An Inspector Calls Practice Questions

Character-Based Questions

1. How does Priestley use **Mr Birling** to critique the capitalist attitudes of 1912?
2. How does **Mrs Birling's** response to Eva Smith reflect her views on morality and class? *[For this question, consider not just her response to Eva during the meeting of the committee, but how she responds to and about Eva throughout the entire play.]*
3. How does **Eric's** character challenge the generational divide presented in *An Inspector Calls*?
4. To what extent does **Gerald's** treatment of Eva/Daisy reveal hypocrisy within Edwardian society?
5. How does **Sheila's** transformation throughout the play reflect Priestley's socialist message?
6. To what extent does **the Inspector** function as Priestley's mouthpiece for social responsibility?
7. How does Priestley present **Eva Smith** as a symbol of social responsibility rather than a fully developed character?

Theme-Based Questions

1. How does Priestley use the theme of **capitalism vs socialism** to shape audience attitudes towards social change?
2. How does Priestley manipulate **time** to create tension and reinforce his message of social responsibility?
3. How does the play present the conflict between **young and old generations**?
4. How does Priestley challenge traditional **gender roles** through the character of Sheila?
5. To what extent does Priestley present **love and marriage** as transactional rather than romantic?
6. How does Priestley use the theme of **social class** to expose inequalities in Edwardian society?
7. How does the play suggest that **social responsibility** is essential for a fairer society?

Power and Conflict Practice Questions

Power-Based Questions

1. Compare how poets present the **power of nature** in ‘Storm on the Island’ and in one other poem from the Power and Conflict anthology.
2. Compare how poets present **institutional power** in ‘London’ and in one other poem from the Power and Conflict anthology.
3. Compare how poets present **fear** in ‘Exposure’ and in one other poem from the Power and Conflict anthology.
4. Compare how poets present the **power of art** in ‘My Last Duchess’ and in one other poem from the Power and Conflict anthology.
5. Compare how poets present **the fragility of power** in ‘Ozymandias’ and in one other poem from the Power and Conflict anthology.
6. Compare how poets present **the relationship between nature and humanity** in ‘The Prelude’ and in one other poem from the Power and Conflict anthology.
7. Compare how poets present **cultural power** in ‘Checking Out Me History’ and in one other poem from the Power and Conflict anthology.

Conflict and Identity Based Questions

1. Compare how poets present the **experience of conflict** in ‘Bayonet Charge’ and in one other poem from the Power and Conflict anthology.
2. Compare how poets present the **effects of conflict** in ‘Remains’ and in one other poem from the Power and Conflict anthology.
3. Compare how poets present ideas about **identity** in ‘Checking Out Me History’ and in one other poem from the Power and Conflict anthology.
4. Compare how poets present **loss** in ‘Poppies’ and in one other poem from the Power and Conflict anthology.
5. Compare how poets present **memory** in ‘War Photographer’ and in one other poem from the Power and Conflict anthology.
6. Compare how poets present **responsibility** in ‘Kamikaze’ and in one other poem from the Power and Conflict anthology.
7. Compare how poets present **patriotism** in ‘The Charge of the Light Brigade’ and in one other poem from the Power and Conflict anthology.

Romeo and Juliet Practice Questions

Character-Based Questions

1. Starting with this extract, explore how Shakespeare presents **Romeo as impulsive and fearless.**

   Extract (Act 2, Scene 2):

   ROMEO:
   With love's light wings did I o'er-perch these walls;
   For stony limits cannot hold love out,
   And what love can do that dares love attempt;
   Therefore thy kinsmen are no stop to me.

2. Starting with this extract, explore how Shakespeare presents **Juliet's determination.**

   Extract (Act 5, Scene 3):

   JULIET:
   Go get thee hence, for I will not away.
   What's here? A cup closed in my true love's hand?
   Poison I see hath been his timeless end.
   O churl, drunk all, and left no friendly drop
   To help me after?

3. Starting with this extract, explore how Shakespeare presents **Mercutio as witty and cynical.**

   Extract (Act 1, Scene 4):

   MERCUTIO:
   O, then, I see Queen Mab hath been with you.
   She is the fairies' midwife, and she comes
   In shape no bigger than an agate-stone.

4. Starting with this extract, explore how Shakespeare presents **Tybalt as aggressive and honour-bound.**

   Extract (Act 1, Scene 5):

   TYBALT:
   This, by his voice, should be a Montague.
   Fetch me my rapier, boy. What dares the slave
   Come hither, cover'd with an antic face?

5. Starting with this extract, explore how Shakespeare presents **Lord Capulet's authority.**

   Extract (Act 3, Scene 5):

   And you be mine, I'll give you to my friend;
   And you be not, hand, beg, starve, die in the streets,
   For by my soul, I'll ne'er acknowledge thee,

6. Starting with this extract, explore how Shakespeare presents **Lady Capulet's attitude towards motherhood.**

   Extract (Act 3, Scene 5):

   LADY CAPULET:
   Talk not to me, for I'll not speak a word:
   Do as thou wilt, for I have done with thee.

7. Starting with this extract, explore how Shakespeare presents **Friar Lawrence as a moral man.**

   Extract (Act 2, Scene 3):

   FRIAR LAWRENCE:
   Virtue itself turns vice, being misapplied;
   And vice sometimes by action dignified.

Theme-Based Questions

1. Starting with this extract, explore how Shakespeare presents the **conflict between old and young.**

   Extract (Act 3, Scene 5):

   CAPULET:
   Hang thee, young baggage! disobedient wretch!
   I tell thee what: get thee to church o' Thursday,
   Or never after look me in the face.

2. Starting with this extract, explore how Shakespeare presents **attitudes towards gender.**

   Extract (Act 2, Scene 1):

   MERCUTIO:
   O Romeo, that she were, O, that she were
   An open-arse, and thou a pop'rin pear!

3. Starting with this extract, explore how Shakespeare presents the **theme of fate.**

   Extract (Act 5, Scene 1):

   ROMEO:
   Is it e'en so? then I defy you, stars!

4. Starting with this extract, explore how Shakespeare presents **ideas of death.**

   Extract (Act 4, Scene 3):

   JULIET:
   What if this mixture do not work at all?
   Shall I be married then tomorrow morning?
   No, no, this shall forbid it; lie thou there.

5. Starting with this extract, explore how Shakespeare presents the **theme of conflict.**

   Extract (Act 1, Scene 1):

   TYBALT:
   What, drawn and talk of peace! I hate the word,
   As I hate hell, all Montagues, and thee:

6. Starting with this extract, explore how Shakespeare presents **ideas about honour and violence.**

   Extract (Act 3, Scene 1):

   MERCUTIO:
   O calm, dishonourable, vile submission!
   Alla stoccata carries it away.
   Tybalt, you rat-catcher, will you walk?

7. Starting with this extract, explore how Shakespeare presents the **power of love.**

   Extract (Act 1, Scene 5):

   ROMEO:
   If I profane with my unworthiest hand
   This holy shrine, the gentle sin is this:
   My lips, two blushing pilgrims, ready stand

Unseen Poetry Practice Questions

Set One

1. How does Nikita Gill present the **empowerment of women** in *Ariel?*
2. In both 'Ariel' and 'History Remembers'**,** the poets describe how female role models are **considered by society.** What are the similarities and/or differences between the methods the poets use to present these role models?

Ariel (Nikita Gill)

In this fairytale, Ariel does not look at her childhood, her
family, the ocean as though it is something she needs to
leave behind for the love of a man. In this fairytale, she
chooses her ocean over the Prince because she knows love
is something that can happen over and over again, but
everything in the ocean that is dying cannot be brought
back to life again.

She uses her voice to empower other mermaids to stand
against humans destroying their home. She nurses injured
shark and dolphins and fish back to health.

She wears armour, and with her warrior sisters topples
poachers' boats leaving them to fight their own way out of
the water. She loves her body as it is and does not resent
her fish tail and wish for legs or wish to be a land girl
because she recognises what she was born in was special.
She teams up with the sea witch and encourages her to
use her magic to aid in her quest to save the ocean, home
to both of them.

And maybe one day, she will fall in love.
And maybe one day, she will find a prince.

Or maybe one day, she will choose never to marry.
Or maybe one day, she will decide to rule instead.

But before she does any of that, for all her hard work for
the ocean, she will be remembered.

History Remembers (Ishika Jha)

History remembers Cleopatra as beautiful.
That is a lie.

Statues and coins
with hooked noses
and strong features
don't show her as the 'femme fatale'
we expect to see.

Instead, Cleopatra was captivating.

Her voice,
that could speak in up to nine languages,
paired with
irresistible charm
brilliant wit
and a sharp mind,
was a weapon greater than any beauty.

She was raised with the knowledge
of the finest philosophers,
mathematicians,
scientists,
and poets of her time,
gifted with the finest education possible
in the Greek world.

As ruler,
she curbed corruption
commanded armies
sustained stability
spared grain to the poor
and strengthened her kingdom.

But her story has survived today
through the eyes of her enemies,
whispers of false rumours
and old stereotypes.

Here, they say,
rather than a protagonist in her own right,
she is a side character
in the lives of men,
an evil seductress
who led great Romans astray.

Her enemies have succeeded.

Because before it remembers her as
a linguist,
a conversationalist,
a fleet commander,
or even a powerful ruler,

History remembers Cleopatra as beautiful.

Set Two

1. How does E.E. Cummings explore a child's perspective within the poem "Little Tree"?
2. In both [little tree] and Christmas Mail, the poets describe different **attitudes towards Christmas.** What are the similarities and/or differences between the methods the poets use to present these attitudes?

[little tree] (E.E. Cummings)

little tree
little silent Christmas tree
you are so little
you are more like a flower

who found you in the green forest
and were you very sorry to come away?
see i will comfort you
because you smell so sweetly

i will kiss your cool bark
and hug you safe and tight
just as your mother would,
only don't be afraid

look the spangles
that sleep all the year in a dark box
dreaming of being taken out and allowed to shine,
the balls the chains red and gold the fluffy threads,

put up your little arms
and i'll give them all to you to hold
every finger shall have its ring
and there won't be a single place dark or unhappy

then when you're quite dressed
you'll stand in the window for everyone to see
and how they'll stare!
oh but you'll be very proud

and my little sister and i will take hands
and looking up at our beautiful tree
we'll dance and sing
"Noel Noel"

Christmas Mail (Ted Kooser)

Cards in each mailbox,
angel, manger, star and lamb,
as the rural carrier,
driving the snowy roads,
hears from her bundles
the plaintive bleating of sheep,
the shuffle of sandals,
the clopping of camels.

At stop after stop,
she opens the little tin door
and places deep in the shadows
the shepherds and wise men,
the donkeys lank and weary,
the cow who chews and muses.
And from her Styrofoam cup,
white as a star and perched
on the dashboard, leading her
ever into the distance,
there is a hint of hazelnut,
and then a touch of myrrh.

Set Three

1. How does Carol Ann Duffy explore ideas of **youth** in the poem *Before You Were Mine?*
2. In both Not Yet My Mother and Before You Were Mine, the poets describe **ideas around motherhood.** What are the similarities and/or differences between the methods the poets use to present these ideas?

Not Yet My Mother (Owen Sheers)

Yesterday I found a photo
of you at seventeen,
holding a horse and smiling,
not yet my mother.

The tight riding hat hid your hair,
and your legs were still the long shins of a boy's.
You held the horse by the halter,
your hand a fist under its huge jaw.

The blown trees were still in the background
and the sky was grained by the old film stock,
but what caught me was your face,
which was mine.

And I thought, just for a second, that you were me.
But then I saw the woman's jacket,
nipped at the waist, the ballooned jodhpurs,
and of course the date, scratched in the corner.

All of which told me again,
that this was you at seventeen, holding a horse
and smiling, not yet my mother,
although I was clearly already your child.

Before You Were Mine (Carol Ann Duffy)

I'm ten years away from your corner you laugh on

with your pals, Maggie McGeeney and Jean Duff.
The three of you bend from the waist, holding
each other, or your knees, and shriek at the pavement.
Your polka-dot dress blows around your legs. Marilyn.

I'm not here yet. The thought of me doesn't occur
in the ballrooms with the thousand eyes, the fizzy, movie tomorrows
the right walk home could bring. I knew you would dance
like that. Before you were mine, your Ma stands at the close
with a hiding for the late one. You reckon it's worth it.

The decade ahead of my loud, possessive yell was the best one, eh?
I remember my hands in those high-heeled red shoes, relics,
and now your ghost clatters towars me over George Square
Till I see you, clear as scent, under the tree,
with is lights, and whose small bites on your neck, sweetheart?

Cha cha cha! You'd teach me the steps on the way home from Mass,
stamping stars from the wrong pavement. Even then
I wanted the bold girl winking in Portobello, somewhere
in Scotland, before I was born. That glamorous love lasts
where you sparkle and waltz and laugh before you were mine

Pride and Prejudice Practice Questions

Character-Based Questions

1. Starting with this extract, explore how **Elizabeth is presented as independent.**
   (Extract from Chapter 19)
   "You are too hasty, sir," she cried. "You forget that I have made no answer. Let me do it without further loss of time. Accept my thanks for the compliment you are paying me. I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than to decline them."

   "I am not now to learn," replied Mr. Collins, with a formal wave of the hand, "that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second, or even a third time. I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long."

   "Upon my word, sir," cried Elizabeth, "your hope is a rather extraordinary one after my declaration. I do assure you that I am not one of those young ladies (if such young ladies there are) who are so daring as to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal. You could not make me happy, and I am convinced that I am the last woman in the world who could make you so. Nay, were your friend Lady Catherine to know me, I am persuaded she would find me in every respect ill qualified for the situation."

2. Starting with this extract, explore how Austen presents **Wickham as deceitful.**

   "I do not at all know; but I heard nothing of his going away when I was at Netherfield. I hope your plans in favour of the ——shire will not be affected by his being in the neighbourhood."

   "Oh! no—it is not for me to be driven away by Mr. Darcy. If he wishes to avoid seeing me, he must go. We are not on friendly terms, and it always gives me pain to meet him, but I have no reason for avoiding him but what I might proclaim before all the world, a sense of very great ill-usage, and most painful regrets at his being what he is. His father, Miss Bennet, the late Mr. Darcy, was one of the best men that ever breathed, and the truest friend I ever had; and I can never be in company with this Mr. Darcy without being grieved to the soul by a thousand tender recollections. His behaviour to myself has been scandalous; but I verily believe I could forgive him anything and everything, rather than his disappointing the hopes and disgracing the memory of his father."

   Elizabeth found the interest of the subject increase, and listened with all her heart; but the delicacy of it prevented further inquiry.

3. Starting with this extract, explore how **Darcy is presented as prejudiced.**

   (Extract from Chapter 3)

"I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with."

"I would not be so fastidious as you are," cried Mr. Bingley, "for a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them you see uncommonly pretty."

*"*You *are dancing with the only handsome girl in the room," said Mr. Darcy, looking at the eldest Miss Bennet.*

"Oh! She is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you."

"Which do you mean?" and turning round he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said: "She is tolerable, but not handsome enough to tempt me*; I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me."*

4. Starting with this extract, explore how **Mr Collins is presented as obsequious** [slavish or fawning obedience or excessive eagerness to please]**.**
(Extract from Chapter 13)

   "I am very sensible, madam, of the hardship to my fair cousins, and could say much on the subject, but that I am cautious of appearing forward and precipitate. But I can assure the young ladies that I come prepared to admire them. At present I will not say more; but, perhaps, when we are better acquainted—"

   He was interrupted by a summons to dinner; and the girls smiled on each other. They were not the only objects of Mr. Collins's admiration. The hall, the dining-room, and all its furniture, were examined and praised; and his commendation of everything would have touched Mrs. Bennet's heart, but for the mortifying supposition of his viewing it all as his own future property. The dinner too in its turn was highly admired; and he begged to know to which of his fair cousins the excellency of its cooking was owing. But he was set right there by Mrs. Bennet, who assured him with some asperity that they were very well able to keep a good cook, and that her daughters had nothing to do in the kitchen. He begged pardon for having displeased her. In a softened tone she declared herself not at all offended; but he continued to apologise for about a quarter of an hour.

5. Starting with this extract, explore how Austen presents **Charlotte Lucas as pragmatic.**

   (Extract from Chapter 22)

   "Why should you be surprised, my dear Eliza? Do you think it incredible that Mr. Collins should be able to procure any woman's good opinion, because he was not so happy as to succeed with you?"

But Elizabeth had now recollected herself, and making a strong effort for it, was able to assure with tolerable firmness that the prospect of their relationship was highly grateful to her, and that she wished her all imaginable happiness.

"I see what you are feeling," replied Charlotte. "You must be surprised, very much surprised—so lately as Mr. Collins was wishing to marry you. But when you have had time to think it over, I hope you will be satisfied with what I have done. I am not romantic, you know; I never was. I ask only a comfortable home; and considering Mr. Collins's character, connection, and situation in life, I am convinced that my chance of happiness with him is as fair as most people can boast on entering the marriage state."

6. Starting with this extract, explore how Austen presents **Lady Catherine as opinionated.**

   (Extract from Chapter 29)

   "No governess! How was that possible? Five daughters brought up at home without a governess! I never heard of such a thing. Your mother must have been quite a slave to your education."

   Elizabeth could hardly help smiling as she assured her that had not been the case.

   "Then, who taught you? who attended to you? Without a governess, you must have been neglected."

   "Compared with some families, I believe we were; but such of us as wished to learn never wanted the means. We were always encouraged to read, and had all the masters that were necessary. Those who chose to be idle, certainly might."

   "Aye, no doubt; but that is what a governess will prevent, and if I had known your mother, I should have advised her most strenuously to engage one. I always say that nothing is to be done in education without steady and regular instruction, and nobody but a governess can give it. It is wonderful how many families I have been the means of supplying in that way. I am always glad to get a young person well placed out. Four nieces of Mrs. Jenkinson are most delightfully situated through my means; and it was but the other day that I recommended another young person, who was merely accidentally mentioned to me, and the family are quite delighted with her. Mrs. Collins, did I tell you of Lady Metcalf's calling yesterday to thank me? She finds Miss Pope a treasure. 'Lady Catherine,' said she, 'you have given me a treasure.' Are any of your younger sisters out, Miss Bennet?"

   "Yes, ma'am, all."

7. Starting with this extract, explore how **Lydia Bennet is presented as reckless.**
   (Extract from Chapter 47)
   "MY DEAR HARRIET,

   "You will laugh when you know where I am gone, and I cannot help laughing myself at your surprise to-morrow morning, as soon as I am missed. I am going to Gretna Green, and if you cannot guess with who, I shall think you a simpleton, for there is but one man in the world I love, and he is an angel. I should never be happy without

him, so think it no harm to be off. You need not send them word at Longbourn of my going, if you do not like it, for it will make the surprise the greater, when I write to them and sign my name 'Lydia Wickham.' What a good joke it will be! I can hardly write for laughing. Pray make my excuses to Pratt for not keeping my engagement, and dancing with him to-night. Tell him I hope he will excuse me when he knows all; and tell him I will dance with him at the next ball we meet, with great pleasure. I shall send for my clothes when I get to Longbourn; but I wish you would tell Sally to mend a great slit in my worked muslin gown before they are packed up. Good-bye. Give my love to Colonel Forster. I hope you will drink to our good journey.

"Your affectionate friend,
"LYDIA BENNET."

Theme-Based Questions

1. Starting with this extract, explore how **pride and prejudice is presented as harmful.**
   (Extract from Chapter 36)
   She grew absolutely ashamed of herself. Of neither Darcy nor Wickham could she think without feeling she had been blind, partial, prejudiced, absurd.

   "How despicably I have acted!" she cried; "I, who have prided myself on my discernment! I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity in useless or blameable mistrust! How humiliating is this discovery! Yet, how just a humiliation! Had I been in love, I could not have been more wretchedly blind! But vanity, not love, has been my folly. Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment I never knew myself."

2. Starting with this extract, explore how Austen presents **social class as an obstacle.**
   (Extract from Chapter 34)
   "And this," cried Darcy, as he walked with quick steps across the room, "is your opinion of me! This is the estimation in which you hold me! I thank you for explaining it so fully. My faults, according to this calculation, are heavy indeed! But perhaps," added he, stopping in his walk, and turning towards her, "these offenses might have been overlooked, had not your pride been hurt by my honest confession of the scruples that had long prevented my forming any serious design. These bitter accusations might have been suppressed, had I, with greater policy, concealed my struggles, and flattered you into the belief of my being impelled by unqualified, unalloyed inclination; by reason, by reflection, by everything. But disguise of every sort is my abhorrence. Nor am I ashamed of the feelings I related. They were natural and just. Could you expect me to rejoice in the inferiority of your connections?—to congratulate myself on the hope of relations, whose condition in life is so decidedly beneath my own?"

3. Starting with this extract, explore how Austen presents **expectations of men and women.**
   (Extract from Chapter 8)
   "Then," observed Elizabeth, "you must comprehend a great deal in your idea of an accomplished woman."

   "Yes, I do comprehend a great deal in it."

   "Oh! certainly," cried his faithful assistant, "no one can be really esteemed accomplished who does not greatly surpass what is usually met with. A woman must have a thorough knowledge of music, singing, drawing, dancing, and the modern languages, to deserve the word; and besides all this, she must possess a certain something in her air and manner of walking, the tone of her voice, her address and expressions, or the word will be but half-deserved."

   "All this she must possess," added Darcy, "and to all this she must yet add something more substantial, in the improvement of her mind by extensive reading."

   "I am no longer surprised at your knowing only six accomplished women. I rather wonder now at your knowing any."

   "Are you so severe upon your own sex as to doubt the possibility of all this?"

   "I never saw such a woman. I never saw such capacity, and taste, and application, and elegance, as you describe united."

4. Starting with this extract, explore how Austen presents **attitudes towards marriage.**

   (Extract from Chapter 1)

   "What is his name?"

   "Bingley."

   "Is he married or single?"

   "Oh! Single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

   "How so? How can it affect them?"

   "My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

   "Is that his design in settling here?"

   "Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them, and therefore you must visit him as soon as he comes."

5. Starting with this extract, explore how **reputation is presented as fragile.**
(Extract from Chapter 47)
In the dining-room they were soon joined by Mary and Kitty, who had been too busily engaged in their separate apartments to make their appearance before. One came from her books, and the other from her toilette. The faces of both, however, were tolerably calm; and no change was visible in either, except that the loss of her favourite sister, or the anger which she had herself incurred in this business, had given more of fretfulness than usual to the accents of Kitty. As for Mary, she was mistress enough of herself to whisper to Elizabeth, with a countenance of grave reflection, soon after they were seated at table:

"This is a most unfortunate affair, and will probably be much talked of. But we must stem the tide of malice, and pour into the wounded bosoms of each other the balm of sisterly consolation."

Then, perceiving in Elizabeth no inclination of replying, she added, "Unhappy as the event must be for Lydia, we may draw from it this useful lesson: that loss of virtue in a female is irretrievable; that one false step involves her in endless ruin; that her reputation is no less brittle than it is beautiful; and that she cannot be too much guarded in her behaviour towards the undeserving of the other sex."

Elizabeth lifted up her eyes in amazement, but was too much oppressed to make any reply. Mary, however, continued to console herself with such kind of moral extractions from the evil before them.

6. Starting with this extract, explore how Austen presents **ideas of love.**
(Extract from Chapter 60)
Elizabeth's spirits soon rising to playfulness again, she wanted Mr. Darcy to account for his having ever fallen in love with her. "How could you begin?" said she. "I can comprehend your going on charmingly, when you had once made a beginning; but what could set you off in the first place?"

"I cannot fix on the hour, or the spot, or the look, or the words, which laid the foundation. It is too long ago. I was in the middle before I knew that I had begun."

"My beauty you had early withstood, and as for my manners—my behaviour to you was at least always bordering on the uncivil, and I never spoke to you without rather wishing to give you pain than not. Now be sincere; did you admire me for my impertinence?"

"For the liveliness of your mind, I did."

7. Starting with this extract, explore how Austen presents **Regency society as hypocritical.**
(Extract from Chapter 48)
All Meryton seemed striving to blacken the man who, but three months before, had been almost an angel of light. He was declared to be in debt to every tradesman in

the place, and his intrigues, all honoured with the title of seduction, had been extended into every tradesman's family. Everybody declared that he was the wickedest young man in the world; and everybody began to find out that they had always distrusted the appearance of his goodness. Elizabeth, though she did not credit above half of what was said, believed enough to make her former assurance of her sister's ruin more certain; and even Jane, who believed still less of it, became almost hopeless, more especially as the time was now come when, if they had gone to Scotland, which she had never before entirely despaired of, they must in all probability have gained some news of them.