**English Literature Answers: pp. 192**–**311**

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| **Page** | **Activity** | **Answers** |
| **197** | **1** | A View from the Bridge |
| **201** | **2** | Student’s answer |
| **203** | **3** | Student’s answer |
| **203** | **Exam-style questions** |  |
| **204** | **1** | **Possible answers:**

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| **Feature of the play**  | **How its perception is changed for the audience** |
| Mr Birling is certain the *Titanic* will not sink.  | The audience knows that the *Titanic* did sink in 1912. |
| Businessmen and factory owners have almost absolute power over their workforce in relation to wages and working conditions. | By 1946, the Welfare State and stronger trade unions meant that workers had much more bargaining power to gain better conditions from bosses. |
| Mr Birling is sure that ‘[t]he Germans don’t want war. Nobody wants war…’ | In 1946, the audience is aware, not only that the First World War was fought between Britain and Germany (1914–1918) but that a Second World War has just ended. |
| Women in the wealthier levels of society are secondary and subservient to their husbands and fathers; working women are shown to be dispensable. | By 1946, women were able to vote and had taken a very active working role throughout two world wars. The growing confidence and independence of Sheila in the play suggests the beginnings of this change. |

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| **211** | **2** | **Possible answers:**All the given answers are arguable. For example,* A ghost: The name ‘Goole’, his knowledge of Eva Smith’s death and his sudden appearance and disappearance, all suggest a supernatural element to the character.
* The playwright’s own voice: when Sheila expresses concern about Eva Smith’s situation, Goole tells her, ‘There are a lot of young women living that sort of existence in every city and big town in this country.’
* A voice of a powerful God offering a warning: Goole tells Mr Birling, ‘We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they well be taught it in fire and bloody and anguish.’
* The conscience of the characters: Goole tells Sheila and Gerald, ‘We have to share something. If there's nothing else, we'll have to share our guilt.’
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| **214** | **3** | **Possible answers:*** ‘fairly large … good solid furniture …substantial and heavily comfortable’ suggests the wealth and solidity of the Birling’s place in society. This is also reflected in the ‘champagne glasses… decanter of port, cigar box … ‘and the appearance of the family as ‘pleased with themselves.’
* ‘…but not cosy and homelike….’ suggests the distance in the Birling family’s relationships, and the secrets they hide.
* ‘The lighting should be pink and intimate until the INSPECTOR arrives and then it should be brighter and harder’ suggests the disruption that will be brought to the family by the ‘light’ that Goole throws on their secrets.
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| **215** | **4** | **Possible answers:**

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| **Character** | **Qualities** |
| The Inspector | manipulativecontrollingmasterfulperceptivedeterminedcourageousstern  |
| Mr Birling | controllingdeterminedheartlessarrogantsuperiorunfeelingcruelself-importantprejudicedsnobbishpompousunrepentantrelieved |
| Sheila | perceptivematuredeterminedcourageouskind |
| Eric | perceptivematuredeterminedcourageouskind |
| Gerald | untruthfulunfaithfularrogantsuperiorself-importantprejudicedsnobbishunrepentant |

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| **216** | **Exam-style questions** | **1. Responses may focus on:*** The Birling family’s desire to show and maintain their position in society.
* Mr Birling’s determination that Sheila should marry Gerald to further enhance their position in society.
* Character’s attitudes to working people, Eva Smith in particular.

**2. Responses may focus on:*** The importance of family and social connections in maintaining social class
* The responsibility that all members of society have for each other, highlighted in the death of Eva Smith.

**3. Responses may focus on:*** Gerald’s position in society
* his response to the death of Eva Smith
* his unchanging attitude and inability to learn from her death.

**4. Responses may focus on:*** Mr Birling’s pomposity and self-interest
* the impression that his intention is to look after his and his family’s financial interests with little regard for their moral or emotional wellbeing
* Priestley’s point that self -interest can be harmful to others.

**5. Responses may focus on:*** Mr Birling’s and Gerald’s very limited and stereotypical views on the role and status of women
* the various members of the Birling family’s attitudes to Eva Smith
* the presentation of Eva Smith as outspoken and principled.
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| **217** | **1** | Curious incident: Student’s answer |
| **222** | **2** | Student’s answer |
| **223** | **3** | Student’s answer |
| **226** | **4** | Student’s answer |
| **226** | **Exam-style questions** |  |
| **231** | **1** | **Possible answers:****Events in the play in chronological order:**

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| 1. Helga tells Eva she must sew a button on her new winter coat. |
| 2. Eva leaves her mother to travel to England. |
| 3. Eva meets Lil at the station. |
| 4. Eva tries to arrange jobs and visas for her parents. |
| 5. Eva starts to become more English than German.  |
| 6. The war ends. Eva and Lil see a newsreel about the liberation of Belsen. |
| 7. Eva wants to sell her gold jewellery and watch. |
| 8. Eva’s father died in a concentration camp. |
| 9. Helga and Eva meet after the war. Helga wants her to go to America with her. |
| 10. Helga accuses Eva of abandoning her true self. |
| 11. Faith is preparing to move into a new flat but then changes her mind. |
| 12. Faith discovers that her mother was a Kindertransport refugee. |
| 13. Faith confronts her mother with her past. They fall out and stop talking. |
| 14. Evelyn and Faith talk about why she has tried to block out the past. |
| 15. Evelyn starts to destroy some of her letters and belongings from the past.  |
| 16. Evelyn and Faith forgive each other. |
| 17. Faith decides she will move into her new flat. |
| 18. Evelyn blames Helga for sending her away. |
| 19. Evelyn lets Faith take her toys with her to her new flat. |

**Events in the order in which they occur in the play:**

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| 1. Helga tells Eva she must sew a button on her new winter coat. |
| 11. Faith is preparing to move into a new flat but then changes her mind. |
| 2. Eva leaves her mother to travel to England. |
| 3. Eva meets Lil at the station. |
| 12. Faith discovers that her mother was a Kindertransport refugee. |
| 4. Eva tries to arrange jobs and visas for her parents. |
| 13. Faith confronts her mother with her past. They fall out and stop talking. |
| 5. Eva starts to become more English than German.  |
| 14. Evelyn and Faith talk about why she has tried to block out the past. |
| 6. The war ends. Eva and Lil see a newsreel about the liberation of Belsen. |
| 15. Evelyn starts to destroy some of her letters and belongings from the past.  |
| 7. Eva wants to sell her gold jewellery and watch. |
| 16. Evelyn and Faith forgive each other. |
| 8. Eva’s father died in a concentration camp. |
| 9. Helga and Eva meet after the war. Helga wants her to go to America with her. |
| 17. Faith decides she will move into her new flat. |
| 10. Helga accuses Eva of abandoning her true self. |
| 18. Evelyn blames Helga for sending her away. |
| 19. Evelyn lets Faith take her toys with her to her new flat. |

The non-chronological sequence of events in the play:* highlights family connections and separations across the generations
* emphasises the impact of the past upon the present
* makes Evelyn a more sympathetic character
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| **234** | **2** | Student’s answer |
| **235** | **3** | Student’s answer |
| **236** | **Exam-style questions** |  |
| **238** | **1** | Death and the King’s Horseman: Student’s answer |
| **242** | **2** | Student’s answer |
| **245** | **3** | Student’s answer |
| **246** | **4** | Student’s answer |
| **247** | **Exam-style questions** |  |
| **251** | **1** | **Possible answers:**1. Initially, Lord Capulet seems protective of Juliet, telling Paris that ‘My child is yet a stranger in the world, she hath not seen the change of fourteen years’. However, he is soon encouraging and later instructing her to marry Paris.2. Juliet marries for love, not for wealth, and chooses her own husband.3. The play implies that, in the 1600s, women were expected to be obedient and subservient to the wishes of men. In today’s society, equality and independence are valued.

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| **Historical/Social contextual point** | **Quotation** | **Significance** |
| Juliet’s attitude towards her mother | ‘I’ll look to like, if looking liking move./ But no more deep will I endart mine eye/ Than your consent gives strength to make it fly.’ (1.3) | Suggests obedience to her mother: she will be advised by her mother and do nothing against her wishes. Children are expected to obey their parents. |
| Capulet’s attitude towards Juliet | ‘get thee to church o' Thursday/or never after look me in the face’ (3.5) | Capulet bullies Juliet when she refuses to obey his orders to marry Paris. Children are expected to obey their parents. |
| Juliet’s attitude towards the Nurse  | ‘And stint thou too, I pray thee, nurse, say I.’ (1.3) | Juliet is fond of her Nurse. However, as the Nurse is a servant and therefore of a lower class, Juliet is not expected to show her the respect or politeness her parents demand.  |
| Juliet’s comments about fortune | ‘O God, I have an ill-divining soul!Methinks I see thee, now thou art below,As one dead in the bottom of a tomb…’ (3.5) | Throughout the play, fortune – or fate – is considered a powerful force that controls the destinies of men and women. Here Juliet foresees Romeo’s death, suggesting a strong belief in predestined fate. |

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| **255** | **2** | **Possible answers:*** At the end of Act 2, Juliet and Romeo are about to be married. The mood is one of romance and happiness.
* The opening lines of Act 3, Scene 1 suggest the happiness cannot last. Benvolio warns of a ‘brawl’ and suggests he and Mercutio ‘retire’. Mercutio does not cooperate.
* The fight is presented as the result of Mercutio’s goading of Tybalt.
* The fight in Acts 1 and 3 are both linked to the ongoing feud between Montagues and Capulets.
* Some of the audience may condemn Romeo for the revenge he takes on Tybalt for murdering Mercutio; others may sympathise with his furious temper and his loyalty to his friend.
* The happiness of the marriage established in the preceding scene is destroyed. This is highlighted in the subsequent scene as Juliet, ignorant of the fight and its consequence, longs for her husband to come to her.
* The fight in Act 1 prompted Escalus to warn that any further fights would lead to the instigator’s death. Romeo avoids this fate through the protestations of his father but is banished from Verona.
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| **259** | **3** | **Possible answers**

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| **Oxymoron** | **Analysis** | **What it shows about Romeo’s feelings** |
| ‘Loving hate’ | ‘loving’ suggests intense or passionate affection‘hate’ suggests dislike, and aggression | Romeo could be referring to those who fight as loving, or taking pleasure, in hatred and in violence. |
| ‘O heavy lightness! Serious vanity!’ | Contrasting and contradictory pairs suggesting worrying enjoyment and selfishness. | Romeo could be commenting on the ‘vanity’ of those who fight and suggesting that he is troubled by the pleasure they take in it. |
| ‘[Mis-shapen chaos of well-seeming forms!](https://genius.com/16368526/William-shakespeare-romeo-and-juliet-act-1-scene-1/Mis-shapen-chaos-of-well-seeming-forms)’ | Well-seeming forms suggests an attractive and orderly appearance while ‘mis-shapen chaos’ suggests ugly or deformed disorder | Romeo could be suggesting that while those who fight appear to be ‘well-seeming’, their ugly fighting causes chaos. |
| ‘Feather of lead, bright smoke, cold fire, sick health’ | A listing of contrasting contradictions | Romeo could be revealing the confusion and upset he feels both at the fight and at the love he feels for Rosalind, which she will not return. |

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| **260** | **4** | A possible short summary:* The Montagues and Capulets fight
* Romeo and Juliet fall in love and marry
* Tybalt kills Mercutio, Romeo kills Tybalt and is banished
* Juliet writes to Romeo, takes Friar Laurence’s potion and appears to die.
* Romeo hears of Juliet’s death and returns to Verona.
* Romeo sees Juliet is dead and kills himself. Juliet wakes, sees Romeo is dead and kills herself.

**Possible answers:*** Both the Nurse’s and Friar Laurence’s advice is flawed and contradictory. The Nurse advises Juliet to marry Paris then is instrumental in arranging the Juliet’s marriage to Romeo. Friar Laurence warns Romeo against marrying in haste, then marries him to Juliet. Mercutio and Benvolio have some influence over Romeo, but he pays them little attention. Juliet’s parents attempt to influence her decisions but, again, she ignores them.
* While Romeo and Juliet’s love is doomed, their death does prompt a reconciliation between the Montagues and Capulets.
* Juliet’s love for Romeo overpowers her initial reluctance. Romeo, however, is presented as fickle when his love for Rosalind is soon forgotten once he has seen Juliet. It could be suggested that his love for Juliet could be similarly fleeting.
* Fate and destiny are cited throughout the play: for example, before the Capulet ball, Romeo’s ‘mind misgives/some consequence, yet hanging in the stars’ and after Tybalt’s death declares himself ‘Fortune’s fool’; Juliet foresees Romeo’s death ‘in the bottom of a tomb’. While Shakespeare’s audience may have accepted that fate guides our lives, Shakespeare exploits it as a dramatic device, frequently signalling his characters’ inevitable progress to their doom.
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| **260** | **Exam-style questions** | **1. Responses may focus on:*** The initial fight setting the tone of the play
* The hatred between Montagues and Capulets being central to the chain of events sparked by Romeo gate crashing the Capulet ball, and Tybalt’s response to that leading to the death of Mercutio and Tybalt.

**2. Responses may focus on:*** Romeo’s unrequited and fleeting love for Rosaline
* Romeo and Juliet’s sudden and intense love
* The power of love driving Romeo’s refusal to fight Tybalt, soon overcome by his desire to revenge the death of Mercutio
* The suicides of Romeo and Juliet.

**3. Responses may focus on:*** The ruthless aggression of Tybalt
* The playfulness of Mercutio, taking neither Romeo’s love nor the feud between Montagues and Capulets seriously
* Their roles in the pivotal scene of the play: Act Three, Scene 1.

**4. Responses may focus on:*** The initial presentation of Lord and Lady Capulet encouraging their daughter to consider marriage to Paris
* Their later presentation, violently ordering Juliet to marry Paris and threatening her with the consequences of a refusal.
* The absence of other parents, suggesting that male children are given far greater freedom while female children must be guided to the husband of their parents’ choosing.

**5. Responses may focus on:*** The details of the plot revealed in the Prologue: an ‘ancient grudge’ and the ‘death-mark’d love’ of two ‘star-cross’d lovers’ who ‘take their life’ and so end ‘their parents’ rage’
* The impact of these revelations on the audience: engaging and intriguing them in a tragic tale of violence and love, inevitably ending in death.
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| **264** | **1** | **Possible answers:**

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| **Character** | **Trait** | **Evidence** |
| Macbeth | bravery in battle | ‘brave Macbeth--well he deserves that name’ (1.1) |
| Lady Macbeth | a conscience | ‘will these hands ne'er be clean?’ (5.1) |
| Macduff | righteousness | ‘Macbeth/Is ripe for shaking’ (4.4) |
| Duncan | Loyalty | ‘No more that thane of Cawdor shall deceive/Our bosom interest: go pronounce his present death,/And with his former title greet Macbeth.’ (1.2) |
| Malcolm | honourable | ‘what needful else/That calls upon us, by the grace of Grace,/We will perform in measure, time and place’ (5.7) |
| The Witches | clairvoyance | ‘Macbeth! Macbeth! Macbeth! beware Macduff’ (4.1) |

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| **267** | **2** | **Possible answers:*** Macbeth can (and has) been performed in both modern and historical settings.
* The concept of leadership and the desire for power could be explored in a political, corporate, military or even sporting setting: leadership and ambition are relevant to all of them.
* The witches’ prophecies could be conveyed to Macbeth through any mystical character-type with the power of divination.
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| **268** | **3** | **Possible answers:*** What kind of animal have you become, making you break your promise to me? When you dare do it, then you will be a man. And when you have dared do it, you will be an even greater man. The time and the place were wrong when you promised to do it but now you have the time and the place, you refuse. I have suckled a baby and know how tender it is to love that child. I would, while it was smiling in my face, have plucked the baby from my breast and smashed its brains out if I had promised to do so – just like you promised to kill Duncan.
* The speech shows Lady Macbeth’s ruthlessness and manipulation in goading and shaming Macbeth into murdering the king.
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| **269** | **4** | **Possible answers:*** Macbeth is reflecting upon the life and death of Lady Macbeth, which leads him to consider the nature of his own life.
* The speech conveys a loss of faith in the value of power, of achievement and of life itself.
* Macbeth has changed significantly since the beginning of the play: from a loyal soldier to a once loyal subject troubled by his conscience, to a driven and seemingly conscienceless King, to a man who sees no purpose in anything that he, or anyone else, has done.
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| **269** | **Exam-style questions** | **1. Responses may focus on:*** Lady Macbeth’s ambition in manipulating Macbeth
* Macbeth’s ambition leading him to murder
* The consequences of their ambition.

**2. Responses may focus on:*** The consequences of Macbeth’s murder of Duncan: an escalation of violence resulting in Macbeth and Lady Macbeth’s deaths
* The use of violence in re-establishing the rightful king on the throne of Scotland

**3. Responses may focus on:*** The character of the Witches whose prophecies play a key part in encouraging Macbeth’s ambition
* The character of Lady Macbeth: her central role in encouraging and supporting Macbeth’s ambition
* The presentation of women as deceptive, domineering and manipulative.

**4. Responses may focus on:*** The influence of the witches and Lady Macbeth on Macbeth
* Macbeth’s growing independence, for example in his decision to murder Banquo and to act upon the warnings of the Witches’ apparitions in Act 4.

**5. Responses may focus on:*** The influence of the witches on Macbeth’s choices
* Lady Macbeth’s associations with the supernatural
* The disruption of the natural world following the murder of Duncan
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| **273** | **1** | **Possible answers:**

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| **Character** | **Quotations** | **Audience response** |
| Portia | ‘Is it not hard, Nerissa, that/I cannot choose one, nor refuse none?’ (1.2)‘The quality of mercy is not strained./It droppeth as the gentle rain from heaven’ (4.1) | A witty, intelligent and independent woman likely to be admired for her positive qualities. |
| Shylock | ‘He hath disgraced me… …scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what’s his reason? I am a Jew.’ (3.1)‘The pound of flesh, which I demand of him,/Is dearly bought; 'tis mine and I will have it’. (4.1) | Audiences may be deterred by Shylock’s ruthlessness but sympathise with the prejudice he has suffered. |
| Bassanio | ‘In Belmont is a lady richly left/And she is fair’ (1.1)‘I am married to a wife/Which is as dear to me as life itself, But life itself, my wife, and all the world/Are not with me esteemed above thy life’ (4.1) | First impressions suggest Bassanio is only interested in Portia for her money. Once he has secured his marriage to Portia, he still values his friend, Antonio, more highly. Audiences are unlikely to be entirely sympathetic to Bassanio. |
| Antonio | ‘You call me misbeliever, cut-throat dog, and spat upon my Jewish gaberdine’ (1.3)‘A kinder gentleman treads not the earth.’ (2.8) | Audiences may have a mixed response to Antonio: he insults Shylock but shows Bassanio great friendship. |
| Jessica | ‘our house is hell’ (2.3)‘though I am a daughter to his blood/I am not to his manners. O Lorenzo/If thou keep promise, I shall end this strife/Become a Christian and thy loving wife. (2.3) | Audience’s may condemn Jessica for deserting her father and his religion, and for stealing from him, but Shylock’s dominating behaviour may prompt sympathy.  |

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| **275** | **2** | **Possible answers:**

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| **Father and daughter** | **Features of relationship** |
| Shylock and Jessica | * Father dominates daughter
* Daughter disobeys and rejects father, abandoning him and stealing from him.
* Father is just as upset by the loss of his money as he is by the loss of his daughter
 |
| Portia and her (deceased) father | * Father attempts to control who his daughter will marry after his death
* Daughter complies, though reluctantly.
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* Both daughters are expected to be subservient to their fathers. Although Portia threatens to rebel against her father’s wishes, she does not. Jessica, however, shows no respect or regard for her father.
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| **278** | **3** | Student’s own answers. |
| **279** | **4** | **Possible answer:*** The gold and silver caskets tempt suitors to choose monetary value and physical beauty: they appear attractive and valuable but do not offer the most valuable reward: the hand of Portia in marriage. The lead casket, however, invites the suitor to ‘give and hazard all he hath’: a reference to the ‘hazard’ of marriage to which a man must give all he has and which should last when physical beauty inevitably fades.
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| **280** | **5** | **Possible answers:*** 1.3: Antonio and Shylock strike a deal in prose, using short lines suggesting a rapid exchange of terms; Shylock, in an aside, then expresses his hatred of Antonio in verse (‘I hate him for he is a Christian…) suggesting this is an honest and heartfelt expression of his true feelings.
* 2.3: Jessica bids farewell to Lancelot in verse; Lancelot responses in prose. This reflects the lower social status of Lancelot.
* 2.9/3.1 In 2.9, the formality of Arragon selecting a casket is reflected in the use of verse; the scene that follows (3.1) is written in prose as Salarino, Solanio and Shylock gossip about the loss of Antonio’s ships and Shylock’s loss of Jessica. The tone is more informal and grows more bitter as the scene progresses. The use of prose allows a freer and, perhaps more emotive, delivery.
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| **280** | **Exam-style questions** | **1. Responses may focus on:*** Portia’s attitude to her Spanish and Moroccan suitors
* Other characters’ attitudes to Shylock
* The presentation of Shylock as a sympathetic figure
* Jessica’s treatment of her father

**2. Responses may focus on:*** Venice as a commercial centre: money is a key theme of the play
* Venice’s large Jewish population at the time the play was written, confined to ghettos: faith and prejudice are key themes of the play.
* The importance of sea-trade in Venice, allowing the loss of Antonio’s ships as a plot device

**3. Responses may focus on:*** The formality of their relationship as mistress and servant when amongst other characters
* The close and supportive relationship when alone, demonstrated in the deception of Bassanio and Gratiano

**4. Responses may focus on:*** the importance of Antonio’s wealth as both a plot device and a means of exploring the value of money
* the caskets as a test for Portia’s suitors
* the symbolism of rings as items of both financial and emotional value

**5. Responses may focus on:*** The ruthless justice of the caskets: suitors have one chance to make the right decision
* Shylock’s insistence on justice: he will have his ‘pound of flesh’
* Portia’s plea for mercy
* The questionable mercy shown to Shylock following the trial.
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| **283** | **1** | **Possible answers:**

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| **Character** | **Quotation**  | **Analysis** |
| Mrs Bennet | ‘A single man of large fortune; four or five thousand a year. What a fine thing for our girls!’ (Ch. 1) | Exclamations suggest excitement about the possibilities of money and marriage. |
| Elizabeth Bennet | ‘He is also handsome… which a young man ought likewise to be if he possibly can. His character is thereby complete.’ (Ch. 4) | Witty, forthright, gently mocking. |
| Mr Darcy | ‘A lady’s imagination is very rapid; it jumps from admiration to love, from love to matrimony, in a moment’. (Ch. 6) | Blunt, cynical. |
| Jane Bennet | ‘Oh, Lizzy! do anything rather than marry without affection’. (Ch. 59) | Romantic, compassionate |
| Mr Bingley |  I never met with so many pleasant girls in my life as I have this evening; and there are several of them, you see, uncommonly pretty’. (Ch. 3) | Positive, good-natured |
| Mr Wickham | ‘The world is blinded by his fortune and consequence, or frightened by his high and imposing manners, and sees him only as he chooses to be seen’. (Ch.16) | Bitter, manipulative. |

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| **287** | **2** | **Possible answers:**

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| **Character** | **Quotation**  | **Comment** |
| Elizabeth Bennet | ‘As to his real character… she had never felt a wish of enquiring. His countenance, voice and manner had established him at once in the possession of every virtue’. (Ch. 36) | Shows pride in her refusal to reconsider her first impressions of Wickham – and of Darcy. |
| Darcy | ‘There is not another woman in the room, whom it would not be a punishment for me to stand up with.’ (Ch. 3) | Shows disdain for all those he feels are beneath him socially and intellectually. |
| Mr Collins | ‘a very good opinion of himself, of his authority as a clergyman, and his right as a rector, made him altogether a mixture of pride and obsequiousness’ (Ch. 15) | A misguided and pompous fool. |
| Lady Catherine de Bourgh | ‘…of what are you thinking? Are the shades of Pemberley to be thus polluted?’ | Lady Catherine is appalled that a woman of Elizabeth’s lowly status could marry Mr Darcy. |

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| **289** | **3** | **Possible answers:****Places:*** The Bennet family live in Longbourn.
* Mr Darcy and Bingley come to Longbourn.
* Jane visits Mr Bingley at Netherfield but falls ill; Elizabeth goes to look after her.
* Jane and Elizabeth return home to find Mr Collins visiting.
* Bingley and Darcy return to London.
* Elizabeth visits Bath.
* Elizabeth goes to stay at Mr Collins then returns home.
* Lydia goes to stay in Brighton.
* Elizabeth goes to Pemberley with the Gardiners.
* Learning of Lydia’s elopement with Wickham, Elizabeth hurries home.
* Bingley returns to Netherfield. Darcy comes to Netherfield.

**Elizabeth’s visit to Pemberley*** Before the visit to Pemberley, Austen engineers:
	+ A meeting between Elizabeth and Darcy at Mr Collins’: he proposes; she refuses. His pride is no longer an obstacle; however, Elizabeth’s prejudice remains.
	+ Darcy’s letter explains his reasons for disliking Wickham and persuading Bingley not to marry Jane. Elizabeth begins to doubt her prejudice.
* When Elizabeth visits Pemberley, the servants’ opinions of Darcy soften her prejudice further; Darcy unexpectedly appears and treats Elizabeth with respect.
* Their meeting at Pemberley is their first meeting unmarred by pride or prejudice. It is the beginning of the relationship leading to their marriage at the end of the novel.
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| **290** | **4** | **Possible answers:****Letters in Pride and Prejudice include:*** Mr Collins’ letters: Ch. 13, 48, 57
* Jane’s letters: Ch. 26, 46
* Darcy’s letter: Ch. 35
* Mrs Gardiner’s letter: Ch. 52

**Mr Collins’ letter, Ch. 13**

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| **Key phrase** | **Significance** |
| ‘I have been so fortunate as to be distinguished by the patronage of the Right Honourable Lady Catherine de Bourgh…’ | Boastful and pompous |
| ‘I feel it my duty to promote and establish the blessing of peace in all families’ | Self-righteous – and ironic as he is hoping to re-establish relations with a family that his father spurned. |
| ‘to assure you of my readiness to make them every possible amends’ | Ingratiating himself by manipulatively suggesting that he will do something for the Bennet daughters to make up for their lack of any family inheritance. |

**Mr Darcy’s letter, Ch. 13**

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| **Key phrase** | **Significance** |
| ‘I write without any intention of paining you’ | Polite and respectful |
| ‘If you have not been mistaken here, I must have been in an error’ | An honest and humble admission and apology  |
| ‘His studying the law was a mere pretence; and being now free from all restraint, his life was a life of idleness and dissipation’ | A clear and complete condemnation of Mr Wickham |

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| **291** | **Exam-style questions** | **1. Responses may focus on:*** Similarities in Charlotte and Elizabeth’s situations
* Their closeness but their differences: Elizabeth is a romantic while Charlotte is more logical and practical
* The change in their relationship when Charlotte agrees to marry Mr Collins.

**2. Responses may focus on:*** The pride of Mr Darcy as an obstacle to the novel’s happy ending
* The prejudice of Elizabeth Bennet as the key obstacle
* The pride and prejudice of the society in which the characters live and the judgements it leads them to make upon each other.

**3. Responses may focus on:*** Mrs Bennet’s attitude to marriage and the fate of her daughters
* Her relationship with Mr Bennet
* Mrs Bennet as a comic character.

**4. Responses may focus on:*** Darcy’s loyalty to, and protectiveness of, Bingley
* The broken and exploitative relationship between Wickham and Darcy.

**5. Responses may focus on:*** The significance of money above love in marriage, bringing security for women
* The significance, to some characters, of equality of social class in marriage, particularly highlighted in the attitudes of Lady Catherine and Caroline Bingley
* Elizabeth’s marriage to Darcy is only possible once they have established a mutual respect; money and social status are irrelevant to their happiness.
 |
| **297** | **1** | **Possible answers:**

|  |  |
| --- | --- |
| **Old Pip** | **Young Pip** |
| Loving | Loving |
| Content with status | Ambitious |
| Aware and perceptive | Naïve, innocent |
| Conscientious and principled | Increasingly conscientious and principled |

 |
| **298** | **2** | **Possible answers:**

|  |  |
| --- | --- |
| **Aristocratic** | **Qualities** |
| Miss Havisham | Old, decayed, deceptive |
| Pip (middle ofnovel) | Snobbish, carelesswith money |
| Estella | Cold, cruel, manipulative |
| Bentley Drummle | Violent, aggressive |

|  |  |
| --- | --- |
| **Business** | ***Qualities*** |
| Mr Jaggers | Harsh, cold, business-like |
| Pip (end of novel) | Settled, at peace,knowledgeable |
| Wemmick | Coldly efficient at work, warm and generous at home |

|  |  |
| --- | --- |
| **Working** | ***Qualities*** |
| Joe | Honest, simple, unchanging |
| Pip (start of novel) | Innocent, guilty, long-suffering |
| Magwitch | Brutish but good-hearted |
| Orlick | Violent, aggressive |
| Mrs Joe | Abusive, short-tempered |
| Biddy | Simple, honest, conscientious |

* Aristocratic characters are singularly presented as cold, cruel and selfish.
* The characters in the realm of business are more ambiguous.
* Working characters are, with the exceptions of Orlick and Mrs Joe before she is attacked, generally honest and good.
 |
| **300** | **3** | **Possible answers:*** **The country and the city:** the move from country to city marks the social advancement of Pip and its negative impact upon him.
* **Joe and Jaggers:** both are responsibly for the care of Pip, however Joe’s honesty and open heart contrast strongly with Jaggers’ coldness and the secrets he keeps. This highlights the uncertainty and anxiety of Pip’s new life.
* **Biddy and Estella:** both are young women and potential matches for Pip, however Biddy is conscientious and loving; Estella is cruel and cold. This highlights Estella’s heartless manipulation.
* **Orlick and Pip:** both are ambitious but while Pip is gentle and naïve, Orlick is ruthless and violent.
* **Wemmick’s home and Wemmick’s office:** the cold business-like efficiency is sharply contrasted in the affection and eccentricity of the home.
 |
| **300** | **4** | **Possible answers:*** Mrs Joe has brought Pip up ‘by hand’: Pip assumes this refers to her frequent use of violence against him.
* Pip thinks that, if the refined and elegant Estella were to meet Joe, she would think, ‘How thick his boots, and how coarse his hands.’ The coarseness of hands reveals he is a poor, working man.
* Dickens’ description of Miss Havisham refers to the ‘bright jewels’ that sparkle on her hands and the ‘impatient movement’ of her fingers when she orders Pip to ‘play, play, play!’. The focus on hands highlights Miss Haversham’s wealth but also the urgency of her desire to manipulate Pip.
* Molly’s hands and wrists are highlighted as evidence of her strength – despite Jaggers claiming her weak body could not have committed the murder by strangling of which she was accused.
* When Magwitch visits Pip’s apartment, Dickens describes Magwitch’s ‘favourite action of holding out both his hands for mine’, suggesting the strength of his affection.
* At the very end of the novel, Pip and Estella leave Satis House holding hands. It suggests their emotional connection.
 |
| **301** | **Exam-style questions** | **1. Responses may focus on:*** other similarly unpleasant but sympathetic characters, for example Miss Havisham or Estella. Responses could explore the verbal and physical aggression of Mrs Joe in comparison to the emotional cruelty of Estella or Miss Havisham, and the physical suffering of Mrs Joe with the emotional suffering of Miss Havisham or Estella.
* A contrasting character such as Joe whose innocent kindness and endless tolerance are exaggerated by the brutality of Mrs Joe.

**2. Responses may focus on:*** The significance of hands as an indicator of status
* The significance of hands as instruments of affection, kindness or cruelty

**3. Responses may focus on:*** The power of friendship which Pip comes to recognise in his relationships with Joe and Biddy
* The ending of the novel: Pip and Estella speak of friendship, not love.

**4. Responses may focus on:*** Theguilt that Mrs Joe instils in Pip for his very existence
* Pip’s guilt over his theft and secrecy in trying to help Magwitch escape
* Pip’s guilt at the shame he feels for his lowly social status

**5. Responses may focus on:*** Miss Havisham as an engagingly mysterious character
* Her role as a ‘red herring’: Pip (and the reader) are led to believe that she is his benefactor. This creates an ambiguity: she is, it seems, both Pip’s tormentor and saviour.
* Her situation and actions highlight the torment that love and commitment can bring.

 |
| **308** | **1** | **Possible answers:**

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| --- | --- |
| **Character** | **Duties** |
| Pearl | * To her own nature as a free spirit
* To respect and later care for her
* She is a mother.
 |
| Hester Prynne | * To the puritan society of Boston and its rules
* To Roger Chillingworth, her husband
* To Arthur Dimmesdale, her lover
* To Pearl, her daughter
 |
| Arthur Dimmesdale | * To his romantic lover, Hester
* To his daughter, Pearl
* To the puritan society of Boston and its rules
* To his own conscience
 |
| Roger Chillingworth | * To his wife, Hester
* To the puritan society of Boston and its rules
* To the ethics of his role as a doctor
 |

 |
| **309** | **2** | **Possible answers:**

|  |  |
| --- | --- |
| **Subject of irony** | **How the effect is achieved** |
| Arthur Dimmesdale | By making him a great public speaker who will not state his most important secret in public. |
| Governor Bellingham | By having him preach strict Puritanism and the value of self-control while living in a grand mansion. |
| The Church | By showing Arthur Dimmesdale as unwilling to publicly acknowledge his adultery and the Reverend Wilson as unable to recognise it, while both are revered by the town. |
| Hester Prynne | Initially outcast by the town for her wicked immorality, she is shown to be kind and generous. |
| Roger Chillingworth | A respected doctor who secretly torments Arthur Dimmesdale while pretending to care for him. |

 |
| **310** | **3** | **Possible answers:**

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| --- | --- |
| **Speaking is important** | **Silence is important** |
| Arthur Dimmesdale confesses on the scaffold. | Roger Chillingworth signals for Hester to remain silent when he sees her on the scaffold. |
| Pearl asks open and honest questions about Arthur Dimmesdale and his relationship with her and Hester. | Hawthorne does not reveal what has happened to Pearl at the end of the novel. |
| Roger Chillingworth and Arthur Dimmesdale both publicly proclaim their credentials as a doctor and clergyman. | Hester refuses to name Pearl’s father.  |
| Hester and Dimmesdale plead with Governor Bellingham not to remove Hester from her care. | Arthur Dimmesdale refuses to admit that he is Pearl’s father. |
| Roger Chillingworth reveals to Hester the merciless revenge he has been taking upon Arthur Dimmesdale |  |

* Speech is frequently significant in private conversations between characters, while silence is often significant in public situations.
* Pearl is the only major character who is not associated with silence.
 |
| **311** | **4** | **Possible answers:**

|  |  |
| --- | --- |
| **Themes** | **Symbols** |
| Sin/Evil | * The forest
* The Black Man
 |
| Secrecy / hypocrisy | * Shadows
* Darkness
 |
| The individual versus society | * Pearl Prynne
 |
| Judgement and Justice | * The scarlet ‘A’ Hester wears
* The red ‘A’ on Dimmesdale’s chest
* The scaffold
* The prison door
 |

 |
| **311** | **Exam-style questions** | **1. Responses may focus on:*** Dimmesdale’s refusal to confess his sin and Chillingworth’s covert evil
* The relationship between each man and Hester
* Their physical appearance as a reflection of their nature.

**2. Responses may focus on:*** Attitudes to, and consequences of, Hester’s adultery
* The character of Pearl
* Chillingworth’s and Dimmesdale’s public and private lives.

**3. Responses may focus on:*** Hester’s view of Pearl as a source of joy
* Pearl as a reason for Hester to reject witchcraft and follow a moral path
* Pearl’s sometimes intentional efforts to humiliate her mother.

**4. Responses may focus on:*** The silence or secrecy of Hester, Dimmesdale and Chillingworth
* The purposes of silence: Hester’s desire to protect others despite the personal cost; the selfish silence of Dimmesdale; the vengeful and malicious silence of Chillingworth.

**5. Responses may focus on:*** Pearl as a symbol of individualism
* Hester as a symbol of goodness in a corrupted society
* The scarlet ‘A’ as a symbol of both punishment and resilience to it.
 |