

Y11 Example Answer Booklet for English Literature

In this booklet, you will find example questions and essays so you know how to structure your own.

Each one has been provided by the exam board and typed up for you.

At the back of the booklet, you'll find some more practice questions should you want to refine your skills.



Macbeth

Macbeth

Answer both

2	1
---	---

 and

2	2
---	---

 .

You are advised to spend about 20 minutes on

2	1
---	---

 , and about 40 minutes on

2	2
---	---

 .

2	1
---	---

 Read the extract on the opposite page. Answer the following question:

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

MACBETH	[<i>Aside</i>] Glamis, and Thane of Cawdor: The greatest is behind. [<i>To Ross and Angus</i>] Thanks for your pains. [<i>To BANQUO</i>] Do you not hope your children shall be kings, When those that gave the Thane of Cawdor to me Promised no less to them?
BANQUO	That trusted home, Might yet enkindle you unto the crown, Besides the Thane of Cawdor. But 'tis strange, And oftentimes, to win us to our harm, The instruments of darkness tell us truths; Win us with honest trifles, to betray's In deepest consequence. – Cousins, a word, I pray you.
MACBETH	[<i>Aside</i>] Two truths are told, As happy prologues to the swelling act Of the imperial theme. – I thank you, gentlemen. – [<i>Aside</i>] This supernatural soliciting Cannot be ill, cannot be good. If ill, Why hath it given me earnest of success, Commencing in a truth? I am Thane of Cawdor. If good, why do I yield to that suggestion, Whose horrid image doth unfix my hair And make my seated heart knock at my ribs Against the use of nature? Present fears Are less than horrible imaginings. My thought, whose murder yet is but fantastical, Shakes so my single state of man that function Is smothered in surmise, and nothing is, But what is not.
BANQUO	Look how our partner's rapt.
MACBETH	[<i>Aside</i>] If chance will have me king, why chance may crown me Without my stir.
BANQUO	New honours come upon him Like our strange garments, cleave not to their mould, But with the aid of use.
MACBETH	[<i>Aside</i>] Come what come may, Time and the hour runs through the roughest day.

The following extract question response scored 11/15:

In this section of the play, Macbeth has just been revealed his prophecy by the witches and we are shown the spark of his ambition. Shakespeare aims to demonstrate in this particular scene the beginning of Macbeth's downfall and the loyal and noble character of Banquo who is wise to the half-truths he has been told by the witches.

In this scene, Macbeth's interest and desires begin to grow. However, it is met with the loyalty and wisdom that Shakespeare presents Banquo with. The audience hear an integral line spoken from Banquo that is 'win us with honest trifles to betray's in deepest consequence'. Not only does the audience see the noble nature of Banquo but he foreshadows the betrayal he ensures at the hands of Macbeth Shakespeare juxtaposes the adjective 'honest' with the abstract noun 'consequence' in order to reveal the impending betrayal to take place, however the audience may also see this as a way of contrasting the nature of Banquo and Macbeth. Macbeth ends the play as a tyrant, consumed by power and many fall to the consequence of trusting him, including Banquo himself.

The audience will also see in this scene the beginning of Macbeth's ambition for power and how his thoughts initially make him feel guilty. Macbeth states 'whose horrid image doth unfix my hair' as he dwells on the prophecies told by the witches. Shakespeare uses the adjective 'horrid' to present the awful intent of Macbeth and how he is already beginning to harvest sinister motives. The audience may begin to see the sinister side of Macbeth and no longer a 'worthy' or 'noble' soldier. However, the audience may see Macbeth's guilt at his thoughts as well which could suggest he acknowledges the evil surrounding the prophecies. Shakespeare uses the metaphor 'unfix my hair' as a way to show this guilt as Macbeth's thoughts make him physically uncomfortable as he acknowledges the disloyalty surrounding it.

Finally, the audience may also see the supernatural and foreshadowing of madness in this scene when Macbeth says 'shakes so my single state of man'. Shakespeare here uses the verb 'shakes' in order to show that sinister and supernatural works have entered the state of man – meaning Macbeth – which could foreshadow Macbeth's loss of sanity and nobility when he murders Duncan. The line also foreshadows the gradual decline of humanity in Macbeth as he continues throughout the play, and even refers to the madness which overtakes Scotland under the tyrannical rule of Macbeth which ultimately leads to Lady Macbeth's downfall of guilt and Macbeth's belief that he is all powerful and cannot be defeated.

- Secure, sustained discussion with a strong sense of the extract's significance; thoughtful in places
- Needs more terminology and more coverage of the extract

*

2	2
---	---

 Lady Macbeth changes throughout the play. Write about some of the ways Lady Macbeth changes and how Shakespeare presents this. [25]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

The following essay question response scored 19/25:

Lady Macbeth is a character in Shakespeare's play 'Macbeth' whose main role is to influence Macbeth with her own ideas. She is shown to defy Jacobean gender norms as she, for some of the play, has an equal role in her relationship with Macbeth.

At the beginning of the play, Lady Macbeth is shown to be linked to the supernatural. She is a character that defies Jacobean gender expectations. The first time the audience meets Lady Macbeth,

she reads a letter about the witches' prophecies, and calls upon 'spirits' to 'unsex her'. Her calling upon spirits immediately links her to the supernatural, one of the main themes of the play. This may make an audience distrust her, as she is calling upon these unnatural and dangerous spirits to help her, showing her trust of unnatural things. It also shows how she is prepared to go against nature, a theme shown when she encourages Macbeth to destroy the natural order and kill Duncan. Her willingness to destroy sacred concepts such as the supremacy of the natural order may have disturbed a contemporary audience as they would have seen these things as having been put in place by God. When she asks to be 'unsexed', it shows she is willing to destroy or change her body so she can be more powerful, again linking her to the supernatural, in particular the witches, who Banquo describes as having 'beards', and who says that they 'should be women'. In her soliloquy, Lady Macbeth also says she wants the spirits to 'take [her] milk for gall'. The idea of changing something as pure as milk, made to raise children, to gall, or poison, shows how Lady Macbeth links herself to the supernatural, as this would be going against God. A Jacobean audience would be unsettled by this, as the expectation for women was to raise children, so in this way, she defies contemporary gender norms.

Once Lady Macbeth suggests her plan to kill Duncan to Macbeth, she is shown to be cynical, hard-headed and unphased by things. When she refers to killing Duncan as 'business', it shows her lack of respect for the sanctity of life and her lack of respect for nature. This may make an audience uncomfortable as she is comfortable with regicide to further her own, or her husband's interests. Shakespeare also uses the motif of water when Lady Macbeth says that 'a little water clears us of this deed', referring to the murder of Duncan. The use of water here is significant as it represents purity, and Lady Macbeth believes that water can clear away committing murder, showing her cynicism. Lady Macbeth is also shown to be hard-headed when she tells her husband that he is 'too full of the milk of human kindness', showing that she believes he is not tough enough, and showing that she may even perceive him as feminine through the use of 'milk'. This may make the audience fear her as she is manipulative towards Macbeth. Finally, she is shown to be respected by her husband when he refers to her as his 'partner in greatness'. This shows her cynicism as she has been smart and serious to be on the same level as her husband, who is to become king.

Towards the end of the play, Lady Macbeth is shown to descend into madness. This is shown when one of the servants mentions her sleepwalking. This disturbed sleep shows how she cannot be safe or vulnerable anymore, and links to the idea of Macbeth 'murder[ing] sleep, as she has encouraged him to kill Duncan when he was resting and vulnerable. Lady Macbeth's marriage with Macbeth also falls apart later on in the play, as he used to call her his 'dearest chuck', and now he does not trust or respect her enough to consult her about his plans. This falling apart of her marriage links to her descent into madness as she cannot even treat her husband, the closest person in her life, in a way that shows caring or affection. Finally, at the end of the play, Lady Macbeth finishes her descent into madness when it is suggested that she died by suicide. An audience would find this unsettling, however likely not shocking, as she had very little respect for the lives of others, and so 'she would have died hereafter'.

-Sustained and secure response with a strong focus on change. Lots of analysis of Shakespeare's language use and detailed discussion of symbolism associated with the character.

Poetry Anthology:

SECTION B (Poetry)

Answer **both**

7	1
---	---

and

7	2
---	---

 .

You are advised to spend about 20 minutes on

7	1
---	---

 , and about 40 minutes on

7	2
---	---

 .

7	1
---	---

 Read the poem below, *A Wife in London*, by Thomas Hardy.

A Wife in London is a poem about loss. How does Thomas Hardy present loss in the poem? Remember to refer to the contexts of the poem in your answer. [15]

The following extract question response scored 11/15:

Thomas Hardy presents loss in 'A Wife in London' through the use of pathetic fallacy. This is seen in 'tawny vapour' which gives us readers imagery of a melancholy and bleak city due to the adjective 'tawny'. This may link back to the Industrial Revolution where London was in great poverty and there were appalling living conditions. This phrase also sets the mood of the poem instantly to be almost sinister and creates a sense of trepidation and anxiety in the reader due to this miserable setting. This sets up the reader for the loss of the soldier later on – this loss of light and happiness represents the loss of the wife's husband.

Similarly, we are presented with the theme of loss in 'he- has fallen – in the far south land'. This has an obvious link to loss due to his death but this loss is presented as a euphemism in the verb 'fallen' as if the wife isn't accepting her husband's death. This verb is isolated with hyphens to highlight to the readers the wife's loss as it may symbolise her mind being fragmented and torn apart due to this event. 'Far south lad' refers to the Boer war in South Africa. This allows the reader to try to imagine the wife's heartbreak due to the distance between them.

Finally, we see this theme of loss presented in the second part of the poem named 'The Irony'. The use of titles in this poem reflects the intense and overwhelming feelings of loss from the wife. 'The Irony' highlights the tragic arrival of the husband's letter after his death, which for the reader is shocking and heartbreaking'. 'The fog hangs thicker' is another use of pathetic fallacy to highlight to the reader the terrible conditions in London during the Industrial Revolution but also it may symbolise the wife's feelings of loss radiating into her surroundings. 'Hangs' is a violent verb that relates to death and loss and gives the reader morbid imagery

- **Sustained focus and secure discussion**
- **Could include more reference to Hardy's aims and more poem coverage**

7	2
---	---

Choose **one** other poem from the anthology in which the poet also writes about loss.

Compare the way the poet presents loss in your chosen poem with the way Thomas Hardy presents loss in *A Wife in London*. [25]

In your answer to

7	2
---	---

 you should compare:

- the content and structure of the poems – what they are about and how they are organised
- how the writers create effects, using appropriate terminology where relevant
- the contexts of the poems, and how these may have influenced the ideas in them

The following response achieved 17/25:

Both 'The Manhunt' by Simon Armitage and 'A Wife in London' by Thomas Hardy explore the theme of loss in different ways. Hardy's poem focuses on the physical loss of a person while Armitage's poem focuses on an emotional and mental loss.

Both poems use nature to portray loss. In Armitage's poem, it shows loss in 'frozen river that ran through his face'. This could relate to the man's mind and essence being lost. This metaphor uses the adjective 'frozen' to present the mental loss from the man and his wife which relates to his loss of thought or happiness due to the war. It is common that war causes such mental illnesses like PTSD or depression. Also, it could relate how he is stuck in time, his normal life – 'river' – is lost now due to PTSD. Similarly, in Hardy's poem, we see loss in 'summer weather' to show the joy and happiness the wife has now lost as 'summer' relates to positive feelings. This is all due to the loss of her husband.

Alternatively, Armitage's poem presents loss through metaphors while Hardy's poem presents loss using similes. In 'The Manhunt', we see the phrase 'fractured rudder'. 'Rudder' relates to the machinery of a ship which allows it to move. This is relevant as it could relate to the soldier's loss of function and ability to rehabilitate into society. 'Fractured' presents his ability to function as broken and damaged like his mind. This loss of function creates a feeling of sorrow amongst readers due to this major blockage in the soldier's life. But in Hardy's poem, we see loss in the simile, 'like a waning taper'. This light imagery creates an uneasy and terrifying atmosphere due to the 'waning' which means dying. The reader already knows there will be loss in the poem due to the negative words.

Both poems use negative phrases with dark connotations. In Armitage's poem it says 'unexploded mine buried deep in his mind'. This is a link back to PTSD and mental health issues amongst soldiers due to the 'unexploded mine' phrase. This represents loss as because of the soldier's loss of stability and character, he is now vulnerable and unstable and very unpredictable in his behaviours. This loss of stability is shocking to the readers making them question how real couples deal with PTSD. 'Deep' creates a sense of hopelessness because it makes the soldier seem too damaged and broken mentally to be fixed – his personality is completely lost. We see this also in Hardy's poem in 'fog hangs thicker'. The use of the verb 'hangs' is negative and links to death and loss. Also, the wife herself may be unstable due to the 'fog' which symbolises her feelings of loss for her husband.

Finally, loss is presented in both poems within the structure. In Armitage's poem, the stanzas are fragmented and contain the same amount of lines. This could represent the loss of love between the couple due to the mental illnesses taking over the soldier or it could represent the fragmented mind and mental state of the soldier – his loss of character and stability. Also, in Hardy's poem, we see this similarly in the stanzas. The separation of the four stanzas with titles makes it very clear to the

reader the loss of the wife. Her mind and heart are in pieces and she is broken due to the loss of her husband.

Overall, I believe 'The Manhunt' presents the theme of loss effectively due to the author being a modern poet who wrote the poem for a documentary on the effects of war on soldiers and their families. It portrays a sense of realism due to the emotional and mental loss being focused on here. It allows the readers to empathise or even reflect on their own non-physical losses in their lives.

English Literature Paper 2

An Inspector Calls:

0	8
---	---

An Inspector Calls

You are advised to spend about 45 minutes on this question.

You should use the extract on the opposite page and your knowledge of the whole play to answer this question.

In *An Inspector Calls* characters react to the discovery of truths in different ways. Write about **some** of these reactions and how they are presented at different points in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play. [40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

INSPECTOR	And if her story is true – that he was stealing money –
MRS BIRLING	[<i>rather agitated now</i>] There's no point in assuming that –
INSPECTOR	But suppose we do, what then?
MRS BIRLING	Then he'd be entirely responsible – because the girl wouldn't have come to us, and have been refused assistance, if it hadn't been for him –
INSPECTOR	So he's the chief culprit anyhow.
MRS BIRLING	Certainly. And he ought to be dealt with very severely –
SHEILA	[<i>with sudden alarm</i>] Mother – stop – stop!
BIRLING	Be quiet, Sheila!
SHEILA	But don't you see –
MRS BIRLING	[<i>severely</i>] You're behaving like an hysterical child tonight.
	[<i>SHEILA begins crying quietly. Mrs BIRLING turns to INSPECTOR.</i>]
	And if you'd take some steps to find this young man and then make sure that he's compelled to confess in public his responsibility – instead of staying here asking quite unnecessary questions – then you really would be doing your duty.
INSPECTOR	[<i>grimly</i>] Don't worry, Mrs Birling. I shall do my duty. [<i>He looks at his watch.</i>]
MRS BIRLING	[<i>triumphantly</i>] I'm glad to hear it.
INSPECTOR	No hushing up, eh? Make an example of the young man, eh? Public confession of responsibility – um?
MRS BIRLING	Certainly. I consider it your duty. And now no doubt you'd like to say good night.
INSPECTOR	Not yet. I'm waiting.
MRS BIRLING	Waiting for what?
INSPECTOR	To do my duty.
SHEILA	[<i>distressed</i>] Now, Mother – don't you see?
MRS BIRLING	[<i>understanding now</i>] But surely... I mean... it's ridiculous...
	[<i>She stops, and exchanges a frightened glance with her husband.</i>]
BIRLING	[<i>terrified now</i>] Look, Inspector, you're not trying to tell us that – that my boy – is mixed up in this –?
INSPECTOR	[<i>sternly</i>] If he is, then we know what to do, don't we? Mrs Birling has just told us.
BIRLING	[<i>thunderstruck</i>] My God! But – look here –
MRS BIRLING	[<i>agitated</i>] I don't believe it. I won't believe it ...
SHEILA	Mother – I begged you and begged you to stop –

The following essay scored 29 out of 40

In *An Inspector Calls*, characters react to the truths in different ways, either accepting them or trying to shift the blame onto others.

Near the beginning of the play, when Sheila finds out that she'd been apart of leading Eva Smith to suicide from her jealousy and insecurity, she's one of the first to accept what she has done and clearly shows her immense guilt for it as she runs out of the room, showing how difficult it is for her to deal with the truth. Sheila is also one of the first to find out how the Inspector makes them reveal the truth, so later on she tries warning her family so their own words don't backfire. She refers to their defence as a 'wall' that will be broken, making it worse if they try to 'build' it up more. But unfortunately, they don't see it and Mrs Birling calls Sheila 'an hysterical child', proving that they think she's overdramatic as they are fully convinced that they had no part in Eva Smith's suicide.

Eric at first gave excuses when he revealed his story, trying to soothe it by saying 'I was in a state where a chap easily turns nasty'. Even when he'd tried to defend himself, at the end, he had accepted what he'd done when he stood on Sheila's side at the end of the play when she asks her parents if they really should 'pretend like nothing has happened'.

On the other hand, people like Birling that have a high status gets irritated at the Inspector's accusations. At the start when they argue about why Birling fired Eva Smith and didn't give them a raise, he says that it's his 'duty to keep labour costs down'. Birling is shown as a stubborn man who's stuck to traditions, trying to stand his ground as he can't even start to accept the fact that he was part of Eva's suicide and how it all started, thinking that he was only doing his job.

Mrs Birling is quite the same as she confidently declines that she was a part of it, too, too confident that she won't get into trouble just because she's a higher class. She doesn't listen to Sheila's warning when she says that the father 'ought to be dealt with very severely' – not knowing that it's Eric until it's too late as she finally notices the truth – this makes her switch to panic very quickly.

At the end of the play, Mrs Birling and Birling are both convinced that the Inspector wasn't a real inspector, going back to their own business and pretending as if nothing's happened. Eric and Sheila – the youngest ones – seem to understand the lesson made by the Inspector about responsibility. They both feel guilty from the truth and don't try throwing it away like their parents do, but understand it as Eric explains that 'he was our Inspector all right', and Sheila trying to make their parents realised while shocked how calm they are by asking how they can 'pretend like nothing has happened' and live on with their lives.

- **Sustained discussion and secure understanding of the play with well chosen and secure textual supporting references; thoughtful discussion of language and structure with some thoughtful references to meaning and effects; consistently accurate spelling, punctuation and range of vocabulary**
-

'A Christmas Carol'

Answer on **one** text only.

2

1

A Christmas Carol

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

A Christmas Carol is full of supernatural and ghostly happenings. Write about some of the supernatural events in *A Christmas Carol* and how they are important to the novel as a whole.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel
- refer to the contexts of the novel.

[40]

Now, it is a fact, that there was nothing at all particular about the knocker on the door, except that it was very large. It is also a fact, that Scrooge had seen it, night and morning, during his whole residence in that place; also that Scrooge had as little of what is called fancy about him as any man in the city of London, even including—which is a bold word—the corporation, aldermen, and livery. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, since his last mention of his seven years' dead partner that afternoon. And then let any man explain to me, if he can, how it happened that Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change: not a knocker, but Marley's face.

Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up on its ghostly forehead. The hair was curiously stirred, as if by breath or hot air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part of its own expression.

As Scrooge looked fixedly at this phenomenon, it was a knocker again.

To say that he was not startled, or that his blood was not conscious of a terrible sensation to which it had been a stranger from infancy, would be untrue. But he put his hand upon the key he had relinquished, turned it sturdily, walked in, and lighted his candle.

He *did* pause, with a moment's irresolution, before he shut the door; and he *did* look cautiously behind it first, as if he half expected to be terrified with the sight of Marley's pigtail sticking out into the hall. But there was nothing on the back of the door, except the screws and nuts that held the knocker on, so he said "Pooh, pooh!" and closed it with a bang.

The following response scored 28 out of 40:

In *A Christmas Carol*, lots of supernatural events and ghostly happenings happen over the course of the novel. This is to convey fear and encourage Scrooge to stop being so miserly and full of greed.

In Stave 1, Marley appears in front of Scrooge covered in chains, 'Not a knocker, but Marley's face'. This is out of place and strange as Marley passed away 'seven years' ago. Then when he sees Marley again, he explains to Scrooge that 'I wear the chains I forged in life'. This is Marley trying to warn Scrooge he needs to change otherwise he will end up like him. This is important to the novel overall as Dickens' aim was to show that acting like Scrooge would lead to eternal suffering.

In Stave 2, we are shown ghostly happenings when the Ghost of Christmas Past appears before Scrooge, 'A child like figure' with a 'distinguisher cap' by its side. Dickens here describes the ghost as ephemeral. The ghost of Christmas past is important to the novel overall as it shows Scrooge his past, reminding him of the good and the bad times. For example, he gets shown his time as a child, 'I know this place'. This brings back the excitement he felt when he was younger. In addition, he gets shown his time with Belle. 'A golden idol has replaced me'. This reminds Scrooge of what his obsession with money has ruined. The aim of the Ghost of Christmas Past was to remind Scrooge of his earlier life to help him with his redemption.

The second ghostly encounter was in stave 3 with the Ghost of Christmas Present. He was a large figure with a 'scabbard' but no 'sword'. His aim was to show Scrooge moments happening with other people on Christmas. For example, the Cratchit family, one of whom was 'dressed poorly but brave in ribbons'. This shows to Scrooge that despite not having a lot of money, they are still happy. In addition, Bob also does his toast to Scrooge. This shows that even though Scrooge shows Bob unkind treatment, he is still grateful for what he has been given. The aim of the Ghost of Christmas Present was to show Scrooge the Christmas joy and spirit he was missing out on because of his choices to be unkind and isolated.

The final ghost in Stave 4 is the Ghost of Christmas Yet to Come. This was a 'dark figure' that 'did not speak' and made Scrooge's legs 'tremble' in fear. This ghost was important in the novel as it showed Scrooge what was yet to come if he did not change. This helped aid Scrooge towards his redemption as it evoked fear by showing him his 'grave' and how his workers and the people spoke about him.

Overall, Dickens used the ghosts in this novel to show the big gap between the poor and the rich in Victorian England. He wanted to educate people on the realities and help people to change.

Sustained approach, secure understanding and well-chosen supporting textual references

Discusses and analysis language and structure with some terminology

Needs more context