomed to John Reed’s abuse, I never had an idea of replying to it; my care was how to endure the blow which would certainly follow the insult.

‘What were you doing behind the curtain?’ he asked.

‘I was reading.’  
 15 ‘Show the book.’

I returned to the window and fetched it thence.

‘You have no business to take our books; you are a dependant, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen’s children like us, and eat the same meals we do, and wear  
 20 clothes at our mama’s expense. Now, I’ll teach you to rummage my bookshelves: for they *are* mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows.’

I did so, not at first aware what was his intention; but when I saw him lift and poise the book and stand in act to hurl it, I instinctively started aside with a cry of  
 25 alarm: not soon enough, however; the volume was flung, it hit me, and I fell, striking my head against the door and cutting it. The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded.

1 0

Starting with this extract, explore how Brontë presents the ways male characters treat Jane Eyre.

Write about:

- how Brontë presents John Reed’s treatment of Jane in this extract
- how Brontë presents the ways one or more other male character(s) treat Jane in the novel as a whole.

**[30 marks]**

or

**Mary Shelley: *Frankenstein***

Read the following extract from Chapter 15 of *Frankenstein* and then answer the question that follows.

In this extract the monster has entered the De Lacey's cottage and is speaking to the blind man, Mr De Lacey.

‘How can I thank you, my best and only benefactor? From your lips first have I heard the voice of kindness directed towards me; I shall be for ever grateful; and your present humanity assures me of success with those friends whom I am on the point of meeting.’

5     ‘May I know the names and residence of those friends?’

‘I paused. This, I thought, was the moment of decision, which was to rob me of, or bestow happiness on me for ever. I struggled vainly for firmness sufficient to answer him, but the effort destroyed all my remaining strength; I sank on the chair, and sobbed aloud. At that moment I heard the steps of my younger

10 protectors. I had not a moment to lose; but, seizing the hand of the old man, I cried, “Now is the time! – save and protect me! You and your family are the friends whom I seek. Do not you desert me in the hour of trial!”

‘Great God!” exclaimed the old man, “who are you?”

‘At that instant the cottage door was opened, and Felix, Safie, and Agatha

15 entered. Who can describe their horror and consternation on beholding me? Agatha fainted; and Safie, unable to attend to her friend, rushed out of the cottage. Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung: in a transport of fury, he dashed me to the ground and struck me violently with a stick. I could have torn him limb from limb, as the lion

20 rends the antelope. But my heart sunk within me as with bitter sickness, and I refrained. I saw him on the point of repeating his blow, when, overcome by pain and anguish, I quitted the cottage and in the general tumult escaped unperceived to my hovel.

1	1
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Starting with this extract, explore how Shelley presents the ways the monster is affected by how others treat him.

Write about:

- how Shelley presents the monster in this extract
- how Shelley presents the ways the monster is affected by how others treat him in the novel as a whole.

**[30 marks]**

**Turn over ►**

or

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

Read the following extract from Chapter 20 of *Pride and Prejudice* and then answer the question that follows.

In this extract, Mrs Bennet reacts to the news that Elizabeth has turned down Mr Collins' offer of marriage.

This information, however, startled Mrs. Bennet; she would have been glad to be equally satisfied that her daughter had meant to encourage him by protesting against his proposals, but she dared not believe it, and could not help saying so.

5     “But, depend upon it, Mr. Collins,” she added, “that Lizzy shall be brought to reason. I will speak to her about it directly. She is a very headstrong, foolish girl, and does not know her own interest but I will *make* her know it.”

10     “Pardon me for interrupting you, madam,” cried Mr. Collins; “but if she is really headstrong and foolish, I know not whether she would altogether be a very desirable wife to a man in my situation, who naturally looks for happiness in the marriage state. If therefore she actually persists in rejecting my suit, perhaps it were better not to force her into accepting me, because if liable to such defects of temper, she could not contribute much to my felicity.”

15     “Sir, you quite misunderstand me,” said Mrs. Bennet, alarmed. “Lizzy is only headstrong in such matters as these. In everything else she is as good-natured a girl as ever lived. I will go directly to Mr. Bennet, and we shall very soon settle it with her, I am sure.”

20     She would not give him time to reply, but hurrying instantly to her husband, called out as she entered the library, “Oh! Mr. Bennet, you are wanted immediately; we are all in an uproar. You must come and make Lizzy marry Mr. Collins, for she vows she will not have him, and if you do not make haste he will change his mind and not have *her*.”

25     Mr. Bennet raised his eyes from his book as she entered, and fixed them on her face with a calm unconcern which was not in the least altered by her communication.

30     “I have not the pleasure of understanding you,” said he, when she had finished her speech. “Of what are you talking?”

       “Of Mr. Collins and Lizzy. Lizzy declares she will not have Mr. Collins, and Mr. Collins begins to say that he will not have Lizzy.”

       “And what am I to do on the occasion? It seems an hopeless business.”

       “Speak to Lizzy about it yourself. Tell her that you insist upon her marrying him.”

       “Let her be called down. She shall hear my opinion.”

1	2
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Starting with this extract, explore how Austen presents Mr Bennet and Mrs Bennet as parents.

Write about:

- how Austen presents Mr Bennet and Mrs Bennet in this extract
- how Austen presents Mr Bennet and Mrs Bennet as parents in the novel as a whole.

**[30 marks]**

or

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

Read the following extract from Chapter 12 of *The Sign of Four* and then answer the question that follows.

In this extract, Jonathan Small has been captured and is being questioned by the police about his involvement in the crime.

‘This is a very serious matter, Small,’ said the detective. ‘If you had helped justice, instead of thwarting it in this way, you would have had a better chance at your trial.’

5 ‘Justice!’ snarled the ex-convict. ‘A pretty justice! Whose loot is this, if it is not ours? Where is the justice that I should give it up to those who have never earned it? Look how I have earned it! Twenty long years in that fever-ridden swamp, all day at work under the mangrove-tree, all night chained up in the filthy convict-huts, bitten by mosquitoes, racked with ague, bullied by every cursed black-faced policeman who loved to take it out of a white man. That was how I

10 earned the Agra treasure, and you talk to me of justice because I cannot bear to feel that I have paid this price only that another may enjoy it! I would rather swing a score of times, or have one of Tonga’s darts in my hide, than live in a convict’s cell and feel that another man is at his ease in a palace with the money that should be mine.’

15 Small had dropped his mask of stoicism, and all this came out in a wild whirl of words, while his eyes blazed, and the handcuffs clanked together with the impassioned movement of his hands. I could understand, as I saw the fury and the passion of the man, that it was no groundless or unnatural terror which had possessed Major Sholto when he first learned that the injured convict was upon

20 his track.

‘You forget that we know nothing of all this,’ said Holmes quietly. ‘We have not heard your story, and we cannot tell how far justice may originally have been on your side.’

1 3

Starting with this extract, explore how Conan Doyle presents ideas about justice in *The Sign of Four*.

Write about:

- how Conan Doyle presents ideas about justice in this extract
- how Conan Doyle presents ideas about justice in the novel as a whole.

[30 marks]

**END OF QUESTIONS**

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## GCSE ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-century novel

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Tuesday 22 May 2018

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 ballpoint pen. Do **not** use pencil.
- Write the information required on the front of your answer book. The **Paper Reference** is 8702/1.
- Answer **one** question from **Section A** and **one** question from **Section B**.
- You must **not** use a dictionary.

### Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 64.
- AO4 will be assessed in **Section A**. There are 4 marks available for AO4 in **Section A** in addition to 30 marks for answering the question. AO4 assesses the following skills: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
- There are 30 marks for **Section B**.

**There are no questions printed on this page**

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## Section A: Shakespeare

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

### Either

#### *Macbeth*

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

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

#### **BANQUO**

But 'tis strange,  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths;  
Win us with honest trifles, to betray's  
5 In deepest consequence. –  
Cousins, a word, I pray you.

#### **MACBETH [Aside]**

Two truths are told,  
As happy prologues to the swelling act  
Of the imperial theme. – I thank you, gentlemen. –  
10 This supernatural soliciting  
Cannot be ill, cannot be good. If ill,  
Why hath it given me earnest of success,  
Commencing in a truth? I am Thane of Cawdor.  
If good, why do I yield to that suggestion,  
15 Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs  
Against the use of nature? Present fears  
Are less than horrible imaginings.  
My thought, whose murder yet is but fantastical,  
20 Shakes so my single state of man that function  
Is smothered in surmise, and nothing is,  
But what is not.

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

Write about:

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

**[30 marks]**  
**AO4 [4 marks]**

or

**Romeo and Juliet**

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

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

**CAPULET**

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

**LADY CAPULET**

Ay, sir, but she will none, she gives you thanks.  
I would the fool were married to her grave.

**CAPULET**

- 5 Soft, take me with you, take me with you, wife.  
How, will she none? doth she not give us thanks?  
Is she not proud? doth she not count her blest,  
Unworthy as she is, that we have wrought  
So worthy a gentleman to be her bride?

**JULIET**

- 10 Not proud you have, but thankful that you have:  
Proud can I never be of what I hate,  
But thankful even for hate that is meant love.

**CAPULET**

How how, how how, chopt-logic? What is this?  
'Proud', and 'I thank you', and 'I thank you not',

- 15 And yet 'not proud', mistress minion you?  
Thank me no thankings, nor proud me no pouds,  
But fettle your fine joints 'gainst Thursday next,  
To go with Paris to Saint Peter's Church,  
Or I will drag thee on a hurdle thither.  
20 Out, you green-sickness carrion! out, you baggage!  
You tallow-face!

0 2

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

Write about:

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

[30 marks]  
AO4 [4 marks]

Turn over ►

or

***The Tempest***

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

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

**MIRANDA**

I do not know

One of my sex; no woman's face remember,  
Save from my glass, mine own. Nor have I seen  
More that I may call men than you, good friend,

- 5 And my dear father. How features are abroad  
I am skillless of; but by my modesty,  
The jewel in my dower, I would not wish  
Any companion in the world but you;  
Nor can imagination form a shape  
10 Besides yourself, to like of. But I prattle  
Something too wildly, and my father's precepts  
I therein do forget.

**FERDINAND**

I am in my condition

A prince, Miranda; I do think a king –

- 15 I would not so – and would no more endure  
This wooden slavery than to suffer  
The flesh-fly blow my mouth. Hear my soul speak.  
The very instant that I saw you, did  
My heart fly to your service, there resides  
20 To make me slave to it, and for your sake  
Am I this patient log-man.

**MIRANDA**

Do you love me?

**FERDINAND**

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

And crown what I profess with kind event

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

**MIRANDA**

I am a fool

- 30 To weep at what I'm glad of.

0	3
---	---

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

Write about:

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

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

or

***The Merchant of Venice***

Read the following extract from Act 4 Scene 1 of *The Merchant of Venice* and then answer the question that follows.

At this point in the play, Shylock is waiting for Portia's judgement on whether he will receive his 'pound of flesh' from Antonio.

	<b>PORTIA</b>	A pound of that same merchant's flesh is thine, The court awards it, and the law doth give it.
	<b>SHYLOCK</b>	Most rightful judge!
	<b>PORTIA</b>	And you must cut this flesh from off his breast;
5		The law allows it, and the court awards it.
	<b>SHYLOCK</b>	Most learned judge! A sentence: come, prepare.
	<b>PORTIA</b>	Tarry a little, there is something else. This bond doth give thee here no jot of blood. The words expressly are 'a pound of flesh'.
10		Take then thy bond, take thou thy pound of flesh, But in the cutting it, if thou dost shed One drop of Christian blood, thy lands and goods Are by the laws of Venice confiscate Unto the state of Venice.
	<b>GRATIANO</b>	O upright judge!
15		Mark, Jew – O learned judge!
	<b>SHYLOCK</b>	Is that the law?
	<b>PORTIA</b>	Thyself shall see the Act. For as thou urgest justice, be assured
20		Thou shalt have justice more than thou desirest.
	<b>GRATIANO</b>	O learned judge! Mark, Jew: a learned judge.

0 4

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

Write about:

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

[30 marks]  
AO4 [4 marks]

**There are no questions printed on this page**

**Turn over for the next question**

**Turn over ►**

or

***Much Ado About Nothing***

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

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

**BEATRICE**

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

**BENEDICK**

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

**BEATRICE**

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

**BENEDICK**

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

**BEATRICE**

- 10 A dear happiness to women, they would else have been  
troubled with a pernicious suitor. I thank God and my cold blood, I  
am of your humour for that: I had rather hear my dog bark at a crow  
than a man swear he loves me.

**BENEDICK**

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

**BEATRICE**

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

**BENEDICK**

Well, you are a rare parrot-teacher.

**BEATRICE**

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

**BENEDICK**

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

**BEATRICE**

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

0	5
---	---

The relationship between Beatrice and Benedick is described as 'a merry war' in the play.

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

Write about:

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

**[30 marks]**  
**AO4 [4 marks]**

**Turn over for the next question**

**Turn over ►**

or

**Julius Caesar**

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

At this point in the play Cassius, Brutus and the other conspirators are plotting Caesar's death. Cassius has just suggested that they should murder Mark Antony too.

**BRUTUS**

Our course will seem too bloody, Caius Cassius,  
To cut the head off and then hack the limbs –  
Like wrath in death and envy afterwards –  
For Antony is but a limb of Caesar.

- 5 Let's be sacrificers, but not butchers, Caius.  
We all stand up against the spirit of Caesar,  
And in the spirit of men there is no blood.  
O, that we then could come by Caesar's spirit  
And not dismember Caesar! But, alas,  
10 Caesar must bleed for it. And, gentle friends,  
Let's kill him boldly, but not wrathfully;  
Let's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds.  
And let our hearts, as subtle masters do,  
15 Stir up their servants to an act of rage  
And after seem to chide 'em. This shall make  
Our purpose necessary, and not envious;  
Which so appearing to the common eyes,  
We shall be called purgers, not murderers.  
20 And for Mark Antony, think not of him,  
For he can do no more than Caesar's arm  
When Caesar's head is off.

0 6

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

Write about:

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

**[30 marks]**  
**AO4 [4 marks]**

## Section B: The 19th-century novel

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

Either

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

Read the following extract from Chapter 4 (The Carew Murder Case) of *The Strange Case of Dr. Jekyll and Mr. Hyde* and then answer the question that follows.

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

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

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

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

0 7

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

Write about:

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

[30 marks]

Turn over ►

or

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

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

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

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

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

He felt that it was tall and stately when it came beside him, and that its mysterious presence filled him with a solemn dread. He knew no more, for the

10 Spirit neither spoke nor moved.

“I am in the presence of the Ghost of Christmas Yet To Come?” said Scrooge. The Spirit answered not, but pointed onward with its hand.

“You are about to show me shadows of the things that have not happened, but will happen in the time before us,” Scrooge pursued. “Is that so, Spirit?” The

15 upper portion of the garment was contracted for an instant in its folds, as if the Spirit had inclined its head. That was the only answer he received.

Although well used to ghostly company by this time, Scrooge feared the silent shape so much that his legs trembled beneath him, and he found that he could hardly stand when he prepared to follow it. The Spirit paused a moment, as

20 observing his condition, and giving him time to recover.

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

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

0 8

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

Write about:

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

**[30 marks]**

or

**Charles Dickens: *Great Expectations***

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

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

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

5 'With this boy! Why, he is a common labouring-boy!'  
I thought I overheard Miss Havisham answer – only it seemed so unlikely – 'Well? You can break his heart.'

'What do you play, boy?' asked Estella of myself, with the greatest disdain. 'Nothing but beggar my neighbour, Miss.'

10 'Beggar him,' said Miss Havisham to Estella. So we sat down to cards.  
It was then I began to understand that everything in the room had stopped, like the watch and the clock, a long time ago. I noticed that Miss Havisham put down the jewel exactly on the spot from which she had taken it up. As Estella dealt the cards, I glanced at the dressing-table again, and saw that the shoe

15 upon it, once white, now yellow, had never been worn. I glanced down at the foot from which the shoe was absent; and saw that the silk stocking on it, once white, now yellow, had been trodden ragged. Without this arrest of everything, this standing still of all the pale decayed objects, not even the withered bridal dress on the collapsed form could have looked so like grave-clothes, or the long veil so

20 like a shroud.  
So she sat, corpse-like, as we played at cards; the frillings and trimmings on her bridal dress, looking like earthy paper. I knew nothing then of the discoveries that are occasionally made of bodies buried in ancient times, which fall to powder in the moment of being distinctly seen; but, I have often thought since, that she

25 must have looked as if the admission of the natural light of day would have struck her to dust.

0 9

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

Write about:

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

**[30 marks]**

**Turn over ►**

or

**Charlotte Brontë: *Jane Eyre***

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

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

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

Good God! What a cry!

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

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

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

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

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

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

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

I had put on some clothes, though horror shook all my limbs; I issued from my apartment. The sleepers were all aroused: ejaculations, terrified murmurs sounded in every room; door after door unclosed; one looked out and another looked out; the gallery filled. Gentlemen and ladies alike had quitted their beds;  
25 and ‘Oh! what is it?’ – ‘Who is hurt?’ – ‘What has happened?’ – ‘Fetch a light!’ – ‘Is it fire?’ – ‘Are there robbers?’ – ‘Where shall we run?’ was demanded confusedly on all hands. But for the moon-light they would have been in complete darkness. They ran to and fro; they crowded together: some sobbed, some stumbled: the confusion was inextricable.

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

Write about:

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

**[30 marks]**

**There are no questions printed on this page**

**Turn over for the next question**

**Turn over ►**

or

**Mary Shelley: *Frankenstein***

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

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

‘But it is true that I am a wretch. I have murdered the lovely and the helpless; I have strangled the innocent as they slept, and grasped to death his throat who never injured me or any other living thing. I have devoted my creator, the select specimen of all that is worthy of love and admiration among men, to misery; I have

5 pursued him even to that irremediable ruin. There he lies, white and cold in death. You hate me; but your abhorrence cannot equal that with which I regard myself; I look on the hands which executed the deed; I think on the heart in which the imagination of it was conceived, and long for the moment when these hands will meet my eyes, when that imagination will haunt my thoughts no more.

10 ‘Fear not that I shall be the instrument of future mischief. My work is nearly complete. Neither yours nor any man’s death is needed to consummate the series of my being, and accomplish that which must be done but it requires my own. Do not think that I shall be slow to perform this sacrifice. I shall quit your vessel on the ice-raft which brought me thither, and shall seek the most northern

15 extremity of the globe; I shall collect my funeral pile and consume to ashes this miserable frame, that its remains may afford no light to any curious and unhallowed wretch who would create such another as I have been. I shall die. I shall no longer feel the agonies which now consume me, or be the prey of feelings unsatisfied, yet unquenched. He is dead who called me into being; and when I

20 shall be no more the very remembrance of us both will speedily vanish. I shall no longer see the sun or stars, or feel the winds play on my cheeks. Light, feeling, and sense will pass away; and in this condition must I find my happiness. Some years ago, when the images which this world affords first opened upon me, when I felt the cheering warmth of summer, and heard the rustling of the leaves and the

25 warbling of the birds, and these were all to me, I should have wept to die; now it is my only consolation. Polluted by crimes, and torn by the bitterest remorse, where can I find rest but in death?

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

Write about:

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

**[30 marks]**

or

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

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

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

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

Elizabeth’s astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement; and the

5 avowal of all that he felt, and had long felt for her, immediately followed. He spoke well; but there were feelings besides those of the heart to be detailed; and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority—of its being a degradation—of the family obstacles which had always opposed to inclination, were dwelt on with a warmth which seemed due to the

10 consequence he was wounding, but was very unlikely to recommend his suit.

In spite of her deeply-rooted dislike, she could not be insensible to the compliment of such a man’s affection, and though her intentions did not vary for an instant, she was at first sorry for the pain he was to receive; till, roused to resentment by his subsequent language, she lost all compassion in anger. She

15 tried, however, to compose herself to answer him with patience, when he should have done. He concluded with representing to her the strength of that attachment which, in spite of all his endeavours, he had found impossible to conquer; and with expressing his hope that it would now be rewarded by her acceptance of his hand. As he said this, she could easily see that he had no doubt of a favourable answer.

20 He *spoke* of apprehension and anxiety, but his countenance expressed real security. Such a circumstance could only exasperate farther, and, when he ceased, the colour rose into her cheeks, and she said:

“In such cases as this, it is, I believe, the established mode to express a sense of obligation for the sentiments avowed, however unequally they may be returned.

25 It is natural that obligation should be felt, and if I could *feel* gratitude, I would now thank you. But I cannot—I have never desired your good opinion, and you have certainly bestowed it most unwillingly. I am sorry to have occasioned pain to anyone. It has been most unconsciously done, however, and I hope will be of short duration. The feelings which, you tell me, have long prevented the

30 acknowledgment of your regard, can have little difficulty in overcoming it after this explanation.”

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

Write about:

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

**[30 marks]**

**Turn over ►**

or

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

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

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

‘But here are the regulars, so the auxiliary forces may beat a retreat.’

As he spoke, the steps which had been coming nearer sounded loudly on the passage, and a very stout, portly man in a grey suit strode heavily into the room. He was red-faced, burly, and plethoric, with a pair of very small twinkling eyes

5 which looked keenly out from between swollen and puffy pouches. He was closely followed by an inspector in uniform and by the still palpitating Thaddeus Sholto.

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

10 rabbit-warren!’

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

‘Why, of course I do!’ he wheezed. ‘It’s Mr Sherlock Holmes, the theorist. Remember you! I’ll never forget how you lectured us all on causes and inferences and effects in the Bishopsgate jewel case. It’s true you set us on the

15 right track; but you’ll own now that it was more by good luck than good guidance.’

‘It was a piece of very simple reasoning.’

‘Oh, come, now, come! Never be ashamed to own up. But what is all this? Bad business! Bad business! Stern facts here – no room for theories. How lucky that I happened to be out at Norwood over another case! I was at the

20 station when the message arrived. What d’you think the man died of?’

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

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

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

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

30 you think of this, Holmes? Sholto was, on his own confession, with his brother last night. The brother died in a fit, on which Sholto walked off with the treasure? How’s that?’

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

35 ‘Hum! There’s a flaw there. Let us apply common sense to the matter. This Thaddeus Sholto was with his brother; there was a quarrel: so much we know. The brother is dead and the jewels are gone. So much also we know. No one saw the brother from the time Thaddeus left him. His bed had not been slept in. Thaddeus is evidently in a most disturbed state of mind. His appearance is –

40 well, not attractive. You see that I am weaving my web round Thaddeus. The net begins to close upon him.’

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

Write about:

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

**[30 marks]**

**END OF QUESTIONS**

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## GCSE ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th century novel

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Monday 22 May 2017

Morning

Time allowed: 1 hour 45 minutes

### Materials

For this paper you must have:

- An AQA 16 page answer book.

### Instructions

- Answer **one** question from **Section A** and **one** question from **Section B**.
- Write the information required on the front of your answer book.
- Use black ink or black ballpoint pen. Do **not** use pencil.
- 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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<b>The 19th century Novel</b>		<b>Question</b>	<b>Page</b>
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**Section A: Shakespeare**

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

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**EITHER*****Macbeth***

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

At this point in the play, Lady Macbeth is speaking. She has just read Macbeth's letter telling her about his meeting with the three witches.

**LADY MACBETH**

Glamis thou art, and Cawdor, and shalt be  
What thou art promised; yet do I fear thy nature,  
It is too full o'th'milk of human kindness  
To catch the nearest way. Thou wouldst be great,  
5 Art not without ambition, but without  
The illness should attend it. What thou wouldst highly,  
That wouldst thou holily; wouldst not play false,  
And yet wouldst wrongly win. Thou'dst have, great Glamis,  
That which cries, 'Thus thou must do' if thou have it;  
10 And that which rather thou dost fear to do,  
Than wishest should be undone. Hie thee hither,  
That I may pour my spirits in thine ear  
And chastise with the valour of my tongue  
All that impedes thee from the golden round,  
15 Which fate and metaphysical aid doth seem  
To have thee crowned withal.

0	1
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Starting with this speech, explore how Shakespeare presents ambition in *Macbeth*.

Write about:

- how Shakespeare presents ambition in this speech
- how Shakespeare presents ambition in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

OR

**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 male servants of the house of Capulet have seen the male servants from the house of Montague and a fight is about to start.

	<b>SAMPSON</b>	My naked weapon is out. Quarrel, I will back thee.
	<b>GREGORY</b>	How, turn thy back and run?
	<b>SAMPSON</b>	Fear me not.
	<b>GREGORY</b>	No, marry, I fear thee!
5	<b>SAMPSON</b>	Let us take the law of our sides, let them begin.
	<b>GREGORY</b>	I will frown as I pass by, and let them take it as they list.
	<b>SAMPSON</b>	Nay, as they dare. I will bite my thumb at them, which is disgrace to them if they bear it.
	<b>ABRAM</b>	Do you bite your thumb at us, sir?
10	<b>SAMPSON</b>	I do bite my thumb, sir.
	<b>ABRAM</b>	Do you bite your thumb at us, sir?
	<b>SAMPSON</b>	[ <i>Aside to Gregory</i> ] Is the law of our side if I say ay?
	<b>GREGORY</b>	[ <i>Aside to Sampson</i> ] No.
	<b>SAMPSON</b>	No, sir, I do not bite my thumb at you, sir, but I bite my thumb, sir.

0 2

Starting with this conversation, explore how Shakespeare presents aggressive male behaviour in *Romeo and Juliet*.

Write about:

- how Shakespeare presents aggressive male behaviour in this conversation
- how Shakespeare presents aggressive male behaviour in the play as a whole.

[30 marks]

AO4 [4 marks]



OR

***The Merchant of Venice***

Read the following extract from Act 3 Scene 4 of *The Merchant of Venice* and then answer the question that follows.

At this point in the play Portia is talking about the disguise she is going to wear.

**PORTIA**

They shall, Nerissa, but in such a habit  
 That they shall think we are accomplished  
 With that we lack. I'll hold thee any wager,  
 When we are both accoutred like young men  
 5 I'll prove the prettier fellow of the two,  
 And wear my dagger with the braver grace,  
 And speak between the change of man and boy  
 With a reed voice, and turn two mincing steps  
 Into a manly stride; and speak of 'frays  
 10 Like a fine bragging youth; and tell quaint lies  
 How honourable ladies sought my love,  
 Which I denying, they fell sick and died –  
 I could not do withal. Then I'll repent,  
 And wish for all that, that I had not killed them;  
 15 And twenty of these puny lies I'll tell,  
 That men shall swear I have discontinued school  
 Above a twelvemonth. I have within my mind  
 A thousand raw tricks of these bragging jacks,  
 Which I will practise.

0 4

Starting with this speech, explore how far Shakespeare presents Portia as a strong female character in *The Merchant of Venice*.

Write about:

- how Shakespeare presents Portia in this speech
- how far Shakespeare presents Portia as a strong female character in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

OR

***Much Ado About Nothing***

Read the following extract from Act 2 Scene 1 of *Much Ado About Nothing* and then answer the question that follows.

At this point in the play, Beatrice has been discussing her views on men and marriage.

	<b>LEONATO</b>	Well, niece, I hope to see you one day fitted with a husband.
	<b>BEATRICE</b>	Not till God make men of some other metal than earth: would it not grieve a woman to be overmastered with a piece of valiant dust? to make
5		an account of her life to a clod of wayward marl? No, uncle, I'll none: Adam's sons are my brethren, and, truly I hold it a sin to match in my kindred.
	<b>LEONATO</b>	Daughter, remember what I told you: if the prince do solicit you in that kind, you know your answer.
	<b>BEATRICE</b>	The fault will be in the music, cousin, if you be not wooed in good time: if the prince be too important, tell him there is measure in everything, and so dance out the answer. For hear me, Hero, wooing, wedding, and repenting, is as a Scotch jig,
10		a measure and a cinquepace: the first suit is hot and hasty like a Scotch jig (and full as fantastical), the wedding mannerly modest (as a measure) full of state and ancientry, and then comes
15		Repentance, and with his bad legs falls into the cinquepace faster and faster, till he sink into his grave.
	<b>LEONATO</b>	Cousin, you apprehend passing shrewdly.
	<b>BEATRICE</b>	I have a good eye, uncle, I can see a church by daylight.
20		

0 5

Starting with this extract, how does Shakespeare present Beatrice's attitude towards romantic love in *Much Ado About Nothing*?

Write about:

- how Shakespeare presents Beatrice's attitude towards romantic love in this extract
- how Shakespeare presents Beatrice's attitude towards romantic love in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

OR

**Julius Caesar**

Read the following extract from Act 3 Scene 2 of *Julius Caesar* and then answer the question that follows.

At this point in the play, Antony is addressing the people of Rome, following the death of Caesar.

	<b>ANTONY</b>
	Friends, Romans, countrymen, lend me your ears!
	I come to bury Caesar, not to praise him.
	The evil that men do lives after them,
	The good is oft interrèd with their bones:
5	So let it be with Caesar. The noble Brutus
	Hath told you Caesar was ambitious;
	If it were so, it was a grievous fault,
	And grievously hath Caesar answered it.
	Here, under leave of Brutus and the rest –
10	For Brutus is an honourable man,
	So are they all, all honourable men –
	Come I to speak in Caesar's funeral.
	He was my friend, faithful and just to me,
	But Brutus says he was ambitious,
15	And Brutus is an honourable man.
	He hath brought many captives home to Rome,
	Whose ransoms did the general coffers fill;
	Did this in Caesar seem ambitious?

0	6
---	---

'Shakespeare presents Antony as a manipulative character who is skilled at getting what he wants' in *Julius Caesar*.

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

Write about:

- how far Shakespeare presents Antony as manipulative in this speech
- how far Shakespeare presents Antony as manipulative in the play as a whole.

**[30 marks]**

**AO4 [4 marks]**

## Section B: The 19th century novel

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

**EITHER**

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

Read the following extract from Chapter 6 (Incident at the Window) of *The Strange Case of Dr. Jekyll and Mr. Hyde* and then answer the question that follows.

In this extract, Mr. Utterson and Mr. Enfield are talking to Dr. Jekyll through his window.

The court was very cool and a little damp, and full of premature twilight, although the sky, high up overhead, was still bright with sunset. The middle one of the three windows was half-way open; and sitting close beside it, taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr. Jekyll.

5                    "What! Jekyll!" he cried. "I trust you are better."  
                       "I am very low, Utterson," replied the doctor drearily, "very low. It will not last long, thank God."  
                       "You stay too much indoors," said the lawyer. "You should be out, whipping up the circulation like Mr. Enfield and me. (This is my cousin—Mr. Enfield—Dr. Jekyll.) Come now; get your hat and take a quick turn with us."

10                    "You are very good," sighed the other. "I should like to very much; but no, no, no, it is quite impossible; I dare not. But indeed, Utterson, I am very glad to see you; this is really a great pleasure; I would ask you and Mr. Enfield up, but the place is really not fit."

15                    "Why then," said the lawyer good-naturedly, "the best thing we can do is to stay down here and speak with you from where we are."  
                       "That is just what I was about to venture to propose," returned the doctor, with a smile. But the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair as froze the very blood of the two gentlemen below. They saw it but for a glimpse, for the window was instantly thrust down; but that glimpse had been sufficient, and they

20                    turned and left the court without a word.

25

**0 7**

'Stevenson's presentation of Dr. Jekyll allows the reader to feel sympathy for him.'

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

Write about:

- how Stevenson presents Dr. Jekyll in this extract
- how Stevenson presents Dr. Jekyll in the novel as a whole.

**[30 marks]**

OR

**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's Christmas celebrations.

Oh, a wonderful pudding! Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour.

5 Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing. 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

10 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.

15 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.

20 "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.

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Starting with this extract, explore how Dickens uses the Cratchit family to show the struggles of the poor.

Write about:

- how Dickens presents the Cratchit family in this extract
- how Dickens uses the Cratchit family to show the struggles of the poor in the novel as a whole.

**[30 marks]**

OR

**Charles Dickens: *Great Expectations***

Read the following extract from Chapter 39 of *Great Expectations* and then answer the question that follows.

In this extract, Magwitch has returned from Australia and reveals his identity to Pip.

"Why do you, a stranger coming into my rooms at this time of the night, ask that question?" said I.

"You're a game one," he returned, shaking his head at me with a deliberate affection, at once most unintelligible and most exasperating;

5 "I'm glad you've grow'd up, a game one! But don't catch hold of me. You'd be sorry arterwards to have done it."

I relinquished the intention he had detected, for I knew him! Even yet I could not recall a single feature, but I knew him! If the wind and the rain had driven away the intervening years, had scattered all the intervening

10 objects, had swept us to the churchyard where we first stood face to face on such different levels, I could not have known my convict more distinctly than I knew him now as he sat in the chair before the fire. No need to take a file from his pocket and show it to me; no need to take the handkerchief from his neck and twist it round his head; no need to

15 hug himself with both his arms, and take a shivering turn across the room, looking back at me for recognition. I knew him before he gave me one of those aids, though, a moment before, I had not been conscious of remotely suspecting his identity.

He came back to where I stood, and again held out both his hands. Not

20 knowing what to do,—for, in my astonishment I had lost my self-possession,—I reluctantly gave him my hands. He grasped them heartily, raised them to his lips, kissed them, and still held them. "You acted noble, my boy," said he. "Noble, Pip! And I have never forgot it!"

25 At a change in his manner as if he were even going to embrace me, I laid a hand upon his breast and put him away.

"Stay!" said I. "Keep off! If you are grateful to me for what I did when I was a little child, I hope you have shown your gratitude by mending your way of life. If you have come here to thank me, it was not

30 necessary."

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Starting with this extract, explore how Dickens presents Pip's attitudes to the convict Magwitch.

Write about:

- how Dickens presents Pip's attitude to Magwitch in this extract
- how Dickens presents Pip's attitudes to Magwitch in the novel as a whole.

**[30 marks]**

OR

**Charlotte Brontë: *Jane Eyre***

Read the following extract from Chapter 7 of *Jane Eyre* and then answer the question that follows.

In this extract, Mr. Brocklehurst makes an example of Jane in front of the other pupils at Lowood School.

	“Ladies,” said he, turning to his family, “Miss Temple, teachers, and children, you all see this girl?”
	Of course they did; for I felt their eyes directed like burning-glasses against my scorched skin.
5	“You see she is yet young; you observe she possesses the ordinary form of childhood; God has graciously given her the shape that He has given to all of us; no signal deformity points her out as a marked character. Who would think that the Evil One had already found a servant and agent in her? Yet such, I grieve to say, is the case.”
10	A pause—in which I began to steady the palsy of my nerves, and to feel that the Rubicon was passed; and that the trial, no longer to be shirked, must be firmly sustained.
15	“My dear children,” pursued the black marble clergyman, with pathos, “this is a sad, a melancholy occasion; for it becomes my duty to warn you, that this girl, who might be one of God’s own lambs, is a little castaway: not a member of the true flock, but evidently an interloper and an alien. You must be on your guard against her; you must shun her example; if necessary, avoid her company, exclude her from your sports, and shut her out from your converse. Teachers, you must watch her: keep your eyes on her movements, weigh well her words, scrutinise her actions, punish her body to save her soul: if, indeed, such salvation be possible, for (my tongue falters while I tell it) this girl, this child, the native of a Christian land, worse than many a little heathen who says its prayers to Brahma and kneels before Juggernaut—this girl is—a
20	liar!”
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Starting with this extract, explore how far Brontë presents Jane as a victim of the cruelty of others.

Write about:

- how Brontë presents Jane as a victim in this extract
- how far Brontë presents Jane as a victim of cruelty in the novel as a whole.

**[30 marks]**

OR

**Mary Shelley: *Frankenstein***

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

In this extract, Dr. Frankenstein has destroyed the female he was making as a companion for the monster and the monster confronts him.

5	The monster saw my determination in my face, and gnashed his teeth in the impotence of anger. "Shall each man," cried he, "find a wife for his bosom, and each beast have his mate, and I be alone? I had feelings of affection, and they were requited by detestation and scorn. Man! you may hate; but beware! your hours will pass in dread and misery, and soon the bolt will fall which must ravish from you your happiness for ever. Are you to be happy while I grovel in the intensity of my wretchedness? You can blast my other passions; but revenge remains—revenge, henceforth dearer than light or food! I may die; but first you, my tyrant and tormentor, shall curse the sun that gazes on your misery. Beware; for I am fearless, and therefore powerful. I will watch with the wiliness of a snake, that I may sting with its venom. Man, you shall repent of the injuries you inflict."
10	"Devil, cease; and do not poison the air with these sounds of malice. I have declared my resolution to you, and I am no coward to bend beneath words. Leave me; I am inexorable."
15	"It is well. I go; but remember, I shall be with you on your wedding-night."
20	I started forward, and exclaimed. "Villain! before you sign my death-warrant, be sure that you are yourself safe." I would have seized him; but he eluded me, and quitted the house with precipitation. In a few moments I saw him in his boat, which shot across the waters with an arrowy swiftness, and was soon lost amidst the waves.

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Starting with this extract, explore how far Shelley presents the monster as an evil character.

Write about:

- how far Shelley presents the monster as evil in this extract
- how far Shelley presents the monster as evil in the novel as a whole.

**[30 marks]**

OR

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

Read the following extract from Chapter 56 of *Pride and Prejudice* and then answer the question that follows.

In this extract, Elizabeth defends herself against Lady Catherine de Bourgh concerning a possible marriage to Darcy.

	"You can <i>now</i> have nothing further to say," she resentfully answered. "You have insulted me in every possible method. I must beg to return to the house."
5	And she rose as she spoke. Lady Catherine rose also, and they turned back. Her ladyship was highly incensed.
	"You have no regard, then, for the honour and credit of my nephew! Unfeeling, selfish girl! Do you not consider that a connection with you must disgrace him in the eyes of everybody?"
10	"Lady Catherine, I have nothing further to say. You know my sentiments."
	"You are then resolved to have him?"
	"I have said no such thing. I am only resolved to act in that manner, which will, in my own opinion, constitute my happiness, without reference to <i>you</i> , or to any person so wholly unconnected with me."
15	"It is well. You refuse, then, to oblige me. You refuse to obey the claims of duty, honour, and gratitude. You are determined to ruin him in the opinion of all his friends, and make him the contempt of the world."
20	"Neither duty, nor honour, nor gratitude," replied Elizabeth, "have any possible claim on me, in the present instance. No principle of either would be violated by my marriage with Mr. Darcy. And with regard to the resentment of his family, or the indignation of the world, if the former <i>were</i> excited by his marrying me, it would not give me one moment's concern—and the world in general would have too much sense to join in the scorn."
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Starting with this extract, explore how Austen presents Elizabeth as a strong-willed female character.

Write about:

- how Austen presents Elizabeth as strong-willed in this extract
- how Austen presents Elizabeth as a strong-willed female character in the novel as a whole.

**[30 marks]**

OR

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

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

In this extract, Holmes is investigating the death of Bartholomew Sholto at Pondicherry Lodge.

5	"My dear Watson, try a little analysis yourself," said he with a touch of impatience. "You know my methods. Apply them, and it will be instructive to compare results."
10	"I cannot conceive anything which will cover the facts," I answered. "It will be clear enough to you soon," he said, in an offhand way. "I think that there is nothing else of importance here, but I will look." He whipped out his lens and a tape measure and hurried about the room on his knees, measuring, comparing, examining, with his long thin nose only a few inches from the planks and his beady eyes gleaming and deep-set like those of a bird. So swift, silent, and furtive were his movements, like those of a trained bloodhound picking out a scent, that I could not but think what a terrible criminal he would have made had he turned his energy and sagacity against the law instead of exerting them in its defence. As he hunted about, he kept muttering to himself, and finally he broke out into a loud crow of delight.
15	"We are certainly in luck," said he. "We ought to have very little trouble now. Number One has had the misfortune to tread in the creosote. You can see the outline of the edge of his small foot here at the side of this evil-smelling mess. The carboy has been cracked, you see, and the stuff has leaked out."
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Starting with this extract, explore how Conan Doyle presents Holmes as an interesting and unusual investigator.

Write about:

- how Conan Doyle presents Holmes as an interesting and unusual investigator in this extract
- how Conan Doyle presents Holmes as an interesting and unusual investigator in the novel as a whole.

**[30 marks]**

**END OF QUESTIONS**

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