**MODEL ANSWERS**

GCSE - AQA Style

**ENGLISH LITERATURE**

Paper 1 Shakespeare and the 19th century novel

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**Section A: Shakespeare**

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

**OR The Tempest**

Read the following extract from Act 1 Scene 2 of *The Tempest* and then answer the question that follows. At this point in the play, Caliban has just been introduced to the audience.

**CALIBAN**

I must eat my dinner.

This island’s mine, by Sycorax my mother,

Which thou tak’st from me. When thou cam’st first,

Thou strok’st me, and made much of me; wouldst give me

5 Water with berries in’t, and teach me how

To name the bigger light, and how the less,

That burn by day and night: and then I loved thee,

And showed thee all the qualities o’th’isle,

The fresh springs, brine-pits, barren place and fertile.

10 Curst be that I did so! All the charms

Of Sycorax, toads, beetles, bats, light on you:

For I am all the subjects that you have,

Which first was mine own king; and here you sty me

In this hard rock, whiles you do keep from me

15 The rest o’th’island.

**PROSPERO**

Thou most lying slave,

Whom stripes may move, not kindness! I have used thee

(Filth as thou art) with húmane care, and lodged thee

In mine own cell, till thou didst seek to violate

20 The honour of my child.

**CALIBAN**

O ho, O ho! Would’t had been done!

Thou didst prevent me; I had peopled else

This isle with Calibans.

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

**03**

Write about:

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

**[30 marks]**

**AO4 [4 marks]**

**Grade 2 Response**

Sometimes Shakespeare makes you feel bad for Caliban, but sometimes Caliban is presented as evil.

Caliban talks about how the island used to be his so you feel bad for him that he has lost the island. He says he used to be his own ‘king’ which means that he had freedom and nobody was telling him what to do but now Prospero keeps him in a ‘sty’.

Caliban also talks about how Prospero used to be nice to him -- ‘made much of me’, and how he was also nice to Prospero because he gave him ‘water with berries in’t’ and showed him where things were on the island.

Caliban is also not treated well by other characters in the play, like Stephano and Trinculo. However, Caliban is the one who offers to serve them, and nobody makes him do it, like when he offers to lick Stephano’s shoe.

There are other ways that make you feel like Caliban is not a nice character, like when Prospero says that he was going to hurt Miranda and that’s why he treats him the way he does now. Caliban does not even feel bad about trying to do this, he laughs when Prospero mentions it: ‘O ho! O ho!’

Plus, Caliban convinces Stephano and Trinculo to kill Prospero. This does not make him seem like a victim because that is a bad thing to do.

Caliban can also be seen as quite aggressive in this extract, like when he says ‘all the charms of Sycorax, toads, beetles, bats, light on you.’ The audience can see then that even though some of the characters are not nice to Caliban, he can be mean back.

I think that sometimes Caliban can be seen as a victim because he used to be free and now isn’t, but also he does bad things so you can’t feel that bad for him.

**Grade 5 Response**

Caliban is a difficult character because at some points in the play he is seen as a victim who has been stripped of his former freedoms by Prospero and at other times he is seen to behave very badly, so that you can’t feel bad for him completely.

In this extract, Caliban begins by giving a brief history of his relationship with Prospero. He mentions that the island was formally his, and that when Prospero arrived he took it from him. Caliban reminds Prospero of how he treated him when he first arrived: ‘thou strok’st me, and made much of me’, and he describes how he was helpful and kind to Prospero giving him ‘water with berries in’t’ and showing him around the island. This description does make you feel bad for Caliban, as it is clear that this is not the relationship that he has with Prospero any more.

Caliban is also presented as quite child-like and not very bright, which could make him seem like more of a victim. His first line is ‘I must eat my dinner’ which reminds the audience of a child speaking to a parent. Also he describes the sun and moon as ‘the bigger light’ and ‘the less’; which shows that he has quite a basic understanding of the world around him.

The language Shakespeare uses in the second part of Caliban’s speech shows that he is very angry and hurt about the way he has been treated by Prospero. He curses Prospero and uses negative animal imagery of ‘toads, beetles, bats’. He describes himself as being ‘first was mine own king’ which reminds the audience again that the island used to be Caliban’s and that he used to be free. This is compared to the ‘sty’ that Prospero keeps him in now; continuing the theme with animal imagery, this implies that he is being kept like an animal. Caliban also describes his living quarters on the island as ‘this hard rock’ which shows again that the conditions he is being kept in are not very nice.

However, while during Caliban’s speech you could see him as being a victim, this is conflicted by Prospero’s reply. Prospero talks about how Caliban ‘did seek to violate the honour of my child’ -- i.e. he tried to rape Miranda. For all the sympathy the audience might have felt for him while he was speaking, this revelation goes some way to justifying Prospero’s treatment of him. It is made even worse when Caliban responds by laughing – ‘O ho, O ho!’. He doesn’t seem to feel bad about what he has done, in fact he regrets that he was not able to succeed because then he would have filled the ‘isle with Calibans’.

There are moments in the rest of the play where Caliban is presented as being malicious and violent; for example, when he convinces Stephano and Trinculo to kill Prospero and claim the island for themselves. Again though, while Caliban is shown to be acting badly, he is also seen as low status throughout – like when he offers to lick Stephano’s shoe – and he is constantly called things like ‘monster’.

It is not clear whether Caliban behaves badly because of the way he is treated, or whether he is treated badly because of the way he behaves. This makes it hard to see him completely as a victim, though there are definitely moments in the play where you feel bad for him.

**Grade 8 Response**

There can be seen to be a duality in Shakespeare’s presentation of Caliban; in which he can be seen both as a victim of colonial mistreatment, and also as a malicious and violent attempted rapist and murderer.

This extract from Act 1 Scene 2 is the first time the audience meets Caliban, and is structurally significant as it establishes both ‘sides’ of Caliban’s character and history because it offers both Caliban’s and Prospero’s account of how he came to be a slave. In Caliban’s version of events, he was welcoming to Prospero – showing him ‘all the qualities ‘o’th’isle’ – and Prospero proceeded to claim the island as his own and keep Caliban a prisoner. In Prospero’s narrative, he treated Caliban well until his attempted rape of Miranda, at which point Prospero punished him.

Caliban is presented as child-like in this extract, which heightens the argument that he is a victim. Caliban’s speech contains comparatively more elision that other characters’ – ‘tak’st’, ‘cam’st’, ‘strok’st’. This gives a child-like lilting to his speech, and could imply that he is not very articulate or fluent. There is also the implication that Caliban is not very intelligent or learned: he calls the sun and moon ‘the bigger light […] and the less’. Caliban’s lack of knowledge and experience could cast him in a more sympathetic light. The opening line of Caliban’s speech -- ‘I must eat my dinner’ -- is also evocative of a child wanting to impress a parent. Because of this presentation of Caliban as child-like, or at least lacking knowledge of the world, you could argue that he has been victimised by Prospero, as it clearly indicates that their statuses are unequal. Indeed, there are other instances in the play where Caliban debases himself to people that he deems his superiors, such as when he offers to lick the shoe of Stephano in Act 2 Scene 2.

Additionally, there are implications in this extract, and in the play as a whole, that Prospero does not treat Caliban well, which could present him as a victim. The language that Prospero uses to describe Caliban is very abusive: ‘most lying slave’, ‘filth as thou art’. There is also the implication that Prospero is physically abusive to Caliban when he states that ‘stripes may move, not kindness!’ The ‘stripes’ in this case refer to Caliban being whipped, and this implies that Prospero may have beaten Caliban in the past. Shakespeare also uses strong and evocative language to describe Caliban’s current situation. Caliban uses the word ‘sty’ to imply that he is being kept like an animal. He also uses the phrase ‘hard rock’, which demonstrates the lack of comfort available to him; the effect of this is heightened by the monosyllables and the hard ‘ck’ sound.

In some ways, Prospero can be seen as a colonial conqueror, whose arrival on the island displaces the freedom of the indigenous people (Caliban). In line 2 of Caliban’s speech he states ‘This island’s mine, by Sycorax my mother’. A contemporary audience would have been familiar with the notions of inheritance and birthright, and Prospero is seen here as disrupting that process. Furthermore, Caliban describes himself as ‘which first was mine own king’; this clearly contrasts Caliban’s prior freedoms with the servitude he finds himself in now.

However, despite Shakespeare using language that could evoke a sympathetic response, Caliban is seen as having attempted to commit atrocious acts for which he shows no remorse. When Prospero reminds him of his attempted rape of Miranda, Caliban responds with a laugh - ‘O ho, O ho!’ – and makes it clear that he does not regret the attempt: ‘Woud’t had been done!’ The use of exclamatory remarks heightens the implication that Caliban treats the accusation quite flippantly. The justification he offers -- ‘I had peopled else this isle with Calibans’ -- shows that he was thinking only of his own satisfaction, and not of the harm he was doing to Miranda. We also see Caliban conspiring to inflict harm elsewhere in the play; most notably when he convinces Stephano and Trinculo to kill Prospero.

To conclude, I believe that there is an inherent tension in the character of Caliban; Shakespeare appears to simultaneously portray him as a vulnerable character, the victim of colonisation and ill treatment, and yet also as a conniving and remorseless character interested only in himself. This means that it is difficult to wholeheartedly proclaim Caliban a ‘victim’, although there are certainly moments in the play where he is victimised by other characters. It was perhaps not Shakespeare’s intention to include this conflict in his presentation of Caliban; a contemporary audience, much-used to slavery and imperial ambitions, would probably have been less likely to sympathise with Caliban’s confinement than a modern audience is now.

**Section B: 19th Century Novel**

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

**OR** Read the following extract from Chapter 3 of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

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

**07**

A fortnight later, by excellent good fortune, the doctor gave one of his pleasant dinners to some five or six old cronies, all intelligent reputable men, and all judges of good wine; and Mr Utterson so contrived that he remained behind after the others had departed. This was no new arrangement, but a thing that

5 had befallen many scores of times. Where Utterson was liked, he was liked well. Hosts loved to detain the dry lawyer, when the light-hearted and the loose-tongued had already their foot on the threshold; they liked to sit awhile in his unobtrusive company, practising for solitude, sobering their minds in the man’s rich silence, after the expense and strain of gaiety. To this rule Dr Jekyll was no

10 exception and as he now sat on the opposite side of the fire – a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness – you could see by his looks that he cherished for Mr Utterson a sincere and warm affection.

‘I have been wanting to speak to you, Jekyll,’ began the latter, ‘You

15 know that will of yours?’

A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. ‘My poor Utterson,’ said he, ‘you are unfortunate in such a client. I never saw a man so distressed as you were by my will; unless it were that hide-bound pedant, Lanyon, at what he called my scientific

20 heresies. O, I know he’s a good fellow – you needn’t frown – an excellent fellow, and I always mean to see more of him; but a hide-bound pedant for all that; an ignorant, blatant pedant. I was never more disappointed in any man than Lanyon.’

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

Write about:

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

**[30 marks]**

**Grade 2 Response**

Stevenson describes society as quite strict and not very accepting of fun. He does this through the characters of Jekyll and Hyde and Utterson.

Before this extract, Utterson was very angry about Jekyll’s will where he left all his money to Mr Hyde. This is because Utterson does not like Hyde.

He does this when he describes the party and the fact that the guests need to ‘sober’ up, even though the guests are meant to be ‘intelligent reputable men.’ You can see that Stevenson is frowning on their behaviour. Also Stevenson says that being at a party is hard work for Victorians: ‘after the expense and strain of gaiety.’ He also uses words like ‘light-hearted’ and ‘loose-tongued’. This second one means that the guests are too chatty.

Dr Jekyll gets very angry at Dr Lanyon in this extract, and he insults him by calling him a ‘pedant’ and ‘ignorant’ and ‘hide-bound’. These words are quite strong and you can tell that Utterson doesn’t like how Jekyll is describing Lanyon as he says that he is frowning.

Jekyll and Hyde as characters show that behaving badly in society is not accepted, like when Hyde tramples the child and when he kills Carew. Jekyll feels bad about this, but Hyde doesn’t care, so you can see that society cares a lot about peoples’ actions.

**Grade 5 Response**

Victorian society was really strict and there was a lot of emphasis placed on the importance of behaving properly. You can see Stevenson exploring these ideas in this extract, and in the novel as a whole.

The way that the dinner party is described seems to create the impression that social gatherings do not come naturally to the guests. Stevenson uses words like ‘expense’ and ‘strain’ to show this. Stevenson also seems to create a negative impression of the guests when he uses alliteration to describe them as ‘light-hearted and loose-tongued’, and there is the implication that they need to ‘sober’ themselves before returning back to society.

Utterson is described throughout the novel as being representative of the Victorian attitudes towards society. While he is seen as being a kind character who befriends ‘down-going men’, Stevenson is careful to show that Utterson acts with restraint. For example, in the opening of the novel, Stevenson describes how when Utterson is at home he drinks gin, rather than the expensive ‘vintages’ that are drunk at social gatherings; this is highlighted by the use of the word ‘mortify’. In this extract, we can also see that Utterson is restraining himself. He was very shocked about Jekyll’s will just before this scene, and now when he raises it with Jekyll in this extract he uses a very casual tone: ‘you know that will of yours?’

Stevenson contrasts these ideas about restraint with the way Dr Jekyll talks about Dr Lanyon in the extract. He uses lots of strong language to describe his opinions of Lanyon, calling him a ‘hide-bound pedant’ and ‘ignorant’. A pedant is someone who needs things to be done by the book. You can tell that Utterson is shocked by what Jekyll is saying when Jekyll interjects with ‘you needn’t frown’ to show that Utterson is displeased with what Jekyll is saying. Jekyll also brings up the fact that Lanyon criticised his research, calling it ‘scientific heresies’. In this we can see that society’s opinion of Dr Jekyll is that his research and experiments are not very respectable.

Even the fact that Jekyll begins the experiment at all can be seen as a reflection on society. He struggles to consolidate the two ‘sides’ of his personality, the respectable and the impulsive. Maybe if society was more accepting and less strict, Jekyll would not have felt so guilty about who he was as a person and would not have tried to split his personality.

**Grade 8 Response**

In this extract, Stevenson presents frivolous behaviour and freedom of expression as being in conflict with the Victorian ideals of social behaviour. Indeed, in the novel as a whole, Dr Jekyll’s struggle to unite the two ‘sides’ of his personality is presented by Stevenson as being symptomatic of the constricting nature of societal expectations.

This extract takes places as a dinner party draws to a close, and Stevenson’s use of language when he describes why characters seek out Utterson towards the end of the night is telling. Utterson is present as being the remedy to the ‘expense and strain of gaiety.’ There is a clear implication that light-hearted behaviour is seen as taxing, rather than enjoyable. In comparison to the ‘loose-tongued’ guests, Stevenson’s description of Utterson sees him as an oasis of ‘rich silence.’ Here we can see that Victorian attitudes towards social behaviour are quite strict; even at a dinner party, which one would expect to be an amusing and buoyant affair, there is the constant reminder that at the end of it guests ought to ‘sober’ themselves.

This is not the first time that Stevenson uses Utterson to express the constraints of Victorian sensibilities. In the opening of the novel, Utterson is introduced as an austere, but lovable, character who is commonly seen as the ‘last reputable acquaintance and the last good influence in the lives of down-going men.’ Therefore, from the very beginning of the novel Stevenson presents the importance of reputation and strong social standing. Furthermore, in the introduction to Utterson, he is seen as being self-denying; he drinks gin when he is alone to ‘mortify a taste for vintages.’ Again, we see the pressure that is placed on characters to be constrained and to limit indulgence. The fact that Utterson is the very first character we are introduced to, before either of the title characters, places these ideas and preoccupations at the very forefront of the reader’s mind.

The dialogue between Jekyll and Utterson in this extract also presents the importance of tact and ‘keeping up appearances.’ We know from earlier in the novel that Utterson was deeply distressed by Jekyll’s will. However, when he asks him about it, it is with a casual, conversational air: ‘you know that will of yours?’ This indicates unwillingness on the part of Utterson to offend Jekyll by bringing up a difficult subject. In his reaction to Utterson’s question, we can see that Jekyll is also policing his emotions; Stevenson is careful to show the reader that, upon close inspection, Jekyll found the question distasteful but that he felt obliged to ‘carry it off gaily.’

This first exchange between Utterson and Jekyll stands in stark contrast to Jekyll’s berating of Dr Lanyon. Stevenson makes liberal use of semi-colons and hyphens in this speech, which creates the impression that Jekyll is ranting, with his ideas running into each other. He constantly refers to Lanyon as a ‘pedant’ (i.e. a stickler for the rules), even employing the rhyme of ‘ignorant, blatant pedant’ to emphasise this point. That this kind of outburst is surprising behaviour is made clear when Jekyll tells him, mid-flow, that he ‘needn’t frown’ which implies that Utterson disproves of Jekyll’s rant.

The tension between Lanyon and Jekyll can also be seen as symbolic of Victorian attitudes towards Science. Lanyon is presented as being a traditionalist in comparison to Jekyll’s preoccupation with the more experimental (and heavily rebuked at the time) psychological research of Jekyll. Despite the Victorian era being a time of great scientific progress, there was a general distrust of psychological studies due to the Victorian preoccupation with empiricism. This is something that is clearly shown by Lanyon proclaiming Jekyll’s research as ‘scientific heresies’ – here we see that science is equated with religion.

In Jekyll’s final confession at the close of the novel, Stevenson makes it clear that the experiment, which resulted in the birth of Edward Hyde, was a result of him feeling that he could not satisfy the impulsive side of his personality as Dr Jekyll. There is a clear insinuation that, were Victorian attitudes towards respectable behaviour a little more lenient, Jekyll may have been able to explore those sides of his personality without the need for an experiment. This extract establishes some of these ideas through the descriptions of social behaviour as taxing, as well as Utterson’s reaction to Jekyll’s outburst of emotion.