



Caelum Dives Ingredi.



YEAR 10



INDEPENDENT HOMEWORK PROJECTS ENGLISH LITERATURE AUTUMN 2019

I can do all things with the help of God who strengthens me

Philippians: 4:13



Independent Homework Projects



Homework is an essential way of encouraging independence in learning. For homework to be effective there must be consistency in school practice combined with parental support. This booklet is designed so that pupils, teachers and parents are all able to work together to ensure the best outcomes for learning.

At St Edmund's the aim of our Independent Homework Projects are to:

- consolidate, support or extend what pupils are learning in the classroom.
- assist teachers in assessing pupil's strengths and learning needs.
- develop pupil's skills.
- stretch and challenge students.
- develop a greater sense of responsibility and independence.
- celebrate hard work and success of pupils.

What are Independent Homework Projects?

Independent Homework Projects (IHP's) are specific pieces of work which are set as a project. Whilst they have a clear focus students are able to work independently developing their own direction of learning and unique outcomes.

IHP's are set in all subjects each term and twice a term for English and Maths. All the tasks are published in advance and each one has a fixed start and finish date. Pupils are responsible for completing IHP's and will be given support and advice by their teachers.

How will the IHP's be marked?

Unlike in KS3, each pupil will receive a mark out of either 30 or 34 for their piece of work (marks will be in brackets). This is in keeping with AQA GCSE mark schemes for English Literature.

Progress Reviews and are as follows:

- 4: Excellent: Completed the work to the highest standard or has gone beyond the required task.
- 3: Good: Completed the work to the highest standard.
- 2: Satisfactory: Completed the work to the required standard.
- 1: Unsatisfactory: Work not completed or not completed to the required standard.



What will happen if the IHP is not completed?

If the pupil does not complete an IHP they will be set a 1 hour detention by the English department to finish the work. Parents will be informed by text. If there is a genuine reason why a pupil cannot complete an IHP it is essential that parents inform the school before the deadline date.

Support in completing IHP's

Subject teachers will provide advice and support for pupils and the School LLRC is open before and after school each day where computers, books and other resources are available to support pupils. Continued inability to complete homework tasks will result in Inclusion and eventually loss of privileges at the end of KS4.

Other Homework

Literacy

Pupils will be expected to read Literature texts or revision guides at home each week.

If you have any further questions or concerns about homework please contact your child's tutor, Head of Learning or the English Head of Department.



Year 10 English Independent Homework Projects AUTUMN 2019



Pupils must complete all three essays across the text they are studying for each Unit.
Eg If they are studying 'Modern Novels' in class, pupils should look for the text they are studying and complete the first essay title in the second week, the second in the fourth week etc.
Pupils are expected to spend around two hours on each essay title.

**HAND IN DATES – 16TH Sept, 30th Sept, 14th Oct , 4th Nov,
18th Nov, Dec 2nd**

Across the whole Autumn Term Pupils should have completed six essays (Three Modern Novel essays, Two Power and Conflict Poetry, One Unseen Poetry)

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SHAKESPEARE



THE TEMPEST

ESSAY 1: How does Shakespeare portray Caliban and Prospero's relationship in Acts 1 and 2 of The Tempest?

You may wish to think about:

- The portrayal Caliban in relation to when the play was written
- Caliban and Prospero's attitudes towards Miranda

ESSAY 2: How does Miranda reflect the values of the 16th century within 'The Tempest'?

You may wish to think about:

- How she is treated by other characters within the play
- How these interactions link to the context

ESSAY 3: How is the theme of forgiveness shown within 'The Tempest'?

You may wish to think about:

- Which characters display forgiveness in 'The Tempest' and why
- How this may be a change from their earlier portrayal

KEY CRITERIA

AO1: Apt and judicious choice of quotations

AO2: Use of technical terminology and analysis of its effect

AO3: Clear links to contextual factors

AO4: Use a range of sentence structure and vocabulary for effect

THE TEMPEST– EXEMPLAR ANSWER

How does Shakespeare present the theme of colonisation in this extract and in the play as a whole?

The theme of colonisation is an important one in 'The Tempest'. When the play was written around the start of the 17th century Europeans were travelling to Africa, the Americas and other far flung parts of the world to subjugate the **indigenous people**. This is reflected through Prospero and his relationships with Ariel and Caliban, as well as in this extract with Caliban interacting with Stephano and Trinculo. Shakespeare wanted to feed on the audience of the times perception of these places with his tale of magic and troubled relationships.

In this extract, Caliban implores Stephano to **'batter', 'cut' and 'paunch'** Prospero. This **lexical field of violence** says a lot about how colonisation was achieved – through bloodshed and murder. However, Prospero has come to dominate the island using only the threat of this, promising to **'pinch'** Caliban every time he disobeys him. Caliban is presented early on as a typical savage, having attempted to **'violate'** Miranda before the start of the play. This **verb** suggests Caliban (**whose name may be a play on cannibal**) **needs to be controlled by a European**, and that colonisation was for the good of the people whose lands were invaded. Caliban realises this to a degree, and says that Stephano needs to **'possess his books'**. The books are almost a **metaphor for power**, and could be a representation of how European colonisers were well educated and could read – and therefore had the power to dominate less civilised cultures. As a final plea, Caliban promises Stephano Prospero's daughter, describing her as having **'beauty'**. This **adjective** suggests she only has physical, not emotional value, and objectifies her. Although this would be typical of the patriarchal attitudes that were prevalent in Jacobean society, it could also reflect the attitude of colonisers – that people were **commodities to** be bought and sold, as evidenced in the slave trade which was just beginning when this was written and then continued for another 200 years.

At least Prospero attempted to help Caliban when he first arrived. He taught him to **'name the sun and moon'** and **'taught him language'**, although it is ironic that Caliban uses it to **'curse'** – this **verb** suggesting that again, inhabitants of invaded lands were beyond being treated as a European should be. Although Caliban still feels that **'this island is mine'**, he seems desperate to supplant Prospero for Stephano, making him and Miranda **'King and Queen'**. Stephano's reaction of **'Monster, I will kill this man'** says a lot about him and other colonisers like him; the **noun 'monster'** shows contempt for those he has invaded, and the audience can see the stars fill his eyes and he imagines himself as king and Trinculo as his **'viceroy'**. Caliban gets no such promotion, and will have to be content with **'kissing thy foot'** as he has throughout the play, as if he only deserves to be below the stance of the European – not worthy of equal footing.

Overall, Shakespeare presents the theme of colonisation within the play the Tempest as almost needed by the **indigenous inhabitants** of the areas invaded to curb their more primal urges and educate, but also realises that it brings out the worst in some of those involved. Their lust for power results in bloodshed and **immoral acts** with lasting impact.

THE MERCHANT OF VENICE

ESSAY 1: How does Shakespeare present the characters of Antonio and Bassanio in Act 1 of the play?

You may wish to think about:

- The key differences in the ways in which the two characters are presented
- How Shakespeare presents the relationship between Antonio and Bassanio and how this reflects context

ESSAY 2: How does Shakespeare present Jessica as an unnatural daughter?

You may wish to think about:

- How she behaves towards her father
- How these interactions link to the context of the play

ESSAY 3: How is the theme of deception shown in 'The Merchant of Venice'?

You may wish to think about:

- Which characters represent the theme of deception and why
- How this may deception links to the context of the play

KEY CRITERIA

AO1: Apt and judicious choice of quotations

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THE MERCHANT OF VENICE– EXEMPLAR ANSWERS

How has Shakespeare presented the character of Shylock and his relationships with the Christians?

Shakespeare has presented the character of Shylock as a 'misbeliever' due to him being a Jew. By showing Shylock as this in the first scene, Shakespeare creates prejudice of him to the audience. Traditionally, the crowd would be pleased to hear Shylock be called a misbeliever for entertainment purposes due to their unforgiving and unwelcoming nature towards Jews. Hence, the play was made to mock Shylock. In addition, connotations of 'misbeliever' show how Antonio and the Venetian society of Christians despise the idea of a Jew believing in the wrong God, making them seem lower class than the Christians.

Furthermore, Shakespeare presents the attitudes of the Christians towards Shylock through repetition of the words 'dog' and 'cur'. These give an insight to the abuse that Shylock received from those like Antonio, simply because of his religion. The noun 'cur' emphasises the idea of being unwanted and out of control. Nouns such as this one would be used as an insult in the sixteenth century, and the Jews would have to accept this as part of their daily life, with Shylock being seen as an unwanted person when compared to Christians. Additionally, describing Shylock as a Jew would be a synecdoche for his whole faith overall – representing Shylock as the whole Jewish faith as unwanted. As well as 'cur', 'dog' has connotations of something that is beneath humans – traditionally, dogs are seen as an inferior animal. By using this animalistic imagery, Shakespeare effectively shows that Antonio and the other Christians de-humanise Shylock, perhaps to make it easier for them to treat him the way they do.

Linking on to the previous paragraph, Shylock is seen as unwanted throughout the rest of the play – in particular Act 2 Scene 2 when Lancelot (Shylock's servant) describes Shylock as 'the very devil incarnate'. Adding onto previous prejudice created by Antonio, Lancelot's first speech announces his dislike for 'the Jew'. By using this terminology to describe Shylock, Lancelot clearly looks down on him, with thoughts of Shylock being the devil through human flesh. Contextually, Lancelot shouldn't have said anything demeaning about his master, however due to Shylock being a Jew and consequently viewed as almost worthless, it is seen as acceptable for Lancelot to speak in such a way. Also, the crowd within the theatre would see this as entertainment to hear Shylock's name being used in such a way. Later on in the play, Lancelot leaves Shylock to 'serve' Bassanio instead, as he believes that Bassanio is a worthier master due to him being a Christian despite the fact that he is poorer than Shylock. When Bassanio asks Lancelot why he wants to serve him, Lancelot replies 'you have the grace of God', implying that he would rather serve a Christian than a Jew.

Another way in which Shakespeare shows Shylock's relationship with Christians is later on in the act, with Bassanio at a banquet celebrating the money given by Shylock. Once again, Shylock's disapproval towards Christians is shown because Bassanio is described as a 'prodigal man'. By using the adjective 'prodigal', Shakespeare shows how irresponsible Bassanio is with money, as he has wasted it all on women and a meal instead of using it wisely. Instead of making Shylock look good, Shakespeare makes him look like even more of a villain. Also, Shylock's use of biblical language is seen here to back up his point. The use of the bible is also used throughout the play to justify Shylock's actions. In context, moneylending was the only viable job for Jews to have, so Shylock lending money to people would be seen as normal.

In conclusion, Shylock is presented as a character who has received harsh prejudice, but whose natural self has lined up with his reputation. His relationship with the Christians is seen as a wreck, with both religions despising each other. This links to context as Shylock was seen as a clear representation to show how Jews were treated at the time.

MUCH ADO ABOUT NOTHING

ESSAY 1: How does Shakespeare present the theme of communication in Much Ado about Nothing?

You may wish to think about:

- Claudio's lack of communication with Hero throughout the play.
- How information is 'twisted' due to a distinct lack of communication.
- How Don John communicates with others and his role as a villain.

ESSAY 2: How is Don John presented as a villain?

You may wish to think about:

- Don John's resentment towards Don Pedro.
- Don John's actions and their consequences.
- Don John's relationship with Conrad and Borachio.

ESSAY 3: How does Hero 's sense of pride undergo a *transformation*?

You may wish to think about:

- How our perception of Hero alters throughout the play.
- Who is responsible for Hero's transformation of pride?
- Hero's relationships with other characters.

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AO3: Clear links to contextual factors

AO4: Use a range of sentence structure and vocabulary for effect

MUCH ADO ABOUT NOTHING – EXEMPLAR ANSWER

How does Shakespeare present the theme of communication in Much Ado about Nothing?

Communication is a theme that runs throughout 'Much Ado about Nothing.' The degrees of it fluctuate as the plot progresses, emphasizing its importance, and the consequences that follow as a result of a lack of verbal communication. Character's relationships are effected as a direct result of this, suggesting to the audience that Shakespeare had a much bigger point to make - based on how he presents communication overall.

Hero and Claudio's relationship reflects a distinct lack of communication. Throughout the play, Claudio's view is primarily shown through superficial judgements. He metaphorically refers to her as a 'jewel' when he states: 'Can the world buy such a jewel?' after having said very little to her to warrant such a stark judgement. Comparing Hero to a precious stone may, on a surface level, allow the audience to believe that he does indeed value her – as a man would an expensive piece of jewelry. On a deeper level however, a 'precious stone' represents her entire worth as a human being, and potentially what Claudio can gain for marrying her. She has significant superficial value and is something 'flashy' for Claudio to show off – a symbol of wealth and fortune. In terms of substance and emotional value, it would then seem that in his eyes, she has very little to offer him. This is ironic seeing as Claudio has very little to offer Hero in regard to verbal courtship. Ultimately they balance each other out with their hollow offerings. Shakespeare may then be trying to show the audience how important communication is in any relationship - how words are infinitely more valuable than the material. Taking this into account, the proceeding downfall of their relationship is in fact foreshadowed throughout the play. Contextually speaking, Shakespeare may have been attempting to provide a social commentary for Elizabethan relationships. As people typically married for money, for a prestigious name, or based on superficial judgements it highlights to an Elizabethan audience that this isn't a winning formula. The fact that Hero and Claudio stay together, (even after Claudio slanders Hero) replicates a woman's struggle within a patriarchal society to remain with a man, even after he has wronged her.

Lack of communication resulting in negative consequences is something that can also be seen in Don John's character. Throughout the play he is more of a dominant physical presence as opposed to a verbal force. He is simply a shadow that embodies the negative or 'villainous' sides of the other characters, who too, struggle to communicate effectively. 'I thank you: I am not of many words, but I thank you.' The repetition of 'thank you' attempts to emphasize a politeness about him, but instead reinforces his verbal ineptitude, as he has to repeat the same phrase twice. Seeing as he is the villain of the play, it implies that Shakespeare believed that a man with little to say for himself, may have something villainous about him. This has the potential to link with Shakespeare's love of words, how he believed that expressing yourself through the written word was important and key to self-expression.

The title of the play itself, 'Much Ado about Nothing' provides a hint to how communication is going to be presented. The Elizabethan definition of 'nothing' would have been slang for vagina, because she had 'no thing.' This double entendre would then suggest that love and relationships can cause a lot of problems. Alternatively, it could link to female suppression, indicating that once women fall into a relationship, they lose all ownership of their sexuality.

ROMEO AND JULIET

Essay 1: How does Shakespeare engage the audience in the prologue and Act 1 scene 1 ?

Think about:

- Why Shakespeare used a Chorus to open the play- think about the context- what was it like to go the playhouse?
- Why he structured the prologue as a sonnet (think of the themes of love and hate)
- Why does he tell the audience what is going to happen before it begins

Essay 2: How does Shakespeare present themes of Love and hate presented in the ballroom scene?

You could think about:

- How Shakespeare presents ideas of courtly love shown when he first sees her and then talks to her
- How he shows hate in the language and behaviour of Tybalt
- How the structure of the scene emphasises the themes of love and hate

Essay 3: How does Shakespeare present ideas about fate?

You could:

- Find evidence in the prologue about Elizabethans' beliefs about fate and destiny
- Find several examples when key characters have premonitions
- Consider how the characters think they are acting out of free will. However they end up 'taking 'their lives' as it stated in the Prologue

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ROMEO AND JULIET – EXEMPLAR OPENING PARAGRAPH

How does Shakespeare present Love and hate in Act 1 scene 5?

This scene is where the two lovers first meet at the Capulet party and Shakespeare fittingly chooses to use the sonnet form – 14 lines, iambic pentameter, rhyming couplets- to show the idea of love at first sight. In fact unusually the sonnet is a shared sonnet to show both characters are equally falling in love.

Romeo starts with using religious language to show that he is worshipping Juliet ; this is the first stage of courtly love. The adjective 'holy' and the noun 'shrine' shows that he feels she is pure and heavenly and that he is not worthy to touch her- 'unworthiest hand'. He compares her to a 'Saint' and himself to a 'pilgrim' to emphasise the idea that he feels he is not worthy even though in reality their families are both equal, as shown in the Prologue, 'two households both alike in dignity'. In reality women in the 1500s were seen as inferior in the patriarchal society however, here Romeo, a true romantic, is putting her on a pedestal and worshipping her, which the Elizabethans would have recognised as how men of the nobility were meant to behave when first falling in love.

The religious term 'pilgrim' suggests they are beginning a journey, a relationship together and that he desperately wants to worship and enter this holy temple, which Juliet is compared to. However the dramatic irony is that we, the audience, know that now their paths have crossed, 'star-cross'd lovers', that their journey is going to end in tragedy. So at this point the excitement and tension is heightened. It's both a beautiful moment of young love in the play and dread as we know their love is 'death-marked'....

MACBETH

Essay 1: How does Shakespeare present ideas about the supernatural in the opening scene?

You could think about:

- Jacobean views on the supernatural
- The stage directions used and how the weather would create a supernatural atmosphere
- What their dialogue reveals about their powers and how it engages the audience

Essay 2: How does Shakespeare present Macbeth and Lady Macbeth's relationship in Act 1 scene 5 and 7?

You could think about:

- The roles of men and women in a patriarchal society
- How Lady Macbeth is presented as strong and manipulative
- Their relationship and who is in control

Essay 3: How does Shakespeare present Macbeth and Lady Macbeth as ambitious?

You could think about:

- In what ways they are both ambitious
- Who is more ambitious?
- How is their ambition shown in their language and behaviour?

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ROMEO AND JULIET – EXEMPLAR OPENING PARAGRAPH

How does Shakespeare present Lady Macbeth as a powerful woman?

Shakespeare presents Lady Macbeth as an extremely powerful woman at a time in the 1600s when women were meant to be subservient and obedient to their husbands; their belief in the Chain of Being clearly put women under the control of men. However, when Macbeth clearly uses the imperative 'We shall proceed no further in this business', to prevent them carrying out Duncan's murder, she ignores him and begins to manipulate him into regicide. Later the playwright's use of repetition of the personal pronoun 'We shall not fail' shows how she has bought him round to carrying out the murder. 'We' creates the sense that together they are powerful and unstoppable. The Jacobean audience would have been shocked at how she has the language and intelligence to persuade him when he should be controlling and overpowering her; they would have seen Macbeth as weak in this scene and her as unusually powerful. They would have put this down to possession and her calling on the supernatural spirits to fill her with power 'Come spirits and fill me from the crown to the toe topful of direst cruelty'. 'crown' shows how much power she wants to be the greatest woman in the nation. The hard 'c' sound in crown and cruelty also suggests her ability to be cruel and unkind to get her way



A CHRISTMAS CAROL

Essay 1: How does Dickens present Scrooge in the opening stave?

You could write about:

- Dickens use of language(adjectives, similes and pathetic fallacy) to show his character
- Dicken's use of punctuation to show his attitude to money lenders
- Dicken' reasons for creating such a 'sinner' and how it reflects Dicken's views about the rich and poor

Essay 2: How does Dickens present the ghosts and the ghost genre?

You could:

- Write about how each of the ghosts are described
- Explore the role and purpose of each ghost in helping Scrooge to change
- Explain the importance of the ghost genre and the novel in the Victorian Era

Essay 3: How does Dickens show Scrooge's transformation over the novel?

You could:

- Write about how Scrooge is presented at the start
- Show how he begins to change in each stave
- Explain his transformation at the end

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A CHRISTMAS CAROL – EXEMPLAR OPENING PARAGRAPH

Dickens presents Scrooge as an outsider in society by using **juxtaposition** to **contrast** the negative description of the miserly, old man, Scrooge, against the heart-warming image of Christmas approaching **'Once upon a time -- of all the good days in the year, on Christmas Eve -- old Scrooge sat busy in his counting-house.'** This suggests that Scrooge is unloved and unwanted even during a time of year when love should be embraced. However, Dickens' use of the **adjective 'busy'** emphasizes that Scrooge is not concerned by his lack of involvement in Christmas and instead is fully focused on counting his money and organizing his finances. Scrooge doesn't seem to care that , on this one 'good' day of the year, he is merely focused on earning and developing his business and this description almost suggests **that Dickens was critical of real people in society, like factory and business owners, who had this attitude as a result of the industrial revolution.** This is further emphasized by Scrooge's lack of empathy for the **'wheezing'** people walking past his office who are so cold that they have to 'stamp their feet' to warm them. **Scrooge appears to care little for these people and does not seem to share their painful response to the biting cold weather.**

FRANKENSTEIN

ESSAY 1: How does the structure of Frankenstein add to its authenticity?

You may wish to think about:

- Its use of letters to tell the narrative and links to context
- The impact on the readership of 19th century society.

ESSAY 2: How does Shelley use language in Chapter Five?

You may wish to think about:

- The description of The Creature before and after it is given life.
- The use of Gothic and Romantic imagery.

ESSAY 3: Of the two protagonists, who do you have more sympathy for - Victor or The Creature?

You may wish to think about:

- How Shelley creates these feelings in the reader.
- Explain why certain words or phrases create these feelings.

KEY CRITERIA

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FRANKENSTEIN – EXEMPLAR ANSWER

How are Romanticism and the Gothic shown in Shelley's Frankenstein?

Two major literary genres of the 18th and 19th century are Romanticism and the Gothic. Romanticism is an appreciation of the power of nature in all its forms whilst the Gothic explores man's battle against the supernatural or the infinite. Both of these ideas link to themes within Frankenstein and the battle to create eternal life.

Gothic motifs play a major part within Frankenstein, particularly the idea of omens. Victor himself dreams of his mother, draped in a cloth 'crawling with graveworms'. This use of a loved one being 'imbued with death' foreshadows the later murder of his loved ones by The Creature, who himself can be seen as Victor's doppelganger. The doppelganger is a re-occurring gothic theme (as seen in other texts such as Jekyll and Hyde) and highlights the worst excesses of humanity. However, unlike other texts it is much more open to debate over who the real antagonist is. Although he is a murderer, the Creature craves love and a family, whilst Victor is happy to meddle with nature in order to cheat death. The Creature himself is described as having a 'wrinkled smile' and 'babbling'; this adjective in particular drawing parallels between The Creature and a baby. The fact that it is also made clear that it took Victor '9 months' to 'accomplish his toils' makes this metaphor explicit, and invites the reader to see Victor as The Creature's parent. Finally, Victor's reluctance to accept the cycle of life and attempt to change the order of existence echoes philosopher Jean Jacques Rousseau's belief that 'god makes things good – man meddles with them and makes them evil'. Victor's battle with the infinite power of nature results in him losing his own life at the novel's end.

Romanticism is also a clear theme within the text. The rough power of nature is apparent throughout, especially in Victor's recuperation after his initial encounter with his creation. His 'convalescence' is greatly aided by as he puts it a 'divine spring'; the adjective 'divine' inferring it is almost heavenly – the completely opposite of the hellish 'demon' he has created. These juxtapositions created by Shelley also draw parallels to the Enlightenment, and the belief that 'science was more truthful than nature' that raged at the time. Victor is the very embodiment of that discussion, and it appears that Shelley's Romantic leanings infer she sides with nature; that through using science, Victor has created an unholy 'abomination' from which he can never escape.

THE SIGN OF FOUR

ESSAY 1: How does Conan Doyle present Holmes as a unique investigator?

You may wish to think about:

- The methods that Holmes uses to solve his cases.
- How Conan Doyle describes Holmes.

ESSAY 2: How does Conan Doyle present issues of class and status?

You may wish to think about:

- Opinions about class and status during the Victorian era.
- Which characters belong to which class and how they are treated by other characters.

ESSAY 3: How does Conan Doyle present Victorian attitudes to race?

You may wish to think about:

- How Conan Doyle presents the character of Tonga.
- What Victorian ideas about 'native' people that lived throughout the British empire were.

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THE SIGN OF FOUR – EXEMPLAR ANSWER

How does Conan Doyle present Mary as a traditional Victorian woman?

Conan Doyle effectively presents Mary Morstan as a traditional Victorian woman: pure, caring, obedient and fragile. The epithet given to middle class women that were meant to represent those virtues was the 'angel in the house'. This metaphor indicates that the Victorians expected women to behave in a certain way and live up to that ideal. Conan Doyle portrays Mary as that ideal through the way that she behaves in stressful situations, her relationship with Watson and Sherlock's remarks about her.

Firstly, in the extract, Mary is portrayed as a traditional Victorian woman through the idea that she needs to be defended by men. Watson describes how he 'escorted' Mary home after the events at Pondicherry Lodge. The verb indicates that Mary needed to be somehow protected on her journey home because she was too fragile to go by herself, which clearly ties in with the idea that women were vulnerable and needed to be defended by strong men. Furthermore, the adjectives 'weak' and 'helpless' are used to describe Mary and reinforce the idea that Watson is taking on the role of the protective male stereotype, to Mary's damsel in distress.

Conan Doyle presents Mary as fitting the Victorian stereotype through Watson's description of her as having an 'angelic fashion'. This clearly links to the Victorian ideal of women being well-dressed and beautiful, as well as referring to how women were expected to be the 'angel in the house'. Conan Doyle further portrays Mary as this pure, kind ideal later on in the novella when she is described as wearing 'white, diaphanous material'. Again, there is clear imagery of angels due to the white dress as well as the connotations of the colour which indicate that she has purity and innocence, two fundamental features of the ideal Victorian woman.

Finally, Conan Doyle effectively demonstrates how Mary is supposed to be a traditional Victorian woman through the way that Sherlock speaks about her in the final chapter. Whilst discussing Watson and Mary's engagement, Sherlock explains that she is 'charming' and 'had a decided genius'. Even though this seems a very positive comment to make on her, the past tense of 'had' suggests that as soon as she is married to Watson, she will no longer need to utilise her intelligence. This fits in with the Victorian idea that women were to be obedient to men and give up any autonomy that they had. Conan Doyle clearly indicates that Mary will conform to the societal expectations of a marriage and trust her husband to do all of the intellectual thinking for the both of them.

In conclusion, Mary is successfully shown to represent the traditional role of women in Victorian England, which was to support men. Sherlock and Watson are much more developed characters with many facets to their personalities shown throughout the novella, and a modern reader may feel that the same could have been done for Mary. However, it is important to remember that a Victorian reader would be perfectly happy with her character in the novella and she was clearly created by Conan Doyle to keep his readership happy by living up to their ideals. Whereas a modern reader may be dismayed that she is portrayed as such a simplistic character that is only there to further the plot and assist the men, a Victorian reader would not have expected anything more from her.

THE STRANGE CASE OF DR JEKYLL AND MR HYDE

ESSAY 1: How does Stevenson use language to compare Jekyll and Hyde in the opening three chapters?

You may wish to think about:

- The description of their houses and appearance.
- How Utterson and others react to both characters.

ESSAY 2: How does the Victorian setting inspire Jekyll and Hyde and its use of Gothic?

You may wish to think about:

- Motifs of Gothic fiction and where they appear in Jekyll and Hyde.
- Historical events or debates which may have inspired Stevenson.

ESSAY 3: How does Stevenson portray Utterson and other minor characters within Jekyll and Hyde?

You may wish to think about:

- How Utterson, Lanyon, Poole and Enfield interact with the titular characters.
- The language Stevenson uses to portray them.

KEY CRITERIA

AO1: Apt and judicious choice of quotations

AO2: Use of technical terminology and analysis of its effect

AO3: Clear links to contextual factors

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THE STRANGE CASE OF DR JEKYLL AND MR HYDE – EXEMPLAR ANSWER

How is the character of Hyde portrayed as a frightening outsider?

Within Jekyll and Hyde the character of Hyde is portrayed as a frightening outsider from the start. As the novella by Stevenson is set in Victorian England, the character of Hyde draws inspiration from events that were going on at the time. The dichotomy between religion and science is at the heart of what makes Hyde so frightening – the description of him using the adjective 'troglodytic' infer he has de-evolved from when he is Jekyll and atavistically regressed into a more primal being. This suggestion by Stevenson that Hyde is the result of a 'reverse-Darwinism' would make Hyde seem like an outsider as the Victorians were very much about outward respectability and appearance – something Hyde would not be able to achieve.

His actions also make him an outsider in the eyes of society. At the beginning of the novella Jekyll's close friend Utterson hears the tale of a young girl being 'trampled' by a 'damned juggernaut'. The use of the adjective 'damned' infers that whoever committed this act (which transpires was Hyde) has come from hell; the biblical definition of 'damned' alluding to a fiery fate. The fact he is a 'juggernaut' as well suggests that he is powerful, but almost being controlled by something else – foreshadowing the later reveal that Jekyll is somehow trapped inside. This act of violence is compounded by his later murdering of Danvers Carew; an act so ferocious that Hyde's cane 'split in two'. This cane breaking can be seen as a symbolic representation of Hyde and Jekyll finally ceasing to be linked. Although they are physically still one, mentally Hyde goes beyond previous limits of Victorian behaviour and commits the ultimate act – murder. The fact that Utterson gave Jekyll the cane as a gift also shows the final fracturing of their relationship, committing Hyde to the very outskirts of society in 19th century London.

Later in the text, Stevenson gives Jekyll and opportunity to discuss earlier events and he relays his belief that 'man is not truly one, but truly two.' This is a reflection on the duality at the heart of the Victorian era, and can be seen in some of its greatest crimes – especially that of Jack the Ripper. Like The Ripper is alleged to be, Hyde in his natural form is a man of great wealth and respect, feted by society for his good work. But in truth he hides a repressed, seething evil – the 'flame of anger' that bursts when confronted with Carew and casts him out from society. By highlighting some of humanity's worse excesses in Hyde's actions and drawing parallels between him and less developed species ('ape like fury') Stevenson casts Hyde as somebody on the fringes of society that haunts London's inhabitants. It is telling that when describing London at night Stevenson describes it as a 'labyrinth of a lamplighted city'. In this instance, the minotaur at the centre of the labyrinth is Hyde, committing immoral acts and exploring his hedonistic desires at the expense of Henry Jekyll's reputation.

PRIDE AND PREJUDICE

ESSAY 1: How do the opening chapters reveal societal attitudes of the time?

You may wish to think about:

- The contrasting attitudes of Mr and Mrs Bennet.
- The actions of characters at Meryton.

ESSAY 2: How are men portrayed in 'Pride and Prejudice'?

You may wish to think about:

- The differences between Darcy, Bingley, Wickham, Mr Bennet and Mr Collins.
- Why Austen has included these characters within her novel and their effect on the reader.

ESSAY 3: How is marriage portrayed in 'Pride and Prejudice'?

You may wish to think about:

- Different character's attitudes towards marriage.
- What these attitudes reveal about society at the time.

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PRIDE AND PREJUDICE– EXEMPLAR ANSWER

How is the attitude towards women portrayed in Pride and Prejudice?

The attitude towards women in Pride and Prejudice seems indicative of that in the early 19th century. They are deemed to be 'accomplished' or not merely through the eyes of a patriarchal society; only the men in their lives and their 'estimation' seems to have any importance.

This is what makes Lizzy such an important heroine in English literature. She stands up against the status quo, and echoing Mary Wolstencroft's treatise on the rights of women from 1772 attempts to break free from societies expectations and the over-arching belief that 'a man with a good fortune is in want of a wife' – i.e that fortune should be a man's only attractive quality.

In the extract, Bingley shows amazement that ladies he knows can have the 'patience' to become so accomplished. The use of this abstract noun infers that he himself would not, perhaps allow Austen to archly suggest through inference that men are indeed the 'weaker' sex. However, this is countered by Darcy, who believe only 'half a dozen' in his company are truly up to this standard. This is typical of Darcy's attitude towards women – he is the typical brooding, taciturn romantic hero of the period, and although initially set up as a man that people 'detest', the 'improvement upon acquaintance' that Lizzy later mentions reflects his softening in manner, he still believes that women need to do more than 'sing, draw, dance' (sic) – it is about 'improvement of her mind' and 'manner of walking'. To give Darcy his due, this infers he looks beyond the physical when encountering the opposite sex, but it still doesn't defer to far from traditional patriarchal thinking of the 19th century.

Elsewhere in the text, others attitudes towards women are equally of the time. Mr Collins attitudes towards women are more deeply rooted in class than Darcy's, and the way he acts towards women of different 'rank' as he puts it are pure Horatian satire. The very use of the noun 'rank' infers he almost sees society as some sort of job or military organisation, to be worked its way up until you reach the zenith of his patron, Lady Catherine De Bourgh (who ironically he is very deferential to, whereas he looks down on Lizzy and her family, and believes his offer of marriage to be 'setting an example in the parish', not for love.) Lady De Bourgh is also equally scathing, and rather than celebrating the fact that a fellow female may be socially mobile in marrying her nephew Darcy, calls it a 'disgraceful... match' – the adjective 'disgraceful' almost inferring that their whole gender is damned. De Bough's belief that the marriage would 'pollute the shades of Pemberley' can be seen as a metaphor for Darcy – Pemberley appears cold and austere from afar, but up close is warm and welcoming to Lizzy when she visits, suggesting the marriage would ruin him.

However, perhaps it is Lizzy's attitude towards women that is most telling. When it comes to her following her passions, she is quick to blame men and their repressive actions for femininities failures; admonishing Lady De Bourgh that 'she is a gentleman's daughter, and therefore she is equal' suggests she is forward thinking and wants to emancipate her fellow females from gender repression. Yet when her younger sister Lydia runs off with Wickham, a man who is 'blessed with happy manners' when it comes to getting young girls (and had a proven record of behaving irresponsibly, as seen with Darcy's sister) it is Lydia who is blamed; described as being 'thoughtless' (twice!) by Lizzy and then Austen talks about 'the shame' she has brought about the family. The noun 'shame' suggests an almost biblical damnation awaits the Bennet's (and by extension the females of the family) as a result of her thoughtlessness, but she is still a young, giddy girl. It should be men like Wickham that are on the receiving end of a negative attitude in Pride and Prejudice as they are the cause of the consternation and drama throughout the novel.

JANE EYRE

ESSAY 1: In this extract, Rochester has just revealed to Jane the truth about his marriage to Bertha. He has also shared his desire to live with Jane and declared his love for her. Starting with this extract, analyse:

- How Brontë presents Jane's principles, focusing on how she adheres to the bible's word about marriage. What does this suggest about Jane's character?
- How Brontë presents Jane and her principles in the text as a whole.

EXTRACT 'As he said this, he released me from his clutch, and only looked at me. The look was far worse to resist than the frantic strain: only an idiot, however, would have succumbed now. I had dared and baffled his fury; I must elude his sorrow. I retired to the door.

"You are going, Jane?"

"I am going, sir."

"You are leaving me?"

"Yes."

"You will not come. You will not be my comforter, my rescuer? My deep love, my wild woe, my frantic prayer, are all nothing to you?"

What unutterable pathos was in his voice! How hard it was to reiterate firmly, "I am going."

"Jane!"

"Mr Rochester!"

"Withdraw, then, - I consent; but remember, you leave me here in anguish. Go up to your own room; think over all I have said, and, Jane, cast a glance on my sufferings - think of me."

He turned away; he threw himself on the sofa. "Oh Jane! My hope - my love - my life!" broke in anguish from his lips. Then came a deep, strong sob.

I had already gained the door; but, reader, I walked back - walked back as determinedly as I had retreated. I knelt down by him; I turned his face from the cushion to me; I kissed his cheek; I smoothed his hair with my hand.

"God bless you, my dear master!" I said.'

ESSAY 2: Read from when Jane meets Rochester for the first time in Chapter 12: 'Something of daylight still lingered' to 'till I see you are fit to mount your horse.'

How does Brontë present Rochester through Jane's first impressions, and how is he presented elsewhere in the novel?

ESSAY 3: How does Bronte portray the character of Bertha?

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JANE EYRE– EXEMPLAR ANSWER

The first time Brontë introduces us to Rochester in Hay Lane, she also introduces some key characteristics of his that affect his behaviour and his relationship with Jane. This key moment in the novel highlights an important change in Jane's life. The phrase the 'daylight still lingered' suggests to the reader that meeting Rochester may be the dawn of a new day, or chapter or indeed the coming of darkness, for Jane; she being the light and the goodness to Rochester's sinful older more worldly-worn male. She offers him hope, he arrives in a thunderous cloud of power and she causes him to fall.

At this same moment we are told that 'the moon was waxing bright', which could reinforce the idea of brightness and excitement that he will bring to her life and the hope she brings to him in contrast to the semantic field of darkness that surrounds Rochester later in the passage. There is a balance of dark and light in the effect of the relationship on Jane, as well as a 'darkness' in Rochester's mind and soul. The 'waxing' of the moon relates to natural forces, as the moon is known to have influence over the tides. Brontë is possibly suggesting that the relationship between Jane and Rochester is an elemental force and linked to the powerful forces of the natural world. It could also hint at the force he has over her, as if it is also something natural and elemental.

We see supernatural elements in the imagery and direct speech and description used by Rochester. He accuses Jane of being other worldly. Their supernatural connection is apparent later in the novel when she hears Rochester calling her name on the wind, again showing the natural and elemental side to their union.

The fact that Jane says she 'could see him plainly' has metaphorical as well as literal meaning. Jane 'sees' Rochester for the man that he is; she is not swayed by 'beauty, elegance, gallantry' but instead by what she 'sees' of Rochester's true self and deeper character. This central idea, of Jane being able to look beyond the superficial and grasp the essence of who Rochester is, is further developed as the novel progresses. It is one of the main reasons Rochester falls for Jane and sees her as the 'real' Jane, 'equal as we are'.

The initial meeting with Rochester presents him as an unconventional romantic hero. He 'had a dark face, with stern features and a heavy brow' - the darkness and the heaviness all hint at a troubled mind, of someone carrying a burden, that of course of how his family forced him to marry the mentally ill Bertha.

Rochester is unsmiling and shows no common courtesy or 'gallantry', continuing his rudeness when he summons her at the house and questions her about her life that night.

Brontë's depiction of Rochester is very much in the style of the Byronic hero, showing a strong influence of Romantic ideas about passion: dark, troubled and potentially dangerous, rather than conventionally handsome, light-hearted and courteous.

Rochester is unconventional. He is not handsome. Jane tells him so. He is only attractive as a potential husband for Blanche Ingram until he starts a rumour that he has no wealth and she quickly decides not to marry him. Jane sees his 'absence of passion' towards Blanche.

Contrastingly, Rochester and Jane are well suited on a higher plain that transcends social status and physical appearance. When Rochester talks about the 'cord of communion' between them, Brontë is referring to the emotional and spiritual connection that is more important than financial wealth or beauty – an unusual stance to take in the 19th century.

In conclusion, from the first description, Brontë highlights many of the aspects of Rochester, and of Jane's relationship with Rochester, that underpin their relationship and the themes of equality and true love that are explored in 'Jane Eyre'.

