

*How far will you  
go?*

# **English Literature**

**Paper 1 - Shakespeare and the 19th-century novel**  
**1 hour 45 minutes**

## *Revision Guide*

This guide gives you:

- Examples of questions and answers
- Mark-schemes and tips
- Suggested timings
- Questions for you to have a go at yourself

# **English Literature**

**Paper 1 - Shakespeare and the 19th-century novel**  
**1 hour 45 minutes**

## **Contents**

**Section A (Macbeth).....pages 4 to 12**

**Section B (Jekyll and Hyde).....pages 13 - 22**

# English Literature

## Paper 1 - Shakespeare and the 19th-century novel

**1 hour 45 minutes**

Section A is Shakespeare. You have studied Macbeth. Go to the Macbeth question! DO NOT answer questions on a Shakespeare play you have not been taught!

Then you go to Section B and answer the question on The Strange Case of Doctor Jekyll and Mr Hyde. Do not answer on any book you have not been taught!

## Section A

### You are being tested on:

<b>A01</b>	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"><li>• Develop an informed personal response.</li><li>• Use textual references, including quotations, to support and illustrate interpretations.</li></ul>
<b>A02</b>	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
<b>A03</b>	Show understanding of the relationships between texts and the contexts in which they were written.
<b>A04</b>	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

## Sample Question

### *Macbeth*

Read the following question from Act 5 Scene 3 of *Macbeth* and then answer the question that follows.

At this point in the play Macbeth is under siege from the English army.

#### **MACBETH**

Bring me no more reports; let them fly all:  
Till Birnam wood remove to Dunsinane,  
I cannot taint with fear. What's the boy Malcolm?  
Was he not born of woman? The spirits that know  
All mortal consequences have pronounced me thus:  
'Fear not, Macbeth; no man that's born of woman  
Shall e'er have power upon thee.' Then fly,  
false thanes,  
And mingle with the English epicures:  
The mind I sway by and the heart I bear  
Shall never sag with doubt nor shake with fear.

*Enter a Servant*

The devil damn thee black, thou cream-faced loon!  
Where got'st thou that goose look?

01. Starting with this speech, explain how far you think Shakespeare presents Macbeth as a hero.

Write about:

- how Shakespeare presents Macbeth in this speech
- how Shakespeare presents Macbeth in the play as a whole.

**[30 marks]**  
**AO4 [4**  
**marks]**

## Mark-Scheme

<b>A01</b>	<b>Critical, exploratory, conceptualised response to task and whole text</b> <ul style="list-style-type: none"><li>• <b>Judicious use of precise references to support interpretation(s)</b></li></ul> <i>THIS MEANS: you explore different aspects of the question with a range of well-chosen quotes. You have a good introduction which states your overall view which you then go on to explore</i>
<b>A02</b>	<b>Analysis of writer's methods with subject terminology used judiciously</b> <ul style="list-style-type: none"><li>• <b>Exploration of effects of writer's methods on reader</b></li></ul>
<b>A03</b>	<b>Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</b>  <i>THIS MEANS: you show excellent knowledge of the background to the play and use this information carefully to help inform your ideas on the play.</i>

## Spelling, Punctuation and Grammar

<b>4 Marks</b>	In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
<b>2 to 3 Marks</b>	In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
<b>1 Mark</b>	In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.

## Model Answer

Although Macbeth does appear in this scene to have some heroic qualities, such as being brave in the face of danger, he cares only about his own success and survival, not a noble cause. He does, however, partly fit the definition of a tragic hero who is brought down by his own ambition.

He begins this extract with an imperative: "Bring me no more reports; let them fly all: Till Birnam wood remove to Dunsinane, I cannot taint with fear." He is demonstrating a command and control which he has not always had. Early in the play, Lady Macbeth doubts his bravery, thinking him "too full o' the milk of human kindness" to go through with their plans. It is Lady Macbeth who seemed in control: "Screw your courage to the sticking-place." Their relationship early in the play was unusual for the time, as women were expected to be subservient to their husbands, whereas Lady Macbeth appeared in control and openly taunted her husband for not demonstrating stereotypically brave and heroic qualities; however, with his wife gone, Macbeth now steps out of her shadow and takes full command.

His use of rhetorical questions - "What's the boy Malcolm? Was he not born of woman?" - suggests he is confident he can destroy his enemy because of the witches' prophecy. Witchcraft was widely believed in Shakespeare's time (King James himself even wrote on the subject) so such confidence can be understood. He expresses his confidence in the line: "The mind I sway by and the heart I bear shall never sag with doubt nor shake with fear." The personification of his heart as steady and unshakeable suggests his bravery,

This pupil addresses the question immediately by talking about heroism. The opening paragraph summarises their argument clearly.

Quotations from the extract are used immediately. Language techniques are identified accurately.

The quotations are analysed for what they tell us about heroism.

This student has memorised quotations so they can talk about the whole play.

Historical context is discussed and linked to further quotations.

A range of quotations from the extract are analysed for language and explained based on knowledge of the whole play.

a typical heroic feature. This again contrasts with earlier in the play when confronted by the ghost of Banquo: "Never shake thy gory locks at me!" He now seems fearless in comparison and mocks others for their fear - "cream-faced loon" - just as Lady Macbeth once mocked his apparent fear as unmanly. Such bravery could be seen as heroic.

However, one could argue that his early reluctance to kill was actually the last example of true heroism Macbeth demonstrates, as being brave in an evil cause is hardly heroic. Instead, Macbeth more fits the mould of a tragic hero. His tragic flaw is, as he admits, "vaulting ambition" which will soon lead to his death. However, it is arguable whether he is a true tragic hero as they often have the audience's sympathy, which Macbeth has lost due to his murderous campaign.

In this extract, Macbeth is still the brave soldier he was described as being at the beginning, but by now is no longer "noble Macbeth"; if he is a hero, he is a tragic one soon to meet his end.

The literary context of the play is understood: the student comments on what a traditional tragic hero is.

This student explores the question. They look at different aspects of heroism.

Spelling, punctuation and grammar are sound and accurate; there are four marks available for this.

The essay is brought to an end with a brief overall summary of their answer.

Overall, the essay addresses the question with a range of quotes and includes reference to language and context.

### Question 1 TOP TIPS:

- Spend around 50 minutes this question
- Read the question carefully and make sure you address it in your response
- PLAN!
- Have a brief introduction which summarises clearly your argument/answer
- Use quotations from the extract
- Name language features (verb, adverb....similes, metaphor...) accurately
- Explain the effect of the language feature on the audience clearly
- Use quotations you have memorized from elsewhere in the play to allow you to discuss the play as a whole



- The question will ask you “how far you think...” which invites you to give your opinion but also explore different possible viewpoints without completely contradicting yourself

## You turn

### *Macbeth*

Read the following question from Act 5, Scene 5 of *Macbeth* and then answer the question that follows.

Macbeth is shortly to have his final battle with Macduff

#### **MACBETH**

She should have died hereafter;  
There would have been a time for such a word.  
To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to day  
To the last syllable of recorded time,  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more: it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

**01.** Starting with this speech, explain how far you think Shakespeare presents Macbeth as pessimistic?

Write about:

- how Shakespeare presents Macbeth in this speech
- how Shakespeare presents Macbeth in the play as a whole.

**[30 marks]**  
**AO4 [4 marks]**

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## Section B

### You are being tested on:

<b>A01</b>	Read, understand and respond to texts. Students should be able to: <input type="checkbox"/> Develop an informed personal response.  <input type="checkbox"/> use textual references, including quotations, to support and illustrate interpretations.
<b>A02</b>	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
<b>A03</b>	Show understanding of the relationships between texts and the contexts in which they were written.

### **Sample question:**

#### **Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde***

Read the following extract from Chapter 1 of *The Strange Case of Dr Jekyll and Mr Hyde* and then answer the question that follows.

*In this extract, Utterson and Enfield are out for a walk. This walk has taken them into the area where Mr Hyde lives.*

It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the weekdays. The inhabitants were all doing well, it seemed and all emulously hoping to do better still, and laying out the surplus of their grains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

Two doors from one corner, on the left hand going east the line was broken by the entry of a court; and just at that point a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

07 Starting with this extract, how does Stevenson use settings to create mystery and fear?

Write about:

- how Stevenson describes the setting in this extract
- how Stevenson uses settings to create mystery and fear in the novel as a whole.

**[30 marks]**

## Mark Scheme

<b>A01</b>	Critical, exploratory, conceptualised response to task and whole text <input type="checkbox"/> Judicious use of precise references to support interpretation(s)  <i>THIS MEANS: you explore different aspects of the question with a range of well-chosen quotes. You have a good introduction which states your overall view which you then go on to explore</i>
<b>A02</b>	Analysis of writer's methods with subject terminology used judiciously <input type="checkbox"/> Exploration of effects of writer's methods on reader
<b>A03</b>	Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task

## Model Answer:

Fear and mystery is created through the juxtaposition of Jekyll's rundown Gothic residence in contrast to the rest of the street, suggesting the "duality" which is at the heart of this novel between the good and evil.

Fear and mystery can be seen in the extract in the line "and just at that point a certain sinister block of building thrust forward its gable on the street." This follows a long description outlining the "thriving" main street with its "smiling saleswomen". The contrast is intriguing and the adjective "sinister" suggests something dark and foreboding about the building. The personification of "thrust forward its gable on the street" suggests how the building stands out, as if intruding on the otherwise jolly atmosphere. The novel has clearly been influenced by Gothic literature where novels create foreboding by being set in old, dilapidated buildings with a sinister atmosphere.

The fact it "showed no window" means we have no clues as to what is inside, creating mystery. We wonder who might inhabit such a dark place. Further adjectives such as "discoloured" and "sordid" suggest decay and neglect. The fact there is "no bell or door knocker" suggests an unsocial resident and makes us wonder again what might be going on inside the building that means the owner does not want to be disturbed. We wonder why the owner has done nothing to remove the tramps who sleep in the doorway or the children who damage the paintwork.

Mystery is further created when Mr Enfield says there is an "odd story" attached to the door of the building, whetting our appetite for finding out what happened. He goes on to tell of the man who "trampled" a little girl. The verb suggests how terrifying and violent Mr Hyde could be. We want to know the story of this mysterious and fearful man, especially when he kills Sir Danvers Carew with "ape-like fury": the simile suggesting he was animalistic and extremely dangerous.

The answer straight away addresses the question on "fear and mystery" with a brief introduction which gives a clear outline of their argument.

Quotations are taken from the extract.

Language techniques are identified accurately and the effect of the reader is discussed.

Context is included: this is literary context, the Gothic tradition Stevenson is writing in.

Further quotations from the extract are used with language analysis and a continued focus on mystery and fear.

This pupil has learned quotations and now uses them to talk about fear and mystery in the rest of the book. There is still language analysis.



Stevenson creates mystery when we wonder what Hyde's relationship is with the respectable Dr Jekyll. He deliberately keeps from us the truth that they are one man. There is mystery created when the handwriting of Hyde and Jekyll is seen as "almost identical."

It only later we find out the truth that Jekyll's experiments demonstrated the "duality of man." The story of a supposedly respectable man who committed terrible crimes reminded many Victorian readers of Jack the Ripper and the novel showed the hypocrisy of Victorian society where respectable men like Jekyll could hide a mysterious and fearful dark side, in the same way as the street in the extract had two distinct sides: one "smiling", the other "sinister."

In the extract, Stevenson contrasts the dilapidated Gothic building of Jekyll's lab with the bright vibrant streets surrounding it. We wonder who might live there and what secrets it holds. Throughout the novel, mystery and tension are developed as we ponder the relationship between the two men and gradually realise the horrible truth that Hyde and Jekyll are one and the same.

Historical context is linked to quotations and the ending keeps the focus on the question about fear and mystery.

Overall, this answer addresses the question on fear and mystery, uses quotations from the extract and quotations which have been memorised and analyses language and context and has a brief conclusion.

## Section B Tips

- Remember you have 45 minutes to write on each question (which leaves about 15 minutes to read the questions and extracts for the two questions on this paper)
- Read the question carefully and highlight the key words
- Read the extract carefully with the question in mind. Highlight key quotes
- PLAN! Even if you hate planning, give yourself a few minutes to think about your response
- Have an introduction which briefly summarises your answer
- Use quotes from the extract and also ones you have learned
- Pick out key language features such as techniques (such as similes and metaphors) or key word types (such as verbs and adjectives) and say the effect these have on the reader

- Include relevant context (historical and literary) which helps you answer the question. Context should help explain why the writer has written the text in a certain way.

## Your Turn

### Robert Louis Stevenson: *The Strange Case of Dr Jekyll and Mr Hyde*

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

There was no mirror, at that date, in my room; that which stands beside me as I write, was brought there later on and for the very purpose of these transformations. The night however, was far gone into the morning--the morning, black as it was, was nearly ripe for the conception of the day--the inmates of my house were locked in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to my bedroom. I crossed the yard, wherein the constellations looked down upon me, I could have thought, with wonder, the first creature of that sort that their unsleeping vigilance had yet disclosed to them; I stole through the corridors, a stranger in my own house; and coming to my room, I saw for the first time the appearance of Edward Hyde.

I must here speak by theory alone, saying not that which I know, but that which I suppose to be most probable. The evil side of my nature, to which I had now transferred the stamping efficacy, was less robust and less developed than the good which I had just deposed. Again, in the course of my life, which had been, after all, nine tenths a life of effort, virtue and control, it had been much less exercised and much less exhausted. And hence, as I think, it came about that Edward Hyde was so much smaller, slighter and younger than Henry Jekyll. Even as good shone upon the countenance of the one, evil was written broadly and plainly on the face of the other. Evil besides (which I must still believe to be the lethal side of man) had left on that body an imprint of deformity and decay. And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed to call mine. And in so far I was doubtless right. I have observed that when I wore the semblance of Edward Hyde, none could come near to me at first without a visible misgiving of the flesh. This, as I take it, was because all human beings, as we meet them, are







