
GCSE - AQA Style

ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th century novel

Time: 1 hour 45 minutes

Materials

For this paper you must have:

- A 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.

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**

Commissioned by The PiXL Club Ltd.

This resource is strictly for the use of member schools for as long as they remain members of The PiXL Club. It may not be copied, sold, or transferred to a third party or used by the school after membership ceases. Until such time it may be freely used within the member school.

All opinions and contributions are those of the authors. The contents of this resource are not connected with, or endorsed by, any other company, organisation or institution.

PiXL Club Ltd endeavour to trace and contact copyright owners. If there are any inadvertent omissions or errors in the acknowledgements or usage, this is unintended and PiXL will remedy these on written notification.

SECTION A**QUESTION****PAGE****Shakespeare**

<i>Macbeth</i>	1	3
<i>Romeo and Juliet</i>	2	4
<i>The Tempest</i>	3	5
<i>The Merchant of Venice</i>	4	6
<i>Much Ado About Nothing</i>	5	7
<i>Julius Caesar</i>	6	8

SECTION B**QUESTION****PAGE****The 19th Century Novel**

Robert Louis Stevenson	<i>The Strange Case of Dr Jekyll and Mr Hyde</i>	7	9
Charles Dickens	<i>A Christmas Carol</i>	8	10
Charles Dickens	<i>Great Expectations</i>	9	11
Charlotte Brontë	<i>Jane Eyre</i>	10	12
Mary Shelley	<i>Frankenstein</i>	11	13
Jane Austen	<i>Pride and Prejudice</i>	12	14
Sir Arthur Conan Doyle	<i>The Sign of Four</i>	13	15

Section A: Shakespeare

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

EITHER **Macbeth**

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

At this point, Macbeth has dispatched the murderers to kill Banquo and his son.

LADY MACBETH

Naught's had, all's spent,

Where our desire is got without content:

'Tis safer, to be that which we destroy,

Than by destruction dwell in doubtful joy.

(Enter Macbeth)

5 How now, my Lord, why do you keep alone?
Of sorriest fancies your companions making,
Using those thoughts, which should indeed have died
With them they think on: things without all remedy
Should be without regard: what's done, is done.

MACBETH

10 We have scorch'd the snake, not kill'd it:
She'll close, and be herself, whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint,
Both the worlds suffer,
15 Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams,
That shake us nightly: better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
20 In restless ecstasy.
Duncan is in his grave:
After life's fitful fever, he sleeps well,
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
25 Can touch him further.

01

Starting with this extract, write about how Shakespeare explores paranoia in *Macbeth*.

Write about:

- how Shakespeare presents Macbeth and Lady Macbeth in this extract
- how Shakespeare explores paranoia in the play as a whole.

[30 marks]
AO4 [4 marks]

OR Romeo and Juliet

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

At this point in the play, Romeo is speaking to the Friar following his first meeting with Juliet.

	FRIAR
	Holy Saint Francis what a change is here!
	Is Rosaline, that thou didst love so dear,
	So soon forsaken? Young men's love then lies
	Not truly in their hearts, but in their eyes.
5	Jesu Maria, what a deal of brine
	Hath washed thy sallow cheeks for Rosaline!
	How much salt water thrown away in waste
	To season love, that of it doth not taste!
	The sun not yet thy sighs from heaven clears;
10	Thy old groans ring yet in mine ancient ears:
	Lo, here upon thy cheek the stain doth sit
	Of an old tear that is not washed off yet.
	If e'er thou was thyself, and these woes thine,
	Thou and these woes were all for Rosaline.
15	And art thou changed? Pronounce this sentence then:
	Women may fall, when there's no strength in men.
	ROMEO
	Thou chid'st me oft for loving Rosaline.
	FRIAR
	For doting, not for loving, pupil mine.
	ROMEO
	And bad'st me bury love
	FRIAR
20	Not in a grave
	To lay one in, another out to have.

02

Starting with this conversation, how does Shakespeare present Romeo's attitude towards love and romance in *Romeo and Juliet*?

Write about:

- what the Friar and Romeo say about love and romance in this scene
- how Shakespeare presents Romeo's attitudes towards love and romance in the play as a whole.

[30 marks]
AO4 [4 marks]

OR 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, Caliban has just been introduced to the audience.

	CALIBAN
	I must eat my dinner. This island's mine, by Sycorax my mother, Which thou tak'st from me. When thou cam'st first, Thou strok'st me, and made much of me; wouldst give me
5	Water with berries in't, and teach me how To name the bigger light, and how the less, That burn by day and night: and then I loved thee, And showed thee all the qualities o'th'isle, The fresh springs, brine-pits, barren place and fertile.
10	Curst be that I did so! All the charms Of Sycorax, toads, beetles, bats, light on you: For I am all the subjects that you have, Which first was mine own king; and here you sty me In this hard rock, whiles you do keep from me
15	The rest o'th'island. PROSPERO
	Thou most lying slave, Whom stripes may move, not kindness! I have used thee (Filth as thou art) with humane care, and lodged thee In mine own cell, till thou didst seek to violate
20	The honour of my child. CALIBAN
	O ho, O ho! Would't had been done! Thou didst prevent me; I had peopled else This isle with Calibans.

03

Starting with this extract, explain how far you think Shakespeare presents Caliban as a victim.

Write about:

- how Shakespeare presents Caliban in this conversation
- how Shakespeare presents Caliban in the play as a whole.

[30 marks]
AO4 [4 marks]

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, Shylock has demanded his payment of one pound of flesh.

	BASSANIO
	For thy three thousand ducats here is six.
	SHYLOCK
	If every ducat in six thousand ducats Were in six parts, and every part a ducat, I would not draw them; I would have my bond!
	DUKE
5	How shalt thou hope for mercy, rend'ring none?
	SHYLOCK
	What judgement shall I dread, doing no wrong? You have among you many a purchased slave, Which, like your asses and your dogs and mules, You use in abject and in slavish parts,
10	Because you bought them: shall I say to you, 'Let them be free, marry them to your heirs. Why sweat they under burthens? Let their beds Be made as soft as yours, and let their palates Be seasoned with such viands'? You will answer,
15	'The slaves are ours.' So do I answer you. The pound of flesh, which I demand of him, Is dearly bought, 'tis mine, and I will have it: If you deny me – fie upon your law! – There is no force in the decrees of Venice.
20	I stand for judgement. Answer: shall I have it?

04

Starting with this extract, explore how Shakespeare presents the importance of money and property in *The Merchant of Venice*.

Write about:

- how Shakespeare presents money and property in this extract
- how Shakespeare presents the importance of money and property to society in the play as a whole.

[30 marks]
AO4 [4 marks]

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, Hero has just fainted at the wedding.

LEONATO

Wherefore? Why, doth not every earthly thing
Cry shame upon her? Could she here, deny
The story that is printed in her blood?
- Do not live, Hero, do not ope thine eyes:
5 For, did I think thou wouldst not quickly die,
Thought I thy spirits were stronger than thy shames,
Myself would on the rearward of reproaches
Strike at thy life. Grieved I, I had but one?
Chid I for that at frugal Nature's frame?
10 O, one too much by thee. Why had I one?
Why ever wast thou lovely in my eyes?
Why had I not with charitable hand
Took up a beggar's issue at my gates,
Who, smirch'd thus, and mired with infamy,
15 I might have said, 'No part of it is mine:
This shame derives itself from unknown loins'?
But mine, and mine I loved, and mine I praised,
And mine that I was proud on, mine so much
That I myself was to myself not mine,
20 Valuing of her – why she, O she is fall'n
Into a pit of ink, that the wide sea
Hath drops too few to wash her clean again,
And salt too little which may season give
25 To her foul tainted flesh.

05

Starting with this extract, explain how far you think Shakespeare presents Leonato as a good father.

Write about:

- how Shakespeare presents Leonato in this extract
- how Shakespeare presents Leonato 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, Mark Antony is addressing the crowd at Caesar's funeral.

MARK ANTONY
Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable.
What private griefs they have, alas, I know not,
5 That made them do it. They are wise and honourable,
And will no doubt with reasons answer you.
I come not, friends, to steal away your hearts.
I am no orator, as Brutus is,
But, as you know me all, a plain blunt man
10 That love my friend, and that they know full well
That gave me public leave to speak of him.
For I have neither wit, nor words, nor worth,
Action nor utterance, nor the power of speech
To stir men's blood; I only speak right on.
15 I tell you that which you yourselves do know,
Show you sweet Caesar's wounds, poor poor dumb mouths,
And bid them speak for me. But were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle your spirits, and put a tongue
20 In every wound of Caesar that should move
The stones of Rome to rise and mutiny.
ALL THE PLEBEIANS
We'll mutiny!
FIRST PLEBEIAN
We'll burn the house of Brutus!

06

Starting with this extract, write about how Shakespeare explores loyalty in *Julius Caesar*.

Write about:

- what Mark Antony and the plebeians say about loyalty in this extract
- how Shakespeare explores loyalty in the play as a whole.

[30 marks]
AO4 [4 marks]

Section B: 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 3 of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

This extract describes an encounter between Dr Jekyll and Mr Utterson, after Utterson finds out about Jekyll's will.

5 A fortnight later, by excellent good fortune, the doctor gave one of his pleasant dinners to some five or six old cronies, all intelligent reputable men, and all judges of good wine; and Mr Utterson so contrived that he remained behind after the others had departed. This was no new arrangement, but a thing that
10 Hosts loved to detain the dry lawyer, when the light-hearted and the loose-tongued had already their foot on the threshold; they liked to sit awhile in his unobtrusive company, practising for solitude, sobering their minds in the man's rich silence, after the expense and strain of gaiety. To this rule Dr Jekyll was no exception and as he now sat on the opposite side of the fire – a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness – you could see by his looks that he cherished for Mr Utterson a sincere and warm affection.

15 'I have been wanting to speak to you, Jekyll,' began the latter, 'You know that will of yours?'

20 A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. 'My poor Utterson,' said he, 'you are unfortunate in such a client. I never saw a man so distressed as you were by my will; unless it were that hide-bound pedant, Lanyon, at what he called my scientific heresies. O, I know he's a good fellow – you needn't frown – an excellent fellow, and I always mean to see more of him; but a hide-bound pedant for all that; an ignorant, blatant pedant. I was never more disappointed in any man than Lanyon.'

07

Starting with this extract, explain how Stevenson explores the importance of respectable behaviour in society.

Write about:

- how Stevenson presents ideas about respectability in this extract
- how Stevenson explores the importance of respectable behaviour in society in the novel as a whole

[30 marks]

OR

Charles Dickens – *A Christmas Carol*

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

This extract describes a scene that the Ghost of Christmas past shows Scrooge.

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.

5 “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.”

10 “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!”

15 “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 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.

“Am I?”

20 “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.”

08

Starting with this extract, how does Dickens present attitudes towards money in *A Christmas Carol*?

Write about:

- how Dickens presents Scrooge’s attitude towards money in this extract
- how Dickens presents attitudes towards money in the novel as a whole.

[30 marks]

OR

Charles Dickens – *Great Expectations*

Read the following extract from Chapter 14 of *Great Expectations* and then answer the question that follows.

At this point in the novel, Pip is discussing his dissatisfaction with being bound as Joe's apprentice.

5 It was not because I was faithful, but because Joe was faithful, that I never ran away and went for a soldier or a sailor. It was not because I had a strong sense of the virtue of industry, but because Joe had a strong sense of the virtue of industry, that I worked with tolerable zeal against the grain. It is not possible to know how far the influence of any amiable, honest-hearted, duty-doing man flies out into the world; but it is very possible to know how it has touched one's self in going by, and I know right well, that any good that intermixed itself with my apprenticeship came of plain, contented Joe, and not of restlessly aspiring discontented me.

10 What I wanted, who can say? How can I say, when I never knew? What I dreaded was, that in some unlucky hour I, being at my grimest and commonest, should lift up my eyes and see Estella looking in at one of the windows of the forge. I was haunted by the fear that she would, sooner or later, find me out, with a black face and hands, doing the coarsest part of my work, and would exult over me and despise me.

15

09

Starting with this extract, write about how Dickens represents attitudes towards desire and ambition.

Write about:

- how Dickens presents attitudes towards desire and ambition in this extract
- how Dickens presents attitudes towards desire and ambition in the novel as a whole.

[30 marks]

OR

Charlotte Brontë – *Jane Eyre*

Read the following extract from Chapter 34 of *Jane Eyre* and then answer the question that follows.

In this extract, Jane is considering St John's proposal to marry him and join him in India as a missionary.

5 He prizes me as a soldier would a good weapon, and that is all. Unmarried to him, this would never grieve me; but can I let him complete his calculations – coolly put into practice his plans – go through the wedding ceremony? Can I receive from him the bridal ring, endure all the forms of love (which I doubt not he would scrupulously observe) and know that the spirit was quite absent? Can I bear the consciousness that every endearment he bestows is a sacrifice made on principle? No: such a martyrdom would be monstrous. I will never undergo it. As his sister, I might accompany him – not as his wife: I will tell him so.

10 I looked towards the knoll: there he lay, still as a prostrate column; his face turned to me: his eye beaming, watchful and keen. He started to his feet and approached me.

15 “I am ready to go to India, if I may go free.”
“Your answer requires a commentary,” he said; “it is not clear.”
“You have hitherto been my adopted brother – I, your adopted sister; let us continue as such: you and I had better not marry.”

20 He shook his head. “Adopted fraternity will not do in this case. If you were my real sister it would be different: I should take you and seek no wife. But as it is, either our union must be consecrated and sealed by marriage, or it cannot exist: practical obstacles opposed themselves to any other plan. Do you not see it, Jane? Consider a moment – your strong sense will guide you.”

10

Starting with this extract, explain how Brontë presents different attitudes towards marriage.

Write about:

- how Brontë presents attitudes towards marriage in this extract
- how Brontë presents attitudes towards marriage in the novel as a whole.

[30 marks]

OR

Mary Shelley – *Frankenstein*

Read the following extract from Volume II, Chapter 8 of *Frankenstein* and then answer the question that follows.

The monster has just been chased from the house of the cottagers.

5 Cursed, cursed creator! Why did I live? Why, in that instant, did I not extinguish the spark of existence which you had so wantonly bestowed? I know not; despair had not yet taken possession of me; my feelings were those of rage and revenge. I could with pleasure have destroyed the cottage and its inhabitants, and have glutted myself with their shrieks and misery.

10 When night came, I quitted my retreat, and wandered in the wood; and now, no longer restrained by the fear of discovery, I gave vent to my anguish in fearful howlings. I was like a wild beast that had broken the toils; destroying the objects that obstructed me, and ranging through the woods with a stag-like swiftness. Oh! What a miserable night I passed! The cold stars shone in mockery, and the bare trees waved their branches above me: now and then the sweet voice of a bird burst forth amidst the universal stillness. All, save I, were at rest or enjoyment: I, like the arch fiend, bore a hell within me; and, finding myself unsympathised with, wished to tear up trees, spread havoc and destructions
15 around me, and then to have sat down and enjoyed the ruin.

20 But this was a luxury of sensation that could not endure; I became fatigued with excess of bodily exertion, and sank on the damp grass in the sick impotence of despair. There was none among the myriads of men that existed who would pity or assist me; and should I feel kindness towards my enemies? No: from that moment I declared everlasting war against the species, and, more than all, against him who had formed me, and sent me forth to this insupportable misery.

11

Starting with this extract, how does Shelley present the monster's feelings about isolation?

Write about:

- how Shelley presents the monster's feelings about isolation in this extract
- how Shelley presents the monster's feelings about isolation in the novel as a whole.

[30 marks]

OR

Jane Austen – *Pride and Prejudice*

Read the following extract from Chapter 42 of *Pride and Prejudice* and then answer the question that follows.

Mr Bennet has just allowed Lydia to go to Brighton with the militia.

5 Had Elizabeth's opinion been all drawn from her own family, she could not have formed a very pleasing picture of conjugal felicity or domestic comfort. Her father, captivated by youth and beauty, and that appearance of good humour which youth and beauty generally give, had married a woman whose weak
10 understanding and illiberal mind had very early in their marriage put an end to all real affection for her. Respect, esteem and confidence had vanished forever; and all his views of domestic happiness were overthrown. But Mr Bennet was not of a disposition to seek comfort for the disappointment which his own imprudence had brought on, in any of those pleasures which too often console the unfortunate for
15 their folly or their vice. He was fond of the country and of books: and from these tastes had arisen his principal enjoyments. To his wife he was very little otherwise indebted, than as her ignorance and folly had contributed to his amusement. This is not the sort of happiness which a man would in general wish to owe to his wife; but where other powers of entertainment are wanting, the true philosopher will derive benefit from such as are given.

20 Elizabeth, however, had never been blind to the impropriety of her father's behaviour as a husband. She had always seen it with pain: but respecting his abilities, and grateful for his affectionate treatment of herself, she endeavoured to forget where she could not overlook, and to banish from her thoughts that continual breach of conjugal obligation and decorum which, in exposing his wife to the contempt of her own children, was so highly reprehensible. But she had never
25 felt so strongly as now the disadvantages which must attend the children of so unsuitable a marriage, nor ever been so fully aware of the evils arising of so ill-judged a direction of talents; talents which, rightly used, might at least have preserved the respectability of his daughters, even if incapable of enlarging the mind of his wife.

12

Starting with this extract, write about how Austen presents marriage in the novel.

Write about:

- how Austen presents the relationship between Mr and Mrs Bennet in this extract
- how Austen presents marriage in the novel as a whole.

[30 marks]

OR

Sir Arthur Conan Doyle – *The Sign of Four*

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

In this extract, Holmes, Watson and Jones are in pursuit of Jonathan Small aboard the Aurora.

“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 behind 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.”

10 “We MUST catch her!” cried Holmes, between his teeth. “Heap it on, stokers! Make her do all she can! If we burn the boat we must have them!”

15 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 river-water and sent two rolling waves to the right and to the left of us. With every throb of the engines we sprang and quivered like a living thing. One great yellow lantern in our bows threw a long, flickering funnel of light in front of us. Right ahead a dark blur upon the water showed where the Aurora lay, and the swirl of white foam behind her spoke of the pace at which she was going. We flashed past barges, steamers, merchant-vessels, in and out, behind this one and round the other. Voices hailed us out of the darkness, but still the Aurora thundered on, and
20 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.”

13

Starting with this extract, explore how Conan Doyle creates a sense of excitement in the novel.

Write about:

- how Conan Doyle presents this episode in an exciting way
- how Conan Doyle creates a sense of excitement in the novel as a whole.

[30 marks]

END OF QUESTIONS