GCSE
ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th century novel

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.**

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There are no questions printed on this page

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

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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 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,
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;
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,
Which fate and metaphysical aid doth seem
To have thee crowned withal.

0 1 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]

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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.

SAMPSON
My naked weapon is out. Quarrel, I will back thee.
GREGORY
How, turn thy back and run?
SAMPSON
Fear me not.
GREGORY
No, marry, I fear thee!
SAMPSON
Let us take the law of our sides, let them begin.
GREGORY
I will frown as I pass by, and let them take it as they list.
SAMPSON
Nay, as they dare. I will bite my thumb at them, which is disgrace to them if they bear it.
ABRAM
Do you bite your thumb at us, sir?
SAMPSON
I do bite my thumb, sir.
ABRAM
Do you bite your thumb at us, sir?
SAMPSON
[*Aside to Gregory*] Is the law of our side if I say ay?
GREGORY
[*Aside to Sampson*] No.
SAMPSON
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]

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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, Prospero has sent for Ariel and requests information about the storm.

ARIEL
All hail, great master, grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curled clouds. To thy strong bidding task
Ariel, and all his quality.
PROSPERO
Hast thou, spirit, performed to point the tempest
That I bade thee?
ARIEL
To every article.
I boarded the king's ship. Now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement. Sometime I'd divide
And burn in many places; on the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join. Jove's lightning, the precursors
O'th'dreadful thunder-claps, more momentary
And sight-outrunning were not; the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege, and make his bold waves tremble,
Yea, his dread trident shake.

0 3 Starting with this moment in the play, explore how far Shakespeare presents Ariel as a loyal servant to Prospero in *The Tempest*.

Write about:

- how Shakespeare presents Ariel at this moment in the play
- how Shakespeare presents Ariel in the play as a whole.

[30 marks]
AO4 [4 marks]

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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 accomplishèd
With that we lack. I'll hold thee any wager,
When we are both accoutred like young men
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
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;
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]

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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.

LEONATO
Well, niece, I hope to see you one day fitted with a husband.
BEATRICE
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 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.
LEONATO
Daughter, remember what I told you: if the prince do solicit you in that kind, you know your answer.
BEATRICE
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, 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 Repentance, and with his bad legs falls into the cinquepace faster and faster, till he sink into his grave.
LEONATO
Cousin, you apprehend passing shrewdly.
BEATRICE
I have a good eye, uncle, I can see a church by daylight.

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]

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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.

ANTONY
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:
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 –
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,
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]

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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.
>
> "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."
>
> "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."
>
> "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 turned and left the court without a word.

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]

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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. 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 considered perfect, apples and oranges were put upon the table, and a shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers, and a custard-cup without a handle.
> These held the hot stuff from the jug, however, as well as golden goblets would have done; and Bob served it out with beaming looks, while the chestnuts on the fire sputtered and cracked noisily. Then Bob proposed:
> "A Merry Christmas to us all, my dears. God bless us!"
> Which all the family re-echoed.
> "God bless us every one!" said Tiny Tim, the last of all.
> He sat very close to his father's side upon his little stool. Bob held his withered little hand in his, as if he loved the child, and wished to keep him by his side, and dreaded that he might be taken from him.

0 8 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]

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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; "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 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 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 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!"
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 necessary."

0 9 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]

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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.
> "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."
> 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.
> "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 liar!"

1 0 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]

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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.

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."

"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."

"It is well. I go; but remember, I shall be with you on your wedding-night."

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.

1 1 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]

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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 *now* have nothing further to say," she resentfully answered. "You have insulted me in every possible method. I must beg to return to the house."

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?"

"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 *you*, or to any person so wholly unconnected with me."

"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."

"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 *were* 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."

1 2 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]

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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.

"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."
"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.
"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."

1 3 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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Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

Question number

01

Shakespeare presents ambition as a seductive but corrupting force: something that is not evil in itself, but becomes "illness" when it is cut loose from morality. In this speech it belongs most clearly to Lady Macbeth, yet across the play Shakespeare shows that ambition which ignores God, loyalty and conscience destroys both the individual and the natural order, warning a Jacobean audience about the dangers of usurping a divinely appointed king.

The speech opens with Lady Macbeth already living in the future. The confident future tense of "and shalt be / What thou art promised" shows that she does not treat the witches' words as a possibility but as a certainty, and her ambition instantly leaps over the fact that Duncan is alive. Interestingly, her fear is not about the prophecy but about her husband: "yet do I fear thy nature". The metaphor "too full o'th'milk of human kindness" links Macbeth's goodness to nurturing, maternal qualities, which suggests that to Lady Macbeth compassion is a weakness. Shakespeare may be implying that ambition, in her mind, requires the rejection of everything soft or humane, which is why she later calls on spirits to "unsex me here" and turn her milk to "gall". Ambition is therefore presented as unnatural from the very beginning.

Lady Macbeth's analysis of her husband is precise and almost clinical. She concedes that he is "not without ambition, but without / The illness should attend it". The noun "illness" is striking: she recognises that the ruthless drive needed to seize power is a kind of sickness, yet she wishes it upon him. The antithesis in "What thou wouldst highly, / That wouldst thou holily" and "wouldst not play false, / And yet wouldst wrongly win" captures Macbeth's inner division, a man who

Question number

wants the reward but not the sin. Shakespeare uses this balanced, almost riddling syntax to echo the equivocation of the witches ("fair is foul, and foul is fair"), suggesting that ambition thrives on moral confusion.

The speech ends with a shift into command. The imperative "Hie thee hither" and the image "That I may pour my spirits in thine ear" present Lady Macbeth as the driving force, and the image is sinister: pouring poison in an ear is how Old Hamlet is murdered, so her persuasion is figured as a kind of poisoning. The "golden round" is a beautiful euphemism for the crown which reduces regicide to the winning of a glittering object, while "fate and metaphysical aid" shows how she uses the supernatural to justify what she already wants. For an audience in 1606, only months after the Gunpowder Plot, a woman plotting against an anointed king while invoking dark spirits would have been deeply disturbing.

Beyond the speech, Shakespeare makes clear that Macbeth's ambition is his own rather than simply planted by his wife. As early as Act 1 Scene 4 he asks the stars to "hide your fires; / Let not light see my black and deep desires", and the contrast between light and darkness exposes his ambition as something shameful that must be hidden. Yet in his Act 1 Scene 7 soliloquy he admits he has "no spur / To prick the sides of my intent, but only / Vaulting ambition, which o'erleaps itself / And falls on th'other". The extended horse-riding metaphor foreshadows his downfall: ambition will carry him over the fence and then throw him to the ground. Shakespeare structures the play so that this prediction comes true.

Once Macbeth is king, ambition breeds paranoia rather than satisfaction. He fears Banquo's "royalty of nature" and complains that the witches "placed a fruitless crown" upon his head, so he murders his friend and later Macduff's family. The cry "O, full of scorpions is my mind, dear wife!" shows ambition turning inward and

Question number

poisoning his peace. Shakespeare also contrasts Macbeth with Banquo, who hears the same prophecy but prays "Merciful powers, / Restrain in me the cursed thoughts", and with Malcolm, whose rise is lawful and restorative. This suggests that ambition becomes destructive only when it is pursued against the natural order of the Great Chain of Being.

By the end, ambition has emptied both characters. Lady Macbeth, who once dismissed blood with "a little water clears us of this deed", now finds that "all the perfumes of Arabia will not sweeten this little hand", while Macbeth decides life is "a tale / Told by an idiot... / Signifying nothing". Malcolm's final label of "this dead butcher and his fiend-like queen" strips them of their status. Through this tragic structure, Shakespeare presents ambition as the hamartia that turns a brave hero into a tyrant, reassuring King James that those who seize the crown unlawfully are destined to fall.

02 Shakespeare presents aggressive male behaviour as a performance of masculinity which is inherited, encouraged by family honour and ultimately fatal. Opening the play with a street brawl between servants, he shows that the feud has spread to the lowest level of Verona's society, and he invites the audience to see male aggression as both ridiculous and dangerous: comic in this first scene, tragic by Act 3.

The extract opens with a crude sexual pun. Sampson's "My naked weapon is out" fuses his sword with his sexuality, suggesting that, for these young men, violence is a way of proving their manhood. Just before this exchange he boasts that he will "thrust" the Montague maids "to the wall", so aggression towards men and dominance over women are presented as part of the same idea of masculinity.

Question number

However, Shakespeare undercuts the bravado immediately. Gregory's mocking "How, turn thy back and run?" and Sampson's defensive "Fear me not" suggest that beneath the swagger lies anxiety about being seen as a coward. The male aggression here is therefore performative: they want to look dangerous more than they want to fight.

This is reinforced by the ritual of thumb-biting. Sampson's plan to "bite my thumb at them, which is disgrace to them if they bear it" shows that conflict is driven by public honour; the gesture only works if the other men feel shamed into reacting. The repetition of "sir" throughout the exchange creates a tone of mock civility, a veneer of politeness over open hostility, and the repeated question "Do you bite your thumb at us, sir?" builds tension like a game of brinkmanship. Shakespeare adds dramatic irony through the aside "Is the law of our side if I say ay?". The servants want to fight but do not want to be blamed, which exposes the cowardice and absurdity in their aggression and makes the Elizabethan audience laugh at them.

Structurally, placing this scene at the very start of the play is significant. The Prologue has already told us of "ancient grudge" breaking "to new mutiny", and here we see that grudge being kept alive by men who have no personal reason to hate each other. The brawl quickly escalates when Tybalt enters: "What, drawn, and talk of peace? I hate the word, / As I hate hell, all Montagues, and thee". The triplet and the parallel "hate" build a rhythm of escalating aggression, and his rejection of "peace" makes him the embodiment of violent masculinity. Even the old men are drawn in. Capulet calls for "my long sword", only for his wife to mock him with "A crutch, a crutch! Why call you for a sword?", a moment which suggests that aggression is a habit men cannot grow out of.

Question number

In Act 3 Scene 1 Shakespeare transforms this comedy into tragedy. The heat of the day ("the mad blood stirring") becomes a metaphor for hot-tempered men. Mercutio provokes Tybalt with insults like "rat-catcher", and when Romeo refuses to fight, Mercutio sees his peace as "calm, dishonourable, vile submission". Romeo's own reaction after Mercutio's death is revealing: "Thy beauty hath made me effeminate / And in my temper softened valour's steel". He blames love for making him less of a man, and his vow to let "fire-eyed fury be my conduct now" shows him choosing violence to restore his masculine reputation. The killing of Tybalt, and Romeo's despairing "O, I am fortune's fool!", show that aggressive male codes trap even the most loving characters.

Male aggression also appears in private, especially in Capulet's treatment of Juliet. When she refuses Paris he threatens "hang, beg, starve, die in the streets", and his insults show that patriarchal authority could be as violent as a duel. In a society where daughters were their father's property, Shakespeare may be criticising a culture in which men express power through force rather than love.

By the end of the play, aggressive male behaviour has destroyed the next generation of both houses. Even in the tomb, Romeo fights and kills Paris, warning him "tempt not a desperate man". Mercutio's dying curse "A plague o' both your houses!" becomes a prophecy fulfilled. The Prince's lament that "all are punished" suggests Shakespeare's message: the masculine pride first played for laughs in the opening scene is the very thing that kills the lovers, and only their deaths can force the fathers to put down their swords.

03 Shakespeare presents Ariel as outwardly a loyal and willing servant to Prospero, but his loyalty is complicated by his longing for freedom. Ariel serves Prospero

Question number

brilliantly, and perhaps even with affection, yet his service is bought with a debt and enforced by threats, so the play invites the audience to question whether a servant who is not free can truly be called loyal.

In this extract, Ariel's greeting is full of praise and deference. The triple address "All hail, great master, grave sir, hail!" uses formal, almost courtly titles, and the repetition of "hail" sounds like a subject greeting a king. Ariel offers himself completely: "To thy strong bidding task / Ariel, and all his quality". The adjective "strong" shows that Ariel recognises Prospero's power, and the phrase "all his quality" suggests total devotion of his skills. At this moment, Ariel appears an eager and loyal servant.

However, the list of verbs "to fly, / To swim, to dive into the fire, to ride / On the curled clouds" shows that Ariel's natural element is freedom and movement. He is a spirit of air and fire, and the sweeping enjambment across these lines mirrors his restless, uncontainable energy. There is a tension here: his very nature is free, yet he is offering that freedom up to another's command. Shakespeare may be hinting that this loyalty is unnatural for a creature like Ariel.

Ariel's account of the storm also reveals that he takes delight in his tasks. "I flamed amazement" is a striking metaphor in which Ariel becomes the fire itself, and the description of how he would "divide / And burn in many places" and then "meet and join" is vivid and playful. The comparison to "Jove's lightning" and the images of making "mighty Neptune" tremble and his "dread trident shake" suggest that Ariel is more powerful than the gods of classical mythology. This creates an irony: a being capable of terrifying Neptune chooses, or is forced, to serve a man. His pride in reporting that he performed the tempest "to every article" shows how much he wants to please Prospero, which perhaps reflects the hope of earning his

Question number

release.

Later in the same scene, the audience discovers that Ariel's loyalty is far from simple. Ariel reminds Prospero, "Let me remember thee what thou hast promised, / Which is not yet performed me", and asks directly for "My liberty". Prospero's reaction is furious. He calls Ariel "malignant thing" and threatens to "rend an oak / And peg thee in his knotty entrails till / Thou hast howled away twelve winters". This shows that Ariel's obedience is secured by fear as much as gratitude. Prospero reminds him that he freed him from the "cloven pine" where Sycorax trapped him, so Ariel's service is a form of repayment. His quick submission, "Pardon, master; / I will be correspondent to command", sounds less like loyalty and more like the response of a servant who has no choice.

Nevertheless, Shakespeare also shows genuine warmth between them. Prospero calls him "my brave spirit" and "my dainty Ariel", and Ariel's question "Do you love me, master? No?" in Act 4 is surprisingly tender, suggesting that he seeks affection and approval. Ariel is also an effective agent of Prospero's plan: as the Harpy in Act 3 Scene 3 he condemns the "three men of sin", delivering Prospero's judgement with real force.

The most important moment comes in Act 5, when Ariel arguably shows a moral loyalty that goes beyond obedience. He tells Prospero that if he saw his enemies' suffering, "your affections / Would become tender", adding "Mine would, sir, were I human". Ironically, the non-human spirit teaches the human master compassion, and Prospero responds that "the rarer action is / In virtue than in vengeance". Here Ariel's loyalty is shown in guiding Prospero towards forgiveness, not simply carrying out his commands.

Question number

In a Jacobean society built on hierarchies of master and servant, and at a time when England was beginning to colonise new lands, Ariel's position raises uncomfortable questions about power and ownership. Shakespeare presents him as loyal in action, but his final release, "Then to the elements / Be free, and fare thou well!", shows that freedom was always his true desire. Some critics read Prospero giving up his magic as Shakespeare giving up his art, and Ariel's release becomes the moment where power is finally relinquished. Ariel is loyal, but his loyalty is a means to freedom, not an end in itself.

04 Shakespeare presents Portia as a strikingly strong female character, intelligent, witty and capable of outperforming the men of Venice. However, her strength is constantly limited by the patriarchal society she lives in: she is controlled by her dead father's will and can only exercise real power in public by disguising herself as a man. Shakespeare therefore presents her strength as real but conditional.

In this speech, Portia's confidence is clear from the first line. The repetition of "They shall" is assertive and decisive, showing that she has already formed her plan without needing male permission. Her joke that the men "shall think we are accomplishèd / With that we lack" is a bawdy double meaning which shows her wit and her willingness to mock male anatomy and male pride. She takes charge of Nerissa with "I'll hold thee any wager", using the masculine language of gambling, which suggests that she is ready to enter a male world on its own terms.

The speech becomes a satire on young men. Portia mocks how she will "turn two mincing steps / Into a manly stride", and how she will "speak of frays / Like a fine bragging youth". The verbs "speak" and "tell" are repeated, implying that

Question number

masculinity is mainly performance and talk. She claims she will "wear my dagger with the braver grace", which suggests that she will be better at being a man than men are. Her list of "puny lies" and "a thousand raw tricks of these bragging Jacks" uses hyperbole to ridicule men's vanity. Through her comic tone, Shakespeare allows the audience to laugh at male posturing, and Portia emerges as the most perceptive character on stage.

However, the speech also exposes the limits on her power. The fact that she must wear a "habit" and be "accoutred like young men" shows that a woman could not appear in a Venetian court as herself. In Elizabethan England women could not practise law, and on Shakespeare's stage Portia would have been played by a boy actor, making the disguise a layered joke about gender as performance. Her strength depends on hiding her femininity, which suggests that society only accepts female intelligence when it looks male.

This tension is present from her first appearance. Her opening line, "my little body is aweary of this great world", contrasts "little" and "great" to show how powerless she feels. She complains that "the will of a living daughter" is "curbed by the will of a dead father", a pun on "will" which shows that her choices are controlled even by a man who has died. She cannot choose or refuse a husband, and must submit to the casket test. Yet even here she shows strength through her sharp wit, mocking her suitors in a series of satirical portraits, although her comment about Morocco, "Let all of his complexion choose me so", reveals a prejudice that may trouble a modern audience.

When Bassanio chooses the right casket, Portia's language becomes surprisingly submissive. She describes herself as "an unlessoned girl, unschooled, unpractised" and gives herself to him "to be directed / As from her lord, her governor, her king".

Question number

The tricolon of male titles suggests that she accepts the Elizabethan ideal of wifely obedience. Yet the audience has just seen her intelligence, and some productions play this speech with irony, suggesting that her humility is a social performance, much like her later disguise.

Her greatest strength is shown in the trial scene. As Balthazar, she controls the courtroom completely. Her speech on mercy, "The quality of mercy is not strained; / It droppeth as the gentle rain from heaven", uses a gentle natural image to suggest that mercy is a divine gift, showing her moral authority. Then, with the dramatic "Tarry a little; there is something else", she reveals that the bond gives "no jot of blood", saving Antonio where the men have failed. Structurally, the climax of the play belongs to a woman.

Finally, the ring plot shows Portia using her cleverness to assert control within her marriage, teaching Bassanio that his loyalty to Antonio must not outweigh his loyalty to her. Overall, Shakespeare presents Portia as strong in intellect, wit and moral judgement, but he also shows that a woman's strength in a patriarchal world must often be hidden, disguised or performed.

05 Shakespeare initially presents Beatrice's attitude towards romantic love as cynical and dismissive: she mocks marriage, rejects men and uses wit as a shield. However, as the play develops, the audience realises that her scorn is a defence against being hurt, and her eventual love for Benedick shows that she desires a relationship of equals rather than romantic love on society's terms.

In this extract, Beatrice responds to Leonato's hope of seeing her "fitted with a husband" with witty refusal. The verb "fitted" makes marriage sound like being

Question number

measured for clothing, and Beatrice rejects the idea that a woman should be fitted to a man. She says she will not marry "till God make men of some other metal than earth". The pun on "metal" and "mettle" (character) suggests that no man is good enough. Her rhetorical question "would it not grieve a woman to be overmastered with a piece of valiant dust?" uses the biblical idea that man was made from dust to reduce men to dirt, and "overmastered" shows that she sees marriage as domination. Her later image of "a clod of wayward marl" reinforces this, making men seem worthless and unpredictable. For an Elizabethan audience, a woman openly rejecting male authority would have been shocking and also very funny.

Her final argument is cleverly religious: "Adam's sons are my brethren, and, truly, I hold it a sin to match in my kindred." She uses the language of the Church to argue that all men are her brothers, so marrying one would be incest. This shows Beatrice's intelligence: she twists the rules of a patriarchal, Christian society to justify her independence.

When Beatrice turns to Hero, her attitude to romantic love becomes more critical. The imperative "For hear me, Hero" shows her confidence and her wish to advise her cousin. Her extended metaphor of the three dances, "wooing, wedding, and repenting", presents love as a sequence that ends badly. The "Scotch jig" of courtship is "hot and hasty", the wedding is "mannerly modest", but then "Repentance" arrives "with his bad legs" and falls into the cinquepace "faster and faster, till he sink into his grave". The personification of Repentance and the accelerating rhythm suggest that marriage leads to regret and even death. The structure of her speech mirrors the speeding up of the dances, making her cynicism lively and entertaining rather than bitter. Her speeches are also much longer than Leonato's, showing that she dominates the conversation, which was

Question number

unusual for a woman of her time.

However, Leonato's comment "you apprehend passing shrewdly" and her reply "I can see a church by daylight" hint that her cynicism is based on clear sight rather than ignorance: she sees what marriage often means for women. Elsewhere in the play, her hostility towards romantic love is focused on Benedick. In the opening scene she tells him "nobody marks you" and claims she would "rather hear my dog bark at a crow than a man swear he loves me". Yet she is the first to ask about him, suggesting that her mockery hides interest. In Act 2 Scene 1 she reveals that Benedick once "lent" her his heart and she "gave him use for it, a double heart for his single one", which implies a past relationship in which she felt deceived. This suggests that her attitude to love is shaped by hurt.

The gulling scene in Act 3 Scene 1 transforms her attitude. Significantly, Beatrice speaks in verse for the first time: "Contempt, farewell! and maiden pride, adieu!" The shift from prose to verse signals her emotional sincerity, and her decision to "requite" Benedick, "Taming my wild heart to thy loving hand", shows her accepting love. Even so, "taming" suggests she sees this as a sacrifice of her wildness.

In the church scene, her love becomes serious and loyal. "I love you with so much of my heart that none is left to protest" is a sincere declaration, yet she immediately tests Benedick with "Kill Claudio", and cries "O God, that I were a man! I would eat his heart in the market-place." Here romantic love for Beatrice is bound up with justice and loyalty to Hero; she wants a partner who will act, not just talk.

By the end, the lovers still bicker, with Beatrice claiming she yields only "to save your life", until Benedick says "I will stop your mouth" and kisses her. Some

Question number

modern audiences find this silencing uncomfortable, but within the conventions of romantic comedy it confirms that her witty resistance has led to a relationship based on mutual respect, unlike the shallow romance of Claudio and Hero.

06 I largely agree that Shakespeare presents Antony as a skilled manipulator, as his funeral speech turns a crowd which had just cheered Brutus into a mob that burns the conspirators' houses. However, Shakespeare also suggests that Antony's manipulation grows out of genuine grief and loyalty to Caesar, and that his skill is driven by political ambition as much as by love, making him a complex rather than simply villainous figure.

Antony's opening tricolon, "Friends, Romans, countrymen, lend me your ears!", is carefully ordered. He begins with the most intimate term, "Friends", creating a bond with the crowd before appealing to their civic and national identity. The polite imperative "lend me your ears" sounds humble, as though he is asking a favour rather than giving orders. His claim "I come to bury Caesar, not to praise him" is deliberately misleading: he appears to accept the conspirators' terms while preparing to do the opposite. This shows that Antony's manipulation lies in appearing not to manipulate at all.

The most famous technique in the speech is his repetition of "Brutus is an honourable man" and "So are they all, all honourable men". At first it sounds respectful, which protects Antony, as he promised Brutus he would not blame the conspirators. However, every time he repeats it, he places it next to evidence of Caesar's goodness, such as the "captives" whose "ransoms did the general coffers fill". The rhetorical question "Did this in Caesar seem ambitious?" invites the crowd to reach the conclusion themselves, so they feel they are thinking independently.

Question number

Gradually the word "honourable" becomes ironic and then sarcastic, and its meaning is reversed. This is manipulation at its most subtle: Antony never directly calls Brutus a liar, but he makes the crowd believe it.

He also undermines the accusation of "ambition". He reminds them that "on the Lupercal / I thrice presented him a kingly crown, / Which he did thrice refuse. Was this ambition?". The repetition of "thrice" emphasises Caesar's humility, and the specific detail makes his argument seem evidence-based. Antony also uses emotion: "He was my friend, faithful and just to me" sounds sincere, and later he pauses because "My heart is in the coffin there with Caesar". This performance of grief, whether genuine or calculated, makes the crowd sympathise with him.

Shakespeare structures the scene to show Antony's superiority to Brutus. Brutus speaks in prose and appeals to reason with "Not that I loved Caesar less, but that I loved Rome more", while Antony speaks in iambic pentameter and appeals to emotion. Antony also uses props: he shows Caesar's wounds and mantle, and he teases the crowd with the will, saying "I must not read it", knowing this will make them demand it. His soliloquy afterwards, "Mischief, thou art afoot, / Take thou what course thou wilt!", reveals that he knew exactly what he was doing. The personification of "Mischief" suggests he has unleashed chaos deliberately. For an Elizabethan audience, anxious about the succession after Elizabeth I and the danger of civil war, this would have shown how easily the common people could be swayed by a skilled speaker.

Elsewhere in the play, Antony's manipulation is evident in how he handles the conspirators. Immediately after the assassination he shakes their "bloody" hands to win their trust, but alone with Caesar's body he calls them "butchers" and prophesies "Cry 'Havoc!' and let slip the dogs of war". This shows his deception

Question number

and his ability to hide his true feelings. In Act 4 he becomes ruthless: he coldly agrees to his own nephew's death on the proscription list and plots to "cut off some charge in legacies" from Caesar's will, which he had used to win over the people. He also dismisses Lepidus as "a slight unmeritable man". This suggests that Antony's motives are partly political ambition, and that he manipulates even his allies.

However, it could be argued that Antony is not entirely manipulative. In the early scenes he is loyal to Caesar ("When Caesar says 'Do this,' it is performed"), and his grief at Caesar's death seems genuine. At the end, he praises Brutus as "the noblest Roman of them all", showing generosity and honesty. Overall, Shakespeare presents Antony as a brilliant manipulator who is highly skilled at getting what he wants, but his manipulation is rooted in loyalty and grief, which makes him a more human and interesting character than a simple villain.

07 To a large extent, Stevenson's presentation of Jekyll does allow the reader to feel sympathy for him, particularly in this extract where he appears trapped and suffering. However, Stevenson also suggests that Jekyll is responsible for his own downfall, as he created Hyde to indulge his secret desires. By the end of the novel the reader's sympathy is mixed with judgement, reflecting Stevenson's criticism of Victorian hypocrisy.

The setting of the extract creates a mood of gloom which reflects Jekyll's condition. The court is "very cool and a little damp, and full of premature twilight", even though the sky is "still bright with sunset". This contrast between darkness below and light above could symbolise Jekyll himself: the respectable surface still seems bright, but beneath it, darkness is taking over. "Premature" suggests that

Question number

Jekyll's life is ending too early, foreshadowing his death.

Jekyll is presented as a "disconsolate prisoner". This simile is significant as it suggests he is trapped, not only in his house but within his own body by Hyde. He is sitting "close beside" a window that is "half-way open", which suggests that he is caught halfway between freedom and imprisonment, or halfway between Jekyll and Hyde. The phrase "infinite sadness of mien" evokes great sympathy, as "infinite" suggests his suffering has no end. His speech also creates pathos: "I am very low, Utterson... very low. It will not last long, thank God." The repetition of "very low" and his gratitude that his life will soon end suggest that he longs for death as a release.

Jekyll's longing for normal life is shown in his response to Utterson's invitation. The repetition in "no, no, no, it is quite impossible; I dare not" shows his desperation and fear, and the verb "dare" implies that he knows he could transform at any time. His politeness, "this is really a great pleasure", shows that he still values friendship and that the gentleman Jekyll is still present. The climax of the extract occurs when the smile is "struck out of his face". The violent verb "struck" makes the transformation seem like an attack on Jekyll, and the "abject terror and despair" which "froze the very blood" of the onlookers shows that he is a victim of a force he cannot control. The window being "instantly thrust down" leaves Utterson and Enfield, and the reader, shut out, which builds mystery and sympathy at once. Their silence as they leave shows how horrifying the moment is.

In the novel as a whole, there are moments where Stevenson encourages sympathy. In "The Last Night", Poole describes hearing the figure in the laboratory "weeping like a woman or a lost soul", which suggests that Jekyll's suffering is

Question number

intense. In "Henry Jekyll's Full Statement", the first-person narrative allows us to understand his motives. He explains that he was "committed to a profound duplicity of life", forced to hide his "pleasures" because of the strict standards of Victorian society. He realises that "man is not truly one, but truly two", and his experiment could be seen as a desperate attempt to free himself from this duality. Many Victorian readers, living with similar pressures to appear respectable, may have recognised themselves in him.

However, Stevenson also invites us to judge Jekyll. Although he describes Hyde as "pure evil", it is Jekyll who chose to create him, and he admits that he enjoyed the freedom it gave him: "I was the first that could thus plod in the public eye with a load of genial respectability, and in a moment... spring headlong into the sea of liberty". He also tries to distance himself from Hyde's crimes with "it was Hyde, after all, and Hyde alone, that was guilty", which seems like a self-serving excuse. Hyde tramples a child and murders Sir Danvers Carew with "ape-like fury", yet Jekyll continues to transform after the first incident. His confession, "my devil had been long caged, he came out roaring", suggests that he deliberately unleashed his darker side and could be compared to an addict who cannot stop.

In conclusion, Stevenson presents Jekyll as both victim and perpetrator. In this extract, his suffering, imprisonment and terror make the reader pity him deeply, but in the novel as a whole, his own account reveals selfishness and hypocrisy. Stevenson uses Jekyll to criticise a society that forces people to repress their desires, while suggesting that individuals are still responsible for their choices.

08 Dickens uses the Cratchit family to show the reality of Victorian poverty, but he presents them as cheerful, loving and grateful, which makes their struggles all the

Question number

more moving. They are a symbol of the deserving poor, and through them, Dickens challenges both Scrooge and his wealthy middle-class readers to recognise the humanity of those living in poverty and to take responsibility for helping them.

In the extract, the Cratchits' poverty is presented with gentle irony through the narrative voice. The exclamation "Oh, a wonderful pudding!" conveys the family's excitement, but the narrator then reveals that "nobody said or thought it was at all a small pudding for a large family". The phrase "small pudding for a large family" reveals their poverty, and the hyperbole of "flat heresy" suggests that criticising the pudding would be like attacking a religious belief. This shows how determined the family is to remain positive, and suggests that their happiness depends on their loyalty to each other rather than on wealth. Mrs Cratchit's confession that she "had had her doubts about the quantity of flour" hints at the anxiety behind the celebration, as every ingredient must be carefully rationed.

Dickens also uses contrast to emphasise their poverty. The "family display of glass" consists of only "Two tumblers, and a custard-cup without a handle", which is ironic, as "display" suggests something grand. Yet these items "held the hot stuff from the jug... as well as golden goblets would have done". The comparison with "golden goblets" suggests that their love and contentment make them richer than the wealthy. Similarly, the "circle" around the hearth is described as "meaning half a one", gently mocking their lack of space while also showing their unity. The domestic details of the "cleared" cloth, the "swept" hearth and the "shovel-full of chestnuts" create a warm, cosy image of a family making the most of what they have, contrasting sharply with Scrooge's cold, lonely house in Stave One.

The extract ends by focusing on Tiny Tim, who embodies the suffering of the poor. His blessing "God bless us every one!" shows his generosity and Christian

Question number

goodness, and Dickens's choice to have him speak "the last of all" emphasises his vulnerability. His "withered little hand" suggests illness and weakness, and the way Bob held it "as if he... dreaded that he might be taken from him" creates foreboding. In Victorian England, children from poor families often died from preventable diseases because their parents could not afford doctors or good food, so Tiny Tim represents thousands of real children.

In the novel as a whole, Dickens uses the Cratchits to show how the poor are exploited by employers like Scrooge. Bob works in a "dismal little cell" with a fire so small "it looked like one coal" and earns only "fifteen 'Bob' a week". The pun on his name suggests that he is defined by the little money he earns. Scrooge resents giving him Christmas Day off, showing how the wealthy viewed workers as tools for profit.

The Cratchits also show the gap between rich and poor. Mrs Cratchit is "dressed out but poorly in a twice-turned gown, but brave in ribbons", which shows the family's pride and resilience. When Bob toasts Scrooge as "the Founder of the Feast", Mrs Cratchit calls him an "odious, stingy, hard, unfeeling man", voicing the anger of the poor. This is important because it reminds Scrooge, and the reader, of how he is seen by those he exploits.

Dickens uses the Cratchits to challenge Scrooge's earlier cruelty. When Scrooge asks whether Tiny Tim will live, the Ghost repeats his words: "If he be like to die, he had better do it, and decrease the surplus population". This echoes Malthusian ideas and Scrooge's support for prisons and "Union workhouses" under the 1834 Poor Law, forcing him to recognise the human cost of his attitudes. The image of the "vacant seat" and "crutch without an owner" makes poverty personal. This links to Ignorance and Want, the children who represent the neglected poor, whom the

Question number

Ghost warns Scrooge to "beware".

By Stave Five, Scrooge's transformation is measured by how he treats the Cratchits: he raises Bob's salary and becomes "a second father" to Tiny Tim, "who did NOT die". The capitalised "NOT" shows that the poor can be saved if the rich change. Through the Cratchit family, Dickens shows that poverty is not a moral failing, but a social problem that compassion and generosity can solve.

09 Dickens presents Pip's attitudes to Magwitch as changing dramatically across the novel, moving from childhood terror and pity, through snobbish disgust, to genuine love and gratitude. In this extract, Pip's reaction reveals how far his "great expectations" have corrupted him, and Dickens uses his changing feelings towards Magwitch to criticise Victorian ideas about class and what it really means to be a gentleman.

At the start of the extract, Pip addresses Magwitch coldly as "a stranger coming into my rooms", which shows his sense of ownership and superiority. The possessive "my rooms" reflects his new status as a gentleman, and his formal tone contrasts with Magwitch's warmth. Magwitch's dialect, "I'm glad you've grow'd up, a game one!", marks him as working class, highlighting the gulf in status between the two men. The narrator describes Magwitch's "deliberate affection" as "most unintelligible and most exasperating", which shows that Pip cannot understand why this rough man would care for him.

The moment of recognition is powerful. The repetition of "I knew him!" and the exclamation mark convey Pip's shock, and the long, complex sentence that follows recreates the rush of memory: the wind and rain "swept us to the churchyard

Question number

where we first stood face to face on such different levels". The phrase "different levels" is significant, as in the graveyard Magwitch held power over the terrified child, yet now Pip is the gentleman and Magwitch the outsider. Interestingly, Pip still calls him "my convict", which shows a strange sense of connection, as if their lives have always been bound together. The anaphora of "no need to take a file... no need to take the handkerchief... no need to hug himself" recalls specific details from Chapter 1, showing that these memories have been buried but never forgotten.

However, Pip's physical reactions reveal his disgust. He gives his hands "reluctantly", and when Magwitch kisses them and seems about to embrace him, Pip "laid a hand upon his breast and put him away". His commands "Stay!" and "Keep off!" are short and harsh, showing his revulsion. His moralising, "I hope you have shown your gratitude by mending your way of life", is patronising and reveals his snobbery. The older Pip narrating the story seems aware of this, so the first-person retrospective narration allows Dickens to criticise young Pip's attitude through the reader's discomfort. Magwitch's simple praise, "You acted noble, my boy", is full of irony, because Pip is not acting nobly now.

In the opening chapter, Pip's attitude is one of fear. Magwitch is described as "a fearful man, all in coarse grey, with a great iron on his leg", and the list of verbs, "soaked in water, and smothered in mud, and lamed by stones, and cut by flints", suggests both menace and suffering. Even as a terrified child, Pip shows pity, and he notices the convict's hunger. This early compassion suggests that Pip's natural goodness is later corrupted by his desire to be a gentleman.

When Magwitch reveals that he is Pip's benefactor, Pip's disgust intensifies. He describes "the abhorrence in which I held the man, the dread I had of him, the

Question number

repugnance with which I shrank from him", comparing him to "some terrible beast". The tricolon of negative nouns shows the depth of his horror. Magwitch's pride, "I've made a gentleman on you!", is painful for Pip because it destroys his fantasy that Miss Havisham was his benefactor and exposes his fortune as built on a convict's money. In Victorian society, criminals were transported to Australia and forbidden to return on pain of death, and Dickens challenges readers' prejudice by showing that the "gentleman" Compeyson is the real villain while Magwitch is loyal and generous.

By the end, Pip's attitude is transformed. As Magwitch is dying, Pip says "my repugnance to him had all melted away", and sees him as "a much better man than I had been to Joe". The verb "melted" suggests that his coldness has gone. He holds Magwitch's hand, tells him that his daughter is alive, and prays, "O Lord, be merciful to him, a sinner!" This echoes the Bible and shows Pip's humility. Through Pip's changing attitudes, Dickens suggests that true gentility comes from love and gratitude, not class or wealth.

10 Brontë clearly presents Jane as a victim of cruelty, particularly in childhood, from the Reeds and Mr Brocklehurst. However, she also shows that Jane refuses to accept the role of victim: she resists oppression, defends herself and ultimately takes control of her own life. Through Jane, Brontë criticises the cruelty and hypocrisy of Victorian society towards the poor, the powerless and women.

In the extract, Jane is publicly humiliated by Mr Brocklehurst. Her description of the pupils' eyes "directed like burning-glasses against my scorched skin" uses a simile to show the intensity of her shame. Burning-glasses focus sunlight into a point that burns, so the image suggests that the attention of the whole school is

Question number

painful. The first-person narrative makes the reader experience her suffering directly and sympathise with her.

Brocklehurst's language reveals his cruelty and hypocrisy. He claims that "God has graciously given her the shape that He has given to all of us" but then claims that "the Evil One had already found a servant and agent in her". His religious language is used to condemn rather than to show mercy. His instructions, to "shun her example", "avoid her company", "exclude her from your sports" and "shut her out from your converse", are a list of punishments that isolate Jane completely. The imperative "punish her body to save her soul" shows his belief in harsh physical punishment, which was common in Victorian schools, and suggests that he enjoys exercising power. The ultimate accusation is delayed by dashes and a long parenthesis until the very end of his sentence, so that the final words "a liar!" land like a verdict. This shows that he is performing for his audience, building suspense to make his condemnation more dramatic. The irony is that Jane is not a liar; it is Mrs Reed who lied about her.

Brontë's description of Brocklehurst as "the black marble clergyman" suggests that he is cold, hard and unfeeling, like a statue. This is significant because he is meant to represent Christian charity, so Brontë uses him to criticise religious hypocrisy. Elsewhere, his insistence that the girls' natural curls be cut off, while his own daughters are dressed in fine silks and furs, exposes how the rich preached poverty to the poor while living in luxury. Lowood was based on Cowan Bridge School, where Brontë's two elder sisters became fatally ill, so her criticism is rooted in real experience.

However, even in this extract, Jane shows strength. She describes how she began "to steady the palsy of my nerves" and to "feel that the Rubicon was passed; and

Question number

that the trial, no longer to be shirked, must be firmly sustained". The reference to Julius Caesar crossing the Rubicon suggests that Jane sees this as a point of no return, and the language of courage, "firmly sustained", suggests that she will endure rather than break.

In the novel as a whole, Jane is first a victim at Gateshead. John Reed reminds her that she is "a dependent" with "no money" and throws a book at her, and Mrs Reed locks her in the red-room as punishment. Yet Jane fights back, calling John a "murderer" and a "slave-driver", and Brontë has her describe herself "like any other rebel slave", suggesting that she is oppressed but defiant. Before leaving for Lowood, she confronts Mrs Reed: "I am glad you are no relation of mine". Jane is therefore presented as a victim who refuses to be silent.

As an adult, Jane faces different kinds of cruelty. As a governess, she is treated with contempt by Blanche Ingram and her mother, who see governesses as inferior. Rochester, too, deceives her by trying to marry her while he is already married to Bertha. However, Jane asserts her equality: "Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless?" and "I am no bird; and no net ensnares me: I am a free human being with an independent will". The bird imagery suggests that she refuses to be caged. She leaves Rochester rather than compromise her morals, and later refuses St John Rivers' loveless proposal.

It is important to note that Jane is also treated with kindness by Miss Temple, Helen Burns and Diana and Mary Rivers, which shows that cruelty is not universal. Overall, Brontë presents Jane as a victim of cruelty, but her narrative is one of resistance and self-determination, as shown in her final, assertive statement, "Reader, I married him", where Jane is the subject of the sentence and the one in control.

Question number

11 Shelley presents the monster as committing evil acts, and in this extract his threats of revenge are terrifying. However, she also suggests that he is not born evil, but is made evil by rejection and loneliness. In this way, Shelley invites the reader to consider whether the true monster is the creature, or Victor and the society that rejected him.

In the extract, the monster's anger is presented as animalistic. He "gnashed his teeth in the impotence of anger", which makes him seem like a wild beast, and "impotence" suggests that he feels powerless. However, his rhetorical question "Shall each man... find a wife for his bosom, and each beast have his mate, and I be alone?" shows the reason for his anger: loneliness. He compares himself to both man and beast, suggesting that he is rejected by everyone and belongs nowhere. His statement, "I had feelings of affection, and they were requited by detestation and scorn", shows that he was originally capable of love, which creates sympathy.

However, his language soon becomes threatening. The repetition of "revenge" and his claim that it is "dearer than light or food" suggest that revenge has become his only purpose. The warnings "beware!" and "your hours will pass in dread and misery" use the future tense to make his threats sound certain, like a prophecy. The simile "I will watch with the wiliness of a snake, that I may sting with its venom" links him to the serpent in the Garden of Eden, and therefore to Satan. This is significant because Shelley was influenced by Milton's Paradise Lost, and the monster himself later compares himself to "the fallen angel". The calm, menacing statement "I shall be with you on your wedding-night" is chilling, because it foreshadows Elizabeth's murder.

Question number

Shelley also complicates the reader's judgement by presenting Victor's reaction. He calls the monster "Devil" and "Villain", yet Victor has just destroyed the female companion he promised, breaking his word. The monster's description of Victor as "my tyrant and tormentor" suggests that he sees himself as the victim. As Victor is the narrator, the reader must question whether his view of the monster is reliable.

In the novel as a whole, Shelley shows that the monster is not born evil. When he first comes to life, Victor rejects him with "breathless horror and disgust", abandoning him. The monster's own narrative, placed at the centre of the novel, describes his early innocence: he delights in nature and learns language by watching the De Lacey family. He secretly helps them by gathering wood, and he says his heart "yearned to be known and loved by these amiable creatures". This shows his natural goodness, reflecting the Romantic idea, influenced by Rousseau, that people are born good and are corrupted by society.

The turning point comes when the De Laceys reject him. Felix beats him, and the monster says "from that moment I declared everlasting war against the species". Similarly, after he saves a girl from drowning, he is shot. These moments show that his evil is a response to cruelty. He tells Victor, "I was benevolent and good; misery made me a fiend." The contrast between "benevolent" and "fiend" shows how society transformed him.

However, the monster does commit terrible crimes. He murders William, frames Justine, and kills Clerval and Elizabeth. His decision to murder an innocent child, and his claim that "I, too, can create desolation", show that he chooses evil. At the end of the novel, he admits "Evil thenceforth became my good", showing that he has embraced evil, although he also expresses remorse, describing himself as

Question number

"the slave, not the master, of an impulse which I detested".

Shelley's use of a frame narrative is also important in shaping how far we see the monster as evil. The story passes from Walton to Victor to the monster himself, so the reader hears the creature's own eloquent voice at the very heart of the novel. His plea, "Remember that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel", shows that he understands his situation through Paradise Lost: like Satan, he has been cast out by his creator. This allusion suggests that Victor, who "plays God" and then abandons what he has made, shares responsibility for the evil that follows. Indeed, Victor's obsession, secrecy and refusal to admit the truth, even when Justine is hanged, arguably make him as monstrous as the creature.

In conclusion, Shelley presents the monster as committing evil acts, but she suggests that he is driven to evil by rejection, loneliness and Victor's irresponsibility. Through him, she explores the dangers of scientific ambition and the importance of compassion, warning that those who are rejected by society may become what society fears.

12 Austen presents Elizabeth as a strong-willed woman who refuses to let others determine her happiness, whether that means rejecting socially advantageous marriages or standing up to powerful figures like Lady Catherine. In a society where women depended on marriage for security, Elizabeth's independence is radical, and Austen uses her to criticise the class system and the pressure on women to marry for money rather than love.

In the extract, Elizabeth stands firm against Lady Catherine, who is socially far

Question number

above her. Her statement "You have insulted me in every possible method" is direct and accusatory, showing that she will not be intimidated by rank. Her decision to rise and "return to the house" shows that she takes control of the situation, ending the conversation on her own terms. Lady Catherine's insults, "Unfeeling, selfish girl!", show her outrage that a woman of lower status dares to defy her.

Elizabeth's reply, "I am only resolved to act in that manner, which will, in my own opinion, constitute my happiness, without reference to you, or to any person so wholly unconnected with me", is the clearest statement of her strong will. The phrase "in my own opinion" shows that she values her own judgement above society's expectations. Her refusal to answer whether she is engaged to Darcy shows her skill in argument: she gives Lady Catherine nothing. The formal, balanced syntax of her speech reflects her composure, in contrast to Lady Catherine's exclamations and rhetorical questions, which reveal her loss of control.

Lady Catherine appeals to "duty, honour, and gratitude", the values of the aristocracy, but Elizabeth turns her words against her: "Neither duty, nor honour, nor gratitude... have any possible claim on me". By repeating the tricolon, Elizabeth shows that she is not afraid to challenge the values used to control women. She also dismisses the "indignation of the world", suggesting that "the world in general would have too much sense to join in the scorn". This shows her confidence in her own worth.

In the novel as a whole, Elizabeth shows her strong will when she rejects Mr Collins's proposal. Although marrying him would secure her family's future, as the Longbourn estate is entailed to him, she tells him, "You could not make me happy, and I am convinced that I am the last woman in the world who would make you so." Her refusal is brave, as her mother is furious, but Mr Bennet supports her. In

Question number

contrast, Charlotte Lucas accepts Collins, saying "I am not romantic, you know... I ask only a comfortable home." Through this contrast, Austen highlights how unusual Elizabeth's independence is and reveals the limited options available to women without fortune.

Elizabeth also rejects Darcy's first proposal, despite his wealth and status. She tells him that he could not have proposed "in any possible way that would have tempted me to accept it", and tells him that he did not behave "in a more gentlemanlike manner", attacking the very quality Darcy prides himself on. This is significant, as Darcy's pride is challenged by a woman of lower status, which leads to his own transformation. Her earlier statement at Rosings, "My courage always rises with every attempt to intimidate me", sums up her character.

However, Austen also shows that Elizabeth's strong will can lead to prejudice. She judges Darcy too quickly and believes Wickham's lies. After reading Darcy's letter, she admits, "Till this moment I never knew myself", showing that she is capable of self-reflection. Austen suggests that strength of will must be combined with good judgement.

Earlier in the same chapter as the extract, Elizabeth makes the boldest claim of all: "He is a gentleman; I am a gentleman's daughter; so far we are equal." The balanced, almost mathematical structure of this sentence shows her logical mind, and the word "equal" directly challenges Lady Catherine's belief in rigid class hierarchy. Austen's narrator gently mocks Lady Catherine throughout, describing how her ladyship was "highly incensed", so the reader is positioned firmly on Elizabeth's side. Ironically, Lady Catherine's attempt to prevent the marriage is what gives Darcy hope to propose again, so Elizabeth's strong will drives the resolution of the plot.

Question number

Elizabeth's independence is also shown through her physical actions, such as walking to Netherfield with "dirty stockings", which shocks the Bingley sisters but shows that she cares more about her sister than social conventions. In conclusion, Austen presents Elizabeth as a strong-willed woman who refuses to be controlled by class, wealth or social expectations. Her marriage to Darcy, based on love and mutual respect, shows that Austen believed women should be free to choose their own happiness.

13 Conan Doyle presents Holmes as an interesting and unusual investigator because he combines the cold precision of a scientist with the instincts of a hunter, and because his brilliance comes with flaws that make him unsettling. Through Watson's admiring but uneasy narration, Conan Doyle creates a detective who is clearly superior to the official police, yet who stands slightly outside respectable Victorian society, which is exactly what makes him so compelling.

In the extract, Holmes's impatience with Watson, "try a little analysis yourself", and the confident "You know my methods" present detection as a discipline with rules that can be learnt and applied, much like a laboratory science. Holmes treats the crime scene as an experiment, even suggesting it will be "instructive to compare results". His "offhand" reply, "It will be clear enough to you soon", shows a showman's pleasure in keeping Watson, and the reader, in suspense. Structurally, this is a key feature of the detective genre: Holmes sees the answer long before he reveals it, so the reader is made to share Watson's position of curiosity.

Conan Doyle then shows these methods in action. The list "measuring, comparing, examining" creates a brisk, methodical rhythm, and the "lens" and "tape measure"

Question number

link Holmes to the new forensic science of the late nineteenth century, at a time when Scotland Yard was still widely mocked for its failures. Yet at the same moment Holmes is described in animal terms: his "long thin nose", his "beady eyes gleaming and deep-set like those of a bird", and the simile "like a trained bloodhound picking out a scent". This contrast is what makes him unusual. He is both rational and instinctive, a man of reason who hunts like a predator, and the adjectives "swift, silent, and furtive" make him seem almost like a creature of the night.

Most intriguingly, Watson reflects on "what a terrible criminal he would have made had he turned his energy and sagacity against the law". This moment of doubt suggests that the qualities which make Holmes a great detective are morally neutral, and that the line between hunter and hunted is thin. Conan Doyle therefore presents Holmes as fascinating partly because he is a little dangerous. His "loud crow of delight" when he finds the creosote footprint shows that what excites him is the puzzle itself, not justice or sympathy for the victim.

This unsettling side is established at the very start of the novel, which opens with Holmes injecting cocaine, a "seven-per-cent solution". His explanation, "My mind rebels at stagnation", presents his drug use as a symptom of a brilliant mind starved of problems, and Watson's disapproval invites the reader to judge him. The novel ends in the same place: while Watson gains a wife and Jones gains the credit, Holmes says "For me there still remains the cocaine-bottle". The circular structure suggests that, without a case, Holmes is empty, which makes him a far more troubled hero than the reader might expect.

Holmes's unusual methods are also shown through his deductions. In Chapter I he reads the history of Watson's brother from a pocket watch, and in this chapter he

Question number

states his famous principle, "when you have eliminated the impossible, whatever remains, however improbable, must be the truth". Conan Doyle sets him against Athelney Jones, the pompous police detective who arrests the wrong people and dismisses Holmes as a "theorist". This contrast flatters the reader's intelligence and suggests that order is restored not by the institutions of the state but by an individual genius, a reassuring idea for readers in 1890, only two years after the Whitechapel murders had gone unsolved.

Holmes is also unusual in the people and tools he relies on. He uses the Baker Street Irregulars, a gang of street children whom respectable society ignores, and the dog Toby, and he disguises himself so well as an old sailor that even Watson is fooled. These details show his willingness to cross class boundaries in a way no Victorian gentleman would. At the same time, his emotional detachment sets him apart: he insists that love is "opposed to that true cold reason which I place above all things", and claims he will never marry "lest I bias my judgment". Next to Watson's romance with Mary Morstan, this makes Holmes seem cold, but also admirably dedicated.

Overall, Conan Doyle presents Holmes as interesting and unusual because he is a mass of contradictions: scientific yet instinctive, heroic yet morally ambiguous, brilliant yet self-destructive. Through Watson's narration, the reader is invited to admire him, but never to fully understand him, and it is this mystery that keeps Holmes fascinating.

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