AQA

# GCSE
# ENGLISH LITERATURE

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

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**

| SECTION A | | Question | Page |
|---|---|---|---|
| **Shakespeare** | | | |
| *Macbeth* | | 1 | 4 |
| *Romeo and Juliet* | | 2 | 5 |
| *The Tempest* | | 3 | 6–7 |
| *The Merchant of Venice* | | 4 | 8 |
| *Much Ado About Nothing* | | 5 | 10–11 |
| *Julius Caesar* | | 6 | 12 |
| **SECTION B** | | | |
| **The 19th-century novel** | | **Question** | **Page** |
| Robert Louis Stevenson | *The Strange Case of Dr. Jekyll and Mr. Hyde* | 7 | 13 |
| Charles Dickens | *A Christmas Carol* | 8 | 14 |
| Charles Dickens | *Great Expectations* | 9 | 15 |
| Charlotte Brontë | *Jane Eyre* | 10 | 16 |
| Mary Shelley | *Frankenstein* | 11 | 18 |
| Jane Austen | *Pride and Prejudice* | 12 | 19 |
| Sir Arthur Conan Doyle | *The Sign of Four* | 13 | 20–21 |

## 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
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. –
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,
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,
Shakes so my single state of man that function
Is smothered in surmise, and nothing is,
But what is not.

**0 1** 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**
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**
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',
And yet 'not proud', mistress minion you?
Thank me no thankings, nor proud me no prouds,
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.
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]**

**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,
And my dear father. How features are abroad
I am skilless 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
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 –
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
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
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
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**

**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.

**PORTIA**
A pound of that same merchant's flesh is thine,
The court awards it, and the law doth give it.
**SHYLOCK**
Most rightful judge!
**PORTIA**
And you must cut this flesh from off his breast;
The law allows it, and the court awards it.
**SHYLOCK**
Most learned judge! A sentence: come, prepare.
**PORTIA**
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'.
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.
**GRATIANO**
O upright judge!
Mark, Jew – O learned judge!
**SHYLOCK**
Is that the law?
**PORTIA**
Thyself shall see the Act.
For as thou urgest justice, be assured
Thou shalt have justice more than thou desirest.
**GRATIANO**
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**

**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**
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**
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**
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**
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**

**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.
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,
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,
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.
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]**

**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.

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 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 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 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.

"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.'
>
> '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.'
>
> '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 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 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 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]**

**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!

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 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 –

'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 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; 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** 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**

**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 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.
>
> '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 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 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 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** 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 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 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 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. 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. 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 acknowledgment of your regard, can have little difficulty in overcoming it after this explanation."

**1 2** 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]**

**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 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 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 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 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?'

'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 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 considerately got up and locked the door on the inside.'

'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 – well, not attractive. You see that I am weaving my web round Thaddeus. The net begins to close upon him.'

**1 3** 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**

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

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

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

**Copyright information**

For confidentiality purposes, from the November 2015 examination series, acknowledgements of third party copyright material will be published in a separate booklet rather than including them on the examination paper or support materials. This booklet is published after each examination series and is available for free download from www.aqa.org.uk after the live examination series.

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders may have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements. If you have any queries please contact the Copyright Team, AQA, Stag Hill House, Guildford, GU2 7XJ.

Copyright © 2018 AQA and its licensors. All rights reserved.