Please check the examination details below before entering your candidate information

Candidate surname	Other names

Pearson Edexcel
Level 1/Level 2 GCSE (9–1)

Centre Number	Candidate Number

Time 1 hour 45 minutes

Paper reference **1ET0/01**

English Literature

PAPER 1: Shakespeare and Post-1914 Literature

You must have:
Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question on **one** text from Section A and **one** text from Section B.
- You should spend about 55 minutes on Section A.
- You should spend about 50 minutes on Section B.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- This is a closed book exam.
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*
- The marks available for the accuracy of your writing are clearly indicated.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- Good luck with your examination.

Turn over ▶

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SECTION A

Shakespeare

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒ **Question 5** ☒ **Question 6** ☒

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TOTAL FOR SECTION A = 40 MARKS

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SECTION B

Post-1914 Literature

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number:

Question 7 ☒	**Question 8** ☒	**Question 9** ☒
Question 10 ☒	**Question 11** ☒	**Question 12** ☒
Question 13 ☒	**Question 14** ☒	**Question 15** ☒
Question 16 ☒	**Question 17** ☒	**Question 18** ☒
Question 19 ☒	**Question 20** ☒	**Question 21** ☒
Question 22 ☒	**Question 23** ☒	**Question 24** ☒
Question 25 ☒	**Question 26** ☒	**Question 27** ☒
Question 28 ☒	**Question 29** ☒	**Question 30** ☒

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TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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Pearson Edexcel Level 1/Level 2 GCSE (9–1)

Time 1 hour 45 minutes

Paper reference **1ET0/01**

English Literature

PAPER 1: Shakespeare and Post-1914 Literature

Questions and Extracts Booklet

Do not return this Booklet with the Answer Booklet.

Turn over ▶

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Answer the question on ONE text from Section A and ONE text from Section B.

The extracts for use with Section A are in this Questions and Extracts Booklet.

SECTION A – **Shakespeare**	**Page**
1(a) and **1(b)** – *Macbeth*	4
2(a) and **2(b)** – *The Tempest*	6
3(a) and **3(b)** – *Romeo and Juliet*	8
4(a) and **4(b)** – *Much Ado About Nothing*	10
5(a) and **5(b)** – *Twelfth Night*	12
6(a) and **6(b)** – *The Merchant of Venice*	14

SECTION B – Post-1914 Literature	**Page**
EITHER	
British Play	
7 OR 8 – *An Inspector Calls*: J B Priestley	16
9 OR 10 – *Hobson's Choice*: Harold Brighouse	17
11 OR 12 – *Blood Brothers*: Willy Russell	18
13 OR 14 – *Journey's End*: R C Sherriff	19
15 OR 16 – *The Empress*: Tanika Gupta	20
17 OR 18 – *Refugee Boy*: Benjamin Zephaniah	21
OR	
British Novel	
19 OR 20 – *Animal Farm*: George Orwell	22
21 OR 22 – *Lord of the Flies*: William Golding	23
23 OR 24 – *Anita and Me*: Meera Syal	24
25 OR 26 – *The Woman in Black*: Susan Hill	25
27 OR 28 – *Coram Boy*: Jamila Gavin	26
29 OR 30 – *Boys Don't Cry*: Malorie Blackman	27

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SECTION A

Shakespeare

Answer the question on ONE text from this section.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

***Macbeth* – from Act 1 Scene 4, lines 11 to 43**

In this extract, Duncan describes how distressed he is with the traitor, the Thane of Cawdor, and thanks Macbeth and Banquo for the part they played in defeating the rebels.

DUNCAN

There's no art
To find the mind's construction in the face.
He was a gentleman on whom I built
An absolute trust –

***Enter* MACBETH, BANQUO, ROSS, *and* ANGUS.**

(*To* MACBETH) O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me. Thou art so far before,
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine! Only I have left to say,
More is thy due than more than all can pay.

MACBETH
The service and the loyalty I owe,
In doing it, pays itself. Your Highness' part
Is to receive our duties. And our duties
Are to your throne and state, children and servants –
Which do but what they should, by doing everything
Safe toward your love and honour.

DUNCAN
Welcome hither!
I have begun to plant thee, and will labour
To make thee full of growing. – Noble Banquo,
That hast no less deserved, nor must be known
No less to have done so – let me enfold thee,
And hold thee to my heart.

BANQUO
There if I grow,
The harvest is your own.

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DUNCAN

My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. – Sons, kinsmen, thanes,
And you whose places are the nearest, know:
We will establish our estate upon
Our eldest, Malcolm; whom we name hereafter
The Prince of Cumberland – which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers. – ***(To* MACBETH)** From hence to Inverness,
And bind us further to you.

1 (a) Explore how Shakespeare presents the character of Duncan in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Duncan's ambition is to be an honourable king who rewards loyalty.

Explain the importance of ambition **elsewhere** in the play.

In your answer, you **must** consider:

- where ambition is shown
- the effects ambition has within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 1 = 40 marks)

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***The Tempest* – from Act 3 Scene 3, line 53 to 82**

In this extract, Ariel, in the shape of a Harpy, accuses Alonso, Sebastian and Antonio of their crimes.

ARIEL
You are three men of sin, whom Destiny –
That hath to instrument this lower world
And what is in't – the never-surfeited sea
Hath caused to belch up you. And on this island,
Where man doth not inhabit – you 'mongst men
Being most unfit to live. I have made you mad.
And even with such-like valour men hang and drown
Their proper selves. **(ALONSO, SEBASTIAN, *and* ANTONIO *draw their swords.*)** You fools! I and my fellows
Are ministers of Fate! The elements,
Of whom your swords are tempered, may as well
Wound the loud winds, or with bemocked-at stabs
Kill the still-closing waters, as diminish
One dowle that's in my plume. My fellow-ministers
Are like invulnerable. If you *could* hurt,
Your swords are now too massy for your strengths,
And will not be uplifted. But remember –
For that's my business to you – that you three
From Milan did supplant good Prospero:
Exposed unto the sea, which hath requit it,
Him and his innocent child. For which foul deed
The powers – delaying, not forgetting – have
Incensed the seas and shores, yea, all the creatures,
Against your peace. Thee of thy son, Alonso,
They have bereft; and do pronounce by me
Ling'ring perdition – worse than any death
Can be at once – shall step by step attend
You and your ways – whose wraths to guard you from –
Which here, in this most desolate isle, else falls
Upon your heads – is nothing but heart's sorrow
And a clear life ensuing.

Thunder.* ARIEL *disappears.

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2 (a) Explore how Shakespeare presents the character of Ariel in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Ariel expresses his anger at Alonso, Sebastian and Antonio.

Explain the importance of anger **elsewhere** in the play.

In your answer, you **must** consider:

- the reasons for the anger within the play
- how anger is shown.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 2 = 40 marks)

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***Romeo and Juliet* – from Act 4 Scene 1, lines 89 to 120**

In this extract, Friar Lawrence tells Juliet about the plan he has devised for her.

FRIAR LAWRENCE
Hold, then. Go home, be merry, give consent
To marry Paris. Wednesday is tomorrow.
Tomorrow night look that thou lie alone.
Let not the Nurse lie with thee in thy chamber.
Take thou this vial, being then in bed,
And this distilling liquor drink thou off –
When presently through all thy veins shall run
A cold and drowsy humour: for no pulse
Shall keep his native progress, but surcease.
No warmth, no breath, shall testify thou livest.
The roses in thy lips and cheeks shall fade
To wanny ashes, thy eyes' windows fall
Like death when he shuts up the day of life.
Each part, deprived of supple government,
Shall, stiff and stark and cold, appear like death,
And in this borrowed likeness of shrunk death
Thou shalt continue two and forty hours –
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou, dead.
Then, as the manner of our country is,
In thy best robes, uncovered on the bier,
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the meantime, against thou shalt awake,
Shall Romeo by my letters know our drift,
And hither shall he come. And he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no inconstant toy nor womanish fear
Abate thy valour in the acting it.

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3 (a) Explore how Shakespeare presents the character of Friar Lawrence in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Friar Lawrence describes how the potion will cause Juliet to appear dead.

Explain the importance of death **elsewhere** in the play.

In your answer, you **must** consider:

- how death is presented
- the effects death has within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 3 = 40 marks)

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***Much Ado About Nothing* – Act 3 Scene 3, lines 16 to 49**

In this extract, Dogberry talks to the men of the Watch.

DOGBERRY
You have. I knew it would be your answer. Well, for your favour, sir, why, give God thanks, and make no boast of it; and for your writing and reading, let that appear when there is no need for such vanity. You are thought here to be the most senseless and fit man for the constable of the watch: therefore bear you the lantern. This is your charge: you shall comprehend all vagrom men – you are to bid any man stand, in the Prince's name.

WATCHMAN 2
How if 'a will not stand?

DOGBERRY
Why, then, take no note of him, but let him go – and presently call the rest of the watch together and thank God you are rid of a knave.

VERGES
If he will not stand when he is bidden, he is none of the Prince's subjects.

DOGBERRY
True, and they are to meddle with none but the Prince's subjects. You shall also make no noise in the streets: for, for the watch to babble and to talk is most tolerable and not to be endured.

WATCHMAN 1
We will rather sleep than talk. We know what belongs to a watch.

DOGBERRY
Why, you speak like an ancient and most quiet watchman, for I cannot see how sleeping should offend – only have a care that your bills be not stolen. Well, you are to call at all the ale-houses, and bid those that are drunk get them to bed.

WATCHMAN 2
How if they will not?

DOGBERRY
Why, then, let them alone till they are sober. If they make you not then the better answer, you may say they are not the men you took them for.

WATCHMAN 2
Well, sir.

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DOGBERRY
If you meet a thief, you may suspect him, by virtue of your office, to be no true man. And, for such kind of men, the less you meddle or make with them, why, the more is for your honesty.

4 (a) Explore how Shakespeare presents the character of Dogberry in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Dogberry informs the Watch of his plans for their duties.

Explain the importance of plans **elsewhere** in the play.

In your answer you **must** consider:

- what plans are made
- why these plans are important.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 4 = 40 marks)

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***Twelfth Night* – from Act 3 Scene 2, lines 16 to 49**

In this extract, Fabian and Sir Toby are trying to persuade Sir Andrew that Olivia deliberately showed an interest in Cesario to make Sir Andrew jealous.

FABIAN
She did show favour to the youth in your sight only to exasperate you, to awake your dormouse valour, to put fire in your heart, and brimstone in your liver. You should then have accosted her, and with some excellent jests, fire-new from the mint, you should have banged the youth into dumbness. This was looked for at your hand, and this was balked; the double gilt of this opportunity you let time wash off, and you are now sailed into the north of my lady's opinion, where you will hang like an icicle on a Dutchman's beard, unless you do redeem it by some laudable attempt, either of valour or policy.

SIR ANDREW
An 't be any way, it must be with valour, for policy I hate; I had as lief be a Brownist as a politician.

SIR TOBY
Why then, build me thy fortunes upon the basis of valour; challenge me the count's youth to fight with him; hurt him in eleven places; my niece shall take note of it; and assure thyself, there is no love-broker in the world can more prevail in man's commendation with woman than report of valour.

FABIAN
There is no way but this, Sir Andrew.

SIR ANDREW
Will either of you bear me a challenge to him?

SIR TOBY
Go, write it in a martial hand; be curst and brief; it is no matter how witty, so it be eloquent and full of invention; taunt him with the licence of ink; if thou thou'st him some thrice, it shall not be amiss; and as many lies as will lie in thy sheet of paper, although the sheet were big enough for the bed of Ware in England, set 'em down; go, about it. Let there be gall enough in thy ink, though thou write with a goose-pen, no matter; about it.

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5 (a) Explore how Shakespeare presents Fabian's and Sir Toby's advice to Sir Andrew in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Fabian describes Olivia as a woman who manipulates men.

Explain the importance of women **elsewhere** in the play.

In your answer, you **must** consider:

- how women are presented
- why these women are important in the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 5 = 40 marks)

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***The Merchant of Venice* – from Act 2 Scene 2, lines 1 to 30**

In this extract, Lancelot is trying to decide whether to leave Shylock's service and go to work for someone else.

LANCELOT
Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me, saying to me 'Gobbo, Lancelot Gobbo – good Lancelot' – or 'Good Gobbo', or 'Good Lancelot Gobbo – use your legs, take the start, run away!' My conscience says 'No! – Take heed, honest Lancelot, take heed, honest Gobbo' – or as aforesaid 'honest Lancelot Gobbo – do *not* run. Scorn running with thy heels.' Well – the most courageous fiend bids me pack. 'Via!' says the fiend, 'Away!' says the fiend – 'Fore the heavens rouse up a brave mind,' says the fiend, 'and run!' Well – my conscience, hanging about the neck of my heart, says very wisely to me: 'My honest friend Lancelot, being an honest man's son – or rather an honest woman's son' – for indeed my father did something smack – something grow to – he had a kind of taste – well, my conscience says 'Lancelot, budge not!' 'Budge!' says the fiend. 'Budge *not*!' says my conscience. 'Conscience,' say I, 'you counsel well. Fiend,' say I, '*you* counsel well.' To be ruled by my conscience I should stay with the Jew my master, who – God bless the mark! – is a kind of devil. And to run away from the Jew I should be ruled by the fiend, who – saving your reverence – is the devil himself. Certainly the Jew *is* the very devil incarnation – and in my conscience, my conscience is but a kind of hard conscience to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel. I will run, fiend – my heels are at your commandment. I will run!

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6 (a) Explore how Shakespeare presents the character of Lancelot in this extract.

Refer closely to the extract in your answer.

(20)

(b) In this extract, Lancelot could appear to be prejudiced against Shylock.

Explain the importance of prejudice **elsewhere** in the play.

In your answer, you **must** consider:

- how prejudice is presented
- the effects prejudice has within the play.

You **must** refer to the context of the play in your answer.

(20)

(Total for Question 6 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

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SECTION B

Post-1914 Literature – British Play OR British Novel

Answer ONE question from this section, on EITHER a British Play OR a British Novel.

You should spend about 50 minutes on this section.

BRITISH PLAY

***An Inspector Calls*: J B Priestley**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

7 **Mrs Birling:** *I don't suppose for a moment that we can understand why the girl committed suicide. Girls of that class –*

Explore the importance of Mrs Sybil Birling in the play.

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 7 = 40 marks)

OR

8 **Birling:** *Already we've discovered one important fact – that that fellow was a fraud and we've been hoaxed –*

How is appearance significant in *An Inspector Calls*?

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 8 = 40 marks)

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***Hobson's Choice*: Harold Brighouse**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

9 **Hobson:** *Go and get my dinner served and talk less. Go on now. I'm not in right temper to be crossed.*

How is control significant in *Hobson's Choice*?

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 9 = 40 marks)

OR

10 **Willie:** *I'll take you into partnership and give you your half-share on the condition you're sleeping partner.*

In what ways does Hobson's Boot Shop change in the play?

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 10 = 40 marks)

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***Blood Brothers*: Willy Russell**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

11 Mickey: *I wish I could still believe in all that blood brother stuff. But I can't, because while no one was looking I grew up.*

In what ways is growing up important in *Blood Brothers*?

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 11 = 40 marks)

OR

12 Narrator (speaking about Linda)**:** *There's a girl inside the woman / Who's waiting to get free / She's washed a million dishes / She's always making tea.*

Explore the significance of Linda in the play.

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 12 = 40 marks)

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***Journey's End*: R C Sherriff**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

13 **Colonel:** *The brigadier came to see me this morning.* [He pauses.] *It seems almost certain the attack's to come on Thursday morning.*

Explore how the Colonel is significant in the play.

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 13 = 40 marks)

OR

14 **Hibbert:** *Ever since I came out here I've hated and loathed it. Every sound up there makes me all – cold and sick.*

In what ways are the horrors of war presented in *Journey's End*?

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 14 = 40 marks)

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***The Empress*: Tanika Gupta**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

15 Lady Sarah: … *the Munshi is a servant, a teacher, but he is not the equal to us* …

Explore why different people's positions in society are important in *The Empress*.

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 15 = 40 marks)

OR

16 Hari: *But now, you are an educated, accomplished, clever woman.*

In what ways does Rani change in the play?

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 16 = 40 marks)

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***Refugee Boy*: Benjamin Zephaniah (adapted for the stage by Lemn Sissay)**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

17 Ruth: *When you brought Alem into the house you didn't ask me if it was okay.*

How is Ruth important in the play?

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 17 = 40 marks)

OR

18 Sweeney: *No, you stop it … You don't want to be like us, Alem. Messed with. Messed up. You don't want to be like that.*

Explore how people try to help others in *Refugee Boy.*

You **must** refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 18 = 40 marks)

BRITISH NOVEL

Animal Farm: George Orwell

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

19 *ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS.*

Explore how inequality is presented in *Animal Farm*.

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 19 = 40 marks)

OR

20 *Clover was a stout motherly mare approaching middle life, who had never quite got her figure back after her fourth foal.*

In what ways are the horses important in the novel?

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 20 = 40 marks)

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

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

21 *The group of cloaked boys began to scatter from close line. The tall boy shouted at them. 'Choir! Stand still!'*

In what ways is power important in *Lord of the Flies*?

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 21 = 40 marks)

OR

22 *Jack and Ralph smiled at each other with shy liking.*

Explore how the relationship between Jack and Ralph changes throughout the novel.

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 22 = 40 marks)

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

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

23 *'My dear Meena, We are sorry to tell you that our dear son Robert left us on the last day of December.'* ***(Mr and Mrs Robert Oakes)***

Explain how loss is presented in the novel.

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 23 = 40 marks)

OR

24 *A row of terraced houses clustered around the crossroads, uneven teeth which spread into a gap-toothed smile as the houses gradually became bigger and grander.*

In what ways is the setting of Tollington important in *Anita and Me*?

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 24 = 40 marks)

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***The Woman in Black*: Susan Hill**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

25 '*Jennet Humfrye gave up her child, the boy, to her sister, Alice Drablow, and Alice's husband, because she'd no choice.*' **(Mr Samuel Daily)**

Explore the importance of suffering in the novel.

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 25 = 40 marks)

OR

26 *'I'm here to attend a funeral – Mrs Drablow, of Eel Marsh House.'* **(Kipps)**

How is Alice Drablow significant in *The Woman in Black*?

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 26 = 40 marks)

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***Coram Boy*: Jamila Gavin**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

27 *Then, when Thomas took up the violin, he soon showed himself to be such a skilful performer, Alexander began writing pieces for him.*

Explore how Thomas is significant in the novel.

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 27 = 40 marks)

OR

28 *He was afraid of the dark. It was not just the spirit world that frightened him, but the real world of robbers and highwaymen, especially near the forest.* **(Meshak)**

In what ways is fear presented in *Coram Boy*?

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 28 = 40 marks)

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***Boys Don't Cry*: Malorie Blackman**

Your response will be marked for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation.

EITHER

29 *'I'm proud of how you knuckled down and did so well in your exams. And I'm proud of the way you've become a real father to Emma.'* **(Dad/Tyler Bridgeman)**

Explain how Dante's father, Tyler Bridgeman, is important in *Boys Don't Cry*.

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 29 = 40 marks)

OR

30 *Melanie hadn't just dumped Emma on me, she'd dumped a straightjacket of anxiety on me which I couldn't remove.* **(Dante)**

How are challenges presented in the novel?

You **must** refer to the context of the novel in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

(Total for Question 30 = 40 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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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

1a

Shakespeare presents Duncan as a generous, emotionally open king whose greatest virtue, his trust, is also his greatest weakness. In this extract his language moves from painful reflection, to overflowing gratitude, to the formal authority of a monarch, and the irony of that movement is that the man he praises most warmly is the man who will murder him.

The extract opens with a moment of rueful wisdom: "There's no art / To find the mind's construction in the face." The abstract metaphor of the mind as a "construction" hidden behind the face shows that Duncan understands deception in theory, and the absolute negative "no art" suggests he feels helpless against it. The past tense of "on whom I built / An absolute trust" extends the building imagery, implying that his faith in the old Thane of Cawdor was a foundation that has collapsed. Structurally, Shakespeare cuts the line short and brings Macbeth on stage at exactly this moment. This dramatic irony is crushing: the audience has already heard Macbeth's thoughts of murder, so Duncan's lesson about false faces is spoken just as he greets the next false face.

Duncan's greeting is warm and impulsive. The exclamation "O worthiest cousin!" combines a superlative with a familial term of address, presenting a king who governs through affection as much as power. He then speaks of "The sin of my ingratitude", a striking choice of religious vocabulary which suggests real humility, as if failing to reward a subject is a moral fault. The personification of "swiftest wing of recompense is slow / To overtake thee" pictures reward as a bird that cannot catch up with Macbeth's merit, and the rhyming couplet "say" and "pay" closes the speech with a neat, almost proverbial finality, emphasising that

Question number

Macbeth is owed "more than all can pay". Ironically, this extravagant praise may feed the very ambition it hopes to satisfy.

Shakespeare develops Duncan's nurturing role through the extended agricultural metaphor: "I have begun to plant thee, and will labour / To make thee full of growing." The king is a gardener and his thanes are crops, an image of natural, ordered growth under a rightful ruler. Banquo picks up the metaphor willingly, "The harvest is your own", whereas Macbeth's reply is formal and abstract, full of "duties" and "should". This contrast in how each man responds subtly marks Macbeth as the one who is performing loyalty. The physical intimacy of "enfold thee, / And hold thee to my heart" shows Duncan's tenderness, and his admission that his "plenteous joys" hide themselves "In drops of sorrow" presents a king unashamed to weep openly in front of his court.

Finally, Duncan's language shifts into the formal register of monarchy. The address "Sons, kinsmen, thanes" builds a hierarchical list, and the switch to the royal plural in "We will establish our estate" shows him speaking as the state itself. Naming Malcolm "The Prince of Cumberland" is a decisive public act, and the simile "like stars" suggests honour radiating outward to all deservers. Yet this announcement unknowingly places an obstacle in Macbeth's path, and the closing command "From hence to Inverness" sends Duncan to his death. Shakespeare therefore presents Duncan as a good and gracious king whose openness makes him tragically vulnerable.

1b

Duncan's ambition to be an honourable king is a legitimate, generous ambition, but elsewhere in Macbeth Shakespeare shows ambition at its most destructive. When it is cut loose from loyalty and conscience, it drives Macbeth and Lady Macbeth to

Question number

regicide, tyranny and finally despair, and for a Jacobean audience this would have been a powerful warning about the sin of challenging God's chosen king.

Ambition is shown first in Macbeth's response to the witches. Their prophecy that he "shalt be King hereafter" does not create his desire so much as expose it, and Banquo notices that Macbeth seems to "start" and fear words that "sound so fair". Later in Act 1 Scene 4, almost immediately after Duncan names Malcolm heir, Macbeth asks the stars to "hide your fires; / Let not light see my black and deep desires." The contrast of light and darkness shows that he already knows his ambition is shameful. To an audience who believed in the Divine Right of Kings, such thoughts were not merely political but a rebellion against God, and James I, who had survived the Gunpowder Plot of 1605, would have recognised the danger.

Lady Macbeth's ambition is perhaps even fiercer. When she calls on spirits to "unsex me here", she rejects the gentleness expected of women in a patriarchal society, treating femininity as an obstacle to power. She then manipulates her husband by attacking his masculinity, insisting that when he dared to act "then you were a man". Her ambition is shown through persuasion and control, which would have seemed unnatural and even witch-like to Shakespeare's audience, linking her to the supernatural forces of the play.

Crucially, Shakespeare lets Macbeth diagnose his own ambition. 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 horse-riding metaphor foreshadows his fate: ambition will carry him over the obstacle and then throw him down. The effect is tragic, because he understands the consequences and still chooses murder.

Question number

Once he is king, ambition turns into insecurity. Macbeth reflects that "To be thus is nothing, / But to be safely thus", and he becomes obsessed with the witches' promise that Banquo "shalt get kings". This drives him to hire murderers to kill Banquo and Fleance, and later to slaughter Macduff's wife and children, a crime with no strategic purpose at all. His confession that he is "in blood / Stepped in so far" shows ambition has trapped him in a cycle of violence. The effect on Scotland is equally severe: the natural order collapses, reflecting the Jacobean belief that killing a king disturbed the Great Chain of Being.

Finally, Shakespeare shows that ambition brings no reward. Lady Macbeth is destroyed by guilt, sleepwalking and trying to wash away imagined blood, and Macbeth's "Tomorrow, and tomorrow" speech reduces life to meaningless repetition. He dies at Macduff's hands, condemned by Malcolm as a "dead butcher". The legitimate line, through Malcolm and, in the future, Banquo's descendants, is restored, which would have flattered King James, who claimed descent from Banquo. Ambition is therefore important because it is the engine of the tragedy: Shakespeare contrasts Duncan's honourable ambition with Macbeth's murderous one to show that power taken against God and nature can never be safely held.

2a

In this extract Shakespeare presents Ariel not as the playful, delicate spirit seen elsewhere, but as a terrifying agent of justice. Disguised as a Harpy, Ariel speaks with the authority of a divine judge, and the power of the speech comes from the way its accusing language, legal structure and sense of cosmic order combine to overwhelm the "three men of sin".

From the very first line Ariel's voice is accusatory. The direct address "You are three men of sin" uses the second person to single out Alonso, Sebastian and

Question number

Antonio, and the repetition of "you" and "your" throughout the speech keeps them trapped at the centre of blame. The noun "sin" places their crime in a religious framework, suggesting that usurping Prospero is not just a political act but an offence against heaven. The capitalised "Destiny" and later "Fate" are personified as powers which use "this lower world" as their "instrument", so Ariel presents the shipwreck as part of a larger moral design rather than an accident.

Ariel's imagery is grotesque and physical. The "never-surfeited sea" has been made to "belch up" the men, a crude verb which reduces these noblemen to something the sea finds indigestible. Ariel declares them "most unfit to live", the superlative sounding like a sentence passed in court. The short, blunt sentence "I have made you mad." is chilling in its simplicity: Ariel reveals that their confusion is deliberate, which emphasises the spirit's control over their minds as well as their bodies.

When the men draw their swords, the stage direction creates a sudden moment of dramatic tension, and Ariel's exclamation "You fools!" mocks their human violence. Shakespeare then shows the futility of their weapons through paradox: they might as well "Wound the loud winds" or "Kill the still-closing waters". The alliteration of "Wound" and "winds" and the image of water that instantly closes over a blade suggest that striking a spirit is like striking air. The tiny detail that they cannot harm "One dowle that's in my plume" contrasts their swords with a single feather, making their power seem absurd. Ariel's collective identity as one of the "ministers of Fate" and "fellow-ministers" adds to this sense of an invincible, almost priestly order.

The structure of the speech mirrors a trial. Having established Ariel's authority, the spirit commands the men to "remember" their crime: "you three / From Milan did

Question number

supplant good Prospero". The adjectives "good" and "innocent child" set Prospero and Miranda against the "foul deed" of the usurpers, a sharp moral contrast. The personification of the "seas and shores, yea, all the creatures" as "Incensed" suggests that all of nature has turned against the guilty, and the cruel blow "Thee of thy son, Alonso, / They have bereft" plays on Alonso's grief for Ferdinand, whom he believes drowned.

Finally, the long, winding syntax of the closing lines, broken by interruptions, builds a sense of relentless doom. "Ling'ring perdition" is described as "worse than any death", yet the speech ends with an escape route: "heart's sorrow / And a clear life ensuing." Ariel's judgement is therefore not purely vengeful. It demands repentance, which anticipates the forgiveness of the final act, and the stage direction "Thunder. ARIEL disappears" leaves the audience, and the men, with a final sense of supernatural power.

2b

Anger runs through The Tempest like the storm that begins it. Ariel's fury at the "three men of sin" is really Prospero's anger channelled through a spirit, and elsewhere in the play Shakespeare explores both the reasons for anger, chiefly betrayal and loss of power, and how it is shown, through magic, curses and threats. Ultimately, though, the play is important because it suggests that anger must give way to forgiveness.

The root cause of the anger in the play is Antonio's usurpation. In Act I Scene 2 Prospero tells Miranda how his "false brother" seized the dukedom of Milan with the help of Alonso and set them adrift at sea. His bitterness is shown through his repeated demands that Miranda pay attention, as if reliving the betrayal still enrages him twelve years later. For a Jacobean audience, usurpation was a grave

Question number

crime against the natural order and against the God-given right to rule, so Prospero's anger would have seemed justified. The opening tempest itself can be read as anger made visible: Prospero turns his emotion into a storm. Miranda's plea, "If by your art, my dearest father, you have / Put the wild waters in this roar, allay them", shows that even she fears the destructive power of his rage.

Anger is also shown in the master and servant relationships on the island. When Ariel asks for the freedom he has been promised, Prospero erupts, "Thou liest, malignant thing!", and threatens to imprison him in an oak for twelve winters. The insult "malignant" is surprisingly harsh for a loyal servant, which reveals how fiercely Prospero guards his authority. His anger towards Caliban is even more violent, threatening him with cramps and pinches. Caliban answers with curses of his own and his bitter claim that "This island's mine, by Sycorax my mother". His line "You taught me language, and my profit on't / Is I know how to curse" shows that anger is the only power he has left. Written at a time when English colonists were settling in the Americas, this relationship invites the audience to question whether Caliban's anger is that of a savage or of a dispossessed native.

Some anger in the play is more comic or protective. The Boatswain angrily dismisses the courtiers during the storm, asking what the roaring waves care "for the name of king", a reversal of social hierarchy in a crisis. Prospero also stages anger towards Ferdinand, accusing him of being a spy and threatening Miranda that "One word more shall make me chide thee". Here anger is a test: Prospero wants Ferdinand's love to be hard won, reflecting a father's duty in this period to protect his daughter's chastity and secure a worthy marriage.

The most revealing moment comes when Prospero suddenly breaks off the wedding masque, remembering Caliban's plot against his life. Miranda says she has never

Question number	
	seen him "touched with anger so distempered", which suggests that anger still threatens to overwhelm him even at a moment of celebration. This matters because it prepares for his crucial choice in Act 5. Moved by Ariel's pity for the prisoners, he decides that "The rarer action is / In virtue than in vengeance." The importance of anger, therefore, is that it creates the conflict of the play, but Shakespeare's resolution rejects it. Prospero forgives Antonio and Alonso, frees Ariel and abandons his magic, presenting mercy as the truly noble response to wrong.
3a	In this extract Shakespeare presents Friar Lawrence as a calm, resourceful and knowledgeable adviser who takes control of a desperate situation. Yet the very confidence of his plan, and the vivid language of death he uses to describe it, create a sense of unease, so the audience trusts his kindness while fearing that his cleverness may lead to disaster.
	The Friar begins decisively. The interjection "Hold, then." marks a turning point, and it is followed by a rapid sequence of imperatives: "Go home, be merry, give consent / To marry Paris." These short commands show him seizing authority from Juliet, who has just threatened to kill herself. Ironically, he instructs her to deceive her family, which presents him as a holy man willing to bend the truth for what he believes is a greater good. The precise timing, "Wednesday is tomorrow. / Tomorrow night", and the detail that the Nurse must not sleep in her chamber show a practical mind which has thought through every step.
	Much of the speech uses the language of science and medicine. The "distilling liquor" and the "cold and drowsy humour" that will "run" through her veins reflect his expertise with herbs, established when he is first seen gathering plants. Shakespeare then builds a list of negatives: "no pulse", "No warmth, no breath".

Question number

The repetition of "no" strips away every sign of life one by one, which makes the description clinical and disturbing. His knowledge is impressive, but his calm description of the body shutting down perhaps reveals how detached he is from the terror Juliet must feel.

The imagery grows increasingly morbid. The metaphor of "roses in thy lips and cheeks" fading "To wanny ashes" contrasts youthful beauty with decay, while the eyelids are "thy eyes' windows", an image of a house closing up. Death is personified as one who "shuts up the day of life", and the polysyndeton of "stiff and stark and cold" uses harsh alliteration to slow the line down, mimicking the stiffening body. For the audience, these lines become painful foreshadowing, because Juliet will soon lie truly dead in the same vault.

Structurally, the speech is organised like a careful set of instructions. Time markers, "Now, when the bridegroom in the morning comes", "Then", "In the meantime", move the plan forward chronologically, and the modal verb "shall" is repeated again and again, "Thou shalt continue", "Shall Romeo by my letters know", "Shall Romeo bear thee hence". This creates a tone of certainty, as if the future is already fixed. The blunt short clause "there art thou, dead" is especially striking, suggesting that he can control even the appearance of death. The audience, however, has been told in the Prologue that the lovers are doomed, so the Friar's confidence becomes dramatic irony. His plan depends on a letter, a fragile link which the audience may suspect will fail.

Finally, the Friar ends by appealing to Juliet's courage. He warns against "inconstant toy" and "womanish fear", reflecting the period's assumption that women were naturally timid, and challenges her not to let anything "Abate thy valour". By giving Juliet the masculine virtue of "valour", he presents her as heroic.

Question number	
	Overall Shakespeare presents Friar Lawrence as well meaning and intelligent, but his reliance on a risky scheme suggests a man whose good intentions may be dangerously overconfident.
3b	In the extract, death is only an illusion created by the Friar's potion, but elsewhere in Romeo and Juliet death is horribly real. Shakespeare presents it as a constant presence, foreshadowed from the first lines, personified as a rival lover, and caused by both hatred and passion. Its effects are double edged: death destroys the young lovers, yet it is also the only thing powerful enough to end the feud. Death is presented as inevitable from the very beginning. The Prologue tells the audience that "A pair of star-crossed lovers take their life" and calls their love "death-marked". By revealing the ending at the start, Shakespeare shifts our attention from what will happen to how and why it happens. Many Elizabethans believed that the stars could shape human destiny, so the image of lovers crossed by fate would have suggested that their deaths were somehow written in advance. The same sense of doom is woven into the lovers' own words. At the Capulet feast, Juliet says "My grave is like to be my wedding bed", an unconscious prophecy that comes true in the Capulet tomb. Shakespeare also presents death as the product of the feud and its code of honour. Tybalt, enraged at Romeo's presence at the feast, wants to kill him, and in Act 3 Scene 1 this hatred finally erupts. Mercutio's death is the turning point of the play. Even dying, he makes a pun, telling his friends they will find him "a grave man", but his repeated curse "A plague o' both your houses!" condemns both families and seems to bring the tragedy down on them. Romeo then kills Tybalt in revenge, crying "O, I am fortune's fool!", which shows he feels like a plaything of

Question number

fate. To a late Elizabethan audience, for whom street violence and quarrels between powerful families were a real threat to public order, the Prince's attempts to control the brawling would have seemed urgent.

Death is also linked to love. When Juliet's apparent death is discovered, Capulet laments that "Death is my son-in-law", personifying death as a bridegroom who has stolen his daughter from Paris. This image turns the language of marriage into the language of mourning, and it reflects how closely love and death are bound together throughout the play. Both lovers contemplate suicide long before the end: Romeo draws a weapon in the Friar's cell on hearing of his banishment, and Juliet threatens to kill herself rather than marry Paris. Juliet's vision of Romeo "As one dead in the bottom of a tomb" is another moment of tragic foreshadowing.

The effects of death come together in the final scene. Romeo, believing Juliet dead, defies the stars and drinks poison, dying "with a kiss", while Juliet, waking to find him dead, stabs herself with his dagger. Shakespeare makes their deaths both romantic and terrible: they choose death rather than separation, yet their haste turns a plan for life into a double suicide. In Christian Elizabethan England suicide was a mortal sin, which would have made the ending even more shocking. Even so, death brings resolution. The Prince's verdict that "All are punished" makes the parents face their guilt, and Capulet and Montague are reconciled, agreeing to raise golden statues of each other's children. Death is therefore central to the play's tragic structure: it is the price paid for hatred, and only through the sacrifice of the young can the old enmity be healed.

4a Shakespeare presents Dogberry as a self-important constable whose pompous language and absurd instructions make him one of the play's great comic figures.

Question number

The humour comes from the gap between how seriously he takes his authority and how little sense his orders actually make, yet there is something oddly endearing about him, and the audience may also notice that his foolish Watch will eventually uncover the truth that the clever nobles miss.

Dogberry's most distinctive feature is his use of malapropisms. He praises one of the watchmen as "the most senseless and fit man" for the job, when he means sensible, and tells the men that babbling in the streets is "most tolerable and not to be endured", when he means intolerable. He instructs them to "comprehend all vagrom men", confusing apprehend and vagrant. Each mistake reverses or garbles the meaning he intends, so that his speech accidentally tells the truth about his Watch: they really are senseless. These errors show a man trying to sound learned and official, reaching for impressive words beyond his grasp, which makes his pride the target of the comedy.

His speech is also full of the language of command. Imperatives such as "bear you the lantern", "make no noise" and "bid any man stand, in the Prince's name" give him the tone of a leader, and the formal phrase "This is your charge" mimics official procedure. The repeated pronouns "you" and "your" place the duties firmly on his men while Dogberry himself does nothing. This creates comedy through structure: every grand instruction collapses as soon as it is questioned.

Shakespeare uses a repeated question and answer pattern to build the humour. When Watchman 2 asks, "How if 'a will not stand?", Dogberry's reply is "take no note of him, but let him go", and he adds that they should "thank God you are rid of a knave." The same pattern returns with the drunkards: if they will not go home, "let them alone till they are sober." Each time, his solution is simply to avoid trouble, which turns the job of a watchman upside down. The cumulative

Question number

effect is a list of instructions that cancel themselves out, mirroring the confused logic of the speaker.

The comedy reaches a peak with the subject of sleep. When the Watchman says they would rather sleep than talk, Dogberry praises him as "an ancient and most quiet watchman", reasoning that he cannot see "how sleeping should offend". His only concern is that their "bills be not stolen", a bathetic anticlimax which suggests he cares more about equipment than security. His final advice about thieves, "the less you meddle or make with them", is presented as a matter of protecting their "honesty", which twists a moral word into an excuse for laziness.

Dogberry's prose also separates him from the elegant wit of Beatrice and Benedick. His sentences are long, loose and repetitive, often beginning with fillers such as "Why" and "Well", which gives his speech a rambling, conversational rhythm. Yet he seems well intentioned and loyal to the Prince. Shakespeare therefore presents Dogberry as a ridiculous but harmless figure of authority whose foolishness provides comic relief, while hinting that wisdom in this play does not always belong to those with the best words.

4b

Dogberry's plans for the Watch are comically useless, but elsewhere in Much Ado About Nothing plans and schemes drive almost every twist of the plot. Shakespeare contrasts kind plans, designed to bring people together, with malicious ones, designed to tear them apart, and he suggests that in a society obsessed with reputation, a well staged deception can be more convincing than the truth.

The first plan is Don Pedro's offer to woo Hero on Claudio's behalf. He promises to "assume thy part in some disguise" at the masked ball, which shows how courtship

Question number

among the nobility is treated as a public negotiation rather than a private feeling. Claudio is too shy to speak for himself, and Hero's father must approve the match, reflecting the period's view of marriage as an arrangement between men. This plan succeeds, but it also exposes Claudio's insecurity: when Don John suggests that the Prince is wooing Hero for himself, Claudio believes it at once.

Don Pedro's second plan is a benevolent trick. Calling himself and his friends "the only love-gods", he arranges for Benedick to overhear that Beatrice is secretly in love with him, while Hero and Ursula stage a similar conversation for Beatrice. These gulling scenes are important because they are both comic and revealing. Benedick, hiding in the arbour, concludes that "This can be no trick", and Beatrice abandons her "maiden pride". The plans work because each character already loves the other, so the deception simply releases feelings their pride has hidden. This kind of playful scheming is typical of Shakespearean comedy, where misunderstanding leads to a happy ending.

In contrast, Don John's plan is driven by spite. Describing himself as "a plain-dealing villain", he resents his brother, and an Elizabethan audience would understand his bitterness, since as an illegitimate son he could inherit neither land nor title. Borachio devises the scheme of showing Claudio and Don Pedro a figure at Hero's window, actually Margaret, to make Hero seem unfaithful. This plan matters most because it nearly turns the comedy into tragedy. Claudio publicly rejects Hero at the altar, calling her a "rotten orange", and Leonato even wishes her dead. At a time when a woman's worth depended on her chastity, the mere accusation was enough to destroy her and shame her family.

The Friar's counter plan is crucial in rescuing the play. He tells Hero to "die to live", spreading the news of her death so that Claudio will repent and the truth

Question number	
	can emerge. Meanwhile Beatrice asks Benedick to "Kill Claudio", a shocking command which tests whether Benedick's love will place her above male friendship. His agreement to challenge Claudio shows how much the earlier plan has changed him.
	Finally, Shakespeare uses irony to show that the most absurd plan of all succeeds. Despite Dogberry's ridiculous instructions, the Watch overhear Borachio boasting and arrest him. Borachio admits that "what your wisdoms could not discover, these shallow fools have brought to light", a line which mocks the clever noblemen who were so easily deceived. Leonato's final plan, that Claudio must marry a supposed niece who turns out to be Hero, allows forgiveness and a double wedding. Plans are therefore central to the play: they create both its comedy and its danger, and they reveal how easily appearances and reputation can be manipulated in Messina.
Sa	Shakespeare presents Fabian's and Sir Toby's advice as a piece of comic manipulation disguised as friendship. Both men flatter and goad Sir Andrew, using the inflated language of chivalry, but the audience can see that their real aim is their own entertainment, and the humour lies in how eagerly the foolish knight swallows every word.
	Fabian begins by reinterpreting Olivia's behaviour. He claims she favoured Cesario "only to exasperate you", turning an obvious rejection into a secret compliment. His list of purposes, "to awake your dormouse valour, to put fire in your heart, and brimstone in your liver", builds through tricolon into increasingly fiery images. The metaphor of "dormouse valour" is a sly insult, comparing Sir Andrew's courage to a small, sleepy creature, yet it is wrapped in such energetic language that he does not notice. The "brimstone", associated with hell, adds a comic exaggeration to the

Question number

idea of passion, since the liver was thought to be the seat of love.

Fabian then shifts to blame. The repeated modal "should", "You should then have accosted her" and "you should have banged the youth into dumbness", suggests that Sir Andrew has already failed, which increases his anxiety and makes him easier to control. The phrase "jests, fire-new from the mint" compares wit to freshly made coins, while "the double gilt of this opportunity you let time wash off" uses a metaphor of gold plating to suggest that a precious chance has been lost. Shakespeare then gives Fabian a gloriously absurd image: Sir Andrew has "sailed into the north" of Olivia's opinion, where he will "hang like an icicle on a Dutchman's beard". The extended metaphor of cold northern seas makes Olivia's indifference vivid, and the ridiculous simile turns Sir Andrew into a figure of fun.

Sir Andrew's reply that he hates "policy" and would rather be a "Brownist", a member of a strict Puritan sect, shows his stupidity and gives Sir Toby his cue. Sir Toby's advice is even more commanding. The imperatives "challenge me the count's youth to fight with him; hurt him in eleven places" are deliberately excessive, and the precise number "eleven" makes the violence comically exaggerated. He promises that "report of valour" will win a woman's heart better than any "love-broker", repeating the key word "valour" which both men use to bait their victim.

The final speech is a rapid series of instructions, "Go, write it in a martial hand; be curst and brief", whose short clauses create pace and urgency, pushing Sir Andrew to act before he can think. Yet the advice contradicts itself, since the letter should be "brief" but also "full of invention" and contain as many lies as will fill a sheet as big as "the bed of Ware". This hyperbole, comparing the paper to a famously enormous bed, mocks the whole enterprise. The pun on "lies" and "lie" and the closing jibe about a "goose-pen", suggesting a foolish or cowardly writer,

Question number

show that Sir Toby is laughing at Sir Andrew even as he advises him.

The repeated "about it" at the end of the extract sounds like an impatient push out of the door. Shakespeare therefore presents the advice as cruel but very funny: Fabian's elaborate imagery and Sir Toby's commands work together to trap Sir Andrew in a duel he has no hope of winning, purely for the amusement of those around him.

5b Fabian's claim that Olivia is deliberately manipulating Sir Andrew is untrue, but it hints at something important elsewhere in Twelfth Night: the women of the play are often more intelligent, more active and more in control than the men around them. Through Viola, Olivia and Maria, Shakespeare challenges the expectation that women should be passive and obedient, while still allowing the comedy to end in conventional marriages.

Viola is the play's most important character, because her disguise drives the plot. Shipwrecked in Illyria and alone, she disguises herself as the young man Cesario to serve Orsino, which allows her a freedom that a woman of her rank could not have had. Her disguise is both practical and liberating, since an unprotected woman was vulnerable in a patriarchal society. Yet it also traps her: she falls in love with Orsino, who sends her to woo Olivia for him. Her soliloquy beginning "Disguise, I see thou art a wickedness" shows her recognising the confusion she has caused, and her decision to leave it to "time" to "untangle this" presents her as patient and thoughtful rather than scheming.

Viola is also important because she presents the deepest and truest love in the play. When Orsino claims that no woman's heart could hold so strong a passion as

Question number

his, Viola, as Cesario, describes a sister who "never told her love", letting concealment feed on her "like a worm i'th'bud". The image of a hidden canker destroying a flower suggests silent suffering, and the audience knows she is speaking of herself. This exposes the irony of Orsino's assumption that men love more deeply, since his own love for Olivia is self-indulgent and changeable.

Olivia is important as the object of nearly every man's desire. As a wealthy countess she is courted by Orsino, Sir Andrew and even Malvolio, which reflects how marriage to a rich, titled woman could raise a man's status. At first she has shut herself away to mourn her brother, but she then falls in love with Cesario after a single meeting, asking herself whether one can catch love as quickly as "the plague". Her bold pursuit of Cesario reverses the usual pattern of courtship, and the comedy of her mistaken love is only resolved when she marries Sebastian in haste. Through her, Shakespeare shows a woman with real independence, even if her passion makes her as foolish as the men.

Maria is important in a different way. Although she is a servant, she is the cleverest plotter in the play. Angered by Malvolio's arrogance, she forges a letter in Olivia's handwriting, including the famous line "Some are born great, some achieve greatness, and some have greatness thrust upon 'em". Her wit and confidence with Sir Toby and Sir Andrew challenge the period's expectation that a servant, and especially a woman, should be submissive. Fittingly, Sir Toby marries her as a reward for her plot, which suggests her intelligence has raised her social position.

The importance of women is also shaped by the play's context. Twelfth Night was the final night of the Christmas festivities, a time of misrule when social roles were turned upside down, and on the Elizabethan stage all female parts were played by boys. A boy playing Viola playing Cesario would have made the gender

Question number

confusion even more playful. Shakespeare therefore uses his women to question rigid ideas about gender and power, showing that wit, loyalty and love are not the property of men alone.

6a Shakespeare presents Lancelot as a comic servant who turns a simple decision, whether to leave Shylock, into a theatrical debate between good and evil. His monologue parodies the moral struggles of more serious characters, and the humour lies in the way he performs both sides of the argument, yet his casual insults towards his master also reveal the prejudice that runs through Venice.

The speech is structured as an imaginary dialogue. Lancelot speaks for himself, for "The fiend" and for "My conscience", switching voices so that one actor plays all three roles. This form recalls the medieval morality plays, in which a good and a bad angel compete for a human soul, but Shakespeare deflates the tradition by applying it to a servant's job. The opening line is itself comically confused: "Certainly my conscience will serve me to run", when it is actually the fiend that wants him to run. From the start, Lancelot's thinking is muddled.

Each voice uses the rhetoric of persuasion. The fiend flatters him with repeated variations of his name, "Lancelot Gobbo", "good Lancelot", "Good Gobbo", and the pre-modifier "good" plays on his vanity. The conscience counters with "honest Lancelot" and "honest Gobbo", so the two voices sound almost identical, which suggests that Lancelot cannot really tell good advice from bad. The fiend's triple command, "use your legs, take the start, run away!", creates urgency through its quick, monosyllabic rhythm, while the conscience replies with the solemn imperative "Take heed". The comedy increases with the fiend's exotic exclamations '"Via!"' and '"Away!"', and with the oxymoron "the most courageous fiend", which

Question number

makes the devil sound like a heroic captain.

Lancelot's language is often bathetic. His conscience is said to hang "about the neck of my heart", a ridiculous anatomical image which mocks the seriousness of moral struggle. When he calls himself "an honest man's son", he immediately corrects himself to "an honest woman's son", and then hesitates over his father, hinting with broken phrases that his father was not entirely honest. The interruptions, marked by dashes in the text, mimic the rambling of a man thinking aloud, and the joke also appeals directly to the audience.

The argument reaches its climax in a rapid exchange of exclamations: "'Budge!' says the fiend. 'Budge not!' says my conscience." The short, repeated sentences create a comic stalemate, and his response, "you counsel well" to both, shows him equally persuaded by each side. This symmetry presents him as indecisive and easily swayed, perhaps reflecting the self-interest of a servant looking for a better position.

Finally, Lancelot resolves the debate through his contempt for Shylock. He calls his master "a kind of devil" and then "the very devil incarnation", a malapropism for incarnate which adds to the comedy. Yet the joke is uncomfortable. By arguing that staying with Shylock means serving one devil and leaving means obeying another, he reduces his Jewish master to a figure of evil. His final choice, "The fiend gives the more friendly counsel", is a comic paradox, since he chooses the devil because the devil is nicer. The exclamatory "I will run!" ends the speech with energetic decisiveness. Shakespeare therefore presents Lancelot as a lively, foolish clown whose humour both entertains the audience and exposes the casual prejudice of the Christian world.

Question number	
6b	Lancelot's joking description of Shylock as "the very devil incarnation" is a small example of something that shapes the whole of The Merchant of Venice. Prejudice, mainly between Christians and Jews but also against outsiders and women, is presented as a cycle of hatred. Its effects are serious: it fuels Shylock's desire for revenge, divides families, and leads to a trial in which Christian "mercy" looks very much like cruelty. The most important prejudice is the Christians' treatment of Shylock. When Antonio asks for a loan, Shylock reminds him of the abuse he has suffered: Antonio has called him "misbeliever, cut-throat dog" and spat on his "Jewish gaberdine". Shylock's line "sufferance is the badge of all our tribe" suggests that enduring insults has become part of Jewish identity in Venice. Antonio shows no shame, saying he is as likely to spit on him again. Shakespeare's audience lived in a country from which Jews had been expelled since 1290, and many would have shared the stereotype of the greedy Jewish usurer. Yet by letting Shylock describe his humiliation so vividly, Shakespeare invites some sympathy for him. The play also shows that prejudice works in both directions. In an aside, Shylock declares "I hate him for he is a Christian", although he adds that he also hates Antonio for lending money without interest, which damages his business. Because Christians were forbidden to lend at interest, Jews were pushed into money lending and then despised for it, so prejudice and economics are tightly linked. The bond of a "pound of flesh" turns this mutual hatred into a deadly contract. Prejudice also affects Shylock's family. His daughter Jessica says "Our house is hell", then elopes with the Christian Lorenzo, stealing her father's money and jewels. The Christian characters celebrate her escape, while Shylock is mocked in the streets. These losses deepen his bitterness, and in his most famous speech he

Question number

challenges the audience directly: "Hath not a Jew eyes?" The series of rhetorical questions, including "If you prick us, do we not bleed?", insists on a shared humanity. However, the speech ends with a justification of revenge, "The villainy you teach me I will execute", suggesting that prejudice creates the very cruelty it claims to condemn.

The trial scene shows the full effects of prejudice. Shylock is repeatedly called "Jew" rather than by his name, and Gratiano mocks him savagely when he loses. Portia's clever reading of the bond defeats him, but the punishment goes much further than justice: he loses his wealth and is forced to "become a Christian". To an Elizabethan audience this may have seemed like salvation, but to a modern audience it is a cruel erasure of his identity. In Venice Jews were made to live in a separate ghetto, and the trial reinforces their position as outsiders.

Finally, prejudice is shown towards other outsiders. Portia dismisses the Prince of Morocco after he fails the casket test, hoping that all "of his complexion" choose the same way, revealing racial prejudice in the play's heroine. She is herself restricted by her dead father's will, which reflects the limited control women had over marriage. Prejudice is therefore important because it drives the conflict and complicates our judgement of characters: Shakespeare allows the audience to laugh at Lancelot's jokes, but also to see how hatred damages everyone it touches.

7 Mrs Sybil Birling is important because she is the character least willing to change. While Sheila and Eric are shaken by the Inspector and begin to accept responsibility, Mrs Birling remains fixed in the prejudices of her class from the first act to the last. Through her, Priestley creates the play's most uncomfortable portrait of hypocrisy: a woman who presents herself as charitable and respectable

Question number

but who, when tested, turns away the most desperate person in the play. Writing in 1945 for an audience about to build the welfare state, Priestley uses her to show exactly the attitudes that he believed post-war Britain had to leave behind.

From her first appearance Priestley signals her coldness and her status. The stage directions describe her as "a rather cold woman and her husband's social superior", and the adjective "cold" immediately establishes her lack of warmth, while "social superior" hints that the Birling marriage is a union of her old status with his new money. In 1912, many women of her background married for financial security, and Mrs Birling's careful correction of her husband, "Arthur, you're not supposed to say such things", when he compliments the cook, shows her policing the rules of etiquette that mark the upper middle class off from everyone else. She is also important in showing how women of her generation accepted their limited role. Her advice to Sheila that men with important work will spend their time on business, and "you'll have to get used to that, just as I had", reveals a woman who has absorbed the expectations of a patriarchal society and expects her daughter to do the same, which makes Sheila's later independence all the more striking.

Her importance becomes clearest in Act Two, when the Inspector questions her about the Brumley Women's Charity Organisation. Here Priestley exposes the gap between her public appearance and private behaviour. She used her influence as chair of the committee to reject Eva's appeal for help because the girl had called herself "Mrs Birling", which she regards as "gross impertinence". The irony is bitter: a charity exists to help the poor, yet Mrs Birling treats it as a way of judging whether the poor are deserving and respectful enough. Her dismissive phrase "Girls of that class" reduces Eva to a type rather than a person, and it reveals the class prejudice that Priestley saw at the heart of Edwardian society. Before the welfare state, help for the poor often depended on the private judgement of wealthy

Question number

volunteers like her, and Priestley, a committed socialist, uses her to show how cruel and arbitrary that system could be.

Mrs Birling is also important dramatically because she is the only character who fights the Inspector almost to the end. She insists "I accept no blame for it at all" and instead places all responsibility on the unknown father: "Go and look for the father of the child. It's his responsibility." Priestley builds a brilliant moment of dramatic irony here, because the audience has begun to suspect Eric, and as she demands that the young man be "made an example of", she is unknowingly condemning her own son. The tension rises until the curtain falls on Eric's return at the end of the act, so that her arrogance traps her in a judgement she cannot take back. Her words, which seemed so confident, are turned against her, suggesting that those who refuse responsibility for others will eventually be forced to confront the consequences.

Her ignorance about her own family is another significant aspect of her role. When Sheila reveals Alderman Meggarty's behaviour, Mrs Birling is "staggered" and says "we are learning something tonight", and she is shocked to discover that Eric drinks heavily. Priestley suggests that her rigid sense of respectability has made her blind, not only to the lives of the working class but also to the lives of her own children. Her failure as a mother mirrors her failure as a member of society; in both cases she refuses to see what is in front of her.

Only briefly does she break. When she realises that she refused help to the mother of her own grandchild, her composure collapses and she cries out that she did not know. Yet Priestley denies the audience any lasting sense of redemption. As soon as the Inspector is suspected of being a hoax, she recovers her pride and declares "I was the only one of you who didn't give in to him". This line is crucial to her

Question number

importance in the play, because it shows that she has learned nothing; she treats moral responsibility as a contest of wills which she has won. Together with her husband, she represents the older generation, who cling to their status, in contrast to Sheila and Eric, who represent the hope that the young can change.

Priestley's choice to set the play in 1912 but stage it in 1945 gives Mrs Birling an added significance. The audience know that the comfortable world she defends was about to be shattered by two world wars, and the Inspector's warning of "fire and blood and anguish" makes her complacency seem dangerously short-sighted. Audiences in 1945 had just voted in a Labour government promising a welfare state that would make her style of charity unnecessary. In this way, Mrs Birling is important not just as an individual but as a symbol: she embodies a selfish, class-bound system that Priestley wanted his audience to reject, and the fact that she remains unchanged at the final telephone call suggests that such attitudes will not disappear on their own.

8 In An Inspector Calls, appearance is significant because almost nothing in the play is what it first seems. Priestley presents the Birlings as a prosperous, respectable family whose polished surface hides selfishness, exploitation and deceit, and the Inspector's role is to strip those appearances away. Yet the play is also unsettling because the Inspector himself, and even Eva Smith, are not quite what they appear to be. Through this constant gap between appearance and reality, Priestley challenges his 1945 audience to look beneath the surface of Edwardian society and recognise the injustice it concealed.

The opening is carefully designed to create an appearance of comfort and harmony. The stage directions describe a dining room that is "substantial and heavily

Question number

comfortable, but not cosy and homelike", a subtle hint that the family's wealth is a display rather than genuine warmth. The lighting is to be "pink and intimate" until the Inspector arrives, when it becomes "brighter and harder". This symbolic change in lighting suggests that the family have been viewing themselves through rose-tinted glass, and that the Inspector brings a harsh, revealing light which will expose every flaw. Gerald's flattering remark that they are "a nice well-behaved family" is dramatically ironic, since by the end of the evening every member will have been linked to Eva's death.

Mr Birling cares more than anyone about appearances. He is described as a "heavy-looking, rather portentous man", and his concern for status shows in his pride at serving the same port as Gerald's father and in his hope of a knighthood. His long speeches dismissing war and praising the Titanic as "unsinkable, absolutely unsinkable" make him appear confident and knowledgeable, but Priestley uses dramatic irony to reveal him as foolish, since the audience knows both predictions were disastrously wrong. When he learns of Eva's death, his first worry is not for the girl but for the "public scandal" that could damage his reputation. For Priestley, a socialist, Birling represents the capitalist class who maintained a respectable appearance while "keeping labour costs down" at the expense of workers like Eva.

Mrs Birling's appearance as a charitable lady is equally misleading. She is a prominent member of the Brumley Women's Charity Organisation, which suggests compassion, yet she used that position to refuse help to a pregnant girl in desperate need. Her judgement that Eva's use of the name "Mrs Birling" was "gross impertinence" shows that she cares more about the dignity of her name than about a human life. Priestley exposes how, before the welfare state, charity could be a way for the wealthy to appear virtuous while keeping the poor in their place.

Question number

The younger characters show that appearance can change. Sheila first appears as "very pleased with life and rather excited", a spoilt young woman delighted by her ring. Her treatment of Eva at Milwards was itself driven by appearance: she was jealous that a dress suited the shop girl better than it suited her, and she used her status as a customer to have the girl dismissed. Her shame at this vanity is the beginning of her transformation. By Act Three she is the one who sees through her parents, warning them against trying to "build up a kind of wall" between themselves and the girl. Eric, introduced as "half shy, half assertive", seems at first merely awkward and slightly drunk, but behind this appearance is a young man who forced himself on Eva and stole money from his father's firm. Gerald, the charming fiancé who seems the perfect match, turns out to have kept Eva as his mistress the previous summer. Through these revelations Priestley suggests that the respectable appearance of the middle class was built on the hidden exploitation of working-class women.

Perhaps the most significant use of appearance is the Inspector himself. He "creates at once an impression of massiveness, solidity and purposefulness", and he appears to be an ordinary police officer, yet his knowledge seems impossible and his name, Goole, suggests a "ghoul" or ghost. After he leaves, Birling seizes on the idea that he was a fake: "Already we've discovered one important fact", as if proving the Inspector's appearance false could undo their guilt. Gerald even questions whether Eva was a single girl at all, since the photograph was shown to each person separately. Priestley deliberately makes the Inspector's identity uncertain, because it shifts the focus away from who he was and towards what the family did. As Sheila understands, whether he was real or not does not change their actions. The Inspector's final speech, insisting that "we are members of one body" and that there are "millions and millions and millions of Eva Smiths", turns

Question number

Eva from one girl into a symbol of every exploited worker.

The ending completes Priestley's point about appearance. Mr and Mrs Birling and Gerald rush to restore the appearance of normality, and Birling even laughs at Sheila and Eric for being upset. The final telephone call, announcing that a girl has died and a police inspector is on his way, shatters this false calm and suggests that the truth cannot be hidden for long. For an audience in 1945, who had lived through the "fire and blood and anguish" of two world wars, the message was clear: a society that cares only about appearances, and refuses to accept collective responsibility, will be forced to face the consequences again and again.

9 Control is central to Hobson's Choice because the whole comedy is built on its transfer. At the start of the play, Henry Horatio Hobson believes he controls his shop, his daughters and his workers simply because he is a man and a "respectable" tradesman. By the end, his authority has passed to the daughter he dismissed and the bootmaker he insulted. Brighouse, writing in 1915 about Salford in 1880, uses this reversal to mock Victorian patriarchy and to suggest that real power belongs to those with skill, intelligence and determination rather than to those who simply inherit it.

Hobson's control at the beginning is more apparent than real. He sees himself as the master of the house, insisting that what he says "will be listened to", and he threatens to choose husbands for his daughters himself. In late Victorian society, fathers were expected to make the financial and marital decisions for their unmarried daughters, and Hobson clings to that right. Yet Brighouse undercuts his authority immediately. Hobson's long lectures against his daughters' uppishness are delivered by a man who spends much of his time drinking at the Moonraker's,

Question number

while Maggie, his eldest daughter, actually runs the shop. Her skill as a saleswoman is shown when she persuades Albert Prosser, who came in for laces, to buy a pair of boots. The audience can see that Hobson's control depends entirely on Maggie's unpaid labour, which makes his boasting comic.

His treatment of Maggie reveals the limits of his power. He considers her too old to marry at thirty and too useful to lose, and refuses to pay wages to his own daughters. This reflects a common attitude of the time, when an unmarried daughter was often expected to stay at home and serve her father. Maggie's decision to take control of her own future is therefore the turning point of the play. She chooses Willie Mossop, the shy bootmaker in the cellar, because she recognises his talent, and she announces her decision with blunt confidence: "you're going to wed me, Will". When Willie protests that he is "tokened" to Ada Figgins, Maggie simply dismisses the engagement. Brighouse reverses the conventional courtship, giving the woman complete control, and much of the comedy comes from Willie's bewildered helplessness. Maggie is not cruel, though; she sees what Willie could become, and her control is directed at building something rather than holding someone down.

Control in the play is also linked to education and money. Maggie teaches Willie to read and write and to speak with confidence, and she secures a loan of a hundred pounds from Mrs Hepworth to set up their own shop in Oldfield Road. Mrs Hepworth's insistence that all her boots must be made by Willie shows how the wealthy customer, not Hobson, holds real economic power, and it is her patronage that allows the couple to escape his control. Brighouse may be reflecting the changes of his own time, when growing socialist ideas, wider education and the women's suffrage movement were challenging the belief that power should belong only to the established middle-class man. Maggie, who manages money, workers

Question number

and marriage plans with equal efficiency, would have seemed to a 1915 audience like a version of the "new woman".

Maggie's control extends even to her father's downfall. When Hobson falls drunk into Beenstock's cellar, she arranges for Albert Prosser and Fred Beenstock to threaten "an action for damages for trespass", and the settlement provides the money for Alice and Vickey to marry. This scheme cleverly turns Hobson's own weakness against him, and it is significant that the daughters win their freedom without his consent. Hobson, who once boasted of choosing husbands, is reduced to paying for the marriages he opposed.

The most striking change in control is shown through Willie. At the beginning he literally comes up through a trap door from the cellar, a staging choice which symbolises his low status and his fear of Hobson. By the final act, he confronts his former master with confidence, threatening to "walk straight out of shop" unless his terms are accepted. He insists that the new business will be called Mossop and Hobson, placing his own name first. Willie's journey from the cellar to the head of the business represents the possibility of social mobility for the working man, an idea that challenged the rigid class system of the Victorian period.

The title itself comments on control. A "Hobson's choice" is a choice that offers only one option, and by the end Hobson, ill from his drinking, has no real choice at all: Dr MacFarlane makes clear he needs Maggie to look after him, and he must accept the partnership on her and Willie's terms. The man who tried to control everyone is left entirely dependent on others. However, Brighouse keeps the ending warm rather than bitter. Maggie's final admiration of Willie, telling him he is the man she made him, suggests that control has shifted into a partnership based on

Question number

respect. In this way, the play suggests that control is most valuable not when it is used to dominate, as Hobson does, but when it is shared and earned.

10 Hobson's Boot Shop changes from a profitable but neglected business, ruled by a drunken father and kept going by his unpaid daughters, into a modern partnership run by the very people Hobson undervalued. Brighouse uses the fortunes of the shop as a mirror of the characters' fortunes: as Hobson's authority declines, so does his business, and as Maggie and Willie grow in confidence, the shop is reborn under their control. Through this change, the play explores shifting ideas about gender, class and work in late Victorian Salford, ideas that would have felt very relevant to an audience in 1915.

At the opening, the shop is described as "dingy", with "little stock" on display, which suggests that Hobson has little interest in improving it. It makes money not because of his effort but because of two hidden sources of talent: Maggie, who manages the customers and accounts, and Willie Mossop, who makes the boots in the cellar. Mrs Hepworth's praise that Willie's are "the best-made pair of boots" she has ever had reveals that the shop's reputation depends on a worker Hobson regards as a "workhouse brat". Brighouse thus establishes from the start that the shop's success rests on undervalued labour, a point that reflects the exploitation of workers and of women in Victorian society. Hobson refuses to pay wages to his own daughters, treating them as part of the household rather than as employees, which was typical of the time, when daughters were expected to work for the family business without independence.

The staging of the shop is also significant. Willie is first seen emerging through a trap door from the cellar, which shows that, in Hobson's shop, the most skilled

Question number

worker is literally kept underground. The physical layout reflects a rigid hierarchy, with Hobson as master, his daughters behind the counter and Willie below them. Brighouse makes the audience aware that this hierarchy is based on status, not merit.

The first major change comes when Maggie marries Willie and leaves. With a loan of a hundred pounds from Mrs Hepworth, they set up a rival shop in a cellar in Oldfield Road, and they quickly take the "high-class trade" away from Hobson. It is significant that their new shop is also in a cellar, as if to show that they are starting humbly, but this time the cellar belongs to them. Maggie's business sense and Willie's skill, once used to make Hobson rich, now compete against him. The departure of Alice and Vickey, who marry Albert Prosser and Fred Beenstock with the help of Maggie's trespass scheme, completes the collapse. Hobson, who has never had to run the shop himself, is left alone and complains that he is "deserted by them all". Brighouse presents the decline of the shop as the natural consequence of Hobson's arrogance: he valued his daughters and his workman only for what they could do for him, and without them the business falls apart.

Hobson's drinking is another reason the shop changes. His frequent visits to the Moonraker's lead to his fall into Beenstock's cellar and, eventually, to a diagnosis of chronic alcoholism from Dr MacFarlane. Drunkenness was a widespread problem in industrial towns like Salford in the late nineteenth century, and the temperance movement warned of its effects on families and work. Brighouse uses Hobson to show how alcohol can ruin both a man's health and his livelihood, and by the final act the once proud shopkeeper is unable to manage either his home or his business.

The final change is the most dramatic. Maggie and Willie return to take over

Question number

Hobson's shop, and Willie, now confident and educated, sets the terms. He insists that the business will be called Mossop and Hobson, placing his name first, and plans to "make some alterations", including carpet and Morocco chairs for customers. These changes suggest that the shop will become modern and fashionable, aimed at wealthy customers like Mrs Hepworth, in contrast to the dingy shop of Act One. The rise of Willie from the cellar to the head of the business is a powerful symbol of social mobility, showing that a working-class man with talent and support can rise above his background. This reflects the changing attitudes of the early twentieth century, when ideas about workers' rights and education were challenging the belief that business belonged only to the established middle class.

Importantly, the new shop is also a partnership between husband and wife. Maggie's role in planning and managing the business shows a woman in an equal, and sometimes superior, position, which contrasts with the subservient role of daughters at the start. For a 1915 audience, aware of the women's suffrage campaign and of women taking on new work during the war, Maggie's success would have seemed both comic and quietly progressive.

Overall, the changes to Hobson's Boot Shop trace the shift of power at the heart of the play. The shop begins as a symbol of Hobson's patriarchal control and ends as a symbol of Maggie and Willie's partnership. Brighouse suggests that a business, like a family, thrives when talent and effort are valued, and fails when a man relies on status alone.

11 Growing up is important in Blood Brothers because it is the process through which class divides the twins. As young children, Mickey and Edward are equals, united

Question number

by friendship and imagination, but as they grow older the different circumstances of their upbringing pull them apart until their bond ends in violence. Mickey's bitter line, "while no one was looking I grew up", captures the play's central tragedy: growing up means losing innocence and discovering the harsh realities of a society shaped by class. Writing in Liverpool in the early 1980s, a time of mass unemployment, Russell uses the twins' journey to adulthood to show how poverty and privilege determine people's futures.

In the first act, childhood is presented as a time of freedom and equality. When Mickey meets Edward at seven, "nearly eight", the boys are instantly drawn to each other, and they swear to be blood brothers. Russell shows that children have no concept of class: Edward is fascinated by Mickey's swearing, while Mickey is amazed that Edward will freely share his sweets. Mickey's monologue "I wish I was our Sammy" reveals a child who longs to grow up, because he believes being older will bring freedom and status. The dramatic irony is poignant, since the audience can see that growing up will bring Mickey not freedom but hardship. Russell's decision to have adult actors play the children adds to this effect, reminding the audience of the adults the children will become.

Even in childhood, however, the boys' environments are shaping them differently. The Johnstones live in poverty, with Mrs Johnstone struggling to feed her children and living on the "never never". Mickey's games with toy guns and his idolisation of Sammy, who later turns to crime, suggest the influences around him. In contrast, Edward grows up in a large house with a "bed of his own" and his own toys, but also with an anxious, over-protective mother. Mrs Lyons's fear that Edward will discover the truth leads her to move the family away, but the boys find each other again as teenagers, suggesting that their bond cannot be broken by distance.

Question number

Adolescence is where the differences begin to matter more. At fourteen, both boys are awkward and self-conscious, and Russell gives them parallel experiences, such as their suspension from school, which comically shows that they are alike. Yet the consequences of their schooling are very different. Edward attends a private boarding school and goes on to university, while Mickey leaves his secondary modern with few qualifications. The song "That Guy" shows each boy envying the other, unaware that they are twins, and highlights how they have grown up in different worlds. In post-war Britain, when grammar schools, secondary moderns and private schools sorted children by background and ability, education was a major factor in social mobility, and Russell suggests that Edward's privilege gives him opportunities that Mickey's background denies him.

As adults, growing up becomes a source of pain for Mickey. He marries Linda when she becomes pregnant and works in a factory "putting cardboard boxes together", a dull, repetitive job that reflects the limited options for working-class men. When he is made redundant, he is drawn into Sammy's robbery, which leads to prison and depression. Russell's representation of unemployment reflects the industrial decline of Liverpool, where factory closures in the 1970s and 1980s left thousands without work. Edward, by contrast, returns from university carefree, and his offer of money to Mickey shows his failure to understand what it means to grow up poor. Mickey's statement that he cannot believe in blood brothers any more marks the end of the childhood bond. The innocent friendship of the first act cannot survive the realities of adult life.

The narrator plays an important role in presenting growing up as inevitable. His repeated warnings that "the devil's got your number" create a sense of fate, as if the boys are destined to destroy each other once they leave childhood behind. This

Question number

contributes to the structure of a tragedy, since the audience knows from the opening that the twins will die. Russell also uses repeated songs, such as "Kids' Game", to show the transition from childhood violence, where pretend guns were harmless, to the real gun that Mickey carries at the climax. This structural echo is chilling: what was once a children's game becomes a deadly reality.

The climax shows how growing up has created the final divide. Mickey's anguished cry that he "could have been" Edward reveals his realisation that their lives were shaped not by nature but by circumstance. The narrator's final question, whether we should blame superstition or "what we, the English, have come to know as class", invites the audience to see the tragedy as a social one rather than simply fate. Growing up, Russell suggests, is when class takes hold of people's lives.

Overall, growing up is important in Blood Brothers because it charts the destruction of innocence by inequality. Russell presents childhood as a brief period of equality, which is gradually replaced by the divisions of adult society. For an audience in the 1980s facing rising unemployment and social division, the message was clear: the circumstances in which a child grows up can decide not only their future but whether they survive at all.

12 Linda is significant in Blood Brothers because she connects the twins throughout their lives and, in the end, becomes the final link in the chain that leads to their deaths. She is loyal, funny and courageous, yet Russell also presents her as a woman trapped by poverty and circumstance. The Narrator's description of "a girl inside the woman / Who's waiting to get free" suggests that the lively girl of the early scenes is gradually buried beneath the weight of domestic life. Through Linda, Russell explores the limited opportunities available to working-class women

Question number

and shows how social conditions in Liverpool shaped their lives as much as they shaped Mickey's.

In childhood, Linda is significant as the third member of the twins' gang. She is accepted as "a girl but she's all right", which shows her confidence in a world dominated by boys. From the age of seven she defends Mickey, standing up to Sammy and later to the teacher, whom she calls a "big worm". Her bravery and sense of fairness establish her as someone who puts others before herself. When Mickey is afraid of dying, she comforts him by telling him he will meet his "twinny" again, a moment of dramatic irony because the audience knows that Mickey and Edward really are twins and will indeed die together. Linda's innocent reassurance thus foreshadows the tragedy.

As a teenager, Linda's love for Mickey is open and unembarrassed. She declares her feelings in public, even "in assembly", which embarrasses the shy Mickey. Her humour, seen when she teases him with "looking for a good time? Ten to seven", lightens the atmosphere and shows a confident, playful personality. Russell also makes her the object of both boys' affection: Edward loves her too but steps aside, encouraging Mickey to ask her out. This love triangle is significant because it plants the seeds of jealousy that will later destroy the brothers' relationship.

Linda's adult life is significant because it mirrors Mrs Johnstone's. She becomes pregnant at eighteen and marries Mickey, just as Mrs Johnstone married young and soon had a family. The Narrator's description of her having "washed a million dishes" and "always making tea" conveys the endless repetition of domestic labour, and the hyperbole in "a million" suggests that her life has shrunk to a cycle of chores. The metaphor of a "girl inside the woman" waiting "to get free" implies that marriage and motherhood have imprisoned her youthful spirit. For

Question number

working-class women in the period the play covers, marriage was often the only real option when they became pregnant, and Russell suggests that Linda, like Mrs Johnstone, was denied the opportunities that education and money gave women like Mrs Lyons.

Linda is also significant as a supportive wife who tries desperately to keep her family together. When Mickey loses his job and becomes involved in Sammy's robbery, she stands by him through his imprisonment. On his release, however, he is dependent on antidepressants, and Linda's frustration, "Mickey, you don't need your tablets!", reveals her longing for the old Mickey she once knew. Russell's depiction of Mickey's depression reflects the despair caused by unemployment in 1980s Liverpool, when the decline of industry left many families in poverty. Linda's struggle shows that the effects of poverty were felt not only by the men who lost their jobs but also by the women who had to hold their homes together.

Her decision to turn to Edward is the final catalyst in the tragedy. Desperate, she asks Edward, now a councillor, for help, and he finds Mickey a job and the family a new house. This shows her determination and resourcefulness, but it also reveals the power that Edward's class gives him. Her relationship with Edward, which the song "Light Romance" presents as a brief escape from her unhappy marriage, is a sympathetic moment rather than a simple betrayal. However, when Mrs Lyons reveals the relationship to Mickey, it pushes him to the edge. Russell uses Linda to show how love and jealousy, mixed with class resentment, can become deadly. Mickey's belief that Edward has taken everything from him, even his wife, is what finally drives him to confront his brother with a gun.

It is important, though, that Russell does not make Linda the villain. She remains loyal to Mickey at heart and is caught between the two brothers in a situation she

Question number

does not fully understand, since she does not know that they are twins. Her helplessness reflects the way all the characters are trapped by forces beyond their control, whether fate, as the Narrator suggests, or class.

Overall, Linda is significant because she embodies both the warmth and the limitations of working-class life. She begins as a confident, fearless girl and ends as a woman whose spirit has been worn down by poverty and responsibility. Through her, Russell shows that the injustice of class affects women as well as men, and the image of the "girl inside the woman" invites the audience to mourn the life she might have had.

13 Although the Colonel appears only briefly, he is one of the most significant figures in Journey's End because he brings the outside war into the dugout. Every time he climbs down the steps, he carries the orders of a distant command structure into the cramped, intimate world of C Company. Through him, Sherriff explores the gap between those who plan the war and those who die in it, and he exposes the attitude of senior officers in the First World War who saw men as numbers in a strategy rather than as individuals. He is not a villain, which is what makes him so troubling: he is a decent man trapped in a system that requires him to sacrifice others.

The Colonel's first function is as a messenger of doom. His line, "It seems almost certain the attack's to come on Thursday morning", is delivered after a pause, and the stage direction suggests that even he recognises the weight of what he is saying. The audience in 1928 would have known exactly what this meant: the play is set in March 1918, just before the German Spring Offensive, when the British line near St Quentin was overwhelmed. The Colonel therefore introduces dramatic

Question number

irony, since the audience senses the fate of these men long before they do. He comes, as the play puts it, with "some rather serious news", and his visits structure the drama, marking each stage of the countdown towards the final attack.

His significance grows when he passes on the order for the raid. The Colonel is himself subject to the Brigadier, and Sherriff uses him to show the rigid chain of command in the British Army, where orders flowed downwards and could not be questioned. Stanhope's bitter sarcasm, that "they can't have it later because of dinner", attacks the comfort of headquarters, where the raid's timing seems to be arranged around the convenience of senior officers rather than the safety of the men. The Colonel's detachment is underlined when he asks Stanhope, "Do you like fish?", a trivial domestic question which feels grotesque in a dugout where the men live on tinned food and Mason's watery soup. Sherriff, who served as a captain and was wounded at Passchendaele, knew the resentment front-line officers often felt towards staff officers who lived in relative safety behind the lines, and the Colonel embodies that divide between "the brass" and the trenches.

Yet Sherriff refuses to make him a simple caricature. On his second appearance, the Colonel admits he would "give anything to cancel the beastly affair", and the adjective "beastly", a schoolboyish understatement, reveals both genuine discomfort and the emotional restraint expected of an English officer. When Stanhope offers to lead the raid himself, the Colonel immediately refuses: "Oh, no, Stanhope." The hesitation that follows suggests real feeling, but also cold calculation, because Stanhope is too valuable a commander to lose. It is he who suggests "Osborne to direct the raid", and the polite phrasing of "suggest" disguises what is in effect an order and, for Osborne, a death sentence. His reluctance to face Osborne and Raleigh before they go over, lingering a moment before speaking to them, hints

Question number

that he cannot quite bear to look at the men he is sending to die. In this way the Colonel reflects a wider tragedy of the war: individual officers might feel sympathy, but the system made that sympathy useless.

The Colonel is perhaps most significant after the raid. His first concern is the prisoner and the information he might provide, asking "how many?" about the captured Germans before he asks about the casualties. His elation at the success of the raid, and at the Brigadier's approval, is placed in brutal juxtaposition with Stanhope's grief at the loss of Osborne and six men. Stanhope's response, that "it'll be awfully nice if the brigadier's pleased", is drenched in irony: the polite vocabulary of the officer class is turned against itself to show how hollow it sounds beside death. Sherriff uses this contrast to make the audience see that one young German boy and a few scraps of information have been bought with the life of the most humane man in the play.

In a wider sense, the Colonel represents the class structure of the army, which mirrored Edwardian society. Senior ranks were largely drawn from the upper classes, and their authority was accepted almost without question. The Colonel's courteous manner and expectation of deference show how social hierarchy was carried into the war. However, by 1928, when the play was first performed, many people were questioning the conduct of the war and the huge losses on the Somme and at Passchendaele. Sherriff does not openly attack the generals, but the Colonel allows him to raise these doubts quietly: the audience is left to judge a system in which good men like the Colonel can calmly order a raid they know is close to suicidal.

Ultimately, the Colonel is significant less for what he does on stage than for what he represents. He is the human face of a remote and impersonal war machine. By

Question number

making him reasonable, even kind, Sherriff suggests that the horror of the war did not come from wicked individuals but from a structure that made sacrifice routine. The close bonds of the dugout, Osborne's gentleness and Stanhope's fierce care for his men, stand in sharp contrast to the Colonel's distance, and it is through that contrast that Sherriff makes the audience feel the true cost of the war.

14 In Journey's End, Sherriff presents the horrors of war not chiefly through battle, which happens almost entirely offstage, but through their effect on the minds of the men waiting in a dugout. The play is set over a few days in March 1918, before the German Spring Offensive, and the audience watches ordinary officers struggle to endure fear, filth, boredom and grief. By keeping the fighting out of sight, Sherriff makes the horror psychological: it lives in sounds, in silences and in the strategies the men use to avoid thinking about death.

Hibbert's confession that "Ever since I came out here I've hated and loathed it" is one of the most honest statements in the play. The pairing of "hated" and "loathed" shows a disgust too strong for one word, and his admission that every sound "up there" makes him "cold and sick" shows how the constant shelling invades the body as well as the mind. His neuralgia, which may be real or exaggerated, is his attempt to escape to hospital, and his desperation reaches its climax when Stanhope threatens him with a revolver and he cries, "Go on, then, shoot!" That Hibbert would rather be shot by his own commander than return to the line shows how unbearable the war has become. In 1918, shell shock was still poorly understood, and men who broke down were often treated as cowards; some were even executed for desertion. Sherriff, who had served in the trenches himself, presents Hibbert with surprising sympathy, and Stanhope's eventual confession that he feels the same terror suggests that Hibbert's fear is not unusual but

Question number

universal.

The physical conditions of the trenches add to the horror. The stage directions describe a dark, cramped dugout lit by candles, and the "distant mutter of guns" is a constant reminder of the danger above. The verb "mutter" personifies the guns as something sinister and ever present, a threat that never quite goes away. The men live alongside rats, earwigs and lice, and Osborne explains that they never undress in the line, which suggests that they must always be ready for an attack and that comfort has been abandoned entirely. Perhaps the greatest horror, though, is the tedium of "just waiting for something" to happen. Sherriff captures the reality of trench warfare, where long periods of boredom were broken by sudden, violent death, and Trotter's chart of circles, counting off the hours of duty, shows a man trying to give shape to time that feels endless.

To survive these horrors, the officers rely on coping strategies, and these are often more revealing than the horrors themselves. Mason's comic descriptions of the food, the "yellow soup" and meat with a "smooth, wet look", create humour, but it is an anxious, defensive humour. Trotter's obsession with food and home is a way of holding on to normal life. Osborne reads Alice's Adventures in Wonderland, a book set in a nonsensical world, which mirrors the absurdity of trench life where men are killed for a few yards of mud. Most strikingly, Stanhope drinks heavily because he "couldn't bear being fully conscious all the time". The phrase "fully conscious" suggests that the true horror is awareness itself: to think clearly about the war is to go mad. Many officers did drink to steady their nerves and to give them courage before going over the top, and Sherriff shows that the stiff upper lip expected of the officer class came at a terrible private cost.

The raid is the point where these horrors become real. It is ordered from above

Question number

and leads to the deaths of Osborne and six men, all to capture one frightened German soldier. The prisoner's cry of "Mercy" reveals that the enemy is just as terrified and just as young, and Sherriff, writing in 1928 when many people were reconsidering the meaning of the war, suggests that the soldiers on both sides were victims rather than villains. They were, in the phrase used at the time, "cannon fodder", pawns in a strategy beyond their control. The aftermath of the raid shows its emotional horror. Raleigh, who arrived full of schoolboy enthusiasm and hero worship, is crushed, and when Stanhope, Trotter and Hibbert eat a dinner with champagne he cannot understand it, asking how anyone can sit down and eat while Osborne lies dead. The contrast between the champagne and the dead men above exposes the strain of pretending that life can go on.

The ending presents the final and most powerful horror. Raleigh is fatally wounded in the German attack and carried down to the dugout, where Stanhope comforts him like a child, and the use of his first name, "Dennis", in this scene strips away rank to reveal real love. When Raleigh dies, Stanhope is left alone in the dark, and the play ends with shells falling and the dugout collapsing. Raleigh's youth is central here: he represents the generation of public-school boys who went straight from the playing field to the front and died in huge numbers. The audience in 1928 knew that the Spring Offensive overwhelmed the British line, so the ending feels inevitable.

Ultimately, Sherriff presents the horrors of war as something that destroys men from within long before it kills them. The dugout, with its jokes, meals and books, is a fragile attempt to preserve civilisation, but the sounds of the guns always break through. By focusing on fear, grief and endurance rather than heroic action, Sherriff offers a quietly devastating portrait of the war that allowed his post-war audience to understand what their sons, brothers and friends had suffered.

Question number

15

In The Empress, Tanika Gupta shows that a person's position in society, shaped by race, class and gender, decides almost everything about their life in Victorian Britain: who is listened to, who is protected and who can be thrown away. Lady Sarah's claim that the Munshi "is not the equal to us" sums up the hierarchy the play exposes. Gupta, writing in 2013, revisits a largely forgotten history of Indians in Britain at the height of the Empire, and she uses characters at every level of that hierarchy to question whether a person's worth can ever be measured by their place in it.

The relationship between Abdul Karim and Lady Sarah is central to this. Abdul arrives in England as a servant for Queen Victoria's Golden Jubilee in 1887, but he is educated and fluent in several languages, and he rises to become the Queen's Munshi, her teacher. Lady Sarah's description of him as "a servant, a teacher" is revealing: she lists his roles as if they cancel each other out, and the word "servant" is placed first, as though it defines him more truly than his learning. The conjunction "but" then sweeps aside his achievements, and the inclusive "us" draws a firm line around the English court, showing the rigid boundary that the court is determined to keep. Gupta suggests that Abdul's real offence is not anything he does, but the fact that his closeness to the Queen threatens a social order which assumed that Indians were naturally inferior. Lady Sarah's plan to "arrange for his transportation back to India" reduces him to an object to be shipped away. The play reflects historical fact: after Victoria's death in 1901, Abdul Karim was sent back to India and his letters from the Queen were burned on royal command, as if the court wished to erase his place in history altogether.

At the very bottom of the hierarchy are the lascars, the Indian sailors who worked

Question number

on British trading ships. Gupta presents them as being "treated like animals", and the simile shows how their humanity is denied. They are given the most dangerous and exhausting work, beaten with a bamboo stick if they fail, and Hari is threatened with being sent down to the boiler room. When Hari speaks up for better treatment, the Captain brands him a "troublemaker" and a "poisonous influence". The metaphor of poison is important: a lascar who asks for fairness is seen as a disease that might infect the others. Hari is beaten and abandoned without money or work, which shows that, for those with no status, protest is punished rather than heard. Gupta uses the lascars to reveal the human cost on which the wealth of the Empire was built.

Rani's story shows how class and race combine with gender to leave a woman especially vulnerable. Mr and Mrs Matthews, a wealthy family who have lived in India, employ her as an ayah and bring her to England, but on arrival they dismiss her, telling her "we have no need for you" because they intend to employ an English nanny. The blunt finality of the phrase shows how easily a servant's years of loyalty can be discarded. This reflects a common practice: many ayahs were brought to Britain with promises of employment, then abandoned at the docks in favour of English governesses. Rani's position as an Indian servant means she is useful only while she serves a purpose. Once in London, she notices that people look at her "with such coldness" and that some "laughed at me", showing that racial prejudice follows her into the streets of the imperial capital.

Lord Oakham shows the most dangerous abuse of position. As a wealthy white aristocrat, he employs Rani as a nanny, takes advantage of her and leaves her pregnant. When she confronts him and calls him a "monster", he throws her out and accuses her of lying. Gupta shows that his word automatically outweighs hers because of his class, race and gender, while she has no power to challenge him. In

Question number

Victorian Britain an unmarried mother was considered disgraced, and without family support many such women were forced into the workhouse. Rani's desperation, which leads her almost to abandon her baby at the docks, shows how a woman at the bottom of society could be pushed to the edge of survival by a man at the top who faced no consequences at all.

However, Gupta also suggests that positions in society can be challenged. Dadabhai Naoroji, who became the first Indian Member of Parliament in 1892, shows that an Indian man could enter the heart of British power, and Rani's work as his assistant, alongside her own education, allows her to rise. The pamphlet "The Heathen at Our Gate", which describes Indian students as "uncontrollable", shows the racist prejudice that Dadabhai and others faced, but his success suggests that these prejudices were beginning to be resisted. Even the Queen's friendship with Abdul, though it ends in his exile, shows that personal respect could cross the barriers of rank and race.

Ultimately, positions in society are important in The Empress because they reveal the injustice at the heart of the Empire. Those at the top, like Lady Sarah and Lord Oakham, use their status to control or exploit others, while those at the bottom, like Hari and Rani, are judged by their origins rather than their abilities. Gupta's purpose seems to be to recover these hidden lives and to show a modern audience that Britain's multicultural history began much earlier than many assume, and that the hierarchies of the past still echo in the present.

16 Rani changes more than any other character in The Empress. She begins as an innocent sixteen-year-old ayah, entirely dependent on the family she serves, and ends, thirteen years later, as a twenty-nine-year-old wife and mother whom Hari

Question number

calls "an educated, accomplished, clever woman". Through her journey, Tanika Gupta traces the experience of Indians in Victorian Britain and suggests that education and resilience can allow a person to rise above the position society tries to fix them in. Yet her change is not a simple success story: it is forced on her by betrayal, exploitation and suffering.

At the start of the play, Rani is hopeful and trusting. She is the daughter of Mrs Matthews' own ayah, and she travels to England believing she will continue to work for the family. Even so, she is already unusual for an Indian girl of her time: her father sent her to school and bought her books so that she could find work and support her younger brother. In nineteenth-century India, many girls received little or no education and were expected to stay at home and marry young, so Rani's learning marks her out from the beginning. On the voyage she uses it generously, teaching Hari to read and write. This early relationship is important, because it shows that the qualities Hari later praises were present all along: what changes is not her intelligence but her confidence and independence.

Rani's first major change comes when her trust is shattered. On arrival in England, Mrs Matthews dismisses her because the family "already have a nanny, an English one". The added phrase "an English one" makes the reason painfully clear: she is being replaced because of her race, not her ability. Mrs Matthews' cruel command to "take your filthy hands off my dress" reveals the contempt hidden beneath the family's earlier kindness, and the adjective "filthy" shows that to her Rani's body itself is seen as unclean. Rani comes to realise that she is regarded as nothing more than a "servant's offspring". Gupta bases this on historical reality: many ayahs were brought to Britain with promises of work and then abandoned at the docks in favour of English nannies. In this moment, Rani is forced to grow up, stripped of the security she thought she had.

Question number

The most painful change comes through her employment by Lord Oakham. As his children's nanny, she is exploited by him and becomes pregnant, and when she confronts him he denies that the child is his and throws her out without any support. Here Rani loses her innocence entirely. In Victorian society an unmarried mother was considered disgraced, and many women in her position ended up in the workhouse. Rani's despair leads her to try to leave her baby, Asha, at the docks, a moment that shows how far she has been pushed. Yet even here Gupta shows the beginning of strength: Rani's willingness to call Lord Oakham a "monster" to his face shows her refusing to accept the silence expected of a woman of her race and class. She is rescued by Firoza and Sally, who find her a place at the Home for Ayahs, and this suggests that her recovery depends partly on solidarity between women who have also been cast aside.

From this low point, Rani rebuilds her life through education and work. She attends evening classes and becomes the assistant to Dadabhai Naoroji, who in 1892 became the first Indian Member of Parliament, representing Finsbury Central. Gupta presents Dadabhai as "completely dependent" on her, and the adverb "completely" shows how far she has travelled from the dismissed ayah at the docks: now she is the one others rely on. Through Dadabhai, Rani is connected to the early movement for Indian self-rule; he is credited with promoting the idea of "Swaraj", meaning independence, which later inspired Gandhi. Rani's personal change therefore mirrors a wider political awakening, as Indians in Britain began to claim a voice in the heart of the Empire. The possibility that she might become a teacher at a girls' school is also symbolic, because it suggests she will pass on the education that saved her to other young women.

By the end of the play, when Hari tells her "now, you are an educated,

Question number

accomplished, clever woman", the word "now" emphasises the contrast with the past. The list of three adjectives builds in admiration, and it is significant that it comes from Hari, whom Rani once taught to read: the pupil now recognises the teacher's achievement. Their marriage suggests a relationship of equals built on shared experience, very different from the relationships of power and exploitation she suffered earlier.

Ultimately, Rani changes from a vulnerable girl defined by service into a confident, independent woman who shapes her own life. Gupta uses her journey to give voice to the forgotten ayahs, lascars and Indian workers of Victorian Britain, and to show a modern audience that their history is part of Britain's story. Rani's change is hard-won and painful, but it suggests that education, courage and community can overcome even the deepest injustices of race, class and gender.

17 Ruth Fitzgerald is important in Refugee Boy because she offers a different perspective on what it means to give someone a home. Her parents are foster carers who welcome Alem when he runs away from the children's home, but Ruth's complaint that "you didn't ask me if it was okay" reminds the audience that kindness has a cost for the people who live alongside it. Through Ruth, Lemn Sissay's adaptation of Benjamin Zephaniah's novel explores grief, suspicion and the slow building of trust, and she becomes, in the end, one of Alem's most powerful defenders.

At first Ruth is important because she resists. Her line to her parents is direct and accusatory: the repeated "you" places the responsibility firmly on them, and the casual phrase "if it was okay" suggests a teenager who feels her own home has been rearranged without her consent. She accuses her parents of fixing

Question number

"everyone else's problems" while overlooking her own. This is a sympathetic portrayal of the child of a foster family, whose needs can be pushed aside by the urgent needs of the vulnerable young people who arrive. Ruth tells Alem that the family have had nine foster children, that some would "steal things", and that once she was attacked in the middle of the night. These details show that fostering is not presented romantically: foster carers like the Fitzgeralds provide temporary homes for unaccompanied young people from across the world while the courts decide their future, and the process can be frightening and exhausting for everyone involved.

Ruth's importance deepens through her grief for Themba, a previous foster child. When Alem arrives, he reminds her of Themba so strongly that she says, "I swear it could have been Themba." This line reveals that her hostility is not really directed at Alem himself but at the pain of losing someone she loved. Her attempts to talk to her mother are rejected; when she insists they need "to talk about what we've been through", Mrs Fitzgerald snaps, "I can't. I can't, okay?" The repetition and the short, broken sentences show that even the adults in the family have not come to terms with what happened. Sissay suggests that grief, especially after a suicide, can create silences in a family, and Ruth's frustration is a cry to be allowed to mourn openly. The play highlights the emotional pressure that can affect people of any age after the death of a friend.

The conflict between Ruth and Alem reaches a turning point when Alem mocks her for crying out Themba's name. She loses her temper, tells him to "Shut up" and wishes he would be sent back to Eritrea. This moment is shocking because it shows how easily grief can turn into cruelty, and, in a play about asylum, her wish to have him sent back echoes the hostility refugees often faced in Britain. Yet it is also the point from which their relationship begins to change. When Ruth finally

Question number

explains, "He died. He killed himself", the blunt short sentences show her stripping away her defences. She admits that since then she has been "a bit suspicious" of new arrivals, and the understated phrase "a bit" suggests how much she is still holding back. By sharing her loss, Ruth allows Alem to understand her, and in turn she becomes more able to understand him, since he too is grieving for his mother, who was killed in the conflict at home.

Ruth is therefore important in showing that healing works both ways. As they grow closer, she comes to feel like Alem's sister, and the family structure of the Fitzgeralds expands to include him not as a temporary guest but as someone who belongs. Alem helps her to come to terms with Themba's death, while she supports him through the loss of his mother. Sissay suggests that refugees are not simply people who receive help, but people who can give it too.

Finally, Ruth becomes important as an activist. Together with Mustapha, she starts the campaign "THE KELOS MUST STAY" when Alem and his father face deportation, and she gives a powerful speech at the protest outside the court. The capital letters and the modal verb "must" turn a private friendship into a public demand. This links to the real context of the play: the UK is a signatory to the 1951 Refugee Convention, which obliges it not to return people to places where they would face persecution or death. Alem's father is Ethiopian and his mother Eritrean, so during the war between the two countries the family faced danger on both sides. Ruth's speech challenges the audience to see Alem not as a case file but as a person, and to question a legal system that can feel cold and bureaucratic.

Ruth's journey, from resentment to love to activism, mirrors the journey Sissay and Zephaniah seem to want their audience to take. She begins suspicious of the

Question number

stranger in her home and ends fighting for his right to stay. Through her, the play suggests that understanding refugees requires empathy and the willingness to listen, and that ordinary young people can make a real difference when they speak out against injustice.

18 In Refugee Boy, people try to help others in many different ways, from risking their lives to protect a child to offering a bed, a friendly word or a public protest. Lemn Sissay's adaptation of Benjamin Zephaniah's novel suggests that help is rarely simple: it can come from unexpected people, it can be clumsy or painful, and it is often offered by those who are themselves damaged. Yet the play's central message seems to be that compassion, rather than official systems, is what allows a refugee like Alem to survive.

The first and most dramatic act of help comes from Alem's parents. Because his father is Ethiopian and his mother Eritrean, the family face persecution from both sides during the war between the two countries, which lasted from 1998 to 2000. Mr Kelo brings Alem to England and leaves him there in the hope that he will be safe. This is a painful kind of help, since it means abandoning his son in a strange country, but his parents explain that they value his life more than anything. The audience is made to see that refugees are not people seeking an easy life, but families forced into impossible choices to protect their children.

Once in England, Alem is helped by other young people in care, and here the play is at its most surprising. Mustapha befriends him at the children's home, warns him about Sweeney and teaches him to speak like the other teenagers, insisting that "you have to get with the language". This shows that help can be practical and everyday: fitting in is a form of survival. Even when Mustapha briefly betrays

Question number

Alem by siding with Sweeney, the friendship recovers, and Alem helps Mustapha in return by listening to him explain why he is in care, and how his father was "driven away" and never came back. Sissay suggests that the most meaningful help is mutual, built on shared experiences of loss.

Sweeney's help is perhaps the most unexpected. At first he bullies and intimidates Alem, yet later he stops Alem from using a knife on a hooded mugger. His words, "You don't want to be like us, Alem. Messed with. Messed up", are among the most moving in the play. The short, fragmented sentences mirror Sweeney's own broken sense of self, and the shift from "Messed with" to "Messed up" traces cause and effect: the abuse done to him has shaped who he is. The pronoun "us" groups Sweeney with other damaged young people in care, and by telling Alem not to become like them, he shows a self-awareness and care that his earlier aggression concealed. Sweeney and Mustapha reflect the reality that many young people in the care system have been abused or neglected, and Sissay, who grew up in care himself, presents them with real understanding rather than judgement.

The Fitzgeralds offer a more traditional kind of help. When Alem runs away from the children's home because of bullying, they take him in as foster carers, giving him the safety and stability he desperately needs. They also help him to navigate the British legal system, advising him before his hearing that "you need to concentrate, to be polite". This advice reveals how intimidating the asylum process can be: a young person who has fled war must present himself perfectly to strangers who will decide his fate. Many asylum seekers struggle with the complexity of a system that seems designed to doubt them, and the Fitzgeralds act as interpreters of this unfamiliar world.

Ruth and Alem show that help can heal both giver and receiver. Ruth, still grieving

Question number

for Themba, a previous foster child who killed himself, is at first hostile to Alem, but as they open up, he helps her to face her loss while she supports him through the death of his mother, comforting him as he breaks down in grief. Sissay suggests that refugees are not merely recipients of charity but people who can transform the lives of those around them.

Finally, help becomes political. Ruth and Mustapha organise a campaign to stop the deportation of Alem and his father, boasting that "we got leaflets, press and we got performers". The list shows how ordinary people can mobilise support, and the rally outside the court, which appeals to everyone to "send a message to the people who make the rules", challenges the audience directly. The phrase "the people who make the rules" suggests a distant, faceless authority, set against the warmth and energy of the campaigners. This connects to the context of the UK's obligations under the 1951 Refugee Convention, and to the hostility towards asylum seekers in the British press when Zephaniah wrote the novel in 2001.

Overall, the play presents help as something that flows through human relationships rather than through institutions. The most valuable help often comes from those who have suffered themselves, like Sweeney, Mustapha and Ruth. By showing such varied forms of kindness, Sissay and Zephaniah encourage the audience to see refugees as individuals and to recognise their own responsibility to help.

19 In Animal Farm, Orwell presents inequality not as an accident but as the natural tendency of power, something that survives a revolution simply by changing its uniform. The Rebellion promises to abolish the gap between the exploiter and the exploited, yet the novel's circular structure shows that gap being rebuilt, piece by

Question number

piece, until the final commandment "ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS" openly admits what the pigs have been doing all along. Writing in 1943 to 1944 as a disillusioned socialist, Orwell uses the fable to argue that the Russian Revolution had replaced one ruling class with another.

The novel opens with inequality in its crudest human form. Mr Jones is "too drunk" to shut the popholes properly, and his neglect contrasts with the animals' labour, which is extracted "to the last atom" of their strength. Old Major's speech gives this suffering a political shape: the animals' lives are "miserable, laborious, and short", and the cause is that "Man is the only creature that consumes without producing". This is clearly modelled on Marx's critique of capitalism, in which the owning class lives off the work of others, and Jones himself suggests the Tsar, whose incompetent rule left Russian peasants hungry. Orwell makes the inequality almost biological here: humans take the milk, the eggs and the foals, and the animals receive only enough food to keep breathing. The reader is invited to sympathise fully with the Rebellion, which makes its later betrayal more painful.

After the Rebellion, equality is written down in the Seven Commandments, and the final, defining one is "All animals are equal". Yet Orwell plants inequality almost immediately. The milk disappears in the very first chapter of freedom, and soon Squealer explains that the pigs need the milk and the windfall apples as "brainworkers". The persuasive technique is important: Squealer presents privilege as self-sacrifice, insisting the pigs take the food for the animals' own good, and he ends with the threat that otherwise "Jones would come back". Inequality is therefore presented as something sustained by language. Because most of the animals cannot read and have short memories, the pigs can redefine what equality means. This mirrors the Soviet use of propaganda in Pravda, and Orwell's wider

Question number

fear, later developed in Nineteen Eighty-Four, that whoever controls words controls reality.

Orwell also shows that inequality is protected by violence. Napoleon secretly raises Jessie's and Bluebell's puppies, and when they reappear as "nine enormous dogs" they chase Snowball off the farm. From that moment, debate ends and Sunday meetings are abolished. The show trials in Chapter 7, where animals confess to crimes and are killed on the spot, recreate Stalin's purges of the 1930s, and the dogs function like the secret police. Orwell's choice to present this through Clover's tearful view of the hillside is striking: the animals had dreamed of a society where the strong protected the weak, yet now the weak are executed to protect the strong. Inequality is no longer simply about food; it is about who is allowed to live.

The physical gap between the pigs and the others widens steadily. The pigs move into the farmhouse and sleep in beds, so the commandment is quietly altered to "No animal shall sleep in a bed with sheets". Later "to excess" is added to the rule about alcohol, after the pigs discover Jones's whisky. These small additions are one of Orwell's most effective structural devices: the reader watches the law being rewritten in real time, while the animals doubt their own memories. Meanwhile the other animals work "like slaves", a direct echo of Jones's era, and their rations are reduced, except for the pigs and dogs. The cruellest example is Boxer, whose loyalty is summed up in his maxims "I will work harder" and "Napoleon is always right". When he collapses, he is sold to the knacker, and the pigs use the money to buy whisky. Orwell turns Boxer into the symbol of the exploited proletariat, whose strength built the Soviet state and who was discarded when no longer useful.

Inequality is also presented as something that depends on the silence of those

Question number

who could resist. Benjamin, the cynical donkey, can read as well as any pig but refuses to act, and the sheep drown out any objection with "Four legs good, two legs bad", later changed to "Four legs good, two legs better". Orwell seems to suggest that tyranny relies not only on the cunning of leaders but on the passivity and ignorance of the majority, a warning aimed at Western readers who in the 1940s still admired Stalin as a wartime ally.

The ending brings the theme full circle. The pigs walk on two legs, carry whips and dine with the neighbouring farmers, and the single remaining commandment is the paradox "some animals are more equal than others". The phrase is deliberately illogical, since equality cannot have degrees, and Orwell uses this absurdity to expose how political language can make nonsense sound reasonable. In the final image, the animals outside look "from pig to man, and from man to pig", and "already it was impossible to say which was which". Inequality has not been defeated but inherited. Orwell's purpose is not to argue that equality is impossible, but to warn that revolutions fail when power is concentrated in a few hands and when ordinary people stop questioning. Animal Farm therefore presents inequality as the result of corruption, propaganda and fear, and suggests that the Russian peasants, like the animals, were no better off under Stalin than under the Tsar.

20

In Animal Farm, the horses are important because they embody the working class on whose backs every regime is built. Through Boxer, Clover and Mollie, Orwell shows three different responses to revolution: blind loyalty, uneasy doubt and selfish desertion. Together they allow him to explore how the Russian peasantry and proletariat were inspired by the ideals of 1917 and then exploited by Stalin, and to suggest that a revolution's true test is how it treats its most ordinary members.

Question number

From the very first chapter, Orwell establishes the horses as gentle and strong. The description of Clover as "a stout motherly mare approaching middle life, who had never quite got her figure back after her fourth foal" is affectionate and realistic: the adjective "motherly" introduces her protective role, while the reference to her lost foals quietly reminds us of the human exploitation Old Major condemns, since the animals' young are sold away. During the speech, she makes a wall with her foreleg to shelter a brood of ducklings. Boxer, meanwhile, is "as strong as any two ordinary horses put together", but not of first-rate intelligence. Orwell pairs physical power with limited education, which is exactly the combination that makes the horses ideal workers and ideal victims.

Boxer is the most important horse because he represents the loyal labourer whose faith sustains the revolution. His personal motto, "I will work harder", is his answer to every setback, and it becomes increasingly tragic as the pigs take more and give less. After the executions he adds a second maxim, "Napoleon is always right", which shows how loyalty turns into a refusal to think. Orwell's context is clear here: Boxer recalls the Stakhanovite workers held up as heroes by Soviet propaganda, and more broadly the Russian proletariat who believed the Party would protect them. Boxer is also brave. In the Battle of the Cowshed he rears up and strikes a stable lad, and his grief at the thought of having killed him, saying he has no wish to take life, even human life, shows a moral decency the pigs entirely lack. Ironically, it is this goodness that makes him so useful to Napoleon.

The horses also allow Orwell to show the limits of resistance. Boxer is physically capable of defeating the dogs, and in one moment during the purges he seems about to understand, yet he concludes that the fault must lie in the animals themselves. Orwell explained that the idea for the novel came from seeing a small

Question number

boy whipping a huge cart-horse along a narrow path, and realising that if such animals became aware of their strength, humans would have no power over them. Boxer dramatises the tragedy of that unawareness. His strength is turned against his own class, building the windmill which benefits only the pigs.

Clover is important because she is the conscience of the farm and the character through whom Orwell lets the reader feel the betrayal. She senses that something is wrong when the pigs move into the farmhouse and asks Muriel to read the commandment on beds, only to find it has gained the words "with sheets". After the purges she looks down on the farm with tears in her eyes and reflects that this was not what they had worked for on the night of Old Major's speech. Her inability to put her feelings into words is central: Orwell suggests that ordinary people often know instinctively that they are being lied to, but without education and the means to express it, they remain loyal. At the end it is Clover who asks Benjamin to read the wall, where only the final commandment remains, "ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS". Her failing eyesight becomes a symbol of the whole farm's collective blindness.

Mollie offers a contrast. She is a "foolish, pretty white mare" whose first question to Snowball is whether there will still be sugar after the Rebellion, and she loves the ribbons in her mane. She shirks work, and she is eventually seen being petted by one of Pilkington's men, then runs away to pull a dog-cart in town. Mollie is often read as the bourgeoisie or the aristocratic class who fled Russia after 1917, valuing comfort above ideals. Orwell treats her with some humour, yet her exit is quietly significant: none of the animals mention her again, suggesting how quickly the revolution erases those who do not fit.

The novel's emotional climax belongs to the horses. When Boxer's lung fails, he is

Question number

taken away in a van marked as belonging to a horse slaughterer, and it is Benjamin who reads the words and Clover who cries out to warn him. Boxer's kicks against the van are now too weak, a bitterly ironic reversal of the strength that once rebuilt the windmill. Squealer then claims Boxer died in hospital praising Napoleon, and the pigs buy whisky with the money. This scene captures Orwell's argument most powerfully: the regime consumes the very workers who made it possible, then rewrites their deaths as propaganda.

Ultimately, the horses are important because they carry the novel's moral weight. Boxer's loyalty, Clover's doubt and Mollie's desertion represent the choices open to ordinary people under tyranny, and none of them saves the farm. Orwell's purpose seems to be both to mourn the Russian workers betrayed by Stalinism and to warn his readers that decency and hard work are not enough: without knowledge, and the courage to question, the strong can still be enslaved.

21 Power is the engine of Lord of the Flies. Golding uses the boys' struggle for authority to test whether civilised, democratic power can survive once the structures of adult society are removed, and his answer is bleak: power based on consent is fragile, while power based on fear and violence spreads quickly. Writing in 1954, after the Second World War and in the early years of the Cold War, Golding had seen ordinary people follow dictators, and he admitted that the war had shown him what humans were capable of. The island becomes a small-scale model of that political history.

Power is present from Jack's very first entrance. The choir appear as "something dark" moving along the beach, marching in two lines in black cloaks, and when they begin to scatter Jack's command "Choir! Stand still!" instantly reimposes

Question number

order. The exclamatory imperative shows that Jack's authority is inherited from the institution of school: as "chapter chorister and head boy", he expects to lead because he always has. Golding implies that this kind of power, rooted in hierarchy and uniform, has a militaristic quality, and the choir's obedience even as one boy faints in the heat suggests discipline that has become inhumane. The public-school system of the 1950s, with prefects, uniforms and corporal punishment, trained boys to see power as something exercised over others, and Jack carries this training onto the island.

Ralph's power is different because it is given rather than taken. The boys vote for him partly because of his "stillness" and partly because he holds the conch, and Golding makes the shell the central symbol of democratic authority. Ralph's rule that whoever has the conch may speak, "he can hold it when he's speaking", represents free speech and parliamentary order, the values Britain believed it had defended against fascism. Yet Golding hints at the weakness of this power from the start. The boys vote for Ralph for superficial reasons, and Ralph immediately tries to appease Jack by giving him control of the choir as hunters. Democratic power, it seems, depends on compromise and on everyone choosing to respect it.

The conflict between these two forms of power drives the structure of the novel. When Jack lets the fire go out to hunt the pig, a ship passes, and the clash is presented as a choice between rescue and meat, long-term order and instant gratification. Jack's chant, "Kill the pig. Cut her throat. Spill her blood", shows how the hunters' power grows through shared ritual and excitement, which Ralph's meetings, with their complaints about shelters and toilets, cannot match. Piggy, who has intelligence but no physical or social power, is repeatedly silenced, and his glasses, which make fire, become a source of power that others take from him by force. Golding suggests that knowledge and reason are powerless unless someone

Question number

protects them.

Fear becomes Jack's most effective tool. The beast begins as a littlun's nightmare, but Jack turns it to his advantage, promising that his hunters will protect everyone. When he finally breaks away and invites the others to join his tribe, and the boys gradually slip away to him, it is because he offers safety, meat and belonging. This reflects how dictators in the 1930s manufactured enemies and offered strength in exchange for freedom. Simon's realisation that the beast is "only us", and the Lord of the Flies' mocking reminder that the beast cannot be hunted and killed, show Golding's central idea that the real danger lies within human nature, and that leaders like Jack gain power by projecting it outwards.

Power ultimately becomes inseparable from violence. Jack's painted face allows him to act "liberated from shame", and the mask suggests how anonymity in a group releases savagery. During the storm, the boys' dance turns into the killing of Simon, and even Ralph and Piggy take part, which shows that the power of the mob overwhelms individual conscience. Roger represents an even darker form of power. Early on he throws stones at Henry but deliberately misses, restrained by "the taboo of the old life". By Chapter 11, under Jack's protection, that restraint has gone, and he leans on the lever "with a sense of delirious abandonment", releasing the rock that kills Piggy. At the same moment the conch "exploded into a thousand white fragments and ceased to exist". Golding places these two destructions together to show that when democratic power dies, the vulnerable die with it.

In the final chapter, Jack's tribe hunt Ralph, setting the island alight to smoke him out. Absolute power has turned into pure destruction, and the burning island suggests a world consumed by war. The arrival of the naval officer seems to

Question number

restore adult authority, yet Golding's irony is sharp: the officer is himself part of a military machine, and he will take the boys onto a warship. His disappointment that "British boys" could not "put up a better show" echoes Jack's earlier boast that "the English are best at everything", exposing the arrogance of the idea that civilisation is a national quality.

Power is therefore important because it reveals Golding's view of humanity. The struggle between Ralph and Jack mirrors the global struggle between democracy and dictatorship, but Golding suggests that the danger is not limited to foreign tyrants. Any group, even well-educated English schoolboys, can surrender to the power of fear and force once rules lose their meaning, and Ralph's tears for "the darkness of man's heart" are the novel's final judgement.

22 The relationship between Jack and Ralph is the spine of Lord of the Flies, and Golding charts its decline from "shy liking" to murderous hatred to dramatise the conflict between civilisation and savagery. At first the two boys seem natural allies, both confident, both privileged, both instinctive leaders. By the end, Jack is hunting Ralph across a burning island. Golding, writing in 1954 in the shadow of the Second World War and the Cold War, uses this broken friendship to suggest that the forces which divided the world were not foreign or exceptional, but present in any human group.

The novel begins with genuine warmth between them. After Ralph is elected chief, he tactfully hands the choir back to Jack, and Jack decides they will be hunters. When they explore the island with Simon, they push a rock off the cliff and share a moment of uncomplicated joy, and when the boys gather wood for the first fire Golding describes the two leaders as "Together, joined in effort by their burden".

Question number

The phrase "Jack and Ralph smiled at each other with shy liking" is significant: the adjective "shy" suggests the slight awkwardness of two rivals who respect each other, and the word "liking" is warm but cautious, not friendship yet. Golding implies that their bond is real but that it rests on a balance of power which could easily tip. Jack's humiliation at losing the vote, shown when his face disappears under a blush of mortification, is a small detail that foreshadows his later resentment.

Early in the novel the relationship survives tension because both boys still accept the rules of the old world. Jack even declares that "We've got to have rules and obey them. After all, we're not savages." The irony is heavy, because he will later shout "Bollocks to the rules!", but at this stage he speaks the language of the English public school, where order, prefects and fair play were treated as national virtues. Golding exposes how thin that veneer is. When Jack fails to kill the first piglet, he cannot bring himself to cut into living flesh, but he vows that next time there will be no mercy. His priorities are already shifting away from Ralph's.

The first serious rift comes over the fire and the shelters. Ralph knows that rescue depends on a signal, while Jack is obsessed with hunting. In Chapter 3 the two boys stand facing each other, unable to understand one another, and Golding describes them as "baffled, in love and hate". The paradox captures their relationship perfectly: they are drawn together and pushed apart at the same time. The crisis arrives when Jack lets the fire go out and a ship passes. Ralph's flat repetition, "There was a ship", contrasts with Jack's excited chant about killing the pig, and when Jack hits Piggy and breaks one lens of his glasses, the violence against Ralph's ally is an indirect attack on Ralph himself. Jack's apology about the fire is grudging, a performance designed to win approval rather than an admission of guilt.

Question number

As the beast takes hold of the boys' imaginations, Jack begins openly challenging Ralph's authority. He mocks Ralph as a coward and calls for a new chief, but when no one raises a hand, he leaves in humiliation, crying. This is the moment the relationship formally breaks. Jack establishes his own tribe on Castle Rock, and Golding presents the two camps as rival political systems: Ralph's assemblies, based on the conch and discussion, against Jack's tribe, based on paint, ritual and obedience to a chief. This reflects the post-war division between democratic and totalitarian states, and the ease with which most boys choose Jack reflects how readily people in the 1930s embraced strong leaders who offered excitement and certainty.

Golding complicates the contrast by showing that Ralph, too, is drawn into savagery. At Jack's feast, Ralph and Piggy go to share the meat, and during the storm Ralph joins the edge of the dance as the chant "Kill the beast! Cut his throat! Spill his blood!" turns into the killing of Simon. For a terrible moment, Jack and Ralph are united again, but in violence rather than friendship. The difference between them emerges afterwards. Ralph is haunted and insists it was murder, while Jack shows no remorse and tells his tribe that the beast came disguised. Golding uses this contrast to suggest that conscience, not innocence, is what separates civilised people from savages.

The final stage of the relationship is outright war. When Ralph goes to Castle Rock to demand Piggy's glasses back, he and Jack fight with spears, and Roger kills Piggy while the conch shatters. Jack then hurls his spear at Ralph "with full intention", and Ralph becomes the hunted animal. Golding's structure has now reversed the opening: the boys who once explored the island side by side now pursue and flee one another through it, and the forest fire Jack sets to smoke

Question number

Ralph out threatens to destroy everything. Only the naval officer's arrival stops Jack from killing his former friend.

By the close, Ralph weeps for "the end of innocence" and "the darkness of man's heart". Their relationship has become the novel's central allegory, a record of how quickly respect can turn to rivalry and rivalry into hatred once fear and the desire for power take over. Golding suggests that the line between Ralph and Jack is not fixed, and that the savagery Jack embraces is a possibility within all people.

23 In Anita and Me, loss is presented as the price of growing up. Meena's narrative covers roughly two years of her childhood in the Black Country village of Tollington, and during that time she loses friends, family members, her trust in Anita and, above all, her innocence. Yet Syal does not present loss as purely tragic. Each loss teaches Meena something about who she is, so that by the end she can say that "the place in which I belonged was wherever I stood". The novel, published in 1996 but set in the late 1960s, also places Meena's personal losses against wider losses: the decline of the mining community and the loss of safety for Asian families in a period of rising racism.

The most painful loss is the death of Robert, the boy Meena befriends in hospital after her leg is broken. Their friendship is conducted largely through the glass between their rooms, and Syal makes it tender and playful: Meena feels understood by someone outside Tollington's prejudices. The letter from his parents, "We are sorry to tell you that our dear son Robert left us on the last day of December", is presented with formal, gentle restraint. The euphemism "left us" softens the fact of death, and the repetition of "dear" in "My dear Meena" and "our dear son" quietly links Meena to the family's grief. Syal uses this simple,

Question number

controlled register to let the shock land without melodrama. Robert's death changes Meena's attitude to her own future: she becomes determined to work for the eleven-plus and go to grammar school, which suggests that loss, here, gives her purpose.

Loss of innocence is presented through Meena's relationship with Anita. At the start, Anita is glamorous and daring, the leader Meena longs to impress, and Meena is willing to lie and steal to fit in, even taking money from her mother's purse to buy sweets. Syal's adult narrator looks back on this with humour but also some guilt. Through Anita, Meena learns crude language, sexual knowledge and a casual cruelty, most clearly when Anita tries to kill Tracey's injured dog with a rock. The violence of this moment marks a loss of the childish belief that her friend is simply fun. Later, at the Big House, Meena witnesses Anita and Sam together, a scene that finally exposes the gap between Anita's world and her own.

The most significant loss is Meena's loss of innocence about race. Early in the novel, she barely recognises racism, or explains it away, but Syal structures a series of escalating incidents to strip that protection from her. The comment in the traffic jam makes her feel "as if [she] had been punched", a simile that turns words into physical violence. At the village fete, Sam Lowbridge's racist outburst against outsiders is a turning point, because Meena had been attracted to him and had seen him as part of her community. Later she learns that Sam's gang have violently attacked an Indian bank manager, and that Anita was involved. Meena's decision to end the friendship is the loss she chooses, and it shows her maturity. The context is crucial here. Syal grew up near Wolverhampton, the constituency of Enoch Powell, whose 1968 "Rivers of Blood" speech fuelled hostility towards immigrants, and the rise of skinhead violence in this period gives Meena's personal loss a historical reality.

Question number

Family loss is also important. The birth of Sunil means Meena loses her place as an only child and the centre of her parents' attention, and she resents him. However, the arrival of Nanima from India fills that gap with a new kind of love. Nanima connects Meena to her Punjabi heritage, and through her Meena comes to value the language and culture she had once felt embarrassed by. When Nanima returns to India, the loss is real, but Syal suggests that what Nanima gave her remains. The background of Partition in 1947, which forced Meena's parents from their homes, adds depth to this theme. Her parents have already experienced the loss of a homeland, and their stories of the past, which Meena overhears at gatherings of aunties and uncles, show that loss has shaped her family long before she was born.

Syal also presents the loss of a community. Tollington was built around the mine, but the pit has closed, and the village is slowly losing its identity. The miners have gone or moved on, women now work at the local Ballbearings factory, and by the end the primary school is closed and a motorway and new housing are planned. The closure of mines across the Midlands in this period damaged whole communities, and Syal suggests that some of the anger directed at newcomers like the Kumars grew from this sense of decline.

The novel ends with the Kumars leaving Tollington, and Meena saying goodbye to the village and to her childhood. The final losses are presented with a mixture of sadness and release. Syal suggests that losing people and places is unavoidable, but that each loss allowed Meena to understand herself more clearly. Robert's death, the end of the friendship with Anita and the changing face of Tollington all push her towards a confident identity that is both British and Indian, which is perhaps Syal's real purpose: to show that growth and loss cannot be separated.

Question number

24

The setting of Tollington is far more than a backdrop in Anita and Me. Syal presents the village as a community in transition, caught between its mining past and an uncertain future, and Meena's growth mirrors the changes in the place around her. Tollington is where Meena learns to belong and where she discovers the limits of belonging, so the setting becomes a way for Syal to explore identity, class and race in the Black Country of the late 1960s, a region she knew from her own childhood near Wolverhampton.

Syal's description of the village is affectionate but unsentimental. The houses are "uneven teeth which spread into a gap-toothed smile as the houses gradually became bigger and grander". The extended metaphor personifies Tollington as a face, friendly and slightly battered, and the "gap-toothed smile" hints at both charm and decay. The image also maps social class onto the landscape, since the small terraced cottages cluster at the centre while larger, grander houses stretch outward. Meena's family live in one of the former miners' cottages, two-up-two-down with an outside toilet, which places the Kumars firmly among working-class villagers despite her parents' education. Syal suggests that Tollington's hierarchy is physical and visible.

The setting is also important because it reflects a rural and industrial past fading away. Meena describes a landscape with only "one working farm" and "abandoned agricultural machinery", while in the distance chimneys are "smoking like fat men's cigars". The simile is comic, but it also captures the industrial power that once surrounded the village. Tollington and its pit had been "as intertwined as lovers", and the romantic simile makes the closure of the mine feel like a broken relationship. With the pit gone, the men have dispersed and the new wage earners

Question number

are the women who work at the Ballbearings factory. The decline of mining across the Midlands in the 1960s left many communities without purpose, and Syal suggests that this insecurity shapes how some villagers respond to outsiders.

For Meena, Tollington is first a place of freedom and adventure. The yard behind the houses, Mr Ormerod's shop and the fields are her playground, and the village's characters, such as Mrs Worrall next door, give it a warm, gossipy closeness. Syal's adult narrator captures the local dialect lovingly, and Meena often adopts it, showing her desire to be a true Tollington girl rather than the daughter of Indian parents. Her friendship with Anita, the bold older girl who seems to rule the village's children, is bound up with this desire. In this sense, the setting represents the English identity that Meena longs to claim.

However, Syal shows that Tollington is also a place of exclusion. Meena's family are among very few Punjabi people in the village, and their gatherings with the aunties and uncles from surrounding towns create a second world inside the first. Meena moves between these worlds, and the contrast highlights her divided sense of self. The context of Partition is important: her parents left a homeland torn apart in 1947 and came to England hoping for a better life and a good education for their daughter. Tollington is their attempt at a new beginning, but it is not always welcoming. Racism appears casually in everyday comments and then more violently in Sam Lowbridge's outburst at the village fete, where he turns on outsiders in front of the whole community. Later Sam's gang attack an Indian bank manager. These events show that the friendly village has a darker side, made more threatening by the national climate after Enoch Powell's 1968 speech in Birmingham, delivered by the MP for nearby Wolverhampton South West.

The Big House is an important part of the setting because it links Tollington's

Question number

grand past with its uncertain present. Once the home of the local squire, it stands slightly apart from the village, a mysterious, forbidden space that the children are drawn to. It is there that Meena witnesses Anita and Sam together, a moment that exposes how far Anita's world has moved from her own. Syal makes the old heart of Tollington the place where Meena's childhood illusions begin to break, and soon afterwards, when Tracey is hurt in a fall into the pond, Meena chooses honesty, telling the police it "was an accident" and refusing to protect anyone with lies.

By the end of the novel, Tollington itself is changing. The primary school is closed despite the villagers' campaign, a motorway is under construction and the field opposite the Kumars' home is to become a housing estate. The building of the motorway network opened up villages like Tollington to new residents, and the old close-knit community is dissolving. At the same time the Kumars prepare to leave for a new area where many neighbours share their background. The parallel is deliberate: as the village loses its old identity, Meena gains a new one, leaving with the understanding that "the place in which I belonged was wherever I stood".

The setting of Tollington is therefore important because it embodies everything Meena must work through: the warmth of community, the pull of an English identity, the threat of racism and the inevitability of change. Syal uses the village to show that belonging is not simply about place, but about the confidence to carry one's identity wherever one goes.

25 In The Woman in Black, suffering is not simply a by-product of the haunting; it is the very source of it. Susan Hill builds her ghost story around a chain of grief that passes from one person to the next, so that Jennet Humfrye's private agony

Question number

becomes a curse on a whole community and, finally, on Arthur Kipps himself. Samuel Daily's blunt remark that Jennet gave up her child "because she'd no choice" is important because it reminds the reader that her suffering began with the cruelty of the society around her, not with any supernatural evil. Hill therefore invites a disturbing double response: we fear the Woman in Black, yet we also understand her.

Jennet's first suffering is social. As an unmarried mother in the late Victorian period, she would have been regarded as a disgrace to her family, and Hill makes it clear that she is denied any part in her son's life. Nathaniel is handed to her sister Alice and Alice's husband and raised under the Drablow name, while Jennet is sent away. Daily's phrase "no choice" is revealing: it presents the decision as something imposed by respectable opinion, which demanded that a woman's "shame" be hidden. In an era that prized female purity and family reputation, the child is protected at the cost of the mother. Hill, writing in 1983 from a far more tolerant age, seems to ask the reader to see how this rigid morality manufactures misery. The letters Kipps later reads trace Jennet's distress as she pleads to see her son, and her desperation is so great that she threatens violence, which shows how suffering slowly curdles into rage.

The second blow, Nathaniel's death, turns grief into something monstrous. Jennet watches from the house as the pony and trap carrying her son loses its way in the fog and sinks into the marsh. Hill makes the accident especially cruel because it is witnessed but cannot be prevented, and the marshes, which swallow everything without trace, become a symbol of a loss that can never be recovered or put to rest. After this, Jennet's suffering hardens into what Kipps eventually senses as "evil and hatred and loathing", directed at anyone who has a child. Her revenge is a dreadful inversion of her own pain: she makes other parents suffer

Question number

exactly what she suffered. In this sense the novel suggests that unacknowledged suffering does not disappear but spreads, like the sea mist that rolls in over Eel Marsh.

The villagers of Crythin Gifford carry this inherited suffering silently. Each sighting of the Woman in Black is followed by the death of a child in "some violent or dreadful circumstance", and Hill shows the effect through the evasions and fear of the adults. Mr Jerome, who has lost a child himself, has a "shuttered expression", a metaphor which suggests a man who has closed himself off from memory and from Kipps's questions. Keckwick, whose own father died driving the trap, says almost nothing. Hill uses this collective silence to create Gothic suspense, since Kipps, like the reader, must piece together the truth from glances and refusals, but it also reveals a community crushed by grief it cannot speak about. Even Alice Drablow, who might seem the comfortable, propertied sister, suffers: blamed by Jennet for Nathaniel's death, she lives out her life in an isolated house that is haunted for decades.

Kipps's own suffering is presented in two stages. At first it is psychological. He arrives in Crythin Gifford as a confident, rational young solicitor, someone who dismisses ghost stories as nonsense, and Hill takes him apart piece by piece. The sound of the child crying in the fog, the rocking chair moving in the locked nursery and the sight of Jennet's face full of "passionate bitterness" reduce him to terror and physical collapse. This reflects a key tension in the novel's context: the late Victorian and Edwardian world placed great faith in reason and science, yet Hill shows how easily that confidence crumbles in an isolated, superstitious place. The older Kipps who narrates is still damaged by these events, which is why he cannot bring himself to join in when his stepchildren tell ghost stories on Christmas Eve, and why he writes his story down rather than speaking it aloud.

Question number

The second stage of Kipps's suffering is the most devastating, and structurally Hill saves it for the very end. Back in London, apparently safe, married to Stella and with a baby son, Joseph, he sees the Woman in Black at a fair. The pony and trap carrying Stella and Joseph crashes into a tree, killing the child, and Stella dies months later. The deliberate echo of Nathaniel's death shows that Jennet has finally taken from Kipps precisely what was taken from her. The reader realises, with horror, that the hopeful marriage was only a pause, and that the frame narrative of a contented Christmas has been hiding a lifetime of grief. Kipps's final words, "Enough", feel less like a conclusion than an exhausted refusal to suffer any more by remembering.

Ultimately, Hill presents suffering as the engine of the Gothic in this novel. The ghost is frightening precisely because her cruelty grows out of real, human pain caused by a judgemental society, and because that pain is passed on to innocent people who have done nothing to deserve it. By making Jennet both victim and persecutor, Hill leaves the reader uneasy: we are horrified by her revenge, yet perhaps we are also meant to recognise that the society which forced her to give up her child "because she'd no choice" bears its own share of the blame.

26 Alice Drablow never speaks a single word in The Woman in Black, because she is dead before the story begins, yet she is arguably the most significant figure in setting its tragedy in motion. Kipps's matter-of-fact announcement, "I'm here to attend a funeral", sounds like the start of a dull piece of legal business, but Hill turns that funeral into the doorway to the whole haunting. Alice is significant in three ways: as the mysterious absence that drives the Gothic plot, as the sister whose choices caused Jennet's suffering, and as a victim of that suffering in her

Question number

own right.

At the start of the novel, Hill deliberately makes Alice a blank. To Mr Bentley she is simply an elderly, wealthy client "inherited" from his father, a widow who owned Eel Marsh House, property in Crythin Gifford and various investments, and who left no living relatives. His description of her as "a rum 'un" is comic in tone but quietly unsettling, especially as he finds an excuse not to travel north himself. This is typical of Gothic fiction, in which an innocent outsider is sent into a remote place by someone who knows more than he says. Alice is significant because her death provides the practical reason for Kipps's journey: without her estate to settle, he would never have crossed the causeway at all. In this sense she is the catalyst for everything that follows, including, eventually, the death of Kipps's own son.

The reactions of the people of Crythin Gifford deepen the mystery. When Kipps mentions the funeral to Samuel Daily, the reply "You'll be about the only one" suggests that Alice was isolated and perhaps feared or shunned. Kipps is forced to assemble an impression of her from "uneasy glances" and "hushed whispers", so the reader, like the narrator, is kept in suspense. Hill's withholding of information is significant structurally: Alice is the missing piece of the puzzle, and it is only when Kipps reads the papers in her house that the full story emerges. The funeral itself is the first moment Kipps sees the Woman in Black, standing among the graves, so Alice's burial is quite literally the point at which the ghost enters the narrative. It is as though Alice's death has released Jennet's anger into the world again.

Eel Marsh House itself becomes a reflection of Alice. It stands alone, cut off from the town whenever the tide covers the Nine Lives Causeway, surrounded by marsh,

Question number

mist and the ruined graveyard. Its isolation mirrors her reclusive life, and the bundles of papers and letters Kipps finds suggest a woman who lived with the past rather than in the present. Here Hill draws on Victorian Gothic conventions: the remote, decaying house that hides family secrets. The locked nursery, kept as if a child might still return, hints that Alice too could never let go of Nathaniel.

When the letters reveal the truth, Alice's significance changes completely. Kipps learns that Jennet, her unmarried sister, had a son whom Alice and her husband adopted and raised as their own. In the late Victorian period, an illegitimate child brought deep shame on a respectable family, so Alice's decision might be read sympathetically: she offers the boy security, status and the protection of a married couple's name. Yet the letters also show that this arrangement cost Jennet her child, and that she was kept at a distance and forbidden the bond she longed for. Alice therefore represents the respectable, propertied side of society, which preserves its reputation at the expense of the woman who has broken its rules. Hill, writing in the 1980s, seems to invite the reader to question that judgement, and Samuel Daily's comment that Jennet gave up her son because "she'd no choice" places some of the blame on the family who took the boy.

Nathaniel's death on the marsh turns Alice from protector into the target of her sister's hatred. Jennet appears to have held her responsible, and after Jennet's own death she haunts Eel Marsh House. This helps to explain Alice's solitary existence: she seems to have lived for decades in the very place where she had lost the child, alongside the spirit of the sister who blamed her. Whether Alice deserved such hatred is left open. She may have been cold and controlling, or she may simply have been a grieving woman doing what society expected. Hill's refusal to give her a voice is significant here, because it means that we only ever see Alice through other people's fear and her sister's fury.

Question number

Finally, Alice is significant as a warning about what happens when suffering is buried rather than confronted. Her name, Drablow, sounds drab and lifeless, and she dies unloved, unmourned and almost unremembered. Yet her death does not end the cycle; it restarts it, drawing in Kipps and leading eventually to the loss of his wife and son. In a period that prized rationalism and respectability, Alice's house hides the kind of secret that reason cannot explain away. Through this silent, absent character, Hill shows that the respectable choices of the past can return to haunt the present, and that a single family's shame can spread far beyond its own walls.

27 Thomas is not the most dramatic character in Coram Boy, but he is perhaps its moral and structural anchor. Born into a poor, working-class family, he moves through the novel's divided eighteenth-century world, from tavern to cathedral, from country estate to the Coram Hospital, and wherever he goes he brings people together. Jamila Gavin uses him to show that talent and goodness are not the property of the rich, and his death at the climax suggests that loyal, selfless friendship is the force that finally heals the wounds the novel has opened. The quotation in which Alexander begins writing pieces for him captures his importance well: Thomas is the person who gives Alexander's music a voice.

At the beginning, Thomas illustrates the narrow chances available to the poor in the mid-eighteenth century. He sings in taverns to earn extra money for his family, and it is his remarkable voice that wins him a place as a chorister at Gloucester Cathedral. In the eighteenth century, a good education was largely reserved for the sons of the wealthy, so this scholarship is an extraordinary opportunity. Yet Gavin makes Thomas resist it at first: he would rather follow his

Question number

father's trade as a ship's carpenter. This is significant because it shows that Thomas is not ambitious for status; he values honest work and family, and he only gradually comes to see music as his calling. Through him, Gavin suggests that talent can appear anywhere, and that society wastes it when only birth decides who is educated.

Thomas's strength of character is shown when the other choristers bully him for his rough manners and lowly background. Instead of being crushed, he wins them over with humour, mimicking the voice of the choirmaster, Dr Smith, and singing "bawdy tavern songs" until he becomes one of the most popular boys in the school. This makes Thomas significant as a source of warmth and comedy in a novel that is often very dark. His resilience also contrasts with the cruelty of the adult world outside the cathedral, where Otis Gardiner is profiting from dead and dying babies. Gavin seems to set Thomas's natural good humour against Otis's greed to show two very different responses to poverty.

His friendship with Alexander is central to the first part of the novel. Alexander, the heir to a great estate, could hardly be more different, yet he calls Thomas "my dearest friend", and the boys are bound by their shared love of music. Thomas helps Alexander with his algebra, while Alexander writes music for Thomas to perform, so the friendship is one of equals despite their positions in a rigidly hierarchical society. When Thomas visits Alexander's home, Gavin highlights the class gap through his own embarrassment, since even the servants seem better dressed than he is. Nevertheless, he is welcomed. He tells stories to the younger children and makes a doll's crib for Alice, and Alexander's mother sees him as a good influence. Thomas is significant here because he shows the aristocratic family a kind of open, uncalculating affection that their own household, dominated by a father who forbids his son to pursue music, seems to lack.

Question number

This is important because Alexander's father regards music as an unworthy career for a gentleman, a common attitude among the eighteenth-century landed classes, who expected their heirs to manage estates rather than become performers. Thomas, by contrast, represents the possibility of living by one's art. When Alexander is cut off from his family, it is Thomas who remains loyal, and in the second half of the novel, set years later in London, Thomas has built a respected career. He works alongside George Frideric Handel and becomes a music master at the Coram Hospital. Handel was a real patron of the Foundling Hospital, and his performances helped to raise money for it, so Gavin uses Thomas to anchor her fiction in genuine history and to show music as a force for charity and hope.

Structurally, Thomas is the bridge that reconnects the scattered characters. At the Coram Hospital he teaches Aaron, a gifted boy who is, unknown to all of them, Alexander's son, and he recognises his extraordinary musical talent. Thomas also helps to reconcile Alexander with his estranged family by delivering a letter from his father, so that he helps to repair a grieving family. Without Thomas, the novel's separated parents, children and friends might never find each other again. His role is quietly heroic: he does not seek reward, but he is constantly the one who listens, notices and acts.

His death is the most significant moment of all. When Otis Gardiner, now posing as the respectable Mr Gaddarn, tries to sell Aaron and Toby into slavery, Thomas is caught up in the violent struggle and dies taking "the brunt of the murderous thrust" meant for Alexander. Gavin makes the working-class boy who once sang in taverns sacrifice himself for the aristocrat he loves, which is a powerful reversal of the social order in which the poor were expected to serve the rich for wages. Here his sacrifice is freely given. It also places him in direct opposition to the slave

Question number

trade, a brutal system on which much eighteenth-century British wealth depended, and which Otis represents.

Overall, Thomas is significant because he embodies the values Gavin champions: loyalty, generosity and the belief that talent should not be limited by class. He begins as a reluctant chorister who would rather work with wood, and ends as the friend whose death secures the rescue of the children and the reunion of a family. In a novel full of exploitation and fear, Thomas shows that ordinary goodness can be the most powerful force of all.

28 Fear runs through Coram Boy like a dark current, and Jamila Gavin presents it in two closely linked forms. There is the superstitious fear of the supernatural, of witches, spirits and the night, but behind it lies a far more real fear of what human beings do to each other in an unequal eighteenth-century society. The description of Meshak, who is frightened not only by "the spirit world" but by "the real world of robbers and highwaymen", neatly sums up this double vision. Gavin borrows the atmosphere of Gothic fiction, yet she repeatedly suggests that the true monsters are not ghosts but greedy, cruel or hypocritical people.

Meshak is the novel's most fearful character, and Gavin uses him to show how cruelty breeds terror. Brutalised by his father, Otis, and regarded as a simpleton, he lives in a world haunted by "trolls and witches: evil creatures crouching in shadows". His fear of the dark and the forest is understandable, because his nights are spent travelling the roads with his father, carrying unwanted babies, and helping to bury those who die. His imagined demons are, in a sense, a way of making sense of real horrors he cannot name. Gavin makes the reader sympathise with him: the forest where the babies are buried is literally a place of death, so

Question number

his fear is a natural moral response to something deeply wrong. Even late in the novel, his fear of the sea and the ships that "loomed menacingly" reflects the threat of the slave trade that awaits the children.

Fear of scandal is just as powerful, and Gavin presents it as the engine that keeps Otis's trade alive. In the eighteenth century, an unmarried woman who became pregnant brought disgrace on herself and her family, and might lose her home, her reputation and any chance of marriage. Wealthy women therefore paid Otis "a heavy purse of money" to take their babies, supposedly to the Coram Hospital, and he relied on their terror of exposure to keep his crimes hidden. Gavin shows this most clearly through Melissa and her mother. When Melissa becomes pregnant by Alexander, Mrs Milcote is terrified that they will both be thrown out of the estate where they depend on the family's charity and be left destitute. Her fear makes her complicit in giving the baby to Otis. Here Gavin exposes the hypocrisy of a society that worried more about appearances than about the lives of infants. Fear is presented not as an emotion felt in the dark, but as something that respectable people inflict on the vulnerable.

In the second part of the novel, set years later in London, fear is experienced through the eyes of children. Aaron and Toby are frightened of Mother Catbrain, whom they believe to be a witch; Aaron dreams she will come to "chop off his head", and Toby imagines being "turned into a mouse and eaten". These fears are almost comic, and Gavin uses them to capture the vivid imagination of childhood. However, they also act as an ironic contrast. The boys fear the wrong person: the genuine danger comes from Mr Gaddarn, a respected benefactor of the hospital who is secretly Otis Gardiner. Gavin seems to warn the reader that real evil often wears the mask of respectability rather than the face of a witch.

Question number

This is why the scenes involving Gaddarn are the most terrifying in the novel. Toby is afraid of working for him because he is "a devil" who horsewhips his servants, and when the boys hide in his map room they overhear his plans to sell orphan girls to the "harems of Istanbul". Their terror of discovery creates intense suspense, but the fear is also grounded in history. Orphaned and abandoned children in the eighteenth century were extremely vulnerable, and Britain's wealth depended heavily on the slave trade. Toby, an African boy, has particular reason to fear being sold, and the orphan boys who are taken from the hospital face the prospect of being sold as labour to ships' captains. Life at sea was brutal: boys could be flogged or beaten with a rope's end to make them work harder. Gavin therefore turns the Gothic trope of a hidden menace into a political point about the real trade in human beings.

Interestingly, Gavin also shows the villain himself gripped by fear. When Gaddarn realises that Thomas has uncovered his true identity, he feels "a dizzy surge of fear", because his "position in society" is threatened. This moment is significant because it reveals that Otis's whole new life is built on concealment. Just like the wealthy mothers who paid him, he is terrified of exposure. Gavin suggests that fear of losing status is a corrupting force that links rich and poor, victims and villains alike.

The climax brings the different strands of fear together around the ships, where Meshak finds himself trapped with Toby and Aaron and the threat of slavery becomes real. The menacing sea, with its threat of drowning, recalls the Gothic genre, but the danger is entirely human. By the end, the children are saved, but only after Thomas's death, which suggests that overcoming fear demands courage and sacrifice.

Question number

Overall, Gavin presents fear as something layered and revealing. Superstitious fears of witches and spirits give the novel its Gothic atmosphere, but they often stand in for real, material terrors: poverty, disgrace, violence and slavery. By showing how fear is exploited by men like Otis and imposed by a judgemental society, Gavin encourages the modern reader to recognise the cruelty behind eighteenth-century respectability, and to see that the most frightening things in Coram Boy are not supernatural at all.

29 Tyler Bridgeman is important in Boys Don't Cry because he is the novel's clearest example of the struggle between traditional masculinity and the emotional openness that Malorie Blackman wants her characters, and her readers, to embrace. At the start he is a distant, gruff, overworked father who finds it almost impossible to say what he feels; by the end he can tell Dante that he is proud of him and that he loves him. The quotation in which he praises Dante for becoming "a real father to Emma" is significant because it shows how far he has travelled, and how his journey mirrors his son's. Through Dad, Blackman explores grief, single parenthood and the pressure on men to hide their feelings.

Dad's importance begins with his loss. Since his wife's death from cancer, he has had to work full time, run the house and bring up two teenage sons alone. His later admission, "When she died, I wanted to die too", is devastating because it reveals the depth of a grief he has kept hidden for years. Blackman uses him to show the reality faced by many single parents in modern Britain: the constant exhaustion of balancing money, work and childcare, and the lack of time to deal with one's own pain. His silence is not coldness but survival. Because the novel is narrated in alternating first-person chapters by Dante and Adam, we only see Dad through his sons' eyes, which makes him seem harsher and more mysterious than

Question number

he really is, and lets the reader discover his vulnerability gradually alongside them.

His relationship with Dante is central to the novel's exploration of fathers and sons. Dad has "never been good with those kinds of words", and his inability to express affection leaves Dante feeling that nothing he does is ever good enough. At his lowest, Dante even believes he was his father's "biggest mistake". Blackman shows how damaging this kind of emotional restraint can be, and the title, Boys Don't Cry, points to the inherited belief that men should be tough and silent. Dad has absorbed that belief and passed it on, so that Dante, too, struggles to cry or to ask for help. Dad is therefore important as a symbol of a generation of men raised to see emotion as weakness.

When Dad discovers that Dante has a baby daughter, his first reaction is fury: he calls him a "stupid bloody idiot". In a society that often stereotypes young parents, and particularly young fathers, as irresponsible, Dad's anger reflects both his disappointment that Dante's university plans are threatened and his fear for his son's future. Yet Blackman complicates this. Despite his rage, Dad stands by Dante, and Dante acknowledges that "dad had my back", particularly when Veronica, the social worker, visits. This shows that Dad's love expresses itself through actions rather than words. He may not be able to talk about feelings, but he refuses to abandon his family.

His growing affection for Emma is one of the warmest parts of the novel. Having been so angry, he returns with what seems like "three-quarters of the contents of the baby store" and proudly tells people they are for his granddaughter. The comic exaggeration makes the moment touching, because the gifts are his way of saying what he cannot yet put into words. Emma becomes the bridge between Dad and his sons; caring for her softens the household and gives all three men a shared

Question number

purpose. Blackman seems to suggest that nurturing a child can teach men a gentler, more open form of masculinity.

Dad's response to Adam's sexuality is equally important. When Adam comes out as gay, Dad refuses to discuss it, a silence which reflects the discomfort many parents of his generation felt. However, the horrific attack on Adam forces him to confront his feelings. He tells his sister-in-law, Jackie, that he has "come to terms with it", and he is furious with the "homophobic scumbags" who hurt his son. This transformation matters because Blackman wrote the novel at a time when homophobic bullying and violence were still very real problems for young people, despite growing legal equality. Through Dad, she shows that prejudice can be unlearned, and that a parent's acceptance is vital.

The climax of Dad's development comes at the hospital, as the family fears for Adam, when he finally says to Dante, "I love you, son. Very much". After a novel full of tension, silence and misunderstanding, the simplicity of these words carries enormous weight. They also give fresh meaning to the pride he expresses in the quotation from the question: he is proud not only of Dante's exam results but of the fact that Dante has become a caring, devoted father, exactly the kind of father he himself has been learning to be.

In conclusion, Tyler Bridgeman is important because he embodies the novel's central argument that the old rule that boys don't cry is harmful. He begins as a man trapped by grief and emotional restraint, and ends as a father who can admit his love, accept his gay son and welcome his granddaughter. In charting his change, Blackman offers a hopeful picture of a modern family that survives loss, prejudice and hardship by learning, at last, to talk to one another.

Question number

30

In Boys Don't Cry, Malorie Blackman presents challenges not as single dramatic obstacles but as pressures that pile up, overlap and test every member of the Bridgeman family. Some are practical, such as caring for a baby or giving up university; others are emotional and social, such as grief, prejudice and the expectation that young men should hide their pain. Dante's image of the "straightjacket of anxiety" that Melanie leaves him with is revealing: a straitjacket restrains and confines, suggesting that his challenge is not only the work of parenting but the feeling of being trapped by it. Blackman's purpose seems to be to show that challenges can only be survived when people stop facing them alone.

The central challenge is Dante's sudden fatherhood. At seventeen, waiting for his A level results and dreaming of university and a career in journalism, he opens the door to Melanie and a baby he did not know existed. When she fails to return, he must care for Emma with no warning and no experience. Blackman makes this vivid through the details of everyday life: feeding, nappies, sleepless nights and the constant fear of doing something wrong. The structure of the opening, which moves from Dante's excited anticipation of his future to the sudden arrival of Emma, makes the reversal brutal. His later statement, "I withdrew my application", is quiet and matter-of-fact, which makes the sacrifice more painful. In a society where young parents, especially fathers, are rarely shown as capable, Blackman deliberately makes Dante rise to the challenge, perhaps to overturn the stereotype.

Blackman does not, however, make Melanie a simple villain. She too faces the challenge of teenage motherhood, and after being thrown out by her mother she cannot cope alone. Her decision to leave Emma with Dante can be read as a desperate attempt to pass on a burden that has overwhelmed her. By presenting both parents' struggles, Blackman reflects the real pressures faced by young single parents in modern Britain, including poverty, isolation and the loss of educational

Question number

opportunities.

Society's judgement is another challenge. Dante encounters the assumption that he is one of the "kids having kids", and he is accused by a woman in a shop of living off benefits. These moments show how stereotypes about young parents add to the difficulty of an already exhausting situation. Blackman uses them to criticise a society quick to condemn and slow to help, and the reader's knowledge of how hard Dante is trying makes the judgement seem unfair.

For Adam, the challenges are linked to grief and identity. Having watched his mother "waste away in front of him", he has developed a terror of anything medical, so even seeking help for his worsening headaches is a struggle. Dad has to insist: "get your shoes on. I'm taking you to the doctor". This shows how the family's earlier loss to cancer continues to shape their lives, and how grief that has never been properly expressed turns into fear.

Adam's sexuality brings the most frightening challenges in the novel. Adam is confident and proud of being gay, but his father initially refuses to talk about it, while Josh, who has been close to Adam, cannot come to terms with Adam's sexuality, or perhaps with his own. Josh's violent words, "you make my skin crawl", reveal self-hatred turned outward, and his involvement in the brutal attack on Adam shows how internalised homophobia can become dangerous. Blackman, writing in 2010, highlights the fact that despite legal progress, many young gay people still faced bullying, violence and pressure to hide who they were. After the attack, Adam faces the challenge of physical and emotional recovery. He "wouldn't leave his bedroom" and feels "a ton of loneliness, smothering" him. The metaphor of a weight that smothers him conveys depression vividly, and his overdose shows how close he comes to being destroyed by it. Through Adam, Blackman raises the

Question number

challenge of mental illness, a subject often hidden, especially among young men.

These events also challenge Dante's moral choices. His rage at Josh leads him to threaten to "hunt him through hell", and he must decide whether revenge is worth risking everything he is building for Emma. Here Blackman connects the novel's challenges to its title. Dante has been brought up to believe that boys should be tough and should not cry, so his instinct is to respond to pain with anger rather than tears. His real challenge is to learn that strength can mean restraint, care and honesty about his feelings.

Dad faces challenges too: raising two sons as a widower, accepting Adam's sexuality and coming close to losing him. His gradual ability to express love suggests that the family's greatest challenge is emotional rather than practical. By the end, the Bridgemans are not free of difficulty, but they have learned to support each other.

Overall, Blackman presents challenges as overlapping pressures of youth, gender, grief and prejudice. The "straightjacket of anxiety" Dante describes is never fully removed, but it is loosened through love and mutual support. The novel suggests that modern families, however unconventional, can meet even the hardest challenges if they abandon the old idea that boys don't cry and learn instead to share their burdens.