



## 'Lost' by Kim Williams

He is there every day.

Watching.

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Every day his feet, wet and cold from his daily vigil by the waves, hold him stubbornly upon the rocks. The water has gradually **permeated** his fragile soles and found its resting place between his toes. His shoes are always damp and briny. Like his eyes.

He is there every day, watching the relentless waves tussle and bombard one another, their hostility uncontained and unparalleled. The **ominously** dark water careers upon the shore, devouring each mouthful of soft sand; even the **impregnable** rocks cannot endure its power as they are eventually worn away.

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But he stays.

And he wonders: had that been her fate?

The last time he had seen her, she had been standing on this spot. His one and only. His little girl.

They had stood together happily beneath the summer sun, their skin warmed by its rays. They had held hands, dipping their feet into the icy waves of water which lapped at the shore. With sand between their fingers and sand between their toes, they had played and laughed and run in and out of the cold spray.

Even now, if he closed his eyes, he hoped to hear her laugh: high and musical and unapologetic. It used to fill the air and fill his heart with joy. Now, there is nothing. Just silence. And emptiness.

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Now, he stands on the spot upon which they had played, and he remembers.

He remembers the moment that she had let go of his hand: her soft, tiny fingers vanishing.

He remembers the second he looked away: distracted by a distant, blurry boat on the horizon.

He remembers his realisation that she had gone. The gradually rising fear. His heart pounding. The panic. Despair.

One moment she had been there. And then, gone.

Into the sea? Into air? Into nothing?

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No. He refused to believe that. He refused to even acknowledge that he had lost her forever. Each morning, as he made his pilgrimage to this patch of hope and rock and sand and salty spray, he reminded himself that there had been footprints in the sand. Her footprints. Those tiny indentations, shadows embedded in the sandy surface of the beach, had been there. And although they had been washed away in time, the sea does not take a life and leave footprints behind. A person does not vanish. They cannot leave a trail of footsteps for you to follow then suddenly die away into nothing.

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A person - his precious little girl - cannot suddenly become nothing.

So, he stays.

He is there every day.

He waits. He watches. He hopes.

## How to structure a story:

<b>Drop</b>	The 'drop' is the beginning of the narrative or descriptive piece. In this section, you immediately immerse the reader in the scene of the story - this should be dramatic, evocative, shocking and original. The goal is to capture the reader's attention and create a strong starting point for your piece.
<b>Zoom</b>	After the initial 'drop', you 'zoom in/out' on specific details. This is where you provide more information about something that is significant to the plot. Zooming in/out allows you to begin detailing the events of the plot so that the reader can start to piece together the narrative.
<b>Flash</b>	The 'flash' can either be a moment of action, tension, or change in your narrative, or a flashback/forward. It's a pivotal point in the story that drives the plot forward or adds depth to the description. This section should be concise and impactful, creating a sense of excitement, conflict, or revelation.
<b>Echo</b>	The 'echo' is the conclusion of your narrative. It's where you provide some sort of closure to the story. You can revisit the initial scene or theme introduced in the 'drop' and offer insights, emotions, or a sense of resolution. The echo leaves a lasting impression on the reader and ties the piece together.

## Your story plan:

<b>Premise of story:</b>		
<b>Section:</b>	<b>What happens:</b>	<b>Vocabulary:</b>
<b>Drop</b>		
<b>Zoom</b>		
<b>Flash</b>		
<b>Echo</b>		

**Tier 3 Keywords: Writer's Methods**

Language	Both	Structure
<p><b>Figurative Language:</b></p> <ul style="list-style-type: none"> <li>• Symbolism</li> <li>• Metaphor</li> <li>• Simile</li> <li>• Personification</li> <li>• Pathetic fallacy</li> <li>• Semantic field</li> </ul> <p><b>Imagery:</b></p> <ul style="list-style-type: none"> <li>• Connotations (word-level)</li> <li>• Religious</li> <li>• Animal</li> <li>• Natural/nature</li> <li>• Sensory</li> <li>• Allusions</li> </ul>	<p>Juxtaposition</p> <p>Contrast</p> <p>Extended metaphor</p> <p>Motifs</p>	<p><b>Perspective</b></p> <ul style="list-style-type: none"> <li>• First/second/third</li> <li>• Limited/omniscient</li> <li>• Change in focus/over time</li> <li>• Character</li> <li>• Setting/environment</li> <li>• Focus of attention</li> </ul> <p><b>Sequencing</b></p> <ul style="list-style-type: none"> <li>• Chronological</li> <li>• Non-chronological</li> <li>• Cyclical/circular</li> <li>• Flashback/flash forward</li> <li>• Placement or position of word/phrase/sentence</li> </ul> <p><b>Shift in perspective</b></p> <ul style="list-style-type: none"> <li>• Narrative</li> <li>• Environmental</li> <li>• Zoom in/out</li> </ul>

**Q2 – Language Analysis [8 marks] max. 12 mins**

**Min. x2 Paragraphs:**

*The writer presents...*

*This is illustrated... “\_\_\_\_\_.”*

*This suggests...*

*The [noun/adjective/verb/adverb etc] “\_\_\_\_\_” has connotations of...*

*This creates the impression...*

*This creates an image of...*

*This contrasts with...*

**Q3 – Structure Analysis [8 marks] max. 12 mins**

**Where ☐ What ☐ Why [Beginning, Middle, End OR First, Next, Then, Finally]:**

*At the beginning of the extract, the writer... [+ Q]*

*The writer does this to make the reader aware of...*

*This engages the reader because...*

*In the middle of the extract, the writer... [+ Q]*

*The writer does that at this moment in the extract to make the reader aware of...*

*This engages the reader because...*

*At the end of the extract, the writer... [+ Q]*

*The writer does this to leave the reader thinking...*

*This engages the reader because...*

**Q4 – Evaluation [20 marks] max. 25 mins**

**Min. x3 Paragraphs:**

*I agree/partially agree with/might challenge the students' statement because...*

*This is illustrated... "\_\_\_\_\_."*

*This suggests...*

*The [noun/adjective/verb/adverb etc] creates the impression...*

*This creates an image of...*

*This helps to convey the idea that...*

*This contrasts with...*

**Language Paper 1 SAM 4**

**21st Century prose-fiction. It is an extract from the novel 'City of the Beasts' by Isabel Allende published in 2004. It tells the story of fifteen-year-old Alex Cold and his family.**

**Alex Cold lives with his parents and two younger sisters, Andrea and Nicole, in a small American town, but when his mother becomes ill, family life changes beyond recognition.**

1 Alexander Cold awakened at dawn, startled by a nightmare. He had been dreaming that an enormous black bird had crashed against the window with a clatter of shattered glass, flown into the house, and carried off his mother. In the dream, he had watched helplessly as it clasped her clothing in its yellow claws, flew out the same broken window, and disappeared into a sky heavy with dark clouds.  
5

6 What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.  
10  
11

Alexander looked at the clock: 6.30, time to get up. Outside, it was beginning to get light. He decided that this was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad. There had been a lot of days like that since his mother got sick; sometimes the air in the house felt heavy, like being at the bottom of the sea.  
15

16 At breakfast Alex was not in the mood to applaud his father's efforts at making pancakes. His father was not exactly a good cook; the only thing he knew how to do was pancakes, and they always turned out like rubber-tyre tortillas. His children didn't want to hurt his feelings, so they pretended to eat them, but any time he wasn't looking, they spit them out.

20 'When's Momma going to get better?' Nicole asked, trying to spear a rubbery pancake with her fork.

'Shut up, Nicole,' Alex replied.

'Momma's going to die,' Andrea added.

'Liar! She's not going to die!' shrieked Nicole.

'You two are just kids. You don't know what you're talking about!' Alex exclaimed.

'Here, girls. Quiet now. Momma is going to get better,' his father interrupted, without much conviction.

Alex was angry with his father, his sisters, life in general – even with his mother for getting sick. He rushed out of the kitchen, ready to leave without breakfast.

Except for his father's pancakes and an occasional tuna-and-mayonnaise sandwich, no one in the family had cooked for months. There was nothing in the refrigerator but orange juice, milk and ice cream; at night they ordered in pizza or Chinese food. At first it was almost like a party, because each of them ate whenever and whatever they pleased, mainly sweets, but by now everyone missed the balanced diet of normal times.

Alex had realised during those months how enormous their mother's presence had been and how painful her absence was now. He missed her easy laughter and her affection, even her discipline. She was stricter than his father, and sharper. It was impossible to fool her; she could see the

unseeable. He missed her music, her flowers, the once-familiar fragrance of fresh-baked cookies, and the smell of paint. It used to be that his mother could work several hours in her studio, keep the house immaculate, and still welcome her children after school with cookies. Now she barely got out of bed to walk through the rooms with a confused air, as if she didn't recognise anything; she was too thin, and her sunken eyes were circled with shadows. Her canvases, which once were explosions of colour, sat forgotten on their easels, and her oil paints dried in their tubes. His mother seemed to have shrunk; she was little more than a silent ghost.

## Language Paper 1 SAM 4 – Questions

**1. Read again the first part of the source from lines 1 to 5.**

**List four things about the bird in Alex's nightmare from this part of the source.** [4 marks]

**2. Extract:**

What had awakened him was the noise from the storm: wind lashing the trees, rain on the rooftop, and thunder. He turned on the light with a sensation of being adrift in a boat, and pushed closer to the bulk of the large dog sleeping beside him. He pictured the roaring Pacific Ocean a few blocks from his house, spilling in furious waves against the rocks. He lay listening to the storm and thinking about the black bird and about his mother, waiting for the pounding in his chest to die down. He was still tangled in the images of his bad dream.

**How does the writer use language here to describe the effects of the storm?** [8 marks]

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

**3. You now need to think about the whole of the source.**

This text is taken from the beginning of a novel.

**How is the text structured to interest you as a reader?** [8 marks]

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

**4. Focus this part of your answer on the second half of the source from line 16 to the end.**

**A student said 'This part of the story, set during breakfast time, shows that Alex is struggling to cope with his mother's illness.'**

**To what extent do you agree?** [20 marks]

In your response, you could:

- consider your own impressions of Alex
- evaluate how the writer shows that Alex is struggling to cope
- support your response with references to the text.

**5.**

Write a description of a stormy sea as suggested by this picture:



Or:

Write a story that begins with the sentence: 'This was going to be a terrible day, one of those days when it's best to stay in bed because everything is going to turn out bad.'

## Language Paper 1 November 2019

**21st Century prose fiction. 'The Silent Land' by Graham Joyce. An extract from the beginning of a novel written in 2010.**

**A young married couple, Zoe and Jake, are on a skiing holiday in the French Pyrenean mountains.**

1	It was snowing again. Gentle six-pointed flakes from a picture book were settling on her jacket sleeve. The mountain air prickled with ice and the smell of pine resin. Several hundred metres below lay the dark outline of Saint-Bernard-en-Haut, their Pyrenean resort village; across to the west, the irregular peaks of the mountain range.
5	Zoe pulled the air into her lungs, feeling the cracking cold of it before letting go. And when the mountain seemed to nod and sigh back at her, she almost thought she could die in that place, and happily.
9	If there are few moments in life that come as clear and as pure as ice, when the mountain breathed back at her, Zoe knew that she had trapped one such moment and that it could never be taken away. Everywhere was snow and silence. Snow and silence; the complete arrest of life; a rehearsal and a pre-echo of death. She pointed her skis down the hill. They looked like weird talons of brilliant red and gold in the powder snow as she waited, ready to swoop. I am alive. I am an eagle.
14	The sun was up now; in a few minutes there would be more skiers to break the eerie morning spell. But right now they had the snow and the morning entirely to themselves.
15	There was a whisper behind her. It was the effortless track of Jake's skis as he came over the ridge and caught up with her.
20	'This is perfection.'  'You ready to go?' she asked.  'Yep. Let's do it.'  They'd got up early to beat the holiday-making hordes for this first run of the morning. Because this – the tranquillity, the silence, the undisturbed snow and the feeling of proximity to an eagle's flight – was what it was all about. Jake hit the west side of the steep but broad slope and she took the east, carving matching parallel tracks through the fresh snow.  But at the edge of the slope, near the curtain of trees, she felt a small slab of snow slip from underneath her. It was like she'd been bucked, so she took the fall-line* to recover her balance. Before she'd dropped three hundred metres, the whisper of her skis was displaced by a rumble.  Zoe saw at the periphery of her vision that Jake had come to a halt at the side of the piste and was looking back up the slope. Irritated by the false start they'd made, she etched a few turns before skidding to a halt and turning to look back at her husband.

The rumble became louder. There was a pillar of what looked like grey smoke unfurling in silky banners at the head of the slope, like the heraldry of armies. It was beautiful. It made her smile. Then her smile iced over. Jake was speeding straight towards her. His face was rubberised and he mouthed something as he flew at her.

'Get to the side! To the side!'

She knew now that it was an avalanche. Jake slowed, batting at her with his ski pole. 'Get into the trees! Hang on to a tree!'

The rumbling had become a roaring in her ears, drowning Jake's words. She pushed herself down the fall-line, scrambling for traction, trying to accelerate away from the roaring cloud breaking behind her like a tsunami at sea. Jagged black cracks appeared in the snow in front of her. She angled her skis towards the side of the slope, heading for the trees, but it was too late. She saw Jake's black suit go bundling past her as he was turned by the great mass of smoke and snow. Then she too was punched off her feet and carried through the air, twisting, spinning, turning in the white-out. She remembered something about spreading her arms around her head. For a few moments it was like being agitated inside a washing machine, turned head over heels a few times, until at last she was dumped heavily in a rib-cracking fall. Then there came a chattering noise, like the amplified jaws of a million termites chewing on wood. The noise itself filled her ears and muffled everything, and then there was silence, and the total whiteness faded to grey, and then to black.

**1. Read again the first part of the source, from lines 1 to 5.**

**List four things about Zoe's surroundings from this part of the source.**

**2. Extract:**

If there are few moments in life that come as clear and as pure as ice, when the mountain breathed back at her, Zoe knew that she had trapped one such moment and that it could never be taken away. Everywhere was snow and silence. Snow and silence; the complete arrest of life; a rehearsal and a pre-echo of death. She pointed her skis down the hill. They looked like weird talons of brilliant red and gold in the powder snow as she waited, ready to swoop. I am alive. I am an eagle.

**How does the writer use language here to describe Zoe's feelings?**

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

**3. This text is from the beginning of a novel.**

**How has the writer structured the text to interest you as a reader?**

You could write about:

- what the writer focuses your attention on at the beginning of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

**4. Focus this part of your answer on the second part of the source, from line 28 to the end.**

**A student said, 'In this part of the story, where Zoe and Jake are caught in the avalanche, I can't believe Zoe is so slow to react to the warning signs because, in the end, the situation sounds really dangerous.' To what extent do you agree?**

In your response, you could:

- consider Zoe's reactions in this part of the story
- evaluate how the writer makes the situation sound dangerous
- support your response with references to the text.

**5.**

Write a story about a magical world as suggested by this picture:

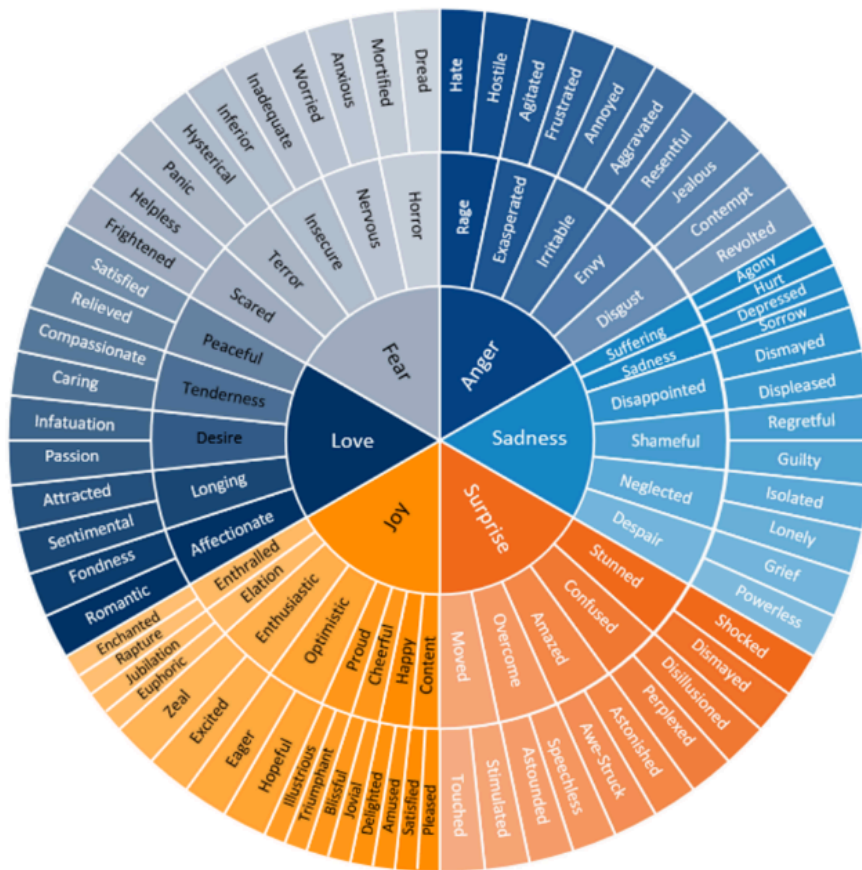


or

Describe a place you think is beautiful.

### Upgrade Your Vocabulary

Strong / Powerful	Weak / Powerless	Abstract Nouns	Verbs for Analysis	Positive Adjectives	Negative Adjectives
Dominant Overpowering Overwhelming Unescapable Violent Aggressive Manipulative Shrewd Cunning Confident Almighty Omnipotent Relentless Unstoppable Ongoing Inevitable Untameable	Submissive Disempowered Underwhelming Helpless Vulnerable Timid Unbearable Quivering Agonising Defenceless Incapable Incompetent Disenfranchised Exploited Deteriorating Confined	Joy Hopefulness Candour Optimism Unease Trepidation Anxiety Loyalty Innocence Danger Heroism Beauty Independence Patience Freedom Fate Reality	Suggests Highlights Indicates Reinforces Emphasises Promotes Conveys Exhibits Supports Exemplifies Displays Builds Embodies Explores Illustrates Reveals Exposes Encapsulates	Delightful Amiable Unobjectionable Victorious Blissful Ethereal Comforting Mystifying Tantalising	Unpleasant Insufferable Loathsome Grotesque Repulsive Irritating Tiring Gruelling Callous
Positive Verbs	Negative Verbs	Adverbs	Intensifiers	Superlatives	Imperatives
Unite Adore Feast Evolve Serve Honour Cherish Pioneer Reassure	Abhor Loathe Chide Scold Reprimand Coerce Agitate Spew Lament Invade	Deliberately Gleefully Gracefully Doubtfully Obediently Eagerly Blindly Hungrily Boldly Inquisitively Perfectly Solemnly Faithfully Justly Promptly Rapidly Foolishly Defiantly Fortunately	Amazingly Astoundingly Dreadfully Especially Exceptionally Extremely Frightfully Incredibly Insanely Moderately Outrageously Radically Remarkably Somewhat Strikingly Supremely Terrifically Uncommonly Unusually	Bitterest Bloodiest Brightest Coldest Cruellest Darkest Deadliest Fiercest Greatest Largest Likeliest Saddest Smallest Sourest Strictest Strongest Toughest Weakest Worthiest	Imagine Think Picture Stop Challenge Reach Share Believe Take Rise Own Consider Question Accept Applaud



Feelings Wheel Source: The Junto Institute

Question 5 – Brilliant Sentences	
<b>Comma sandwich: a sentence with an embedded clause</b>	The sun, which had been absent for days, shone steadily in the sky.
<b>The more, more, more sentence</b>	The more he worried, the more he felt uncomfortable, the more he wanted to leave the room.
<b>The less, less, less sentence</b>	The less I tried, the less I cared, the less I got.
<b>Sentence, comma and list of verbs ending in -ing</b>	The road unspooled on and on, rising, falling, rising, turning, falling.
<b>Comparative (-er), more, more sentence</b>	Every day, Kitty felt smaller, more ugly, more useless
<b>Three adjective 'of' / 'to' / 'that' (etc) sentence</b>	I felt full, full of food, full of bad television, full of incessant chat.
<b>Colons to clarify</b>	A strange hint of something filled his nostrils and made his stomach lurch: it was blood.
<b>Two similes sentence</b>	It could have been Esther's, as black as jet, as dark as the night
<b>The three verb sentence</b>	The monster pushed, crashed, smashed its way through.
<b>Fortunately / Unfortunately paired sentences</b>	Unfortunately, the door was locked. Fortunately, there was a catflap just big enough for him to fit through.
<b>Start with a preposition (under, by, near, beneath, over)</b>	Under the moon, the river snaked its way to the sea.
<b>So, so sentence</b>	There was one item, so small, so unrecognisable, it didn't register.
<b>Verb -ed opening</b>	Wracked with fear, Tommy crept slowly towards the door. Scared for her life, Anna searched frantically for the key.

<b>Whoever/ Whenever</b>	Whoever had been at the scene, whenever they had been there, it was clear something very sinister had taken place.
<b>Adjectives at the start sentence</b>	Cold and hungry, Martin waited for someone to take pity on him.
<b>Not only but also sentence</b>	Not only was he cold, hungry and tired, but the chance of him being discovered would also increase.
<b>Action followed by detail sentence</b>	He shrugged, heavy shouldered.
<b>-ing clause before the main sentence</b>	Having no choice about it, Chris decided to agree with her.
<b>However after the first word sentence</b>	People, however, were watching gobsmacked.
<b>The 'as if verb' sentence</b>	He pulled absently at some grass, as if searching for memories.
<b>Three adjectives at the start sentence</b>	Ruthless, dangerous, lethal, the animal leaps for its prey.
<b>Almost, almost, when sentence</b>	I was almost there, almost asleep, when I heard footsteps coming, then the sound of someone breathing close by.
<b>The Loose Sentence (an independent clause followed by a series of phrases)</b>	It was a happy summer at the zoo, the zebras romping, the giraffes grazing, the elephants trumpeting, and the lure of a drippy popsicle on a hot day beckoning me to the snack bar.
<b>The personification, 5 commas and 3 x 'to' sentence</b>	Harsh white walls frown at the monotone uniformed prisoners, men with bleached faces and no eyes threaten and guns hover, thunderously muted, waiting for someone to move, to think, to die.
<b>Start with a simile sentence</b>	Like a ghost caught in a fan, he spun round and round on the roundabout.

**Vocabulary Collector:** Group vocabulary around particular things, eg. the sea

# AQA English Literature Booklet

**Name:**

**Teacher:**

<b>Literature Paper 1 - 1 hour 45 minutes</b>		
Macbeth	55 mins	30 marks + 4 marks SPaG
'The Strange Case of Dr Jekyll and Mr Hyde	55 mins	30 marks
<b>Literature Paper 2 - 2 hours 15 minutes</b>		
'An Inspector Calls'	45 mins	30 marks + 4 marks SPaG
Poetry Anthology (Power and Conflict)	50 mins	30 marks
Unseen Poetry 27.1 (Depth analysis)	25 mins	24 marks
Unseen Poetry 27.2 (Comparison)	15 mins	8 marks

# Mark Scheme / Level Descriptors

Level	Examiner's thoughts and questions:	Details that examiners are looking for:
6	<ul style="list-style-type: none"> <li>Has this student convinced me that they really understand the other layers of meaning in the text or multiple layers of meaning?</li> <li>Do they have a structured essay with a critical argument?</li> <li>Do I read their points and think they're pretty perceptive for a 16 year old in a two and a quarter hour exam?</li> </ul>	<p>Ideas and References (AO1):</p> <ul style="list-style-type: none"> <li>Focus on the text as a conscious construct</li> <li>Presentation of a coherent argument</li> <li>Use references from the text dynamically to develop an argument / interpretation - this might involve linking different quotations from the extract and elsewhere in the text</li> </ul> <p>Analysis (AO2):</p> <ul style="list-style-type: none"> <li>In depth analysis of writer's craft: really look closely at the effects of a writer's choice, linked closely to meanings</li> </ul> <p>Context (AO3):</p> <ul style="list-style-type: none"> <li>Present a clear overview of the text in terms of writer's purpose and context</li> </ul>
5	<ul style="list-style-type: none"> <li>Have they explored some good examples?</li> <li>Have they added more thought to their points beyond just a relatively good understanding?</li> <li>Have they considered a slightly deeper understanding?</li> </ul>	<p>Ideas and References (AO1)</p> <ul style="list-style-type: none"> <li>Responses start to really think about ideas in the question in a developed way</li> <li>Go deeper / broader than 'this is what it means' and start to explore layers of meaning using textual references to support their ideas</li> </ul> <p>Analysis (AO2):</p> <ul style="list-style-type: none"> <li>Start to focus in a thoughtful way on specific elements of writer's craft, linked to meanings</li> </ul> <p>Context (AO3):</p> <ul style="list-style-type: none"> <li>Able to focus clearly on the abstract: themes and ideas, the writer's purpose, intent and context</li> </ul>
4	<ul style="list-style-type: none"> <li>Are they showing me that they get it?</li> <li>Do they clearly understand the meaning of the text?</li> <li>They may not be exploring the text in a great depth yet, but they do show me that they can clearly apply the question to the text.</li> </ul>	<p>Ideas and References (AO1):</p> <ul style="list-style-type: none"> <li>Sustain (keep) a focus on an idea, question, or a particular technique</li> <li>Use references from the text effectively to support the idea/point being made</li> </ul> <p>Analysis (AO2):</p> <ul style="list-style-type: none"> <li>Explain the effect of a writer's method on the text with a clear focus on it having been consciously crafted to create meaning</li> </ul> <p>Context (AO3):</p> <ul style="list-style-type: none"> <li>Start to unpick how the text works and what the writer is doing - in other words, start to show an understanding of why the writer has written the text</li> <li>Show an understanding of more abstract ideas / themes / context</li> </ul>
3	<ul style="list-style-type: none"> <li>Is this point explained relatively well AND relevant?</li> <li>At this point it may still feel like they're not clearly understanding the point, but they can explain what it means.</li> </ul>	<p>Ideas and References (AO1):</p> <ul style="list-style-type: none"> <li>Explained ideas - explanation of what they think and why they think it (use 'because')</li> <li>Deal with the 'whole' text - demonstrate knowledge of the text as a whole (especially for extract-based tasks and comparative poetry)</li> <li>Select some references from the text to support what they are saying</li> </ul> <p>Analysis (AO2):</p> <ul style="list-style-type: none"> <li>Identify the effects of one or more writers' methods on meanings</li> </ul> <p>Context (AO3):</p> <ul style="list-style-type: none"> <li>Show awareness of the concept of themes / ideas, if undeveloped</li> </ul>
2	<ul style="list-style-type: none"> <li>Is this point supported?</li> <li>Relevant?</li> </ul>	<p>Ideas and References (AO1):</p> <ul style="list-style-type: none"> <li>Start to focus on the question, making comments generally relevant / linked to the task</li> <li>Support comments with explanation and references to the text</li> </ul> <p>Analysis (AO2):</p> <ul style="list-style-type: none"> <li>Identify at least one method the writer has used, making some simple, straightforward comment on the meaning and effect</li> </ul> <p>Context (AO3):</p> <ul style="list-style-type: none"> <li>Little awareness of the central themes / ideas of the text</li> </ul>
1		<ul style="list-style-type: none"> <li>Tell the story / describe text / re-count narrative</li> <li>Demonstrate limited grasp of the ideas the writer puts forward in a text</li> <li>Does not make effective use of quotations</li> </ul>

# 'Macbeth' - Model Responses

## Level 4 - 20 Marks

Shakespeare presents Macbeth's fears as overwhelming for Machiavellion Macbeth himself, and that these fears were inevitable and now control his actions and his words. In the extract, Shakespeare presents Macbeth's fears as extremely prevalent when Macbeth asks "who's there?". The use of the question connotes that naïve Macbeth is feeling a sense of paranoia, which shows his fear towards his surroundings. The use of "who's", meaning what person demonstrates to the audience that the brave Macbeth is feeling vulnerable, showing how his fears are overwhelming for him. Furthermore, when Macbeth is asking "who's" there, the audience from listening to his previous speech about noble Banquo would think that Macbeth is afraid of his once bestfriend, demonstrating how Shakespeare presented Macbeth's fears as overwhelming. Additionally, in the extract Macbeth's fears are shown to be inevitable due to the correlation to the divine right of kings, which was very prevalent in the Elizabethan era, when Macbeth was written. Macbeth, when talking about Banquo says that Banquo was "hailed" to a "line of kings". "Line of kings" illustrates how Macbeth's fears are inevitable because he ruined the divine right of kings by murdering King Duncan in order to become the new king. Now Macbeth fears being murdered much the same way as Duncan was by him and Lady Macbeth. The noun "king" makes the audience remember King Duncan and how he trusted Macbeth and Lady Macbeth yet he was still brutally killed by them. Consequently, this shows how Macbeth's fears were eventually going to happen, due to the interruption of the divine right of kings. In the play as a whole, Macbeth's fears are further shown as being too overwhelming for Macbeth when Lady Macbeth and himself are determining how to murder their noble king Duncan. Lady Macbeth begins to dominate Macbeth and become the leader of the plan as Macbeth does not want to kill Duncan himself. This shows how Macbeth was too overwhelmed by fear and the thought of consequences that he cannot go through with the malicious plan that him and Lady Macbeth came up with. Furthermore, Macbeth's fears allow him to be left vulnerable for people to take advantage of. For example, Lady Macbeth tells Macbeth to be the "serpent" under the flower. The noun "serpent" connotes a sly person and someone vicious, yet when Macbeth is tasked to be evil and kill Duncan, like a "serpent" he cannot, due to the sheer amount of fear ingrained into Macbeth's head, showing how it controlled his actions. At the beginning of the play, Macbeth is afraid of the 3 witches as they begin to chant, "fair is foul and foul is fair". This is a directly opposite approach than further on in the play as Macbeth begins to demand them around. The witches, supernatural beings, who were causing Macbeth fear at the beginning of the play yet none at the end also demonstrates how Macbeth's fears become less about him as a person, but more about gaining and keeping his power, hence the fears Banquo, as he knows what Banquo can do. This shows how the fears were inevitable because of Macbeth's attitude and demeanour. In conclusion, throughout the extract and the play as a whole, Macbeth's fears are presented by Shakespeare as inevitable due to his interference with nature and the divine right of kings, which in the Elizabethan era, was thought to be a huge part of society.

## Level 5 - 23 Marks

It is evident from early in the play that Macbeth holds room for fear as when he hears the witches prophecies', he is intrigued – only he lacks 'the illness that should attend' the actions required to become king. This metaphor used by Lady Macbeth in her soliloquy after she discovers the prophecies' highlights how Macbeth does have 'ambition', he just lacks the courage or stereotypical masculine features that would enable him to murder Duncan. Thus suggesting that fear could have been one factor getting the better of Macbeth at the beginning. Although Macbeth overcomes this fear by murdering Duncan, it is made clear that one fear now turns towards fear of Banquos son's becoming kings, as mentioned in the witches prophecies. In the extract, Macbeth states how there is 'none but he, but being I do fear'. The explicit use of the adjective 'fear' indicates that Macbeth is a character who presents fear. In fact, he is presented as very insecure because he feels the need to take the prophecies' into his own hands, and use his free will to become king. He is uncomfortable in allowing prophecies to come true over time, mirroring a sense of fear that they won't come true. A Jacobean audience would have been mortified to know that Macbeth had disrupted the Divine Right of Kings to fulfill desires prompted by the supernatural. James I wrote that any supernatural was evil, so for an audience to see Macbeth so dedicated to the 'imperfect speakers' would have been absurd. If anything, a Jacobean audience would expect Macbeth to have fear towards the supernatural or the consequences of his actions. In the extract, it is made clear that Macbeth murdering Duncan had put 'rancours in one vessel of [his] peace'. The metaphor reflects how the murder of Duncan had disrupted Macbeth's peace, which could be suggesting that Macbeth does have some fear towards the consequences of his actions. Alternatively, it could be presenting a slight sense of guilt through the mentioning of the word vessel. Vessels connote to blood, and blood is used throughout the play as a symbol for guilt. As a religious society, the Jacobean audience would certainly expect Macbeth to feel guilt and fear his 'deep damnation' as the consequences of his actions. As the play progresses, Macbeth's fear of losing the title of being king (once he becomes king) gets to intense that he murders the innocent wife and child of Macduff. They are 'savagely slaughtered', mirroring how a mixture of fear, ambition and desire have possessed Macbeth into becoming a wicked tyrant. The sibilance implies that Macduff's innocent 'wife and babe' had a painful and brutal death. Furthermore, the adverb 'savagely' emphasises the wicked, merciless and evil character Macbeth has turned into. A Jacobean audience may have believed this was a result of Macbeth's engagement with the supernatural, leading him down a dark path. Additionally, they would have been horrified to hear of a man to be as reckless to not only murder a king, but an innocent family too. A woman and child would not have been seen as such a threat, so one may be of the opinion that Macbeth had no reason to act so carelessly. However, this could be a result of his fear in losing control. Macbeth may have got so caught up in the idea of power, status and kingship that he feared a life without it, in which he completely lost sight of all this when he allowed ambition to overcome him. In conclusion, I believe Shakespeare presents Macbeth as a character with a significant amount of fear, as well as ambition. Although both of these traits can be good in some people, it is evidently clear that is not the case with Macbeth. Macbeth fears the wrong things, such as losing control or not becoming king, causing him to do merciless murderings throughout the play. Macbeth should have had fear towards the supernatural instead, perhaps that wouldn't have led him to his tragedy.

## Level 6 - 30 Marks

Throughout Macbeth, Shakespeare explores Macbeth's fears through his relationship with his wife, his friends, his own mortality, and the destiny supposedly meant for him, all while touching on greater ideas of appropriate kingship, the 'Great Chain of Being' and the supernatural. In this extract, Shakespeare presents Macbeth's fears through the way he speaks of the witches and his own position. Macbeth worries that his succession was perhaps in vain, and that his reign might be shortlived as he describes the 'fruitless crown' and 'barren sceptre' the witches have supposedly supplied him with. The words 'fruitless' and 'barren' connote a sense of emptiness, and are suggestive of Macbeth's worries that his ruthless road to succession was perhaps in vain, if the power and authority it entails proves to be 'fruitless'. Importantly, this is a soliloquy of Macbeth, a time where he is alone, and can afford to speak true, which emphasises his worries in this scene as he speaks only to himself. In the play as a whole, Shakespeare presents Macbeth's fears through his recognition of a disruption in natural order. Shakespeare uses Macbeth, as a whole, to explore themes of the 'Great Chain of Being', and ideas discussed in the 'Dream of Scipio' by Cicero, in which the Earth lies at the centre of a number of spheres, which contain different entities, like God, angels, animals, etc. Crucially, these spheres are interlinked, and are shown to be through the ripple effect Macbeth has caused through his transgressions. Macbeth worries about this disruption of order, talking about dead people 'rising again' and even to the point of 'pushing us from our stools'. In the latter quote, Shakespeare uses a metaphor with double meaning to emphasise Macbeth's worry – he is literally 'pushed' from his stool when he sees Banquo in his seat at the Banquet, and worries that he'll soon be 'pushed' from his 'stool', which is the throne. Shakespeare intertwines ideas of disruption of the macrocosm and Macbeth's actions to demonstrate the magnitude of his actions. Furthermore, Shakespeare presents Macbeth's fears further in Macbeth's soliloquy at the end of the play. The use of 'tomorrow, tomorrow, tomorrow' serves as testament to Macbeth's soliloquy, whereby he realises that his whole life is ruined and that he's truly damned. The repetition of 'tomorrow, tomorrow, tomorrow' and its slow vowel sounds are reflective of his life having also slowed down, now at a 'petty pace', and his now nihilistic attitude towards his life. His use of 'Out, brief candle' echoes Lady Macbeth's 'Out, out damned spot', and places them in parallel as they recognise their actions and damnations. Shakespeare continues to present Macbeth's fears through his relationship with fate and the witches. Shakespeare has left the role of fate ambiguous throughout Macbeth, as he blurs the lines between destiny and free will. Importantly for Macbeth, however, he regards fate and the witches as his 'insurance' of sorts, ever since he hears the witches prophecy and that '[he] shall be king', and only realises towards the end of his life that he's been misled through both his own ambition and the witches prophecy. He uses 'to doubt th' equivocation of the fiend, that lies like truth' to suggest his own recognition and worry about the fact he's been, or has himself, led astray. The use of 'lies like truth' is reflective of the dual and ambiguous note of the witches' prophecy, and further sets Macbeth up as a tragic character as sympathy from the audience is evoked through his now isolated and 'damned' state. Finally, Macbeth's fears are explored by Shakespeare through his relationship with Banquo. In the extract provided Macbeth mentions Banquo as one 'with a wisdom that doth guide his valour/To act in safety', which sets him up as a point of comparison to Macbeth. Banquo is 'wise', 'rational', and less inclined to act for personal ambition, all traits which Macbeth worries about, as he says 'there is none but he whose being do I fear'. A stress on 'he' is emphatic of the high regard Macbeth holds for Banquo in some respects, as Macbeth worries, and is perhaps even jealous, of Banquo's mental fortitude and restraint. In overview, Shakespeare explores Macbeth's fears throughout the play in every stage of his life, as he progresses to the throne, and eventually to his demise. Shakespeare weaves together ideas of the disruption of the natural order, fate, and Macbeth's own mortality to emphasise his various emotions in light of the recognition of his transgressions.

Read the following extract from Act 3 Scene 1 of *Macbeth* and then answer the question that follows.

At this point in the play, Macbeth is thinking of his feelings about Banquo.

### MACBETH

To be thus is nothing,  
But to be safely thus. Our fears in Banquo  
Stick deep, and in his royalty of nature  
Reigns that which would be feared. 'Tis much he dares,  
5 And to that dauntless temper of his mind,  
He hath a wisdom that doth guide his valour  
To act in safety. There is none but he,  
Whose being I do fear; and under him  
My genius is rebuked, as it is said  
10 Mark Antony's was by Caesar. He chid the sisters  
When first they put the name of king upon me  
And bade them speak to him. Then prophet-like,  
They hailed him father to a line of kings.  
Upon my head they placed a fruitless crown  
15 And put a barren sceptre in my gripe,  
Thence to be wrenched with an unlineal hand,  
No son of mine succeeding. If't be so,  
For Banquo's issue have I filed my mind;  
For them, the gracious Duncan have I murdered,  
20 Put rancours in the vessel of my peace  
Only for them, and mine eternal jewel  
Given to the common enemy of man,  
To make them kings, the seeds of Banquo kings.  
Rather than so, come Fate into the list,  
25 And champion me to th' utterance. Who's there?

## Question:

Starting with this extract, explore how Shakespeare presents Macbeth's fears.

# ‘Dr Jekyll’ - Model Responses

**Starting with this extract, explore how Stevenson presents Dr Jekyll as a mysterious character.**

## Level 4 16/30

To be mysterious is to be secretive and ominous. In Robert Louis Stevenson's gothic novella 'The Strange Case of Dr Jekyll and Mr Hyde' Dr Jekyll is presented as a mysterious character through his juxtaposing actions. Dr Jekyll's attitudes and personality is shown to rapidly jump from one extreme to the other.

In the extract, Stevenson presents Dr Jekyll as mysterious firstly when he describes how "a new life began for Dr Jekyll", "he did good" and "renewed relationships with friends". But then Stevenson describes how "the doctor was confined to the house". Stevenson purposely juxtaposes these two paragraphs in order to effectively display how quickly Dr Jekyll changes; this creates a strong sense of mystery around Dr Jekyll – who is meant to be a respected, reputable Victorian gentleman. Additionally, Stevenson's use of the verb "confined" portrays that it is against his will, that Dr Jekyll must stay in the confines of this cage (the house). This further builds mystery around Dr Jekyll by comparing him to an animal or convict that must be caged. Furthermore, Stevenson describes how "on the 16th (Utterson) tried again, and was again refused". The effective use of the repetition of the lexical choice "again" displays Mr Utterson's great desperation to see Dr Jekyll; this creates a sense of worry and mystery in the extract. Alternatively, this could perhaps display how desperate Dr Jekyll is to get to his "return of solitude" as he turns Utterson away multiple times; once again this creates a strong sense of mystery toward Dr Jekyll. Also, the noun "solitude" has mysterious connotations towards being alone. Stevenson also purposely describes how on "the sixth (Dr Jekyll) betook himself to Dr. Lanyon's." This further adds to the mystery of Dr Jekyll as he refuses to see anyone for five days previous then suddenly visits another scientist, Dr. Lanyon.

We first see Dr. Jekyll as mysterious in chapter I, when we learn how Mr Hyde "trampled calmly" over a young girl. When Hyde is caught and forced to pay he gives the child's parents a cheque of £100 with the name of Dr Jekyll. This creates a strong sense of mystery around both Jekyll and Hyde, it also creates many questions. This is due to the complete contrast between Dr Jekyll (a reputable, traditional gentleman) and Mr Hyde (a heinous, troglodytic, evil character).

Furthermore, Stevenson presents Dr Jekyll as mysterious when Jekyll gives Utterson his will that leaves all of his assets to the disturbing Mr Hyde. This strongly portrays Jekyll as mysterious due to the sheer contrast between Dr Jekyll and Mr Hyde – they are opposites.

In Robert Louis Stevenson's 'gothic novella' 'The Strange Case of Dr Jekyll and Mr Hyde' Dr Jekyll is portrayed effectively as mysterious through his contrasting actions and his affiliation with the "troglodytic" Mr Hyde. Stevenson is trying to state that even those that are most respected are capable of evil. He leaves a message with his readers to not trust anyone as everyone is capable of anything.

**Starting with this extract, explore how Stevenson presents Dr Jekyll as a mysterious character.**

## Level 5 22/30

Mystery and secrecy are important themes within Stevenson's 'The Strange Case of Dr. Jekyll and Mr. Hyde'. By the end, we know that Jekyll has been keeping a secret throughout the entire course of the book. However, Stevenson hints at this throughout by presenting Dr Jekyll as a mysterious character. Through his change in behaviour and appearance as well as the suspicious friends Jekyll finds himself with, he becomes a mystery to everyone around him, even his closest friends.

Throughout the novella, as well as the extract, Dr Jekyll has drastic, and often sudden, changes in his behaviour. After the death of Sir Danvers, Jekyll is happier, more open and comes "out of his seclusion". However, after only 2 months "The doctor [is] confined to the house" once more. The juxtaposition between the two attitudes presents Jekyll as an ever changing man and his mysterious nature is highlighted by the unknown reason behind both changes. This emphasises how Jekyll keeps to himself and his once closest friends, now no longer know him, emphasising his mysterious nature. The verb "secluded" implies that it was not a choice he made himself and perhaps he was "secluded" by society. The verb "confined" further highlights this idea and pushes the mysterious nature of Jekyll as there is an unknown force or being that is keeping him hidden away in his house. This happens again later on when Utterson and Einfield pass by Jekyll at a window on their walk. Amidst a normal conversation "a sudden coolness came about his eyes" and Jekyll secluded himself to his house once more. The verb "sudden" further iterates the strange, and seemingly unprovoked, changes in Jekyll's behaviour. This highlights the mysterious nature of Jekyll's character and sets up the foreshadowing that Jekyll and Hyde are truly one in the same.

The mystery of Jekyll is also illustrated through his acquaintances. As Jekyll grows further away from Lanyon and Utterson, he grows closer with Mr Hyde. In reflection, Utterson remarks that "now that that evil influence had been withdrawn" Jekyll, Lanyon and himself can return to "the old days". The use of the verbs "influence" and "withdrawn" highlight the morose effect Hyde had on Jekyll. Hyde is "evil" and clearly changed how Jekyll acted. This highlights Jekyll's mysteriousness because he was a well respected, Victorian gentleman. This meant that it was strange the Jekyll hung out with detestable people like Hyde. At the time, Hyde's bad actions could have sullied Jekyll's name. This emphasises Jekyll's mysterious nature as there is no good and proper reason why the two gentleman would be friends. Earlier, Utterson had suspected the Hyde was blackmailing Jekyll, but Jekyll reassured him that whenever he chooses he "can be rid of Mr Hyde". This further suggests that Jekyll and Hyde are in less proper speculation if he can be rid of him so freely. It pushes the idea that Jekyll is mysterious because if Jekyll is sure he can so easily be rid of Hyde, who do the two remain in touch? The fact that Jekyll was a Victorian gentleman only helps this idea as society forced men to repress desires that they viewed as improper or unadmirable. This meant that many men snuck about town in secret to fulfil these desires. Through both Jekyll's reputation as a Victorian gentleman and his reputation through his friends, Stevenson highlights Jekyll's mysterious character.

Along with a change in behaviour, Jekyll's appearance frequently changes. When we are first introduced to Jekyll, he is a "handsome, red faced man". The adjective "handsome" illustrates how Jekyll fulfils the beauty ideals for men at the time. However, this is juxtaposed when we find Jekyll sick and pale looking. The contrast in appearance highlights Jekyll's mysterious nature as there is no reason for his change or unexplainable, sudden sickness. In the extract, Jekyll once more is open and bright[er]. The adjectives "open" and "brighter" further demonstrate the appealing appearance of Jekyll when he is healthy and contrasts his previously sick look. However, he changes again as a "sudden coolness comes about" him. The contrast throughout the book further emphasise Jekyll's mysterious nature as Stevenson presents him as a man who unexplainably changes.

In conclusion, Jekyll is unpredictable throughout but his mysterious nature is highlighted by the fact that Stevenson doesn't give an explanation at the time as to why this is. This further foreshadows the ending of the book and reflects how despite being a Victorian gentleman, Jekyll is not excluded from socially immoral behaviour at the time.

**Starting with this extract, how is mystery presented in Dr Jekyll and Mr Hyde?**

Throughout the text 'Dr Jekyll and Mr Hyde', Stevenson builds up several moments of mystery to build up tension in the reader and create greater anticipation before the revelation at the end. Stevenson shapes mystery in the text through Hyde's violent and unexpected behaviour, Lanyon's strange death and the duality shown in the confusing relationship between Jekyll, a man of reputation, and Hyde, a murderer, as well as the strange door in contrast to the pleasant street.

In the extract, before we learn that the extract concerns Enfield and Utterson visiting Dr Jekyll, mystery is created through abnormal weather. Stevenson's pathetic fallacy sets the eerie tone for the extract as we are told that the court is 'very cool' and 'a little damp' and 'full of premature twilight.' This immediately creates an unsettling feeling and tension is built as something does not feel right. That fact that court is 'cool' and 'damp' builds a setting that is typical of gothic literature, particularly foreshadowing that something awful is about to happen. This is furthered as 'twilight' has connotations of darkness, something which typically connotes evil and suffering, making the reader anticipate something terrifying. This is even more prominent when we realise that the 'twilight' is 'premature' and that outside of the courtyard the sun still shines. This isolates Jekyll's courtyard and identifies it as having a supernatural atmosphere and as being a place of danger. As Jekyll has been described previously as a Victorian gentleman who has friends with high 'reputations' this builds mystery for the reader as they cannot comprehend how he could be related to such dark and gothic imagery.

This is not the only time that Stevenson uses setting to create mystery. In the opening chapter he juxtaposes the 'sinister' door that is 'blistered' and 'distained' against a very pleasant street. The adjectives used imply that the door is a place of pain and is a menacing and threatening residence. Of course, this is mysterious to the reader (as they do not know that the stained door of Jekyll's home parallels that Hyde is a stain on Jekyll's life) and so they are left to wonder why it looks like this, especially as the street it is on is compared to 'smiling saleswomen.' This alliteration suggests that the street is inviting and welcoming and filled with friendly faces – a complete contrast to the door. This evokes plenty of questions in the reader as they try to work out the mystery behind the door. Arguably, Stevenson was inspired to write about mysterious and contrasting settings due to his own experiences in Edinburgh. Despite living in the wealthy and highly regarded section of Edinburgh, Stevenson couldn't help but be drawn to the mysterious darker alleyways and disconcerting parts of old Edinburgh.

Mystery is also developed in the extract due to Dr Jekyll's unusual behaviour, especially towards a friend for whom he 'cherished a sincere affection'. The way Jekyll 'thrust' the window down portrays his sudden panic and alarm. However, as neither Utterson nor Enfield (or a Victorian reader upon their first reading of the text) are aware that Hyde is spontaneously taking over, this creates great mystery and suspicion in the reader. The verb is almost violent, very out of a character for Jekyll, causing even greater mystery as the reader is not used to such shocking behaviour from him. Perhaps, Stevenson's vocabulary choice is to imply that Jekyll's 'thrust[ing]' of the window is meant to mirror the way that Hyde has 'thrust' himself upon Jekyll.

This sense of mystery is built upon in the responses of Utterson and Enfield. Stevenson creates a semantic field of fear using 'pale', 'horror' and 'silence' to portray exactly how startling Jekyll's unusual behaviour is. The adjective 'pale' implies that both men feel physically unwell or even shell-shocked by what they have glimpsed - which is not revealed to the reader – heightening the tension and mystery. This is reiterated in the 'silence' as if they are almost speechless with fear but, again, the reader is left hanging over the situation. The only speech that punctuates the 'silence' is Utterson's repetitive cry of 'God forgive us, God forgive us' which implies to a Victorian reader that whatever he has seen is both scarily unforgettable and a sin. During the Victorian period, religion was a heavy influence and for Utterson, who has only witnessed something frightening, to ask for God's forgiveness emphasises the sheer revulsion and implies that it is something unlawful and unnatural. Desperate to discover the truth around this growing mystery, the reader would be on the edge of their seats reading.

A sense of mystery is also created through Hyde's violent actions, which went against both Victorian society and their values based on reputation, as well as against God and religion. In chapter one, we are told that he 'trampled calmly' and left a 'girl' on the ground 'screaming.' This oxymoron is shocking to the reader as it connotes brutality and cruelty – mysterious behaviour when society was so focused on maintaining a polished reputation. The adverb 'calmly' intensifies this as it suggests Hyde acted without any sense of compassion or remorse, something that is particularly shocking when we consider that he did this to a young 'girl', the epitome of innocence and purity. In this opening chapter, when we first hear about Hyde, let alone meet him, the reader is flummoxed by his mysterious behaviour.

This is emphasised even further in chapter 4 when, unprovoked, Hyde murder Sir Danvers in cold blood. Stevenson's description of how with 'ape-like fury' Hyde 'clubbed Sir Danvers' is outrageous and, again, bewilders the reader who are focused on his out of place and mysterious behaviour. The simile 'ape-like fury' implies how animalistic Hyde is and how he is untameable and unpredictable. In a period when reputation was everything, it is a great mystery to the reader as to how he would step out of line like this. By acting like an animal, Hyde does not conform to society's expectations. In fact, this image coupled with the verb 'clubbed' implies Hyde is primitive and dangerous, much like Darwin was expressing in his controversial book 'Theory of Evolution'. Hyde's destructive nature is built on in the metaphorical quote 'great flame of anger' which implies that he is unable to control the rage within him. In fact, Stevenson compares it to a flame, something that is destructive and powerful and can easily flair out of control, making it unpredictable like Hyde. Perhaps the colours of the flame, red and orange, are designed to warn against Hyde, another mystery as we would assume that he is approachable and respectable based on his relationship with Jekyll. However, this violent and brutal behaviour only adds to the enigma of why such a reputable man would be associated with a brute like Hyde.

Finally, mystery is presented in the sudden and unexpected death of Dr Lanyon. Previously described as 'rosy', suggesting health and happiness, Lanyon rapidly deteriorates for no clear reason, suddenly moving to 'pale' with a 'death warrant written upon his face.' This metaphorical description connotes that Dr Lanyon's death is inevitable and inescapable as a 'warrant' is confirmed and guaranteed so Dr Lanyon can't escape his fate of death. Furthermore, not only is it mysterious that he has had a rapid decline in health but a 'warrant' is usually signed by someone hinting that someone is responsible for Dr Lanyon's mysterious and tragic demise, which is clearly shocking enough to be 'written' on his appearance. In fact, Stevenson goes so far as to say that it is was a 'swift physical decay' where 'decay' suggests that Lanyon is literally rotting and decomposing, a grotesque image that appals the reader but reinforces that sense of mystery once more.

# 'An Inspector Calls' - Model Responses

## Level 4 - 16/30

In the play An Inspector Calls Priestley presents inequality in society leads to tragedy. This can be shown through the characterisation of the Birling family. This exposes the way and how cruel the bourgeoisie are to the proletariat.

In the play An Inspector Calls Priestley establishes how inequality in society leads to tragedy. This can be shown when Mr Birling says "hard-headed practical man of business." The metaphor "hard-headed" can suggest that for what he is doing they need a man who knows exactly what they are doing which characterises Mr Birling as quite arrogant because it is like he is the only person who knows that he is doing. He is being a bit big-headed because he is saying no one else can do what he can do. This makes the reader feel annoyed with Mr Birling because he is being rude to his employees which usually would be the proletariat. This shows how badly they were treated by the bourgeoisie and shows the impact of a capitalist society.

In the play An Inspector Calls Priestley reinforces how inequality in society leads to tragedy. This can be shown where Sheila says "these women are not cheap labour they are people". The adjective "cheap" is dehumanising women who works for him by saying they are basically just objects. This shows his Sheila feels about the inequality and about how Mr Birling is treating his workers. This shows how Sheila's views go from a capitalist to socialist views due to how they were treated. This makes the reader feel that Sheila is standing up for her own beliefs and how the bourgeoisie treated the proletariat poorly. This makes the reader feel happy because it shows that Sheila can take social responsibility.

In the play An Inspector Calls Priestley confirms the idea how inequality in society leads to tragedy. This can be shown through Inspector Goole's monologue near the end of the play where it says "millions and millions and millions of John Smiths and Eva Smiths out there." The use of triadic structure can be shown when it says "millions" this can infer that there are a bunch of people who get treated the same way by the bourgeoisie to the proletariat because "Eva Smith and John Smith" are very popular names to show how badly they are treated. This makes the reader feel quite annoyed with the Birling family because they are one of many families who treated proletariats poorly

In conclusion Priestley exposes how the bourgeoisie treat the proletariat and how they should take social responsibility through their own lives and the bourgeoisie should take socialist views.

## Level 5 - 20/30

In Inspector Calls Priestley shows how inequality in society leads to tragedy through the use of Eva Smith and the Birling Family. At the beginning all the Birlings are immature and irresponsible and all played a part in Eva's death. "the lighting should be pink and intimate until the Inspector arrives then it should be brighter and harder" this gives an interrogating feeling from the inspector. "pink" suggests the rose tinted glass of the capitalist class and now they are blinded to the proletariats problems.

At the end the younger generation such as Sheila realises what she has done and she becomes more socially responsible as the older generation Arthur and Sybill Birling remain unaware and don't want a public scandal or to destroy their reputation and ruin Mr Birling's knighthood.

Priestley is criticizing the treatment of the proletariat from the bourgeoisie as they cannot take advantage of them shown by the Birlings. Priestley also criticizes the lack of social responsibility shown from the capitalist class and the older generation. The capitalist class is presented as unaware and irresponsible in the play as Mr Birling believes that there will be no war and "titanic... unsinkable" this suggests the capitalist class are ignorant and idiotic as both events happened.

Priestley wants to see an increase in social responsibility from everyone. He also wants to see a change in treatment towards the working class and an increase in minimum wage in society. Priestley aims to transform people to become more socialist and live in a society of sharing and wants people not to be treated on their appearance or wealth.

One key moment in the play is when the Inspector reveals the death from Eva Smith to the Birlings and the Inspector points out that "there are millions and millions of Eva Smiths and John Smiths" this suggests that because 'Smith' is suggested to be the most common last name, that it symbolises all of the working classes and everything that has happened to Eva Smith is happening to all proletariat people. Also the name 'Eva' is from the bible which suggests women in a patriarchal society are treated with less respect than men and Priestley wants to see that changed.

Another key moment is the realisation from the younger generation (Sheila) that the capitalist class poorly treating the proletariat and Sheila becomes more socially responsible and is one of which who is able to change. Once the Inspector leaves Sheila becomes the voice of the Inspector and therefore the face of socialism as a whole. Sheila turns from immature at the start from saying "mummy" to saying "mother" and being much more responsible especially for a women in a patriarchal society and has realised the tragedy inequality causes.

The older Birlings then realise that it wasn't a real police Inspector and begin to celebrate as their reputation has not been ruined as Sheila and Eric are socially responsible. They then receive a phone call saying of an Inspector coming to visit which suggests this cyclic structure could be repeated again.

In conclusion it is arguable whether the younger generation will remain socialist or return to their immature ways.

## Level 6 - 30/30

In An Inspector Calls, Priestley uses a chain of event to lead to a tragedy, he uses Eva Smith as the victim of society and shows the inequality in society through the tragedy and pain inflicted upon Eva to propagate his own socialist agenda.

The Inspector acts as an omniscient mouthpiece for Priestley. He knows everything without being told and conducts 'one line of enquiry at a time'. He first questions Mr Birling, a 'hard headed practical man of business'. He fires Eva because 'she had too much to say', he takes advantage of his position of power to fire Eva, which is ironic because earlier in the play he claims 'I know – I talk too much', he too is guilty of 'having too much to say' and perhaps Eva reminded him of himself when he was rising up the social ladder. However, Eva was fired for a completely unjustified reason which makes us feel sympathy for her early on establishing her role as the victim of society and the fact that she loses her job due to nothing more than asking for more pay – which was completely justified – demonstrates how unfair society is. Eva gets fired for one 'mistake' but others, especially men in the play get away with far worse.

Another way society is presented as unfair is through the sheltered daughter, Sheila Birling. Immediately after she finds out about the suicide she asks 'How horrible! Was she pretty?' Sheila finds herself only caring about others if they are physically attractive. She sees people as a product and categorises them, if they are 'pretty' she is interested. Additionally, she gets Eva fired from Milwards due to her own insecurities. She claims 'if she was a miserable, plain little creature, I wouldn't have done it'. Once again, Sheila care only about outward attractiveness and how because Eva was attractive, gets her fired. This shows how unequal society is as Sheila abuses her power as 'the daughter of a good family' to get Eva fired easily and also, that Eva tragically loses her job due to her appearance, she is either too pretty or not pretty enough. She is not a person but a 'creature' to Sheila. After, she is fired from Milwards she has to turn to 'other thing' and gets a job at Palace Bar. Gerald claims it was 'the town haunt for girl's of that sort', his euphemism when talking about prostitutes shows how he does not consider her to even be a person. Gerald takes advantage of her situation to take her to his friend's apartment. He claims 'I didn't install her there to make love to her, but he admits to 'install[ing]' her like she is an appliance or furniture not a person, this shows how horrible she was treated by society and the upper classes attitudes to the lower class like Eva and how detrimental these attitudes can be to drive someone to kill themselves.

Then, we have Eric who took advantage of Eva and raped her 'stealing' from his father to 'help' her. Eric is presented as a typical upper class man 'familiar with heavy drinking'. He believes there are no consequences to his actions and does as he pleases including impregnating Eva, with no support provided to her. He simply does thinks for his pleasure and moves on to the next thing. This shows how unequal society is as men like Eric can do whatever they want and take no accountability for it, leaving poor women like Eva to 'pick up the pieces'. Eva had to care for herself after being traumatised over and over by the same family. Eva is left to deal with the aftermath of Eric's actions all by herself and bear the child of her rapist.

Lastly, we have the 'rather cold' Mrs Birling. She ran the Brumley's women charity and uses her position of power to ensure Eva does not get the help she needs – perhaps that's how Sheila learnt to do what she did – by using her vote. Mrs Birling thinks she 'did nothing wrong' and says so repeatedly perhaps because she actually feels sympathy and remorse for Eva. Mrs Birling represents how biased society is and system that are supposed to help the less fortunate as once again the person in power is a wealthy, privileged person who would not understand the plight of the working class as they have never been in that position. The inequality Eva faces overall leads to her demise.

The Inspector Goole acts as vengeance for Eva by 'haunting' the family and disrupting their comfortable, sheltered lives and harshly pulling them out of their oblivion and ignorance. The cyclic nature of the play shows us how the Inspector using the door bell intrudes upon their lives to wreck it the way they wrecked Eva's life.

Priestley also, uses the chain of events to present is as an even more horrendous tragedy as it was preventable if only one person chose not to do what they did, the chain would break not leading the next event and ultimately not leading to Eva's demise.

Priestley, eventually creates a hell loop for the Birlings the whole thing will repeat itself over and over till they all take accountability. But, they are all high class people, especially, Mrs and Mr Birling. They might never take responsibility as this inequality benefits them, they do not want to change a system that works for them and would rather live in ignorance which could lead to a tragedy again and again to all those 'millions and millions of Eva Smith's and John Smith's' all because of inequality, they will always be treated badly.

## Questions: Either

How far does Priestley present Eric as a character who learns important lessons about society in An Inspector Calls?

Or

'Priestley shows how inequality in society leads to tragedy.'  
How far do you agree with this view of An Inspector Calls?

# Poetry Anthology - Model Responses

## Level 4 - 17 Marks

Conflict is a battle between two or more parties, often resulting in serious injury or even death. In the poem "Bayonet charge", written by poet Ted Hughes, we are presented with a World War One setting. Hughes describes the battlefield as a very inhumane and awful place to be. Whereas in 'Kamikaze' written by Beatrice Garland, conflict is shown as brave and model citizen behaviour. We are taken on a journey with a Japanese kamikaze pilot within this poem.

In "Bayonet Charge", the depiction of conflict is wildly different to the depiction in "Kamikaze". However, they both deliver the same message to the reader. Both authors intend to explain that conflict is about fighting for your country as a soldier. Power figures do not care about individuals.

"Bayonet Charge" and "Kamikaze" both use symbolism to put their message across. In World War One, British soldiers famously used bayonets to fight the enemy. The repeated motif of the bayonet highlights the patriotism soldiers had during the war. Similarly, in Japan, Samurai swords are an icon of bravery. The pilot featured in "Kamikaze" has a samurai sword in the cockpit of his plane, perhaps symbolising what he must do for his country. The poets may have included this detail to visualise the importance of patriotism within conflict. Power figures in countries do not care about individuals, they care about honour.

However, there is no man vs man conflict within "Kamikaze" like there is in "Bayonet Charge". "Kamikaze" follows more of a man vs society conflict. "Bayonet Charge" has the physical aspects of the war, the "rifle fire" and the "bullets smacking the belly out of the air", which emphasises the actual danger of physical conflict. "Kamikaze" focuses on the repercussions of cowardice, implying that society has ostracised the pilot for not completing the mission. It leaves the pilot troubled and alone, contemplating "which would've been the better way to die". Once more this shows that conflict is about fighting as a soldier, not an individual. The poets perhaps intended to make the reader feel sympathy for both figures in the poem, as they are both in incredibly tragic situations. In both "Bayonet Charge" and "Kamikaze", the poets intend to present conflict as futile and dangerous, leaving the message of "conflict is about fighting as a soldier, not an individual."

## Level 5 - 23 Marks

Bayonet charge is the image of a soldier heading into battle and the thoughts going through their mind as they rush to their possible death. Conflict is seen through the eyes of soldier and how the war is just a futile challenge.

It begins with "suddenly he awoke and was running", its a very dramatic start and wakes the reader up to action. The poet uses this as almost a way of saying the soldier is fully prepared for the battle, it's the fear of dying that almost wakes up the soldiers survival instincts in the face of conflict. The poet also uses enjambment in the beginning stanza to create a fast pace beginning. Like the dramatic opening the poet continues to heighten the fear in the beginning using the enjambment. It doesn't give the reader time to stop to think or breath almost the same as the soldier who doesn't have the time to stop. Everybody fears conflict.

The poet also uses a "yellow hare" as imagery, its described "crawled in a threshing circle like it was wounded as a result of the conflict the soldier is in. The hare imagery is to show the suffering and pain of the soldiers in battles and was like the one this particular soldier is fighting in, its like the hare was a dying wounded fighter. The use of the word "threshing" is very dramatic and almost sounds like the hare is hanging on for its life, but in the end its probably futile. The hares suffering in its last moments of life is the result of conflict and represents the fates of millions of soldiers alike.

I would compare this to the charge of the light Brigade, that poem is also about the futile end in wars. The light Brigade was a crowd of 600 horse back riders who were give the wrong order, because of this mess up it cost the lives of about half of them in the cavalry. In Bayonet charge the imagery of death is mostly in the soldiers mind except when they see the "yellow hare", in contrast to charge of the light Brigade the imagery of death is a little different but still there. The poet of charge of the light Brigade writes the charge they made was almost inevitable by what he calls the valley. Lines "Into the valley of death" and "Into the Jaws of hell" both tell the reader that the men in the light Brigade probably won't make it back alive, the conflict here is the inevitable death of innocent men. War and conflicts are never nice and often result in death of the innocent people around them.

Bayonet charge questions the means of honour, and the charge of the light Brigade also questions if dying is worth honour. Line 20 in Bayonet charge says "king, honour, human dignity, etcetera", The list is suppose to be all the reasons to fight but when ended with etcetera the poet almost shrugs of the idea of honour. When faced with death the soldier doesn't think about king or his country, its set on his survival and in that moment all that matters to them is to live. With wars the idea of saving your people and country is the honour and all they think they need in a conflict but really when it comes to really conflict people never want to die but millions always do. With real conflict honour is never enough or never going to take away the loss of life. The same is in charge of the light Brigade when the poet says "honour the charge they made, honour the light Brigade", its because they died in battle that they are honoured but really they died because of a mistake and the loss of life that day was great. Not even the promise of honour is a good enough excuse of conflicts to continue they are just a loss of life. Conflicts are just pain, suffering and death, they are nothing to be messed with and not even honour is good enough for the loss of innocent lives.

## Level 6 - 28 Marks

In both Bayonet Charge and Exposure, the poets explore ideas about conflict. Both purposes to portray indescribable horrors of war to people back at home. Both poets investigate the theme of nature within conflict, however exposure determines how nature is a contributor to the effect of conflict and in Bayonet Charge, Hughes suggests that nature is a victim to conflict.

Both poets use personification to present ideas about conflict. During the first stanza in 'Bayonet Charge' Hughes conveys that the soldier can hear 'bullets smacking the belly out of the air'. The use of personification gives the bullets evilistic traits as its effecting the air around the soldiers. The violent verb 'smacking' emphasises the cruelty of artillery and further establishes its disregard for nature.

Likewise in exposure, Owens uses personification throughout the entire poem to encapsulate the fact that nature is the real enemy at war. For example on the opening line, the poet focuses on the 'merciless iced east winds that knife us'. This illustrates how the 'wind' is impacting the soldiers. The adjective 'merciless' portrays how relentless the wind is, emphasising to the reader that nature is determined to harm the soldiers, adding to the threats from the opponents. Furthermore, the adverbial phrase 'knife us' carries connotations of being stabbed in the back, perhaps portraying how shocked the soldiers were, as they did not expect weather to become an enemy. Owens uses these references of the villainous characteristics of nature throughout to establish the conditions soldiers like himself in WWI went through and to represent the hypothermia and frostbite they faced, which consequently evokes sympathy for the soldiers as its revealed to the readers that nature was another enemy of war.

A big difference in the two poems is the structure of them and how the way they're organised creates different atmospheres.

For example, in 'Bayonet Charge' Hughes uses only 4 stanzas and no rhyme scheme to create a fast pace. This fast pace is a representation of the chaos of conflict and its tendency to demand, which soldiers have to keep up with. Furthermore the use of in media res on the opening line also consolidates this idea. 'Suddenly he awoke' immediately draws our attention to how unpredictable conflict can be. The adverb 'suddenly' evokes the sense of frantic panic as we are thrown right into the action, wondering as readers what's occurring: just like the soldier who has just 'awakened' and is now 'running' establishing the confusion and vulnerability he must feel, as he is unaware of what he is running to. 'Bayonet Charge' is also written with no rhyme scheme. Hughes could perhaps of done this to convey the unpredictability of war, through the lack of organisation of the rhyme scheme.

The quick pace and inexistant rhyme in 'Bayonet Charge' completely contrasts the structure of 'Exposure'. Owens uses a regular rhyme scheme ABBAC to portray the monotony of conflict and how tedious and tiring it is for the soldiers. This continuous rhyme scheme remains for all the stanzas and reflects how war isn't progressing leaving soldiers with very little hope. However we could suggest, that despite war being monotonous there is a large aspect of unpredictability just like 'Bayonet Charge'. For example, the regular rhyme scheme is broken by one unrhymed line. In the majority of the stanzas the line is 'but nothing happens'. Owens uses the unrhymed line to signify how anticlimatic these soldiers days are. The previous four lines use emotive language and enjambent to create pace and build up tension and suspense, symbolising the wait soldiers face preparing for aggression to strike out. However the unrhymed line 'but nothing happens' is anticlimatic as it completely cuts of the suspense and reflects the disappointment of the soldiers as they now have to wait again. This repetition of 'but nothing happens' denies the soldiers closure, as they're constantly left waiting for conflict to break out. This evokes sympathy for soldiers as readers understand how tiring war is.

In both poems, the poets explore how desperate the soldiers are to escape conflict.

In 'Bayonet Charge' in the final stanza, the poet displays how desperate soldiers are to escape conflict. 'In a yelling alarm to get out of that blue crackling air'. The adverb 'yelling' encapsulates the desperation soldiers have to no longer face conflict as it carries connotations of being in pain and begging for help. The noun 'alarm' further signifies the sense of danger and acts as a warning to remove themselves from the war zone, however they realise that war is inescapable.

Similarly, in 'Exposure' the poet explores how soldiers are being terribly impacted from conflict. They 'cringe in holes' emphasises how they are trying to find refuge and escape the grasp of war. The verb 'cringe' further carries connotations of pain.

Similarly in 'Exposure' the writer creates a sense of confusion however he does this through parhyme. Parhyme is used several times throughout, for example 'silent and salient'. The poet uses parhyme to symbolise the chaos and lack of organisation of conflict by denying soldiers access to full rhyme. The half rhyme further evokes chaos and nothing fully makes sense like it would with full rhyme, representing how conflict is confusing and chaotic.

## Questions:

Compare how poets present ideas about conflict in 'Bayonet Charge' and in one other poem from 'Power and conflict'.

# Unseen Poetry - Model Responses

## Shoulders

A man crosses the street in rain,  
stepping gently, looking two times north and south,  
because his son is asleep on his shoulder.

No car must splash him.  
5 No car drive too near to his shadow.

This man carries the world's most sensitive cargo  
but he's not marked.  
Nowhere does his jacket say FRAGILE,  
HANDLE WITH CARE.

10 His ear fills up with breathing.  
He hears the hum of a boy's dream  
deep inside him.

We're not going to be able  
to live in this world  
15 if we're not willing to do what he's doing  
with one another.

The road will only be wide.  
The rain will never stop falling.

Naomi Shihab Nye

### Question 27.1 In 'Shoulders', how does the poet present ideas about the importance of protecting and taking care of each other?

Level 4 - 14/24

The poet presents the importance of protecting each other through structure and language in the play. They present a father and a son as a microcosm of what they expect society to be in order to send a message to the readers. They use a vague onlooker as the speaker and use 6 stanzas in the poem.

The poet presents the importance of protecting each other and taking care of each other through the poem's structure. There are 6 stanzas which gives the poem a slow reading pace possibly to represent the care and attention the father is showing for his son. It can also be used to criticise the lack of compassion and care members of the current society have for each other. This strengthens the message the reader is sending.

The poet presents the importance through the rhyming scheme in this poem. The fact that a specific rhyming scheme is not present in this poem could represent the unpredictability of life as a way to remind people that everyone needs help sometimes and you never know what could happen. This would make the reader reflect on their past and encourage them to improve so the future is brighter and more people are happy and cared for. It also opens the readers eyes to all the negatives in the world as they have a positive to compare it to.

Furthermore, Nye uses 'nowhere does his jacket say fragile, handle with care' to describe the boy. Which could mean that you never know what somebody else is going through or how they feel inside as it isn't advertised for everyone to see, so it's easier to be nice and help ease someone's suffering instead of making it worse. This would give the readers a new outlook and an altered perspective in order to evoke a change from them. It may even encourage them to convince others to change which would make society easier to survive in for everyone.

Overall I think the poet presents their ideas of protection and compassion as the driving force of life and society will slowly collapse without it.

Level 6 - 24/24

In 'Shoulders' the poet presents the idea of taking care of others as a necessary act and one that is a constant decision to help as there will always be those how are vulnerable and need protection. The importance of protecting others is also strongly linked to the idea of love and the responsibilities it comes with.

The poet shows how important it is to protect those that are more vulnerable than yourself in order for society to function through the use of imperative language. The fact that "No car must splash him" uses the imperative "must" creates a tone of urgency in the poem as though to not help someone who is vulnerable would lead to terrible consequences for the world. It also is used to instill in the reader the importance of their contribution to society – as without everyone helping one another life would fall apart. The idea of protection the vulnerable also depicted as an act of bravery as it is implied that once you choose to offer protection, you must weather whatever trials that comes with wither that be the "rain" or the "car" or whatever other challenges arise as without that comitment we won't "be able to live" in a society where protecting the vulnerable isn't a priority.

Furthermore, the poet uses enjambment and stanza structure to demonstrate how protection and love are tied together – with the commitment to protect being a key point in love – as both result in constantly making the choice to take care of others and protect them from any harm. The enjambment in the poem such as when the speaker declares the importance of doing "what he's doing with one another" suggest that an offer of protection will never end and that the importance of protection is the fact that it comes with a promise to always be there for one another – it can never be a one time thing. The differing number of lines in each stanza also demonstrate how you will never know what you are signing up for in taking care of someone – it is impossible to know what challenges you may face ahead. Therefore to take care of some is shown to be a true act of love as you are promising to stand by them without truly knowing what that means. This shows how the importance of protection lies in the fact that it is an eternal commitment to stand with someone else no matter what.

The importance of protection is also shown through the fact that it means taking on responsibilities. The father in the poem is clearly fully aware of the responsibility he has to keep his son safe as he knows that the rain will "never stop" which shows how he is prepared for the fact that his son's safety is his job for however long it's required of him. The rain is used as an extended metaphor throughout the poem for the many burdens that the father will experience as his son grows – and that it must be him that bears them in order to allow the son to live a happy childhood. As a reader this allows you to reflect on what responsibilities you have taken on for others and whether you were aware of what that would cost. The father's choice to protect the son is shown as a hard choice as it means constantly taking on another human being's daily pressures which shows how the importance of protection can be found in the choice that it comes with to take on the burdens of their life.

In conclusion, in 'Shoulders' the poet shows how protection and taking care of others is crucial for the functioning of society and that the significance of taking care of the vulnerable lies in the eternal decision that is made to share their burdens along with the promise to always stand by them.

# Unseen Poetry - Model Responses

## Choices

I go to the mountain side  
of the house to cut saplings\*,  
and clear a view to snow  
on the mountain. But when I look up,  
5 saw in hand, I see a nest clutched in  
the uppermost branches.  
I don't cut that one.  
I don't cut the others either.  
Suddenly, in every tree,  
10 an unseen nest  
where a mountain  
would be.

\*saplings: young trees

Question 27.2 In both 'Choices' and 'Shoulders' the poets present ideas about protecting and taking care of things around us. What are the similarities and/or differences between the methods the poets use to present these ideas?

Level 3 (out of 4) - 5/8

In 'Choices', the poem is written in first person 'I go', whereas in 'Shoulders' the poem is written in third person. This could be due to 'Shoulders' being more about a wider societal change and 'Choices' being about a more personal reflection. This was effective because first person words make the reader feel personally invested as if it is their story. However third person words encourage the reader to look at others as well as themselves so both poems evoke different emotional responses.

Another difference between the two poems is the starting intentions. At the start of the Poem A, the man 'carries the world's most sensitive cargo' and steps 'gently'. From the beginning the man is protecting the boy as people should protect one another. Contrastingly at the start of Poem B the speaker is out to 'cut saplings'. He is attempting to cause harm to young trees as it's life has just begun. That is until he sees it is harbouring a nest. That could be used to represent societies inability to be pleasant before knowing things on a deeper level. This is because Gallagher wants poem B to be an effective personal reflection poem to encourage people to change and possibly encourage them to read poem A and make a wider change.

One similarity between the two poems is the lack of a rhyming scheme. This represents the unpredictability of life but it could be argued that it was used to show that despite the fact both poems are different they have the same message. This could be to tell us that although we are all different as people we all have the same 24 hours and the same life so be kind.

Level 4 (out of 4) - 8/8

In both 'Shoulders' and 'Choices' the poets use enjambment to show that the need to protect the vulnerable is never-ending at that there will always be something that has to be taken care of. In 'Shoulders' the enjambment shows how the father is prepared to carry his son "asleep on his shoulder" for the rest of his life if that is what is required to keep him safe. It also implies that he will never falter in his decision to protect as it is a commitment that cannot ever be broken. Similarly in 'Choices' enjambment is used to demonstrate how those more vulnerable than you will always exist – even if they're "unseen" which suggests that there is a societal responsibility to always look out for others as you never know who might need help. This furthers the idea that offering protection is an eternal choice and perhaps even an obligation that you have to others.

However while multiple different length stanzas are used in 'Shoulders' on single stanza is used in 'Choices' to demonstrate their differing ideas about the responsibilities that protection comes with. In 'Shoulders' the irregular stanza lengths serve as a representation of the unpredictability of the problems that may faced in the in the efforts to protect the vulnerable. It shows that some challenges may be overcome in a moment, while others may be much harder and take time and continual effort. However in 'Choices' the single stanza suggests that, once people choose to take care of one another, no problem can be particularly hard to overcome as, united, no challenge is impossible. This allows the reader to reflect on what's stopping them from aiding others as choosing to help should be a simple decision – free of uncertainty or doubt.

# Planning Essays

'Macbeth' and 'Dr Jekyll':	'An Inspector Calls'
<ol style="list-style-type: none"> <li>1. Read question, underline focus</li> <li>2. Read context of extract, highlight important points</li> <li>3. Knowledge dump all related quotations and points from revision (mind-map/bullet points)</li> <li>4. Read extract, highlight relevant quotations</li> <li>5. Sequence ideas into paragraphs and link relevant quotations</li> </ol>	<ol style="list-style-type: none"> <li>1. Read questions, underline focus</li> <li>2. Select question based on what you can say the most about</li> <li>3. Knowledge dump all related quotations and points from revision (mind-map/bullet points)</li> <li>4. Sequence ideas into paragraphs and link relevant quotations</li> </ol>

Essay Planning - 4 Approaches			
<b>Paragraph</b>	<b>Chronological</b>		<b>Event</b>
[Extract]	[Extract]		[Extract]
1	Beginning		Before significant event
2	Middle		Significant event
3	End		After significant event
<b>Paragraph</b>	<b>Character</b>		<b>Theme</b>
[Extract]	[Extract]		[Extract]
1	First impression		Writer's message
2	How they change		Link to core idea 1
3	Final impression		Link to core idea 2

# Planning Essays

## Poetry Anthology:

1. Read question, underline focus
2. Select poem to compare
3. Knowledge dump ideas and quotations for comparative poems
4. Read given poem and highlight quotations
5. Sequence ideas into paragraphs and link relevant quotations

## Essay Planning:

### Paragraph 1

#### Poem 1:

- What is the poem about and how does it relate to the question?
- Who is the speaker and what has happened to them?

**Similarly/Likewise/In contrast/Where**

#### Poem 2:

- What is the poem about and how does it relate to the question?
- Who is the speaker and what has happened to them?

**Make sure you include contextual details (AO3).**

**Be specific:**

- What has happened to who?
- Why has it happened?
- Why is the poet writing about it?

### Paragraph 2

#### Point of comparison 1

- How it is shown in Poem 1
- Similarly/Likewise/In contrast/Where**
- How it is shown in Poem 2

**Make sure your topic sentence is clear and precise.**

### Challenge - Paragraph 3

#### Point of comparison 2

- How it is shown in Poem 1
- Similarly/Likewise/In contrast/Where**
- How it is shown in Poem 2

**Develop paragraphs and analysis using the approach on page 5**

## A Simple Approach to Paragraph Structures

### 'An Inspector Calls', 'Dr Jekyll' and 'Macbeth'

[Writer's name] *presents...*

*This is illustrated... "\_\_\_\_\_."*

*This suggests...*

*The [word class] "\_\_\_\_\_" creates the impression...*

*Furthermore,*

[Writer's name] *has presented \_\_\_\_\_ in this way to convey their message...*

### Poetry Anthology

*In [poem title], [poet's name] presents...*

*This is illustrated... "\_\_\_\_\_."*

*This suggests...*

*The [word class] "\_\_\_\_\_" conveys the idea that...*

*Similarly/In contrast, in [poem title], [poet's name] presents the idea that...*

*This is illustrated... "\_\_\_\_\_."*

*This suggests...*

*The [word class] "\_\_\_\_\_" conveys the idea that...*

#### Word-level

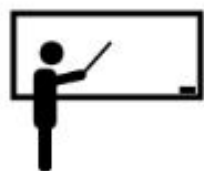
#### Question:



1. **Identify** the most thought provoking word used in the quotation, name the word class and **define** it.



2. **Explore** the connotations of the word. What ideas, feelings and images does the word create?



3. **Explain** why these connotations are important to the focus of the question.



4. **Extend** your analysis by making links to other parts of the text:

- Does this connect to anything else in the text?
- Does this contrast with anything else in the text?
- Does this link to any symbols or motifs?
- Does this link to any images in the text?
- Does this change our understanding of the plot/character/focus of the question?

## Developing Paragraphs

**What?  
(AO1)**

- 1. Present your idea [Topic Sentence]:**  
[Writer's name] presents...  
[Writer's name] conveys the idea that...  
[Writer's name] creates the impression...
- 2. Support your idea with a quotation/quotations:**  
This is illustrated when... " \_\_\_\_\_."  
**To add a further quotation**  
This is further shown when... " \_\_\_\_\_."

**How?  
(AO2)**

- 3. Explain what the quotation shows:**  
This shows/portrays/reveals/emphasises/  
presents/suggests/implies/conveys...  
**Add an additional or alternative interpretation.**  
Additionally/Alternatively, this might suggest...
- 4. Analyse the effect of the writer's choice of language or structure:**  
The word " \_\_\_\_\_" has connotations of...  
This creates the impression that...
- 5. Analyse something else:**  
Furthermore,/This is further emphasised by...  
...the [adjective] tone of [link quotation] helps to convey [link to quotation]  
...the [type of] imagery helps to convey the idea that...  
...[writer's name] use of  
simile/metaphor/personification/pathetic fallacy suggests that...

**Why?  
(AO3)**

- 6. Comment on context and writer's message:**  
[Writer's name] presents [focus of question] in this way to convey their message that...  
In the context of [era] society, [writer's name] might be conveying the idea that...

### **[Poetry Anthology Only]**

- 7. Link to other poem:**  
Similarly, [poet's name] explores [link to question] through...  
However, where [poet 1's name] suggests... [poet 2's name] conveys the idea that...  
In contrast to [first poem]... [second poem's title] presents [link to question]...
- 8. Repeat Steps 1 to 6**

# 'Macbeth' - Core Ideas

## Theme

**Ambition and its consequences:** The play explores the theme of ambition and its consequences. Macbeth's desire to become king leads him to commit a series of crimes that ultimately result in his downfall. Shakespeare shows that unchecked ambition can lead to destruction, and that the pursuit of power can corrupt even the most virtuous of individuals.

**Guilt and remorse:** Macbeth's conscience is plagued by guilt after he murders King Duncan, and he is unable to find peace or redemption throughout the rest of the play. Lady Macbeth also experiences guilt and is eventually driven to madness by her actions.

**The supernatural:** The play contains several supernatural elements, including the witches who prophesy Macbeth's rise to power and his eventual downfall. The appearance of Banquo's ghost also adds to the supernatural atmosphere of the play, and the presence of supernatural forces underscores the idea that the events in the play are beyond human control.

**Betrayal and loyalty:** Betrayal and loyalty are important themes in the play. Macbeth betrays his king and his closest friend, Banquo, in his quest for power. Conversely, Macduff remains loyal to his country and his king, even at great personal cost. Shakespeare shows that loyalty is a virtue that should be prized above all else, and that betrayal can have dire consequences.

**The corrupting influence of power:** The play demonstrates the corrupting influence of power. Macbeth becomes increasingly tyrannical as he consolidates his power, and he becomes paranoid and ruthless in his efforts to maintain his position. Shakespeare suggests that power can be addictive and that it can corrupt even the most well-intentioned individuals.

# 'Macbeth' - Knowledge Organiser

Plot		Key Quotations		Key Terminology	
<p><b>Act 1</b></p> <ul style="list-style-type: none"> <li>The 3 witches gather to meet Macbeth and Banquo.</li> <li>Duncan hears the Thane of Cawdor has betrayed him.</li> <li>Macbeth is seen as a hero.</li> <li>Macbeth and Banquo hear the predictions.</li> <li>Duncan decides that Malcolm will be heir to the throne.</li> <li>Duncan plans to visit Macbeth.</li> <li>Lady Macbeth reads Macbeth's letter.</li> </ul> <p><b>Act 2</b></p> <ul style="list-style-type: none"> <li>Macbeth has doubts and sees a vision of a floating dagger.</li> <li>He follows through with Duncan's murder.</li> <li>LM has to finish the job by wiping blood on the drunk guards.</li> <li>Macduff discovers Duncan's body.</li> <li>The guards are the likely suspects.</li> <li>Macbeth kills the guards.</li> <li>Malcolm and Donalbain flee the castle because they are afraid.</li> </ul> <p><b>Act 3</b></p> <ul style="list-style-type: none"> <li>Banquo suspects Macbeth for the murder of King Duncan.</li> <li>Macbeth sends murderers to kill Banquo. Banquo is murdered but Fleance escapes.</li> <li>The ghost of Banquo is at the banquet. Macbeth rants and raves. LM tries to cover up the situation.</li> <li>Macduff didn't attend the banquet as he is suspicious of Macbeth.</li> </ul> <p><b>Act 4</b></p> <ul style="list-style-type: none"> <li>Macbeth visits the 3 witches and they show him more visions. He believes he can't be killed by any man.</li> <li>Macbeth sends murderers to Macduff's castle to kill his family.</li> <li>In England, Macduff begs Malcolm to return to the throne.</li> <li>Malcolm tests Macduff's loyalty then agrees to the war against Macbeth.</li> </ul> <p><b>Act 5</b></p> <ul style="list-style-type: none"> <li>LM has gone mad with guilt. She sleepwalks and tries to clean blood from her hands. She commits suicide.</li> <li>Many of Macbeth's supporters decide to help Malcolm. Macbeth isn't worried as he believes the prophecies.</li> <li>Macbeth confronts Macduff and learns that he was not born naturally but by caesarean section.</li> <li>Macbeth and Macduff fight and natural order is restored when Macbeth is killed and Malcolm is crowned king.</li> </ul>	<p><b>Act 1</b></p> <ul style="list-style-type: none"> <li>"Fair is foul, and foul is fair" (1.1) Witches</li> <li>"For brave Macbeth – well he deserves that name" (1.2) The Captain</li> <li>"So foul and fair a day I have not seen" (1.3) Macbeth</li> <li>"Stars hide your fires, let not light see my black and deep desires" (1.4) Macbeth</li> <li>"Come you spirits...unsex me here and fill me from the crown to the toe top full of direst cruelty." (1.5) Lady Macbeth</li> <li>"Look like the innocent flower but be the serpent under it" (1.6) Lady Macbeth</li> <li>"When you durst do it, then you were a man" (1.7) Lady Macbeth</li> <li>"But screw your courage to the sticking place and we'll not fail." (1.7) Lady Macbeth</li> </ul> <p><b>Act 2</b></p> <ul style="list-style-type: none"> <li>"Is this a dagger I see before me, the handle towards my hand?" (2.1) Macbeth</li> <li>"Give me the daggers. The sleeping and the dead are but as pictures" (2.2) Lady Macbeth</li> <li>"Will all great Neptune's ocean wash this blood clean from my hand?" (2.2) Macbeth</li> <li>"A little water clears us of this deed" (2.2) Lady Macbeth</li> <li>"Wake Duncan with thy knocking, I would thou couldst." (2.2) Macbeth</li> <li>"Oh horror! Horror! Horror! Tongue nor heart cannot conceive, nor name thee" (2.3) Macduff</li> <li>"There's daggers in men's smiles" (2.3) Donalbain</li> </ul> <p><b>Act 3</b></p> <ul style="list-style-type: none"> <li>"Thou has it all now, King, Cawdor, Glamis, all, as the weird sisters promised, and I fear though play'st most foully for't." (3.1) Banquo "To be thus is nothing, but to be safely thus. Our fears in Banquo stick deep" (3.1) Macbeth</li> <li>"Of full of scorpions is my mind, dear wife" (3.2) Macbeth</li> <li>"Be innocent of the knowledge, dearest chuck, till thou applaud the deed" (3.2) Macbeth</li> <li>"Thou canst not say I did it; never shake they gory locks at me" (3.4) Macbeth</li> <li>"My lord is often thus, and hath been from his youth" (3.4) Lady Macbeth</li> <li>"I am in blood stepp'd so far, that, should I wade no more, returning were as tedious as go o'ver" (3.4) Macbeth</li> </ul> <p><b>Act 4</b></p> <ul style="list-style-type: none"> <li>"Something wicked this way comes" (4.1) Witches</li> <li>"Speak, I charge you" (4.1) Macbeth</li> <li>"From this moment, the very firstlings of my heart shall be the firstlings of my hand" (4.1) Macbeth</li> <li>"The castle of Macduff I will surprise; seize upon Fife." (4.1) Macbeth</li> <li>"Let grieve convert to anger. Blunt not the heart, enrage it" (4.3) Malcolm</li> <li>"Macbeth is ripe for shaking, and the powers above put on their instrument" (4.3) Malcolm</li> </ul> <p><b>Act 5</b></p> <ul style="list-style-type: none"> <li>"Out, damned spot! Out, I say!... Will these hands ne'er be clean?" (5.1) Lady Macbeth</li> <li>"All the perfumes of Arabia will not sweeten this little hand" (5.1) Lady Macbeth</li> <li>"My name's Macbeth" (5.7) Macbeth</li> <li>"Turn, hell-hound, turn... I have no words; my sword is my voice" (5.8) Macduff</li> <li>"I bear a charmed life which must not yield to one of woman born" (5.8) Macbeth</li> <li>"Macduff was from his mother's womb untimely ripp'd" (5.8) Macduff</li> <li>"I will to yield to kiss the ground before young Malcolm's feet" (5.8) Macbeth</li> <li>"Behold where stands the usurper's head" (5.9) Macduff</li> <li>"His fiend-like queen who, as 'tis thought, by self and violent hands took off her life" (5.9) Malcolm.</li> </ul>	<p><b>Antithesis</b></p> <ul style="list-style-type: none"> <li>Aside</li> <li>Dramatic irony</li> <li>Iambic Pentameter</li> <li>Juxtaposition</li> <li>Monologue</li> <li>Motifs</li> <li>Paradox</li> <li>Semantic field</li> <li>Soliloquy</li> </ul> <p><b>Key Vocabulary</b></p> <ul style="list-style-type: none"> <li>Ambition</li> <li>Apparitions</li> <li>Betrayal</li> <li>Catholics</li> <li>Fatal Flaw</li> <li>Hallucination</li> <li>Invincible</li> <li>Jacobean</li> <li>Kinsman</li> <li>Masculinity</li> <li>Noble</li> <li>Protestant</li> <li>Regicide</li> <li>Remorseless</li> <li>Scepticism</li> <li>Thane</li> <li>Tragedy</li> <li>Traitor</li> <li>Treason</li> <li>Virtuous</li> </ul>	<p><b>Opposite / Contrast</b></p> <ul style="list-style-type: none"> <li>A remark heard only by the audience.</li> <li>When the audience knows things that the characters don't.</li> <li>A line of verse, with 5 metrical feet, each with one unstressed syllable followed by one stressed syllable.</li> <li>Two things closely placed with contrasting effect.</li> <li>A long speech by one actor.</li> <li>A dominant / recurring idea.</li> <li>A person/thing with contradictory features or qualities.</li> <li>A group of words, which relate to a common theme or motif.</li> <li>Speaking one's thoughts aloud.</li> </ul> <p><b>Strong desire to achieve something.</b></p> <p><b>A ghost/ghost-like image of a person.</b></p> <p><b>Being disloyal.</b></p> <p><b>A person belonging to the Christian church.</b></p> <p><b>A defect / weakness in character.</b></p> <p><b>Apparent vision of something not present.</b></p> <p><b>Feeling too powerful to be defeated.</b></p> <p><b>Relating to the reign of King James I.</b></p> <p><b>A relative / blood relation.</b></p> <p><b>Qualities considered to be of a man.</b></p> <p><b>Belonging to aristocracy.</b></p> <p><b>A member of the Western Christian church.</b></p> <p><b>The action of killing a king.</b></p> <p><b>Without guilt or regret.</b></p> <p><b>Doubts the truth of things.</b></p> <p><b>A man with land granted by the king.</b></p> <p><b>A play with tragic events.</b></p> <p><b>A person who betrays someone.</b></p> <p><b>Betraying one's country.</b></p> <p><b>Having high moral standards.</b></p>		

# 'Macbeth' - Knowledge Organiser

Context	Key Things to Remember																
<ul style="list-style-type: none"> <li>▪ <b>King James I</b> – Macbeth was written in 1606, early in the reign of James I, who succeeded to the English throne in 1603 after being King of Scotland. The play pays homage to the king's Scottish lineage and hatred of witches. Additionally, the witches' prophecy that Banquo will found a line of kings is a nod to James' family's claim to have descended from the historical Banquo.</li> <li>▪ <b>The Divine Right of Kings</b> – the idea that kings got their power from God and not from their subject. James I was a believer in this, and the idea meant that any treasonous activity was a crime against God. Only a century earlier, England had suffered under the massive disorder of the Wars of the Roses, so many supported the idea to avoid civil unrest.</li> <li>▪ <b>Patriarchy</b> – patriarchal societies are those in which men dominate, and inheritance passes through male heirs.</li> <li>▪ <b>Gender</b> – Macbeth and Lady Macbeth switch between having masculine and feminine characteristics. In the play, gender is often linked to ambition and a willingness to do anything to achieve power.</li> <li>▪ <b>Women</b> – Women were expected to follow social expectations with their behaviour towards men. They were meant to obey all men, be faithful and respectful, not be violent and be religious. They would have been regarded as a possession, first owned by the father, then given to and owned by the husband. Women were considered the delicate, 'fairer' sex and they should be quiet and reserved, always respecting the wishes and opinions of the males in their lives. Lady Macbeth subverts these expectations in the play to manipulate Macbeth in getting what she wants.</li> <li>▪ <b>Adam, Eve and the serpent</b> – in the bible, Adam and Eve live peacefully in the Garden of Eden until Eve is tempted by the serpent and eats the forbidden fruit from the tree of knowledge. She convinces Adam to eat as well, and God curses them and banishes them to Earth. The serpent is frequently alluded to in Macbeth.</li> <li>▪ <b>Witchcraft</b> – in Shakespeare's time there was no scientific knowledge to explain natural disasters such as earthquakes, floods and droughts. One of the ways they accounted for the unexplained was the idea of witches. In Elizabethan England, hundreds of thousands of women were tortured and executed in Europe because they were accused of witchcraft. The King wrote a book on the subject entitled 'Daemonologie' and appealed to parliament to pass the following act in 1563 which was still a part of English law until 1951. At the time Shakespeare was writing, many people thought that witches were real, so the weird sisters would have seemed believable and frightening to an audience in the 1600s.</li> <li>▪ <b>The 5 Acts:</b> Macbeth is a typical tragedy. The first part builds up the turning point (Duncan's murder), and the second part deal with the consequences of this, which leads to the main character's downfall.</li> <li>▪ <b>Tragic Conventions:</b> Macbeth is one of Shakespeare's Tragedies and follows specific conventions. The climax must end in a tremendous catastrophe involving the death of the main character; the character's death is caused by their own flaw(s) (hamartia); the character has something the audience can identify with which outweighs their flaws so we care about them.</li> <li>▪ <b>The Real Macbeth:</b> Macbeth is loosely based on true events in feudal Scotland in the 11th Century and would have been known to King James. King James inherited the throne through his ancestors Banquo and Fleance who appear in the play.</li> </ul>	<ul style="list-style-type: none"> <li>▪ The play was written in 1606 but was set in the 11<sup>th</sup> century (Medieval period).</li> <li>▪ In the play, King Duncan was a benevolent king and loved by all. In real life he was a weak king.</li> <li>▪ Banquo is intrigued by the prophecies and does have ambitious thoughts, but he does not choose to act on these thoughts.</li> <li>▪ There are many similarities between Banquo and Macbeth. They are both soldiers, they are both very patriotic at the start of the play and they are both considered to be brave and noble.</li> <li>▪ Shakespeare believed the human nature is prone to evil and that people are greedy. He illustrates this in the Macbeths' desire to become King and Queen. This greed led them to resort to extreme measures such as regicide. In Macbeth's case, his greed led him to kill others, too.</li> <li>▪ Macbeth kills Macdonald, Duncan, Duncan's guards and Young Siward himself.</li> <li>▪ Macbeth orders the deaths of Lady Macduff, her family and household and Banquo.</li> <li>▪ Macbeth is the only Shakespearean play set in Scotland.</li> <li>▪ Macbeth's castle is in Inverness. The Royal Palace is in Dunsinane.</li> <li>▪ The Gunpowder Plot occurred in 1605, one year before the play was written.</li> </ul>																
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# 'Macbeth' - Quotation Sheet

<p><b>Act 1</b>  <b>Witches</b> (A1 S1): "Fair is foul and foul is fair"  <b>Captain</b> (A1 S2): "brave Macbeth"; "unseemed him from the knave to the chops"  <b>Macbeth</b> (A1 S3) "So foul and fair a day I have not seen."  <b>Witches' Prophecies</b> (A1 S3) "Thane of Cawdor" / "king hereafter" / "Lesser than Macbeth, and greater" / "Thou shalt get kings, though thou be none"  <b>Banquo</b> (A1 S3) "He seems rapt withal"  <b>Macbeth</b> (A1 S3) "Stay, you imperfect speakers, tell me more."  <b>King Duncan</b> (A1 S4) "He was a gentleman on whom I built/An absolute trust."  <b>Macbeth</b> (A1 S4) Macbeth: "Stars, hide your fires;/ Let not light see my black and deep desires."  <b>Lady Macbeth</b> (A1 S5) "Yet do I fear thy nature;/ It is too full o th milk of human kindness"  <b>Lady Macbeth</b> (A1 S5) "Come, you spirits [...] unsex me here,/ And fill me from the crown to the toe top-full/ Of direst cruelty."  <b>Lady Macbeth</b> (A1 S5) "Look like the innocent flower,/ But be the serpent under t."  <b>Macbeth</b> (A1 S7) "I am his kinsman and his subject, [...] Who should against his murderer shut the door, Not bear the knife myself."  <b>Macbeth</b> (A1 S7) "I have no spur/ To prick the sides of my intent, but only/ Vaulting ambition,"  <b>Lady Macbeth</b> (A1 S7) "When you durst do it, then you were a man;"  <b>Lady Macbeth</b> (A1 S7) "But screw your courage to the sticking- place, And we'll not fail."</p>	<p><b>Act 2</b>  <b>Banquo</b> (A2 S1) "I dreamt last night of the three weird sisters:  To you they have showed some truth."  <b>Macbeth</b> (A2 S1) "I think not of them."  <b>Macbeth</b> (A2 S1) "Is this a dagger which I see before me,"  <b>Macbeth</b> (A2 S1) "art thou but/ A dagger of the mind, a false creation,  Proceeding from the heat-oppressed brain?"  <b>Lady Macbeth</b> (A2 S2) "Had he not resembled/ My father as he slept, I had done t."  <b>Macbeth</b> (A2 S2) "But wherefore could not I pronounce Amen?"  <b>Macbeth</b> (A2 S2) "Sleep no more!/ Macbeth does murder sleep, the innocent sleep,"  <b>Macbeth</b> (A2 S2) "Will all great Neptune's ocean wash this blood  Clean from my hand?"  <b>Lady Macbeth</b> (A2 S2) "My hands are of your colour, but I shame  To wear a heart so white."  <b>Porter</b> (A2 S3) "Knock, knock! Whos there, in th'other devil's name? Faith, here's an equivocator"  <b>Lennox</b> (A2 S3) "The night has been unruly. Some say the Earth  Was feverous and did shake."  <b>Macduff</b> (A2 S3) "O horror, horror, horror!"  <b>Macbeth</b> (A2 S3) "Here lay Duncan,/ His silver skin laced with his golden blood,/ And his gashed stabs looked like a breach in nature"  <b>Lady Macbeth</b> (A2 S3) "Help me hence, ho!"  <b>Malcolm</b> (A2 S3) "There's daggers in men's smiles."  <b>Old Man</b> (A2 S4) "Tis unnatural,[...] A falcon, towering in her pride of place,/ Was by a mousing owl hawked at and killed."  <b>Ross</b> (A2 S4) "And Duncan's horses[...]/ Tis said they eat each other."</p>	<p><b>Act 3</b>  <b>Banquo</b> (A3 S1) "I fear/ Thou playedst most foully for't."  <b>Macbeth</b> (A3 S1) "To be thus is nothing,/ But to be safely thus. Our fears in Banquo/ Stick deep"  <b>Macbeth</b> (A3 S1) "Upon my head they placed a fruitless crown  And put a barren sceptre in my grip"  <b>Macbeth</b> (A3 S2) "We have scorched the snake, not killed it."  <b>Macbeth</b> (A3 S2) "we will eat our meal in fear, and sleep/In the affliction of these terrible dreams/ That shake us nightly."  <b>Macbeth</b> (A3 S2) "make our faces vizards to our hearts, Disguising what they are."  <b>Macbeth</b> (A3 S2) "Oh, full of scorpions is my mind, dear wife!"  <b>Macbeth</b> (A3 S2) "Be innocent of the knowledge, dearest chuck,"  <b>Banquo</b> (A3 S3) "O treachery! Fly, good Fleance, fly, fly, fly!"  <b>Macbeth</b> (A3 S4) "Then comes my fit again. I had else been perfect, [...]But now I am cabined, cribbed, confined, bound in/ To saucy doubts and fears."  <b>Macbeth</b> (A3 S4) "(to GHOST) Thou canst not say I did it. Never shake/ Thy gory locks at me."  <b>Lady Macbeth</b> (A3 S4) "The fit is momentary; upon a thought  He will again be well."  <b>Macbeth</b> (A3 S4) "It will have blood, they say. Blood will have blood."  <b>Hecate</b> (A3 S5) "Saucy and overbold, how did you dare/ To trade and traffic with Macbeth/ In riddles and affairs of death,"  <b>Hecate</b> (A3 S5) "Shall draw him on to his confusion./ He shall spurn fate, scorn death, and bear/ His hopes bove wisdom, grace, and fear."  <b>Lord</b> (A3 S6) "Thither Macduff/ Is gone to pray the holy king upon his aid"</p>
<p><b>Act 4</b>  <b>Witches</b> (A4 S1) "Double, double toil and trouble,/Fire burn, and cauldron bubble."  <b>Witches</b> (A4 S1) "By the pricking of my thumbs,/ Something wicked this way comes."  <b>Witches' Prophecies</b> (A4 S1)  1. "Beware Macduff./ Beware the thane of Fife."  2. "Be bloody, bold, and resolute. Laugh to scorn/ The power of man, for none of woman born/ Shall harm Macbeth."  3. "Macbeth shall never vanquished be until/ Great Birnam Wood to high Dunsinane Hill/ Shall come against him."  <b>Malcolm</b> (A4 S3) "This tyrant, whose sole name blisters our tongues,  Was once thought honest. You have loved him well."  <b>Macduff</b> (A4 S3) "Bleed, bleed, poor country!"  <b>Malcolm</b> (A4 S3) "I think our country sinks beneath the yoke./ It weeps, it bleeds, and each new day a gash/ Is added to her wounds."  <b>Macduff</b> (A4 S3) "Not in the legions/ Of horrid hell can come a devil more damned/ In evils to top Macbeth."</p>	<p><b>Act 5</b>  <b>Gentlewoman</b> (A5 S1) "She has light by her continually. Tis her command."  <b>Lady Macbeth</b> (A5 S1) "Out, damned spot! Out, I say!"  <b>Lady Macbeth</b> (A5 S1) "Hell is murky!"  <b>Lady Macbeth</b> (A5 S1) "Here's the smell of the blood still. All the perfumes of Arabia will not sweeten this little hand."  <b>Lady Macbeth</b> (A5 S1) "There's knocking at the gate. Come, come, come, come. Give me your hand. What's done cannot be undone. To bed, to bed, to bed!"  <b>Angus</b> (A5 S2) "Those he commands move only in command,/ Nothing in love. Now does he feel his title/ Hang loose about him, like a giant's robe/ Upon a dwarfish thief."  <b>Macbeth</b> (A5 S3) "I'll fight till from my bones my flesh be hacked."  <b>Macbeth</b> (A5 S5) "I have almost forgot the taste of fears."  <b>Macbeth</b> (A5 S5) "She should have died hereafter.[...] Tomorrow, and tomorrow, and tomorrow,[...] Out, out, brief candle!"  <b>Young Siward</b> (A5 S7) "The devil himself could not pronounce a title  More hateful to mine ear."  <b>Macbeth</b> (A5 S7) "But swords I smile at, weapons laugh to scorn,  Brandished by man that's of a woman born."  <b>Macduff</b> (A5 S8) "Tyrant, show thy face! [...] My wife and children's ghosts will haunt me still."  <b>Macduff</b> (A5 S8) "Tell thee, Macduff was from his mothers womb / Untimely ripped."  <b>Malcolm</b> (A5 S9) "this dead butcher and his fiendlike queen"</p>	<p><b>Themes:</b>  Ambition - A  Supernatural - S  Fate and free will - F  Deception - D  Evil - E  Kingship - K  Violence - V  Tyranny and the abuse of power - T  Guilt - G</p> <p><b>Motifs:</b>  Blood - B  Hallucinations - H  Sleep - S  Light and darkness - L  Nature/natural world/natural order - N</p>

# 'Macbeth' - Questions

Read the following extract from Act 1 Scene 7 and answer the question that follows.

**MACBETH**

Prithee, peace:  
I dare do all that may become a man;  
Who dares do more is none.

**LADY MACBETH**

What beast was't, then,  
That made you break this enterprise to me?  
When you durst do it, then you were a man;  
And, to be more than what you were, you would  
Be so much more the man. Nor time nor place  
Did then adhere, and yet you would make both:  
They have made themselves, and that their fitness now  
Does unmake you. I have given suck, and know  
How tender 'tis to love the babe that milks me:  
I would, while it was smiling in my face,  
Have pluck'd my nipple from his boneless gums,  
And dash'd the brains out, had I so sworn as you  
Have done to this.

Starting with this extract, write about how Shakespeare presents Macbeth's masculinity in the play.

. Write about:

- how Shakespeare presents Macbeth's masculinity in this extract
- how Shakespeare presents Macbeth's masculinity in the play as a whole.

# 'Macbeth' - Questions

Read the following extract from Act 2 Scene 1 and answer the question that follows.

**MACBETH:** Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch thee.  
I have thee not, and yet I see thee still.  
Art thou not, fatal vision, sensible  
To feeling as to sight? or art thou but  
A dagger of the mind, a false creation,  
Proceeding from the heat-oppressed brain?  
I see thee yet, in form as palpable  
As this which now I draw.  
Thou marshall'st me the way that I was going,  
And such an instrument I was to use.  
Mine eyes are made the fools o' the other senses,  
Or else worth all the rest; I see thee still,  
And on thy blade and dudgeon gouts of blood,  
Which was not so before. There's no such thing.  
It is the bloody business which informs  
Thus to mine eyes. Now o'er the one halfworld  
Nature seems dead, and wicked dreams abuse  
The curtain'd sleep; witchcraft celebrates  
Pale Hecate's offerings, and wither'd murder,  
Alarum'd by his sentinel, the wolf,  
Whose howl's his watch, thus with his stealthy pace.  
With Tarquin's ravishing strides, towards his design  
Moves like a ghost. Thou sure and firm-set earth,  
Hear not my steps, which way they walk, for fear  
Thy very stones prate of my whereabouts,  
And take the present horror from the time,  
Which now suits with it. Whiles I threat, he lives;  
Words to the heat of deeds too cold breath gives. [A bell rings]  
I go, and it is done; the bell invites me.  
Hear it not, Duncan, for it is a knell  
That summons thee to heaven or to hell.

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

. Write about:

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

# 'Macbeth' - Questions

Read the following extract from Act 3 Scene 2 and answer the question that follows.

**MACBETH**

We have scotch'd the snake, not kill'd it:  
She'll close and be herself, whilst our poor malice  
Remains in danger of her former tooth.  
But let the frame of things disjoint, both the  
worlds suffer,  
Ere we will eat our meal in fear and sleep  
In the affliction of these terrible dreams  
That shake us nightly: better be with the dead,  
Whom we, to gain our peace, have sent to peace,  
Than on the torture of the mind to lie  
In restless ecstasy. Duncan is in his grave;  
After life's fitful fever he sleeps well;  
Treason has done his worst: nor steel, nor poison,  
Malice domestic, foreign levy, nothing,  
Can touch him further.

**LADY MACBETH**

Come on;  
Gentle my lord, sleek o'er your rugged looks;  
Be bright and jovial among your guests to-night.

**MACBETH**

So shall I, love; and so, I pray, be you:  
Let your remembrance apply to Banquo;  
Present him eminence, both with eye and tongue:  
Unsafe the while, that we  
Must lave our honours in these flattering streams,  
And make our faces vizards to our hearts,  
Disguising what they are.

**LADY MACBETH**

You must leave this.

**MACBETH**

O, full of scorpions is my mind, dear wife!  
Thou know'st that Banquo, and his Fleance, lives.

Starting with this speech, write about how Shakespeare presents fear and paranoia in the play.

. Write about:

- how Shakespeare presents fear and paranoia in this extract
- how Shakespeare presents fear and paranoia in the play as a whole.

# 'Macbeth' - Questions

Read the following extract from Act 4 Scene 3 and answer the question that follows.

**MACDUFF**

Not in the legions  
Of horrid hell can come a devil more damn'd  
In evils to top Macbeth.

**MALCOLM**

I grant him bloody,  
Luxurious, avaricious, false, deceitful,  
Sudden, malicious, smacking of every sin  
That has a name: but there's no bottom, none,  
In my voluptuousness: your wives, your daughters,  
Your matrons and your maids, could not fill up  
The cistern of my lust, and my desire  
All continent impediments would o'erbear  
That did oppose my will: better Macbeth  
Than such an one to reign.

**MACDUFF**

Boundless intemperance  
In nature is a tyranny; it hath been  
The untimely emptying of the happy throne  
And fall of many kings. But fear not yet  
To take upon you what is yours: you may  
Convey your pleasures in a spacious plenty,  
And yet seem cold, the time you may so hoodwink.  
We have willing dames enough: there cannot be  
That vulture in you, to devour so many  
As will to greatness dedicate themselves,  
Finding it so inclined.

Starting with this speech, write about how Shakespeare explores kingship in the play.

. Write about:

- how Shakespeare explores kingship in this extract
- how Shakespeare explores kingship in the play as a whole.

# 'Macbeth' - Questions

Read the following extract from Act 5 Scene 5 and answer the question that follows.

**MACBETH**

I have almost forgot the taste of fears;  
The time has been, my senses would have cool'd  
To hear a night-shriek; and my fell of hair  
Would at a dismal treatise rouse and stir  
As life were in't: I have supp'd full with horrors;  
Direness, familiar to my slaughterous thoughts  
Cannot once start me.

**Re-enter SEYTON**

Wherefore was that cry?

**SEYTON**

The queen, my lord, is dead.

**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.

**Starting with this speech, write about how Shakespeare presents the consequences of betrayal.**

. Write about:

- how Shakespeare presents the consequences of betrayal in this extract
- how Shakespeare presents the consequences of betrayal in the play as a whole.

# 'Dr Jekyll' - Core Ideas

## Themes

**The duality of human nature:** The most prominent theme in the novel is the duality of human nature. Dr. Jekyll and Mr. Hyde are two separate personalities that exist within the same body, highlighting the dual nature of humanity. Stevenson explores the idea that every person has both good and evil within them, and that the suppression of one can lead to the uncontrollable emergence of the other.

**The dangers of repressing one's desires:** The novel also explores the dangers of repressing one's desires. Dr. Jekyll creates Mr. Hyde to indulge in his dark and immoral desires, but he soon loses control of him. The novel suggests that repression of one's desires can lead to their eventual eruption in a violent and uncontrolled manner.

**The pursuit of scientific progress:** Stevenson also critiques the pursuit of scientific progress in the novel. Dr. Jekyll's experiments with creating a potion that separates his good and evil sides represent the dangers of unchecked scientific experimentation. The novel suggests that progress should not be pursued without ethical considerations, as it can lead to disastrous consequences.

**Social class and reputation:** The novel also explores the role of social class and reputation in Victorian society. Dr. Jekyll's reputation is built on his respectable status as a gentleman, and he fears that his association with Mr. Hyde will tarnish his reputation. The novel highlights the importance of reputation in Victorian society and the lengths to which individuals will go to maintain it.

**The consequences of immoral behavior:** Finally, the novel also deals with the consequences of immoral behavior. Dr. Jekyll's immoral desires lead to the creation of Mr. Hyde, and his inability to control him ultimately leads to his downfall. The novel suggests that immoral behavior has consequences and that individuals must take responsibility for their actions.

# 'Dr Jekyll' - Knowledge Organiser

Terminology	
Narrative Perspective	Who is narrating the plot or events of a story.
Pathetic fallacy	Using the elements of weather to predict events or show emotion.
Antithesis	The direct opposite of something.
Motif	A narrative element with symbolic meaning that repeats throughout a work of literature. Motifs may come in the form of reoccurring imagery, language, structure, or contrasts.
Zoomorphism	Giving animal-like qualities to anything that is not that animal such as humans, gods and inanimate objects.
Key Vocabulary	
Countenance	A person's face or facial expressions.
Juggernaut	A huge, powerful and overwhelming force.
Duality	<ol style="list-style-type: none"> <li>1. The quality or condition of being dual.</li> <li>2. An instance of opposition or contrast between two concepts or two aspects of something</li> </ol>
Evolution	The process by which different kinds of living organism are believed to have developed from earlier forms during the history of the earth.
Husky	<ol style="list-style-type: none"> <li>1. Sounding low pitched and slightly hoarse.</li> <li>2. (of a person) big and strong.</li> </ol>
Hoarse	(of a person's voice) sounding rough and harsh, typically as the result of a sore throat or of shouting.
Morality	Principles concerning the distinction between right and wrong or good and bad behaviour.
Troglodytic	A person characterised by reclusive habits or outmoded or reactionary attitudes.
Phial	A small cylindrical glass bottle, typically used for medical samples or for potions or medicines.
Apothecary	A person who prepared and sold medicines and drugs.
Baize	A coarse, typically green woollen material resembling felt, used for covering billiard and card tables.
Balderdash	Senseless talk or writing; nonsense.
Façade	A deceptive outward appearance.
Austere	<ol style="list-style-type: none"> <li>1. Severe or strict in manner or attitude.</li> <li>2. (of living conditions or a way of life) having no comforts or luxuries.</li> </ol>

Plot	
<ul style="list-style-type: none"> <li>▪ The Story of the Door: Passing a strange-looking door whilst out for a walk, Enfield tells Utterson about an incident involving a man (Hyde) trampling a young girl. The man paid the girl compensation. Enfield says the man had a key to the door (which leads to Dr. Jekyll's laboratory)</li> <li>▪ Search for Hyde: Utterson looks at Dr. Jekyll's will and discovers that he has left his possessions to Mr. Hyde in the event of his disappearance / death. Utterson watches the door and sees Hyde unlock it, then goes to warn Jekyll. Jekyll isn't in. Poole tells him the servants have been told to obey Hyde.</li> <li>▪ Dr. Jekyll was Quite at Ease: 2 weeks later, Utterson goes to a dinner party at Jekyll's house and tells him about his concerns. Jekyll laughs off his worries.</li> <li>▪ The Carew Murder Case: Nearly a year later, an elderly gentleman is murdered in the street by Hyde. A letter to Utterson is found on the body. Utterson recognises the murder weapon has a broken walking cane of Jekyll's. He takes the police to find Hyde, but are told he hasn't been there for 2 months. They find the other half of the cane.</li> <li>▪ Incident of the Letter: Utterson goes to Jekyll's house and finds him 'looking deadly sick'. He asks about Hyde but Jekyll shows him a letter that says he won't be back. Utterson believes the letter has been forged by Jekyll to cover for Hyde.</li> <li>▪ Remarkable Incident of Dr. Lanyon: Hyde has disappeared. Jekyll seems happier and more sociable until a sudden depression strikes him. Utterson visits Lanyon on his death-bed, who hints that Jekyll is the cause of his illness. Utterson writes to Jekyll and receives a reply that suggests he is has fallen 'under a dark influence'. Lanyon dies &amp; leaves a note for Utterson to open after the death or disappearance of Jekyll. Utterson tries to visit Jekyll but is told (by Poole) that he's living in isolation.</li> <li>▪ Incident at the Window: Utterson and Enfield are out for walk and pass Jekyll's window, where they see him confined like a prisoner. Utterson calls out and Jekyll's face has a look of 'abject terror and despair'. Shocked, Utterson and Enfield leave.</li> <li>▪ The Last Night: Poole visits Utterson and asks him to come to Jekyll's house. The door to the laboratory is locked and the voice inside sounds like Hyde. Poole says that the voice has been asking for days for a chemical to be brought, but has rejected it each time as it is not pure. They break down the door and find a twitching body with a vial in its hands. There is also a will which leaves everything to Utterson and a package containing Jekyll's confession and a letter asking Utterson to read Lanyon's letter.</li> <li>▪ Dr Lanyon's Narrative: The contents of Lanyon's letter tells of how he received a letter from Jekyll asking him to collect chemicals, a vial and notebook from Jekyll's laboratory and give it to a man who would call at midnight. A grotesque man arrives and drinks the potion which transforms him into Jekyll, causing Lanyon to fall ill.</li> <li>▪ Henry Jekyll's Full Statement of the Case: Jekyll tells the story of how he turned into Hyde. It began as a scientific investigation into the duality of human nature and an attempt to destroy his 'darker self'. Eventually he became addicted to being Hyde, who increasingly took over and destroyed him.</li> </ul>	

# 'Dr Jekyll' - Knowledge Organiser

Context	Key Things to Remember														
<p><b>Robert Louis Stevenson</b></p> <ul style="list-style-type: none"> <li>RLS was born and raised in Edinburgh, giving him the dual identity of being both Scottish and British. Edinburgh was a city of two sides - he was raised in the wealthy New Town area, but spent his youth exploring the darker, more sinister side of town.</li> <li>The descriptions of London in the novella are based on Edinburgh. London is described with areas of wealth and poverty.</li> </ul> <p><b>Victorian London</b></p> <ul style="list-style-type: none"> <li>The population of 1 million in 1800 increased to 6.7 million in 1900, with huge numbers migrating from Europe. It became the biggest city in the world and a global capital for politics, finance and trade. The city grew wealthy.</li> <li>As London grew wealthy, poverty in the city also grew. The overcrowded city became rife with crime.</li> <li>Gothic and detective literature became more relevant. There were extreme areas of poor and rich within the city.</li> <li>In the novella, Jekyll lives in an affluent area of London, whereas Hyde lives in Soho (poor area). When Mr Hyde is in the novel it is usually night time.</li> <li>A high crime rate is shown when Hyde brutally kills Danvers Carew.</li> </ul> <p><b>Religion vs. science</b></p> <ul style="list-style-type: none"> <li>Religious people believed that you should not go against God and what he created but then scientists such as Dr Jekyll manipulated DNA.</li> <li>The implications of <b>Darwinism and evolution</b> haunted Victorian society. The idea that humans evolved from apes and amphibians led to worries about our lineage and about humanity's reversion to these primitive states.</li> <li>In the novella, Lanyon and Jekyll are no longer friends, as Lanyon does not agree with Jekyll's scientific experiments. Lanyon calls Jekyll's work "scientific balderdash".</li> <li>Mr Hyde behaves like an animal. He is described as one too- "ape like fury". Ultimately, he cannot be controlled.</li> </ul> <p><b>Reputation and duality</b></p> <ul style="list-style-type: none"> <li>Victorian Gentleman had to behave and act in a certain way in public in order to keep their reputation. They were expected to behave in a certain way and meant to only visit reputable establishments.</li> <li>In the novella, Jekyll creates the persona of Hyde in order to do what he wants in society and to keep his reputation. Jekyll is the good side, whereas Hyde is the evil side.</li> </ul> <p><b>What it means to be a traditional Victorian Gentleman.</b></p> <ul style="list-style-type: none"> <li>Victorian Gentleman were meant show sexual restraint, low tolerance of crime, religious morality and a strict social code of conduct.</li> <li>In the novella, Utterson and Lanyon are typical Victorian Gentlemen. Jekyll does not behave like a Victorian gentleman at all times. This is because he is able to do immoral and criminal acts as Hyde.</li> </ul>	<ul style="list-style-type: none"> <li>The novella is set in London but Edinburgh influenced the setting of the novella.</li> <li>Edward Hyde is not a separate personality living in the same body as Henry Jekyll. Hyde is just Jekyll, having transformed his body into something unrecognisable, acting on unspecified urges that would be unseemly for someone of his age and social standing in Victorian London.</li> <li>When Lanyon witnesses the transformation, he sees Hyde transform into Jekyll.</li> <li>A typical Victorian gentleman would tend to own their own land and have a generous income. They would be helpful, respectful, secretive (keeping themselves to themselves) and reputable.</li> </ul> <p style="text-align: center;"><b>Characters</b></p> <table border="1" data-bbox="547 224 886 1502"> <tr> <td>Jekyll</td> <td>A doctor and experimental scientist who is both wealthy and respectable.</td> </tr> <tr> <td>Hyde</td> <td>A small, violent and unpleasant-looking man; an unrepentant criminal.</td> </tr> <tr> <td>Lanyon</td> <td>A conventional and respectable doctor and former friend of Jekyll.</td> </tr> <tr> <td>Utterson</td> <td>A calm and rational lawyer and friend of Jekyll.</td> </tr> <tr> <td>Poole</td> <td>Jekyll's manservant / butler.</td> </tr> <tr> <td>Enfield</td> <td>A cousin of Utterson and well-known man about town</td> </tr> <tr> <td>Carew</td> <td>A distinguished gentleman who is beaten to death by Hyde.</td> </tr> </table> <p style="text-align: center;"><b>Themes</b></p> <p><b>Duality</b></p> <p>Many contrasts in terms of setting, character and themes including: reality vs appearance, Jekyll and Hyde, light and dark, the good and evil side of someone, upper class London and Soho.</p> <p>The novel's secrets come out in parts:</p> <ul style="list-style-type: none"> <li>-Enfield shares his story with Utterson, but he is only persuaded to share Hyde's name at the end.</li> <li>-When Utterson hears Hyde's name he does not reveal that he has heard it before, in Jekyll's will.</li> <li>-From that point on, most of the story's revelations are through a sequence of letter and documents, addressed, sealed and enclosed in safes, so that they need to be put together like a puzzle at the end. (The dependence on these sheets of paper for the unravelling of the mystery creates a sense of silence and isolation about each character.)</li> </ul> <p>Each man seems to be isolated from every other, and there is a sense that this masculine world has been hushed by the need to maintain social reputation. (Keep their secrets) The men in the novel avoid gossip. Through Mr. Hyde, Jekyll believes he can maintain his reputation while enjoying his darker urges.</p> <p><b>Reference to Satan, God, religion &amp; charity work.</b> The men discuss various religious works. Mr Hyde's evilness is shown as he defaces Dr.Jekyll's favorite religious work. Mr. Hyde is often likened to Satan.</p> <p><b>The key features of the gothic genre are shown through the:</b> setting e.g. the alleyway, character e.g. the antagonist of Hyde, the plot e.g. the vicious murder of Carew.</p> <p>Seen through the encounters that Hyde has with other characters, particularly with the murder Danvers Carew. It can also be seen with the differences between Hyde and Jekyll.</p> <p>Many contrasts in terms of setting, character and themes including: reality vs appearance, Jekyll and Hyde, light and dark, the good and evil side of someone, upper class London and Soho.</p>	Jekyll	A doctor and experimental scientist who is both wealthy and respectable.	Hyde	A small, violent and unpleasant-looking man; an unrepentant criminal.	Lanyon	A conventional and respectable doctor and former friend of Jekyll.	Utterson	A calm and rational lawyer and friend of Jekyll.	Poole	Jekyll's manservant / butler.	Enfield	A cousin of Utterson and well-known man about town	Carew	A distinguished gentleman who is beaten to death by Hyde.
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# 'Dr Jekyll' - Quotations

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ng v](https://docs.google.com/document/d/1ERFb3jH3wr6EAPGnp45v3qN-XJWQ9uTrqG-9lD6v9Gk/edit?usp=sharing)

# 'Dr Jekyll' - Questions

Read the following extract from Chapter 1 and then answer the question that follows.

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.

Mr. Enfield and the lawyer were on the other side of the by-street; but when they came abreast of the entry, the former lifted up his cane and pointed.

"Did you ever remark that door?" he asked; and when his companion had replied in the affirmative, "It is connected in my mind," added he, "with a very odd story."

**Starting with this extract, how does Stevenson present settings in the novel?**

Write about:

- how Stevenson presents settings in this extract
- how Stevenson presents settings in the novel as a whole.

# 'Dr Jekyll' - Questions

Read the following extract from Chapter 2 and then answer the question that follows.

From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours, at noon when business was plenty, and time scarce, at night under the face of the fogged city moon, by all lights and at all hours of solitude or concourse, the lawyer was to be found on his chosen post.

"If he be Mr. Hyde," he had thought, "I shall be Mr. Seek."

And at last his patience was rewarded. It was a fine dry night; frost in the air; the streets as clean as a ballroom floor; the lamps, unshaken, by any wind, drawing a regular pattern of light and shadow. By ten o'clock, when the shops were closed, the by-street was very solitary and, in spite of the low growl of London from all round, very silent. Small sounds carried far; domestic sounds out of the houses were clearly audible on either side of the roadway; and the rumour of the approach of any passenger preceded him by a long time. Mr. Utterson had been some minutes at his post, when he was aware of an odd, light footstep drawing near. In the course of his nightly patrols, he had long grown accustomed to the quaint effect with which the footfalls of a single person, while he is still a great way off, suddenly spring out distinct from the vast hum and clatter of the city. Yet his attention had never before been so sharply and decisively arrested; and it was with a strong, superstitious prevision of success that he withdrew into the entry of the court.

The steps drew swiftly nearer, and swelled out suddenly louder as they turned the end of the street. The lawyer, looking forth from the entry, could soon see what manner of man he had to deal with. He was small and very plainly dressed, and the look of him, even at that distance, went somehow strongly against the watcher's inclination. But he made straight for the door, crossing the roadway to save time; and as he came, he drew a key from his pocket like one approaching home.

Mr. Utterson stepped out and touched him on the shoulder as he passed. "Mr. Hyde, I think?"

**Starting with this extract, how does Stevenson present Utterson?**

Write about:

- how Stevenson presents Utterson in this extract
- how Stevenson presents Utterson in the novel as a whole.

# 'Dr Jekyll' - Questions

Read the following extract from Chapter 3 and then answer the question that follows.

A fortnight later, by excellent good fortune, the doctor gave one of his pleasant dinners to some five or six old cronies, all intelligent, reputable men and all judges of good wine; and Mr. Utterson so contrived that he remained behind after the others had departed. This was no new arrangement, but a thing that had befallen many scores of times. Where Utterson was liked, he was liked well. Hosts loved to detain the dry lawyer, when the light-hearted and the loose-tongued had already their foot on the threshold; they liked to sit a while in his unobtrusive company, practising for solitude, sobering their minds in the man's rich silence after the expense and strain of gaiety. To this rule, Dr. Jekyll was no exception; and as he now sat on the opposite side of the fire – a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness – you could see by his looks that he cherished for Mr. Utterson a sincere and warm affection.

"I have been wanting to speak to you, Jekyll," began the latter. "You know that will of yours?"

A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. "My poor Utterson," said he, "you are unfortunate in such a client. I never saw a man so distressed as you were by my will; unless it were that hide-bound pedant, Lanyon, at what he called my scientific heresies. Oh, I know he's a good fellow – you needn't frown – an excellent fellow, and I always mean to see more of him; but a hide-bound pedant for all that; an ignorant, blatant pedant. I was never more disappointed in any man than Lanyon."

"You know I never approved of it," pursued Utterson, ruthlessly disregarding the fresh topic.

"My will? Yes, certainly, I know that," said the doctor, a trifle sharply. "You have told me so."

"Well, I tell you so again," continued the lawyer. "I have been learning something of young Hyde."

The large handsome face of Dr. Jekyll grew pale to the very lips, and there came a blackness about his eyes. "I do not care to hear more," said he. "This is a matter I thought we had agreed to drop."

**Starting with this extract, how does Stevenson explore the importance of appearances?**

Write about:

- how Stevenson presents appearances in this extract
- how Stevenson presents appearances in the novel as a whole.

# 'Dr Jekyll' - Questions

Read the following extract from Chapter 9 and then answer the question that follows.

“It is well,” replied my visitor. “Lanyon, you remember your vows: what follows is under the seal of our profession. And now, you who have so long been bound to the most narrow and material views, you who have denied the virtue of transcendental medicine, you who have derided your superiors – behold!”

He put the glass to his lips and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change – he seemed to swell – his face became suddenly black and the features seemed to melt and alter – and the next moment, I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror.

“O God!” I screamed, and “O God!” again and again; for there before my eyes – pale and shaken, and half-fainting, and groping before him with his hands, like a man restored from death – there stood Henry Jekyll!

What he told me in the next hour, I cannot bring my mind to set on paper. I saw what I saw, I heard what I heard, and my soul sickened at it; and yet now when that sight has faded from my eyes, I ask myself if I believe it, and I cannot answer. My life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours of the day and night; I feel that my days are numbered, and that I must die; and yet I shall die incredulous. As for the moral turpitude that man unveiled to me, even with tears of penitence, I cannot, even in memory, dwell on it without a start of horror. I will say but one thing, Utterson, and that (if you can bring your mind to credit it) will be more than enough. The creature who crept into my house that night was, on Jekyll’s own confession, known by the name of Hyde and hunted for in every corner of the land as the murderer of Carew.

**Starting with this extract, write about how Stevenson creates a sense of fear and horror in the novel.**

Write about:

- how Stevenson creates fear and horror in this extract
- how Stevenson creates fear and horror in the novel as a whole.

# 'Dr Jekyll' - Questions

Read the following extract from Chapter 10 and then answer the question that follows.

Some two months before the murder of Sir Danvers, I had been out for one of my adventures, had returned at a late hour, and woke the next day in bed with somewhat odd sensations. It was in vain I looked about me; in vain I saw the decent furniture and tall proportions of my room in the square; in vain that I recognised the pattern of the bed-curtains and the design of the mahogany frame; something still kept insisting that I was not where I was, that I had not wakened where I seemed to be, but in the little room in Soho where I was accustomed to sleep in the body of Edward Hyde. I smiled to myself, and, in my psychological way began lazily to inquire into the elements of this illusion, occasionally, even as I did so, dropping back into a comfortable morning doze. I was still so engaged when, in one of my more wakeful moments, my eyes fell upon my hand. Now the hand of Henry Jekyll (as you have often remarked) was professional in shape and size: it was large, firm, white, and comely. But the hand which I now saw, clearly enough, in the yellow light of a mid-London morning, lying half shut on the bed-clothes, was lean, corded, knuckly, of a dusky pallor and thickly shaded with a swart growth of hair. It was the hand of Edward Hyde.

I must have stared upon it for near half a minute, sunk as I was in the mere stupidity of wonder, before terror woke up in my breast as sudden and startling as the crash of cymbals; and bounding from my bed, I rushed to the mirror. At the sight that met my eyes, my blood was changed into something exquisitely thin and icy. Yes, I had gone to bed Henry Jekyll, I had awakened Edward Hyde. How was this to be explained? I asked myself, and then, with another bound of terror – how was it to be remedied? It was well on in the morning; the servants were up; all my drugs were in the cabinet – a long journey down two pairs of stairs, through the back passage, across the open court and through the anatomical theatre, from where I was then standing horror-struck. It might indeed be possible to cover my face; but of what use was that, when I was unable to conceal the alteration in my stature? And then with an overpowering sweetness of relief, it came back upon my mind that the servants were already used to the coming and going of my second self. I had soon dressed, as well as I was able, in clothes of my own size: had soon passed through the house, where Bradshaw stared and drew back at seeing Mr. Hyde at such an hour and in such a strange array; and ten minutes later, Dr. Jekyll had returned to his own shape and was sitting down, with a darkened brow, to make a feint of breakfasting.

**Starting with this extract, how does Stevenson present Hyde as uncontrollable?**

Write about:

- how Stevenson presents Hyde as uncontrollable in this extract
- how Stevenson presents Hyde as uncontrollable in the novel as a whole.

# 'An Inspector Calls' - Core Ideas

## Themes:

### **Social Responsibility:**

The theme of social responsibility is central to the play. Priestley conveys the idea that individuals have a responsibility not only to themselves but also to society as a whole. The characters in the play are confronted with their moral obligations towards others, particularly those less fortunate, and the consequences of neglecting these responsibilities.

### **Class Distinctions and Inequality:**

Class distinctions and social inequality are pervasive themes in "An Inspector Calls." The play exposes the disparities between the upper and lower classes, highlighting how the actions of the privileged can have severe consequences for those less fortunate. The exploitation of the working class and the lack of empathy from the upper class are critical aspects of this theme.

### **Call for Social Change:**

Although the play doesn't explicitly advocate for a particular economic or political system, it does call for a reevaluation of societal values. Inspector Goole's final speech urges the characters and, by extension, the audience, to recognize the need for social change. This can be interpreted as a critique of certain aspects of capitalist systems that prioritize individual success at the expense of social welfare.

### **Morality and Guilt:**

Morality and guilt are explored as characters are forced to confront the consequences of their actions. The play questions the moral fiber of each character and challenges the audience to consider the difference between legal and moral responsibility. The characters grapple with guilt and remorse as they realise the impact of their choices on the life of Eva Smith.

### **The Generation Gap:**

"An Inspector Calls" highlights the differences in attitudes and values between generations. The older generation, represented by Mr. and Mrs. Birling, tends to uphold traditional beliefs and dismisses social responsibility. In contrast, the younger generation, symbolized by Sheila and Eric, is more receptive to Inspector Goole's message and demonstrates a greater willingness to acknowledge their mistakes and learn from them.

# 'An Inspector Calls' - Knowledge Organiser

## Year 10 Knowledge Organiser – An Inspector Calls

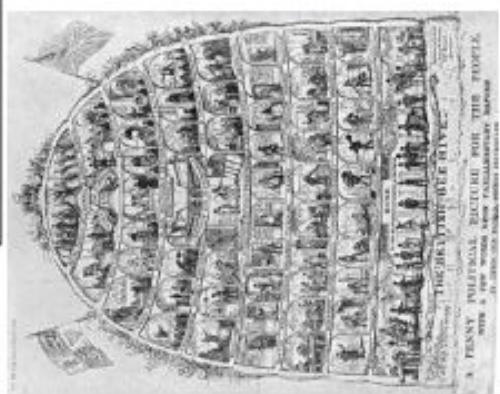


<p><b>Context:</b></p> <ul style="list-style-type: none"> <li>J.B. Priestley</li> <li>1914-18: WW1, Aged 20, Priestley serves on the front line in France and is wounded.</li> <li>1919: awarded place at Trinity Hall, Cambridge to study Literature, History and Politics.</li> <li>1922: begins to work as a journalist in London.</li> <li>1934: writes 'English Journey' about the poorer parts on Britain.</li> <li>1939-45: makes regular wartime radio broadcasts called 'Britain Speaks'.</li> <li>1945: writes An Inspector Calls.</li> </ul>	<p>1912 England</p> <ul style="list-style-type: none"> <li>Work strikes</li> <li>Workers' rights</li> <li>Pre WW1</li> <li>Suffragette movement</li> <li>Class system</li> </ul> <p>1945 England</p> <ul style="list-style-type: none"> <li>Post WW1 and WW2</li> <li>Social levelling</li> <li>Women's rights</li> <li>Workers' rights</li> <li>Trade unions</li> <li>National Insurance</li> <li>Welfare system</li> <li>NHS</li> </ul>
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<p><b>PLOT STRUCTURE</b></p> <p><b>Act One</b></p> <ul style="list-style-type: none"> <li>The Birling family and Gerald Croft are celebrating Sheila's engagement to Gerald.</li> <li>Mr B makes pompous speeches outlining his political and social views. He says we should ignore the 'cranks' talking about socialism.</li> <li>The evening is interrupted by the arrival of Inspector Goole making enquiries about the suicide of Eva Smith.</li> <li>Mr B is questioned and admits sacking her for leading strike action for higher wages.</li> <li>Sheila is questioned and admits having Eva sacked from Milwards due to her jealousy.</li> <li>Gerald reacts to the news that she changed her name to Daisy Renton.</li> </ul> <p><b>Act Two</b></p> <ul style="list-style-type: none"> <li>Gerald is questioned and admits keeping Daisy as his mistress for six months.</li> <li>Mrs B tries to bully the inspector and to control events.</li> <li>Sheila starts to realise that the inspector's enquiries are well founded, and that her mother might have had some dealings with the girl.</li> <li>While Eric is out of the room, Mrs B is forced to admit that the girl asked for help from her charity, and she refused help.</li> <li>It is revealed that the girl was pregnant. Mrs B lays the blame on the father of the unborn child.</li> <li>Suspicion grows that Eric is the father of the unborn child.</li> </ul> <p><b>Act Three</b></p> <ul style="list-style-type: none"> <li>Eric returns and confesses that he got a girl pregnant. He also confesses to stealing money from his father's office.</li> <li>Eric blames his mother for the girl's death.</li> <li>The Inspector makes a dramatic speech about the consequences of selfish behaviour and social irresponsibility.</li> <li>The Inspector, having shown that each had a part in ruining the girl's life, leaves.</li> <li>Between them, Gerald and Mr B gradually prove that the man was not a real police inspector.</li> <li>A telephone call to the Chief Constable establishes that there is no Inspector Goole on the police force.</li> <li>A telephone to the Infirmary reveals that there has been no recent suicide.</li> <li>Eric and Sheila continue to feel guilty about their own, and their family's, behaviour whilst the others shrug it off.</li> <li>Mr B answers the telephone: a young woman has just died on the way to the infirmary. An Inspector is on his way to make enquiries.</li> </ul>
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Characterisation	Key Quotes
<p><b>Mr Arthur Birling</b></p> <ul style="list-style-type: none"> <li>Capitalist</li> <li>Arrogant</li> <li>Verbose</li> <li>Stubborn</li> <li>Industrialist</li> </ul>	<p>"Heavy looking, rather portentous man"</p> <p>"A hard-headed practical man of business"</p> <p>"Just a knighthood, of course."</p> <p>"A man has to mind his own business and look after himself...."</p> <p>"Look - there's nothing mysterious - or scandalous - about this business..."</p>
<p><b>Mrs Sybil Birling</b></p> <ul style="list-style-type: none"> <li>Judgemental</li> <li>Old money</li> <li>Traditional</li> <li>Insincere</li> <li>Controlling</li> </ul>	<p>"Rather cold woman... her husband's social superior."</p> <p>"Please don't contradict me like that"</p> <p>"It's disgusting to me."</p> <p>"Unlike the other three, I did nothing I'm ashamed of or that won't bear investigation."</p> <p>"He didn't make me confess - as you call it."</p>
<p><b>Miss Sheila Birling</b></p> <ul style="list-style-type: none"> <li>Intelligent</li> <li>Feminine</li> <li>Emotional</li> <li>Transformative</li> <li>Empowered</li> </ul>	<p>"But these girls aren't cheap labour - they're people"</p> <p>"I had her turned out of a job"</p> <p>"At least I'm trying to tell the truth. I expect you've done things you're ashamed of."</p> <p>"Why - you fool - he knows!"</p> <p>"The point is, you don't seem to have learnt anything."</p>
<p><b>Master Eric Birling</b></p> <ul style="list-style-type: none"> <li>Irresponsible</li> <li>Spoilt</li> <li>Reckless</li> <li>Immature</li> <li>Transformative</li> </ul>	<p>"Not quite at ease half shy, half assertive."</p> <p>"I wasn't in love with her or anything - but I liked her - she was pretty and a good sport -"</p> <p>"In a way, she treated me - as if I were a kid"</p> <p>"You're not the kind of father a chap could go to when he's in trouble."</p> <p>"You're beginning to pretend that nothing's really happened at all. And I can't see it like that."</p>
<p><b>Mr Gerald Croft</b></p> <ul style="list-style-type: none"> <li>Aristocratic</li> <li>Secretive</li> <li>Traditional</li> <li>Privileged</li> <li>Evasive</li> </ul>	<p>"Easy, well-bred young man-about-town."</p> <p>"You seem to be a nice well-behaved family"</p> <p>"You're just the kind of son-in-law I always wanted."</p> <p>"The hero... the wonderful Fairy prince."</p> <p>"I'm rather more upset - by this business than I probably appear to be -"</p>
<p><b>Miss Eva Smith</b></p> <ul style="list-style-type: none"> <li>Working class</li> <li>Determined</li> <li>Vulnerable</li> <li>Emblematic</li> <li>Allegorical</li> </ul>	<p>"A lively good-looking girl - country bred... and a good worker too."</p> <p>"She had a lot to say - far too much - so she had to go."</p> <p>"She was very pretty and looked as if she could take care of herself."</p> <p>"Now she had to try something else."</p> <p>She went away "to be alone, to be quiet, to remember all that had happened."</p>
<p><b>Inspector Goole</b></p> <ul style="list-style-type: none"> <li>Priestley's mouthpiece</li> <li>Impressive</li> <li>Commanding</li> <li>Social justice</li> <li>Omnipotent</li> </ul>	<p>"Massiveness, solidity and purposefulness."</p> <p>"But after all it's better to ask for the earth than to take it."</p> <p>"It's my duty to ask questions."</p> <p>"A nice promising life there, I thought, and a nasty mess somebody's made of it."</p> <p>"You see, we have to share something. If there's nothing else, we'll have to share our guilt."</p> <p>"One Eva Smith has gone - but there are millions and millions and millions of Eva Smiths and John Smiths still left with us."</p> <p>"Fire and blood and anguish"</p>

<p><b>Key Terms:</b></p> <ul style="list-style-type: none"> <li>Stage directions</li> <li>Dialogue</li> <li>Monologue</li> <li>Didactic</li> <li>Polemic</li> <li>Dramatic irony</li> <li>Foreshadowing</li> <li>Entrances and exits</li> <li>Props</li> <li>Sentence moods</li> <li>Social expectations</li> <li>Cliff-hanger</li> <li>Characterisation</li> <li>Dramatic device</li> <li>Timings</li> <li>Interruptions</li> <li>Tone</li> <li>Irony</li> <li>Imagery</li> <li>Symbolism</li> <li>Euphemism</li> </ul>
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"All mixed up like bees in a hive"

<p><b>Key Concepts and Themes:</b></p> <ul style="list-style-type: none"> <li>Mystery</li> <li>Social responsibility</li> <li>Truth and lies</li> <li>Hypocrisy</li> <li>Wealth, power and influence</li> <li>Rights and responsibilities</li> <li>Public versus private</li> <li>Morality versus legality</li> <li>Young versus old</li> <li>Capitalisation versus socialism</li> <li>Individual and collective responsibility</li> <li>Love, sex and consent</li> </ul>
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# ‘An Inspector Calls’ - Quotations

## Mr Arthur Birling

- “I’m talking as a hard-headed practical man of business”
- ‘you’ll hear some people say war is inevitable ... fiddlesticks!’
- ‘The Titanic...and unsinkable, absolutely unsinkable.’
- “I gather there’s a very good chance of a knighthood”
- “A man has to make his own way – has to look after himself – and his family too, of course”
- “(rather impatiently) Horrid business. But I don’t understand why you should come here.”
- “you’d think everybody has to look after everybody else, as if we were all mixed up like bees in a hive – community and all that nonsense.”
- “there’s every excuse for what your mother and I did”
- “Probably a Socialist or some sort of crank”
- “Now look at the pair of them- the famous younger generation who know it all. And they can’t even take a joke-”

## Mrs Sybil Birling

- Stage Directions: About fifty, a rather cold woman and her husband’s social superior.
- “girls of that class”
- “you know, my husband was Lord Mayor only two years ago and that he’s still a magistrate”
- “I’m very sorry. But I think she only had herself to blame”
- “I’ve done nothing wrong – and you know it.”
- “Go and look for the father of the child. It’s his responsibility.”
- “She was giving herself ridiculous airs...claiming elaborate fine feelings...that were simply absurd in a girl in her position.”
- “As if a girl of that sort would ever refuse money!”
- “I’m sorry she should have come to such a horrible end. But I accept no blame at all”
- “he ought to be dealt with very severely... make sure that he’s compelled to confess in public his responsibility”
- ‘he certainly didn’t make me confess – I had done no more than my duty’

## Eric Birling

- Stage Directions: In his early twenties, not quite at ease, half shy, half assertive
- “Why shouldn’t they try for higher wages? We try for the highest possible prices”
- “it isn’t as if you can go and work somewhere else.”
- “He could have kept her on instead of throwing her out. I call it tough luck.”
- “Well I was in that state when a chap easily turns nasty- and I threatened to make a row”
- “And that’s when it happened. And I don’t even remember- that’s the hellish thing.”
- “I wasn’t in love with her or anything- but I liked her- she was pretty and a good sport-”
- “she didn’t want me to marry her. Said I didn’t love her- and all that. In a way, she treated me- as if I were a kid. Though I was nearly as old as she was.”
- “You’re not the kind of father a chap could go to when he’s in trouble that’s why.”
- “Then- you killed her. She came to you to protect me- and you turned her away-yes, and you killed her- and the child she’d have had too- my child- your own grandchild- you killed them both- damn you, damn you-”
- “He was our police inspector all right”
- “(shouting) And I say the girl’s dead and we all helped to kill her- and that’s what matters-”

## Sheila Birling

- Stage Directions: A pretty girl in her early twenties, very pleased with life and rather excited.
- “(rather distressed) I can’t help thinking about this girl- destroying herself so horribly- and I’ve been so happy tonight. Oh I wish you hadn’t told me.”
- “But these girls aren’t cheap labour- they’re people.”
- “She was a very pretty girl...that didn’t make it any better.”
- “I went to the manager and told him this girl had been very impertinent – and – and - ”
- “And if I could help her now, I would-”
- “I’ll never, never do it again to anybody...I feel now I can never go there again”
- “Why- you fool- he knows. Of course he knows. And I hate to think how much he knows that we don’t know yet. You’ll see. You’ll see.”
- “You mustn’t try to build up a kind of wall between us and that girl. If you do the Inspector will just break it down. And it’ll be all the worse when he does”
- “No, he’s giving us the rope- so that we’ll hang ourselves”
- [Bitterly] “I suppose we’re all nice people now”
- “He inspected us all right.”
- “It frightens me the way you talk

## Gerald Croft

- Stage Directions: An attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town.
- “You couldn’t have done anything else” (sacking Eva Smith)
- “After all, y’know, we’re respectable citizens and not criminals”
- (about Sheila): “She’s obviously had about as much as she can stand”
- “Why should you [stay]? It’s bound to be unpleasant and disturbing”
- “It’s a favourite haunt of women of the town”
- [Daisy] gave me a glance that was nothing less than a cry for help”
- “I insisted on Daisy moving into these rooms and I made her take some money to keep her going there...I want you to understand that I didn’t install her there so I could make love to her...I was sorry for her...I didn’t ask for anything in return”
- “She was young and pretty and warm-hearted- and intensely grateful. I became at once the most important person in her life- you understand?”
- “She told me she’d been happier than she’d ever been before”
- “That man wasn’t a police officer...I’m almost certain”
- “But how do you know it’s the same girl? ... We’ve no proof it was the same photograph and therefore no proof it was the same girl”
- “Everything’s all right now Sheila. What about this ring?”

## Eva Smith

- Inspector: “Two hours ago a young woman died in the Infirmary. She’d been taken there this afternoon because she’d swallowed a lot of strong disinfectant. Burnt her inside out, of course”
- Mr Birling: “Now – about this girl, Eva Smith. I remember her quite well now. She was a lively good-looking girl – country-bred, I fancy – and she’d been working in one of our shops for over a year. A good worker too.”
- Sheila: “She was a very pretty girl...that didn’t make it any better.”
- Gerald: “She was young and pretty and warm-hearted- and intensely grateful. I became at once the most important person in her life- you understand?”
- Mrs B: “She was giving herself ridiculous airs...claiming elaborate fine feelings...that were simply absurd in a girl in her position.”
- Mrs B: “As if a girl of that sort would ever refuse money!”
- Eric: “I wasn’t in love with her or anything- but I liked her- she was pretty and a good sport-”
- Eric: “she didn’t want me to marry her. Said I didn’t love her- and all that. In a way, she treated me- as if I were a kid. Though I was nearly as old as she was.”
- Inspector: “Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person.”
- Inspector: “But remember this. One Eva Smith has gone- but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do.”

## The Inspector

- Stage Directions: Need not be a big man but he creates at once an impression of massiveness, solidity and purposefulness. He is a man in his fifties, dressed in a plain darkish suit of the period. He speaks carefully, weightily and has a disconcerting habit of looking hard at the person he addresses before actually speaking.
- “Two hours ago a young woman died in the Infirmary. She’d been taken there this afternoon because she’d swallowed a lot of strong disinfectant. Burnt her inside out, of course”
- “A chain of events” (may have driven her to suicide)
- “it’s better to ask for the Earth than to take it”
- “Goole. G. double O-L-E”
- “it would do us all a bit of good if sometimes we tried to put ourselves in the place of these young women counting their pennies in their dingy little back bedroom”
- (To Gerald regarding Sheila) “And you think young women ought to be protected against unpleasant and disturbing things?”
- “A girl died tonight. A pretty, lively sort of girl, who never did anybody any harm. But she died in misery and agony- hating life-”
- “If there’s nothing else we have to share our guilt”
- (the young ones) “Are the most impressionable”
- “Public men, Mr Birling, have responsibilities as well as privileges”
- “You’ve had children. You must have known what she was feeling. And you slammed the door in her face”
- “And be quiet for a moment and listen to me. I don’t need to know any more. Neither do you. This girl killed herself- and died a horrible death. But each of you helped to kill her. Remember that. Never forget it. [He looks from one to the other of them carefully] But then I don’t think you ever will. Remember what you did”
- “But remember this. One Eva Smith has gone- but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do. We don’t live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish. Good night.”

## Themes:

- Social class
- Capitalist greed and social inequality
- Socialist understanding of equality and fairness for all
- Social responsibility
- Exploitation of the working class
- Patriarchy and gender
- Generational divide - young vs old

# 'An Inspector Calls' - Questions

1. How does Priestley explore ideas about social responsibility in the play?
2. 'Priestley uses the shocking circumstances of Eva Smith's suicide to reveal the effects of the class system.' To what extent do you agree?
3. How and why does Sheila change in the play?
4. 'Eric is a troubled character, but ultimately recognises that he has made mistakes.' To what extent do you agree?
5. 'The Inspector is a character who makes others understand the importance of social responsibility.' To what extent do you agree?
6. How does Priestley present differences between the younger and older generations in the play?
7. 'Priestley presents the story of Eva Smith as a tragic culmination of the inequalities of the class system.' To what extent do you agree?
8. "An Inspector Calls" challenges the audience to question their view of society.' To what extent do you agree?
9. How does Priestley present the character of Arthur Birling in the play?
10. Gerald and Eric are two men from a younger generation. How does Priestley portray their similarities and differences in the play?

# Poetry Anthology - Core Ideas

## 'Ozymandias' by Percy Bysshe Shelley

'Ozymandias' is about the nature of power. It is an important piece that features how a great ruler like Ozymandias, and his legacy, was prone to impermanence and decay.

### Message:

Even the most powerful rulers and their legacies are subject to time.

### Themes:

- The transience of power
- Man versus nature

### Form + Quotations:

- Sonnet
- "Vast and trunkless legs" / "shattered visage" / "sneer of cold command" (imagery)
- "My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!"
- "The lone and level sands stretch far away."

## 'London' by William Blake

'London' is about the horrors and sorrows of the city as the speaker walks through the streets. Each face and person he meets is marked by the difficult experiences they are subjected to.

### Message:

Powerful institutions such as the monarchy, the church and government have too much power and too little interest in helping those they were supposed to serve.

### Themes:

- The oppression of urban life
- The corruption of childhood

### Form + Quotations:

- Four quatrain stanzas
- "Marks of weakness, marks of woe."
- "In every... In every... In every..." (anaphora)
- "The mind-forged manacles" (metaphor)
- "Black'ning church appalls" / "Runs in blood down palace walls"

## 'Extract from The Prelude by William Wordsworth

'The Prelude' explores the moment that the autobiographical speaker has a moment of realisation - the boy is coming to an age of understanding the dangers of the world.

### Message:

The interaction of man and nature can be a humbling experience that makes us reflect upon our position in the world.

### Themes:

- Childhood
- Nature versus human understanding
- Solitude and spiritual insight

### Form + Quotations:

- Autobiographical poem, epic form
- "Like one who rows, / Proud of his skill"
- "A huge peak, black and huge... upreared its head" (personification)
- "With trembling oars I turned" (volta)
- "Huge and mighty forms, that do not live / Like living men... were a trouble to my dreams"

## 'My Last Duchess' by Robert Browning

'My Last Duchess' is about an obsessive and controlling Duke who, it is suggested, has killed his wife and is likely to do the same to his next.

### Message:

The poem serves as a warning about the perils of patriarchy.

### Themes:

- The objectification of women and the perils of patriarchy
- The abuse of power

### Form + Quotations:

- Dramatic monologue
- "(since none puts by / The curtain I have drawn for you, but I)"
- "She had / A heart - how shall I say? - too soon made glad"
- "I gave commands; / Then all smiles stopped together"

## 'The Charge of the Light Brigade' by Alfred, Lord Tennyson

'COTLB' is both a celebration and commemoration of the gallant and brave soldiers who sacrificed their lives owing to an officer's mistake.

### Message:

Tennyson's job as poet laureate was to capture the nation's mood and he wanted to create national heroes out of those soldiers who died.

### Themes:

- Bravery, duty, sacrifice
- Remembrance

### Form + Quotations:

- Ballad
- "Rode the six hundred" (refrain)
- "Into the valley of Death" / "Into the mouth of Hell" (metaphor)
- "Some one had blunder'd"
- "Cannon... Cannon... Cannon" (anaphora)
- "Honour the Light Brigade, / Noble six hundred!"

## 'Exposure' by Wilfred Owen

Wilfred Owen's poem focuses on the misery felt by World War One soldiers waiting overnight in the trenches. Although nothing is happening and there is no fighting, there is still danger because they are exposed to the extreme cold and their wait through the night is terrifying.

### Message:

Owen wanted to expose the monotony and futility of war.

### Themes:

- The monotony and futility of war

### Form + Quotations:

- Dramatic monologue
- "But nothing happens" (refrain)
- "Merciless iced east winds that knife us" / "Dawn massing in the east her melancholy army" (personification)
- "Slowly our ghosts drag home" (metaphor)

## 'Storm on the Island' by Seamus Heaney

'SOTI' focuses on a group of islanders experiencing a storm, and how they appear to get them regularly, and then how this impacts life on the island as they wait inside for it to pass. The poem can also be seen as an extended metaphor for the period of time known as the Troubles in Northern Ireland.

### Message:

To be interpreted both literally and metaphorically: The speaker's people survive through cooperation and preparation. And in this isolated island society, nature remains a constant yet unpredictable threat.

### Themes:

- Humankind versus nature
- Conflict and violence

### Form + Quotations:

- A single unbroken stanza of 19 lines
- "We are prepared: we build our houses squat"
- "It blows full / Blast" / "a tragic chorus in a gale" / "pummels" / "the flung spray" / "wind drives and strafes" (extended metaphor)
- "Strange, it is a huge nothing that we fear."

## 'Bayonet Charge' by Ted Hughes

'Bayonet Charge' captures the moment a soldier has been told to charge towards an enemy. It explores the brutality, fear and terror of trench warfare and questions the purpose of war.

### Message:

The patriotic duty that encourages men to sign up for war becomes irrelevant when ordered to carry out terrifying acts such as charging the enemy's position.

### Themes:

- War and patriotism

### Form + Quotations:

- Three stanzas, begins *in media res*
- "Suddenly he awoke and was running"
- "Bullets smacking the belly out of the air" (personification)
- "The patriotic tear that had brimmed in his eye"
- "In what cold clockwork of the stars and the nations / Was he the hand pointing that second?"
- "King, honour, human dignity, etcetera / Dropped like luxuries"

## 'Remains' by Simon Armitage

Armitage's poem focuses on the PTSD suffered by soldiers due to their experiences of war. It is based on the real-life experiences of Guardsman Tromans who fought in Iraq and recounts a story of one of his missions to stop people looting a bank. It is the first time he has killed anyone.

### Message:

Armitage wanted to use his platform to highlight the intense and debilitating experiences soldiers have during war and how this continues to affect and traumatise them upon their return home.

### Themes:

- War, guilt, trauma
- The psychological consequences of war

### Form + Quotations:

- 7 unrhymed quatrains, final unrhymed couplet
- "Probably armed, possibly not"
- "Rips through his life - / I see broad daylight on the other side" (hyperbole)
- "The image of agony" / "His blood-shadow" (metaphor)
- "Tosses his guts back into his body"
- "He's here in my head when I close my eyes"
- "His blood life in my bloody hands"

# Poetry Anthology - Knowledge Organiser

## 'Poppies' by Jane Weir

'Poppies' explores the experience of war from a mother's perspective. The mother is lost and bereft, finding memories everywhere.

### Message:

It presents a universal message about the experience of loss and grief - what it is like to let a loved one go off to war and for that person to not come back.

### Themes:

- War, parenthood and grief

### Form + Quotations:

- Free verse with irregular stanza lengths
- "Before you left"
- "I was brave, as I walked / with you"
- "you were away, intoxicated"
- "released a song bird from its cage" (symbolism)
- "my stomach busy / making tucks, darts, pleats" (caesura)
- "hoping to hear / your playground voice catching in the wind"

## 'War Photographer' by Carol Ann Duffy

Duffy uses the eponymous war photographer to explore the fleeting interest and apathy of people in 'safe' nations (such as the U.K.) towards the horrors of war that affect so many people around the world.

### Message:

Duffy is encouraging the reader to engage with the tragic reality of war on a more personal, empathic level.

### Themes:

- Horrors of war
- Apathy and empathy

### Form + Quotations:

- Four six-line stanzas with consistent rhyme scheme
- "In his darkroom" / "light is red and softly glows" / "as though this were a church" (imagery)
- "he / a priest preparing to intone a Mass"
- "spools of suffering set out in ordered rows"
- "All flesh is grass" (metaphor)
- "Rural England" / "the bath and pre-lunch beers"
- "A half-formed ghost" / "He remembers the cries of this man's wife" / "blood stained into foreign dust"
- "he stares impassively at where / he earns his living and they do not care"

## 'Tissue' by Imtiaz Dharker

'Tissue' is a thoughtful poem about the power paper has in human lives and how, by understanding it, one can also understand humanity.

### Message:

Paper is a metaphor for various parts and aspects of life. Life is fleeting, delicate, and beautiful.

### Themes:

- The essence and fragility of both life and the power that humanity can wield.

### Form + Quotations:

- Nine quatrains and a final single-line stanza
- "Paper that lets the light / shine through" / "The sun shines through / their borderlines" / "let the daylight break through" (symbolism of light)
- "If buildings were paper" / "Maps too" / "Fine slips" / "Paper thinned by age" (symbolism of paper)
- "paper... turned into your skin" (metaphor)

## 'The Emigree' by Carol Rumens

'The Emigree' explores the difficult experience of a person who has been forced to leave their own country. It explores the power of memories and identity as well as the effect of oppression.

### Message:

Rumens conveys the pain and confusion of the emigrant experience and explores how there is power within us to deal with and overcome these challenges.

### Themes:

- The nature of memory
- Displacement
- Oppression

### Form + Quotations:

- Three stanzas (8, 8, 9 lines)
- "There was once a country" / "It may be sick with tyrants" / "banned by the state"
- "memory of it is sunlight clear" / "I am branded by an impression of sunlight" / "it tastes of sunlight" / "my shadow falls as evidence of sunlight" (symbolism of sunlight)
- "That child's vocabulary I carried here / like a hollow doll, opens and spills a grammar." / "Soon I shall have every coloured molecule of it." (metaphor)
- "They accuse me of being dark in their free city." / "They mutter death"

## 'Kamikaze' by Beatrice Garland

'Kamikaze' explores the experience of war from a daughter's perspective. It reveals how society's understanding of patriotism and honour can affect familial relationships.

### Message:

Garland suggests the conflict between love and honour, personal desire and patriotic duty, can lead to greater isolation and feelings of shame and resentment.

### Themes:

- Patriotism, honour, shame

### Form + Quotations:

- Narrative divided into sestets featuring lots of enjambment
- "Her father embarked at sunrise" / "a shaven head / full of powerful incantations"
- "A green-blue translucent sea" / "dark shoals of fishes" / "built cairns of pearl-grey pebbles" (imagery and symbolism of nature and memory)
- "my mother never spoke again / in his presence" / "neighbours... treated him / as though he no longer existed"
- "To live as though / he had never returned" / "this was no longer the father we loved"
- "He must have wondered / which had been the better way to die."

## 'Checking Out Me History' by John Agard

Agard explores the effects of colonial oppression on subjugated people who are forced to learn about the history and identity of their colonial masters rather than their own.

### Message:

Agard attacks the cultural genocide brought on subjugated people by colonisers and demonstrates the power of learning about your own history, culture and identity.

### Themes:

- The effect of colonial oppression on history and identity

### Form + Quotations:

- Dramatic monologue with irregular stanza lengths. Indented, lengthier stanzas are used when talked about African and Caribbean historical and cultural heroes
- "Dem tell me / Wha dem want to tell me"
- "Bandage up me eye with me own history / Blind me to me own identity"
- "1066 and all dat" / "Dick Whittington and he cat" / "de cow who jump over de moon" / "Lord Nelson and Waterloo" / "ole King Cole was a merry ole soul"
- "Toussaint a slave with vision" / "Toussaint de beacon" / "Nanny see-far woman" / "Mary Seacole... a healing star among the wounded a yellow sunrise to the dying"
- "But now I checking out me own history / I carving out me identity."

# Poetry Anthology - Questions

1. Compare the ways poets present the power of memory in '**Poppies**' and one of poem.
2. Compare the ways poets present the reality of conflict in '**Bayonet Charge**' and one other poem.
3. Compare the ways poets present the abuse of power in '**London**' and one other poem.
4. Compare the ways poets present the power of the natural world in '**Storm on the Island**' and one other poem.
5. Compare the ways poets present power in '**Ozymandias**' and one other poem.
6. Compare the ways poets present the power of place in '**The Emigree**' and one other poem.
7. Compare how poets present the psychological consequences of conflict in '**Kamikaze**' and one other poem.
8. Compare how poets present feelings of frustration in '**War Photographer**' and one other poem.
9. Compare how poets present resistance in '**Checking Out Me History**' and one other poem.
10. Compare how poets present ideas of heroism in '**The Charge of the Light Brigade**' and one other poem.
11. Compare how poets portray the interaction between humans and nature in '**The Prelude**' and one other poem.
12. Compare how poets present ideas about control in '**My Last Duchess**' and one other poem.
13. Compare how poets present the human cost of war in '**Remains**' and one other poem.
14. Compare how poets explore ideas about identity in '**Tissue**' and one other poem.
15. Compare how poets present ideas about the meaninglessness of war in '**Exposure**' and one other poem.

# Approaches to Unseen Poetry

## Unseen Poetry

Question 27.1 = 24

Question 27.2 = 8

Total - 32 Marks

- You will be given two unseen poems and will answer two questions.
- The first question is 24 marks and requires you to analyse the first poem.
- The second question is 8 marks and requires you to compare the similarities and/or differences between the methods the poets use.

### Unseen Poetry Q27.1 Step-by-Step:

#### Big Questions:

- What is the poem about?
- What is the poem really about?
- How does the poet convey this?

#### Target 4 - Focus: word-level analysis

1. Read question and highlight focus of question
2. Read title of poem - what might it suggest about the poem?
3. Read poem (do not annotate) - what is the poem about?
4. Read poem - highlight quotations that will help you to answer the question
5. What is the message of the poem?

#### Target 5+

1. Read question and highlight focus of question
2. Read title of poem - what might it suggest about the poem?
3. Read poem (do not annotate) - what is the poem about?
4. Read poem - highlight quotations that will help you to answer the question
5. What is the message of the poem?
6. Read poem - what do you notice about the form/structure/rhyme scheme of the poem and how does this relate to the message of the poem?

#### Target 7+

- Are there any deeper or alternative interpretations of the poem?
- How does the poem impact the reader's perception of the topic the poem is talking about?

### Unseen Poetry Q27.2 Step-by-Step:

#### Big Questions:

- How do both poets present their ideas about the focus of the question?
- What are the poems about?
- What are the poems really about?
- How do the poets convey this?

#### Identifying similarities and differences:

1. Read question and highlight the focus of the question (note any different to the first question 27.1)
2. Read second poem - what perspective does it provide on the focus of the question?
3. Read second poem again - highlight quotations that will help you to answer the question
4. What are the similarities/differences between the first and second poems?

# Unseen Poetry - Questions

## The Richest Poor Man in the Valley

On the outside  
he seemed older than he was.

His face was like a weather map  
full of bad weather  
while inside  
his heart was fat with sun.

5

With his two dogs  
he cleared a thin silver path  
across the Black Mountain.

And when winter  
kicked in

they brought his sheep  
down from the top  
like sulky clouds.

10

Harry didn't care for things  
that other people prize  
like money, houses, bank accounts  
and lies.

15

He was living in a caravan  
until the day he died.

20

But at his funeral  
his friends' tears  
fell like a thousand  
diamonds.

Lindsay Macrae

2 7 . 1 In 'The Richest Poor Man in the Valley', how does the poet present ideas about living a happy and contented life?

[24 marks]

## Nobody

If you can't bring yourself to build  
a snowman or even to clench  
a snowball or two to fling  
at the pine tree trunk, at least  
5 find some reason to take you out

of yourself: scrape a patch of grass clear  
for the birds maybe; prod at your shrubs  
so they shake off the weight, straighten up;  
or just stomp about leaving prints  
10 of your boots, your breath steaming out.

Promise. Don't let yourself in  
for this moment again: the end  
of the afternoon, drawing the curtains  
on the glare of the garden, a whole  
15 day of snow nobody's trodden.

Michael Laskey

2 7 . 2 In both 'Nobody' and 'The Richest Poor Man in the Valley' the poets describe ideas about how to live your life.

What are the similarities and/or differences between the methods the poets use to present these ideas?

[8 marks]

# Unseen Poetry - Questions

## I Am Offering this Poem

I am offering this poem to you,  
since I have nothing else to give.  
Keep it like a warm coat  
when winter comes to cover you,  
or like a pair of thick socks  
the cold cannot bite through,  
5 I love you,  
I have nothing else to give you,  
so it is a pot full of yellow corn  
to warm your belly in winter,  
it is a scarf for your head, to wear  
over your hair, to tie up around your face,  
10 I love you,  
Keep it, treasure this as you would  
if you were lost, needing direction,  
in the wilderness life becomes when mature;  
and in the corner of your drawer,  
tucked away like a cabin or hogan\*  
in dense trees, come knocking,  
20 and I will answer, give you directions,  
and let you warm yourself by this fire,  
rest by this fire, and make you feel safe  
I love you,  
It's all I have to give,  
25 and all anyone needs to live,  
and to go on living inside,  
when the world outside  
no longer cares if you live or die;  
remember,  
30 I love you.  
\*hogan: wooden hut/shelter

Jimmy Santiago Baca

## The sun has burst the sky

The sun has burst the sky  
Because I love you  
And the river its banks.  
5 The sea laps the great rocks  
Because I love you  
And takes no heed of the moon dragging it away  
And saying coldly 'Constancy is not for you'.  
The blackbird fills the air  
Because I love you  
10 With spring and lawns and shadows falling on lawns.  
The people walk in the street and laugh  
I love you  
And far down the river ships sound their hooters  
Crazy with joy because I love you.

Jenny Joseph

27.1 In 'I Am Offering this Poem', how does the poet present the speaker's feelings about love?

27.2 In both 'The sun has burst the sky' and 'I Am Offering this Poem' the speakers describe their feelings about love.

What are the similarities and/or differences between the methods the poets use to present these feelings?

## Upgrade Your Vocabulary

<b>Strong / Powerful</b>	<b>Weak / Powerless</b>	<b>Abstract Nouns</b>	<b>Verbs for Analysis</b>
Dominant Overpowering Overwhelming Unescapable Violent Aggressive Manipulative Shrewd Cunning Confident Almighty Omnipotent Relentless Unstoppable Ongoing Inevitable Untameable	Submissive Disempowered Underwhelming Helpless Vulnerable Timid Unbearable Quivering Agonising Defenceless Incapable Incompetent Disenfranchised Exploited Deteriorating Confined	Joy Hopefulness Candour Optimism Unease Trepidation Anxiety Loyalty Innocence Danger Heroism Beauty Independence Patience Freedom Fate Reality	Suggests Highlights Indicates Reinforces Emphasises Promotes Conveys Exhibits Supports Exemplifies Displays Builds Embodies Explores Illustrates Reveals Exposes Encapsulates
<b>Positive Adjectives</b>	<b>Negative Adjectives</b>	<b>Positive Verbs</b>	<b>Negative Verbs</b>
Delightful Amiable Unobjectionable Victorious Blissful Ethereal Comforting Mystifying Tantalising	Unpleasant Insufferable Loathsome Grotesque Repulsive Irritating Tiring Gruelling Callous	Unite Adore Feast Evolve Serve Honour Cherish Pioneer Reassure	Abhor Loathe Chide Scold Reprimand Coerce Agitate Spew Lament Invade
<b>Adverbs</b>	<b>Intensifiers</b>	<b>Superlatives</b>	<b>Imperatives</b>
Deliberately Gleefully Gracefully Doubtfully Obediently Eagerly Blindly Hungrily Boldly Inquisitively Perfectly Solemnly Faithfully Justly Promptly Rapidly Foolishly Defiantly Fortunately	Amazingly Astoundingly Dreadfully Especially Exceptionally Extremely Frightfully Incredibly Insanely Moderately Outrageously Radically Remarkably Somewhat Strikingly Supremely Terrifically Uncommonly Unusually	Bitterest Bloodiest Brightest Coldest Cruellest Darkest Deadliest Fiercest Greatest Largest Likeliest Saddest Smallest Sourest Strictest Strongest Toughest Weakest Worthiest	Imagine Think Picture Stop Challenge Reach Share Believe Take Rise Own Consider Question Accept Applaud

# Language Paper 2

## Writers' Viewpoints and Perspectives



Name: \_\_\_\_\_

Class: \_\_\_\_\_

Teacher: \_\_\_\_\_

01. Title Page
02. LP1 + LP2 Breakdown
03. LP2 Big Questions
04. Q2 – Q4 Sentence Stems
05. Q4 Vocabulary
06. Q5 Structure
07. Q5 Brilliant Sentences
08. Q5 Brilliant Sentences
09. Upgrade Your Vocabulary

10. Section A Overview
11. Section B Overview
12. Surfing – Source A
13. Surfing – Source B

14. Question 1 Breakdown
15. Question 2 Breakdown
16. Question 2 Example Answers
17. Question 2 Example Answers

18. Question 3 Subject Terminology
19. Question 3 Breakdown
20. Question 3 Example Answers
21. Question 3 Example Answers

22. Question 4 Skills
23. Question 4 Breakdown
24. Question 4 Example Answers
25. Question 4 Example Answers

26. Question 5 Breakdown
27. Question 5 Breakdown
28. Question 5 Example Answers
29. Question 5 Example Answers
30. Question 5 Example Answers

31. Festivals and Fairs: Source A
32. Festivals and Fairs: Source B
33. Festivals and Fairs: Questions
34. Festivals and Fairs: Questions

35. Childhood: Source A
36. Childhood: Source B
37. Childhood: Questions

38. Serial Killers: Source A
39. Serial Killers: Source B
40. Serial Killers: Questions

41. Crime and Punishment: Source A
42. Crime and Punishment: Source B
43. Crime and Punishment: Questions

44. Hunting: Source A
45. Hunting: Source B
46. Hunting: Questions

47. Witchcraft: Source A
48. Witchcraft: Source B
49. Witchcraft: Questions

50. Pain: Source A
51. Pain: Source B
52. Pain: Questions

53. Tattoos: Source A
54. Tattoos: Source B
55. Tattoos: Questions

56. Section B: Practice Questions
57. Section B: Practice Questions
58. Notes



## Language Paper 2 Big Questions

### Question 1

*What is implicit information?*

### Question 2

*What is being implied by the writer?*

### Question 3

*How does the writer use language to shape meaning?*

### Question 4

*What does the writer feel and how do they express that feeling?*

### Question 5

*How do you manipulate language for a specific form, audience and purpose?*

Question 2	
<b>Summarising Ideas &amp; Evidence</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> <i>The writer of Source _ informs the reader that...</i></li> <li><input type="checkbox"/> <i>This is clear when we read "..."</i></li> <li><input type="checkbox"/> <i>Evidence of this is "..."</i></li> </ul>
<b>Inferring</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> <i>The writer of Source _ presents this in this way in order to suggest that...</i></li> <li><input type="checkbox"/> <i>From this, it can be inferred that...</i></li> <li><input type="checkbox"/> <i>We learn that...</i></li> <li><input type="checkbox"/> <i>The writer communicates that...</i></li> <li><input type="checkbox"/> <i>This indicates that...</i></li> <li><input type="checkbox"/> <i>This reinforces the idea that...</i></li> </ul>
<b>Comparing &amp; Linking</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> <i>In contrast, in Source _ ... is shown to be...</i></li> <li><input type="checkbox"/> <i>However, the writer of Source B describes...</i></li> </ul>

Question 3	
<b>Big Idea &amp; Evidence</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> <i>By describing ... as ".....", the writer presents the idea that...</i></li> <li><input type="checkbox"/> <i>In Source _, the writer constructs an image of...</i></li> <li><input type="checkbox"/> <i>The idea of ... is presented as being... when the writer states "..."</i></li> </ul>
<b>Identifying Methods</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Within this quotation, the writer's use of ... is significant because...</i></li> <li><input type="checkbox"/> <i>Importantly, the writer uses the [word class] '....' in order to emphasise...</i></li> <li><input type="checkbox"/> <i>The imagery of... highlights...</i></li> </ul>
<b>Language Analysis</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> <i>It can be argued that this reinforces...</i></li> <li><input type="checkbox"/> <i>This is important as it evokes a sense of...</i></li> <li><input type="checkbox"/> <i>The use of this demonstrates...</i></li> <li><input type="checkbox"/> <i>The connotations of this word are..., which illustrate that...</i></li> </ul>

Question 4	
<b>Comparing Viewpoints</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> <i>Whilst the writer of Source A believes... about ..., Source B contrastingly presents the view that...</i></li> <li><input type="checkbox"/> <i>Both Sources emphasise the idea that...</i></li> <li><input type="checkbox"/> <i>Although Source A suggests..., Source B indicates that it...</i></li> </ul>
<b>Comparing Methods</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> <i>The clever use of ... by both writers reinforces their argument that...</i></li> <li><input type="checkbox"/> <i>Whilst both writers use .... In their writing, it is employed differently to present contrasting viewpoints.</i></li> <li><input type="checkbox"/> <i>The two writers explore the idea by using...</i></li> </ul>
<b>Language Analysis</b>	<ul style="list-style-type: none"> <li><input type="checkbox"/> <i>This word contributes to building an image of...</i></li> <li><input type="checkbox"/> <i>The writer creates a tone of... towards... by using...</i></li> </ul>

### What is a viewpoint or perspective?

An opinion. A view. A point of view. A way of thinking. Someone's outlook. Their attitude. Their position. Their beliefs. Their thoughts. Their feelings. Their ideas.

**COMPARING VIEWPOINTS**  
diverging  
differing  
opposing  
conflicting  
contradictory

similar  
alike  
comparable

**IF SOMEONE SUPPORTS AN IDEA**  
supports  
champions  
welcomes  
elevates  
promotes  
encourages  
accepts  
compliments  
advocates

**IF SOMEONE CHALLENGES AN IDEA**  
challenges  
contests  
criticises  
condemns  
judges  
stands against  
opposes  
questions

**IF THE TONE FEELS GENUINE OR SERIOUS**  
genuine  
sincere  
serious  
earnest  
solemn  
concerned

**IF THE TONE DOES NOT FEEL GENUINE**  
artificial  
insolent  
mocking  
ridicules  
sarcastic  
condescending

**IF THE WRITER EXPLORES AN ISSUE IN DETAIL**  
thoughtful  
contemplative  
reflective  
interested

**IF THE TONE FEELS EASY-GOING**  
humorous  
childish  
lighthearted

### SOME OPPOSITE PERSPECTIVES

realistic – fanciful  
passionate – apathetic  
optimistic – pessimistic  
traditional – modern  
conventional – unconventional  
prejudiced – impartial  
radical – superficial  
hopeful – despairing  
approve – disapprove

### IF SOMEONE CONSIDERS ALL VIEWPOINTS

fair  
objective  
balanced  
unbiased  
impartial  
neutral

### IF SOMEONE IGNORES OTHER VIEWPOINTS

naive  
blinkered  
narrow-minded  
superficial  
biased  
arrogant

### IF THE WRITER SEEMS WELL-INFORMED OR THERE IS STRENGTH IN THE WRITING

confident  
informed  
sharp  
well-informed  
sophisticated  
authoritative  
deep

### IF THE WRITER DOES NOT SEEM WELL-INFORMED OR THEY ARE NOT BOTHERED

vague  
passive  
childish  
disinterested  
ignorant

### NEGATIVE ATTITUDES

critical  
disdainful  
disgruntled  
disgusted  
disinterested  
furious  
gloomy  
despondent  
harsh  
hateful  
angry  
arrogant  
callous  
coarse  
judgmental  
outraged  
indignant  
irreverent

### POSITIVE ATTITUDES

ecstatic  
elated  
enthusiastic  
excited  
impassioned  
jubilant  
proud  
cheerful  
compassionate  
celebratory  
appreciative  
sympathetic  
sensitive  
understanding  
supportive  
respectful  
helpful  
admiring

### EXAMPLE STATEMENTS

The writer conveys the idea that train travel is superior to other forms of transport.

The writer presents a realistic view of the conflict in their country.

The writer disapproves of the recent changes to safety precautions.

In their sensitive approach to the issue of farmers' wages, the writer offers a fair and informed viewpoint.

The writer's refreshingly optimistic attitude contrasts the disinterest and pessimism of others around them.

The two writers offer diverging points of view on the art exhibition: the first mocks and ridicules the artist, whereas the second gives a more respectful and impartial view of the paintings.

The writer expresses strong disappointment at the decision to close the supermarket.

The writer seems to feel proud of their team's appointment of the new manager.

The writer uses an anecdote to give a lighthearted view of the situation.

# NON-FICTION WRITING

## DESCRIBE

Imply what your view is by asking the reader to imagine a scene and describing it

## POSITION

Make your view explicit, offering an overview of why you think what you think

## RELEVANCE

Address why this issue is relevant to modern society and why we should be thinking about it

## NOW

Exhort your reader to take some kind of action or concrete steps to address the points you have made

<b>Question 5 – Brilliant Sentences</b>	
<b>Comma sandwich: a sentence with an embedded clause</b>	The sun, which had been absent for days, shone steadily in the sky.
<b>The more, more, more sentence</b>	The more he worried, the more he felt uncomfortable, the more he wanted to leave the room.
<b>The less, less, less sentence</b>	The less I tried, the less I cared, the less I got.
<b>Sentence, comma and list of verbs ending in –ing</b>	The road unspooled on and on, rising, falling, rising, turning, falling.
<b>Comparative (-er), more, more sentence</b>	Every day, Kitty felt smaller, more ugly, more useless
<b>Three adjective ‘of’ / ‘to’ / ‘that’ (etc) sentence</b>	I felt full, full of food, full of bad television, full of incessant chat.
<b>Colons to clarify</b>	A strange hint of something filled his nostrils and made his stomach lurch: it was blood.
<b>Two similes sentence</b>	It could have been Esther’s, as black as jet, as dark as the night
<b>The three verb sentence</b>	The monster pushed, crashed, smashed its way through.
<b>Fortunately / Unfortunately paired sentences</b>	Unfortunately, the door was locked. Fortunately, there was a catflap just big enough for him to fit through.
<b>Start with a preposition (under, by, near, beneath, over)</b>	Under the moon, the river snaked its way to the sea.
<b>So, so sentence</b>	There was one item, so small, so unrecognisable, it didn’t register.
<b>Verb -ed opening</b>	Wracked with fear, Tommy crept slowly towards the door. Scared for her life, Anna searched frantically for the key.
<b>Whoever/ Whenever</b>	Whoever had been at the scene, whenever they had been there, it was clear something very sinister had taken place.
<b>Adjectives at the start sentence</b>	Cold and hungry, Martin waited for someone to take pity on him.

<b>Question 5 – Brilliant Sentences</b>	
<b>Not only but also sentence</b>	Not only was he cold, hungry and tired, but the chance of him being discovered would also increase.
<b>The deliberation sentence</b>	Sandwich, hot dog, salad - which would he choose?
<b>Action followed by detail sentence</b>	He shrugged, heavy shouldered.
<b>-ing clause before the main sentence</b>	Having no choice about it, Chris decided to agree with her.
<b>However after the first word sentence</b>	People, however, were watching gobsmacked.
<b>The 'as if verb' sentence</b>	He pulled absently at some grass, as if searching for memories.
<b>Three adjectives at the start sentence</b>	Ruthless, dangerous, lethal, the animal leaps for its prey.
<b>Almost, almost, when sentence</b>	I was almost there, almost asleep, when I heard footsteps coming, then the sound of someone breathing close by.
<b>The Loose Sentence (an independent clause followed by a series of phrases)</b>	It was a happy summer at the zoo, the zebras romping, the giraffes grazing, the elephants trumpeting, and the lure of a drippy popsicle on a hot day beckoning me to the snack bar.
<b>The personification, 5 commas and 3 x 'to' sentence</b>	Harsh white walls frown at the monotone uniformed prisoners, men with bleached faces and no eyes threaten and guns hover, thunderously muted, waiting for someone to move, to think, to die.
<b>Start with a simile sentence</b>	Like a ghost caught in a fan, he spun round and round on the roundabout.

## Upgrade Your Vocabulary



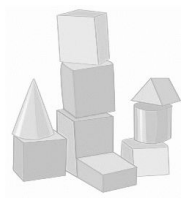






<b>Strong / Powerful</b>	<b>Weak / Powerless</b>	<b>Abstract Nouns</b>	<b>Verbs for Analysis</b>
Dominant Overpowering Overwhelming Unescapable Violent Aggressive Manipulative Shrewd Cunning Confident Almighty Omnipotent Relentless Unstoppable Ongoing Inevitable Untameable	Submissive Disempowered Underwhelming Helpless Vulnerable Timid Unbearable Quivering Agonising Defenceless Incapable Incompetent Disenfranchised Exploited Deteriorating Confined	Joy Hopefulness Candour Optimism Unease Trepidation Anxiety Loyalty Innocence Danger Heroism Beauty Independence Patience Freedom Fate Reality	Suggests Highlights Indicates Reinforces Emphasises Promotes Conveys Exhibits Supports Exemplifies Displays Builds Embodies Explores Illustrates Reveals Exposes Encapsulates
<b>Positive Adjectives</b>	<b>Negative Adjectives</b>	<b>Positive Verbs</b>	<b>Negative Verbs</b>
Delightful Amiable Unobjectionable Victorious Blissful Ethereal Comforting Mystifying Tantalising	Unpleasant Insufferable Loathsome Grotesque Repulsive Irritating Tiring Gruelling Callous	Unite Adore Feast Evolve Serve Honour Cherish Pioneer Reassure	Abhor Loathe Chide Scold Reprimand Coerce Agitate Spew Lament Invade
<b>Adverbs</b>	<b>Intensifiers</b>	<b>Superlatives</b>	<b>Imperatives</b>
Deliberately Gleefully Gracefully Doubtfully Obediently Eagerly Blindly Hungrily Boldly Inquisitively Perfectly Solemnly Faithfully Justly Promptly Rapidly Foolishly Defiantly Fortunately	Amazingly Astoundingly Dreadfully Especially Exceptionally Extremely Frightfully Incredibly Insanely Moderately Outrageously Radically Remarkably Somewhat Strikingly Supremely Terrifically Uncommonly Unusually	Bitterest Bloodiest Brightest Coldest Cruellest Darkest Deadliest Fiercest Greatest Largest Likeliest Saddest Smallest Sourest Strictest Strongest Toughest Weakest Worthiest	Imagine Think Picture Stop Challenge Reach Share Believe Take Rise Own Consider Question Accept Applaud



READING THE TEXT:		TIME:
QUESTION FOCUS:	NOTES:	
1.		
	Marks:	Time:
2.		
	Marks:	Time:
3.		
	Marks:	Time:
4.		
	Marks:	Time:

# SECTION B: Q 5



QUESTION FOCUS:		Marks:
		Time:
AOs	SKILLS	NOTES
AO5: ( ____ — mark s) Cont ent and Orga nisati on		
		
		
		
Both		
AO6: ( ____ — mark s) Tech nical Accu racy		
		
		
		

## Source A

Source A is taken from *Morning Glass*, the autobiography of professional surfer Mike Doyle. In this extract, he describes his introduction to the world of surfing at the beach near his home in California in the 1950s.

1 The first time I ever saw somebody riding a  
surfboard was at the Manhattan Pier in 1953.  
As much time as I'd spent at the beach,  
you'd think I would have at least seen one  
5 surfer before then. But there were only a few  
dozen surfers in all of California at that time  
and, like surfers today, they were out at  
dawn surfing the morning glass. By the time  
the crowds arrived, they were gone.



10 But this one morning I took the first bus to  
the beach, walked out onto the Manhattan  
Pier, looked down and saw these bronzed  
13 gods, all in incredibly good shape, happier and healthier than anybody I'd ever seen.  
They sat astride their boards, laughing with each other; at the first swell they swung their  
15 long boards around, dropped to their stomachs, and began paddling towards shore. From  
my viewpoint, it was almost as if I were on the board myself, paddling for the swell, sliding  
into the wave, coming to my feet, and angling the board down that long wall of green water.  
It was almost as if I already knew that feeling in my bones. From that day on, I knew that  
surfing was for me.

20 There were several surfers out that day. Greg Noll was just a kid then, about sixteen years  
old, but he was hot. On one wave he turned around backward on his board, showing off a  
bit for the people watching from the pier. I was just dazzled.

Once I'd discovered there was such a thing as surfing, I began plotting my chance to try it. I  
used to stand out in the surf and wait until one of the surfers lost his board. The boards then  
25 were eleven feet long, twenty-four inches wide and weighed fifty or sixty pounds. When  
they washed in broadside, they would hit me in the legs and knock me over. I would jump  
back up, scramble the board around, hop on, and paddle it ten feet before the owner  
snatched it back – 'Thanks, kid' – and paddled away.

30 Most surfers at that time were riding either hollow paddle-boards (a wooden framework with  
a plywood shell), or solid redwood slabs, some of them twelve feet long. The much lighter  
and much better balsa wood boards were just starting to appear.

35 One day in 1954, when I was thirteen, I was down at Manhattan Pier watching a guy ride a  
huge old-fashioned paddle-board – what we used to call a kook box. It was hollow, made of  
mahogany, about fourteen feet long, maybe sixty-five pounds and had no fin. It was the  
kind of paddle-board lifeguards used for rescues; they worked fine for that purpose, but for  
surfing they were unbelievably awkward. When the guy came out of the water, dragging the  
board behind him, I asked if I could borrow it for a while. He looked at me like 'Get lost, kid.'  
But when he sat down on the beach, I pestered him until he finally shrugged and nodded  
toward the board.

40 I'd watched enough surfing by then to have a pretty clear idea of the technique involved. I  
dragged the board into the water and flopped on top of it. After a while I managed to paddle  
the thing out beyond the shore break and got it turned around. To my surprise, after a few  
awkward tries, I managed to get that big, clumsy thing going left on a three foot wave. I  
came to my feet, right foot forward, just like riding a scooter. I had no way of turning the  
45 board but for a few brief seconds, I was gliding over the water.

As the wave started to break behind me, I looked back, then completely panicked. I hadn't  
thought that far ahead yet! My first impulse was to bail out, so I jumped out in front of the  
board, spread-eagled. I washed up on the beach, dragged myself onto the dry sand, and  
lay there groaning.

## Source B

In 1875, the British explorer Isabella Bird travelled to Hawaii, an island in the Pacific Ocean. Source B is an extract from a letter she wrote to her sister back in England, describing a visit to the Hawaiian town of Hilo. At that time in Britain surfing, or 'surf-bathing', was a completely unknown sport.

1 Our host came in to say that a grand display of the national sport of surf-bathing was going on, and a large party of us went down to the beach for two hours to enjoy it. It is really a most exciting pastime, and in a rough sea requires immense nerve. The surf-board is a tough plank of wood shaped like a coffin lid, about two feet broad, and from six to nine feet long, well-oiled  
5 and cared for. They are usually made of wood from the native breadfruit tree, and then blessed in a simple ritual.

The surf was very heavy and favourable, and legions of local people were swimming and splashing in the sea, though not more than forty had their Papa-he-nalu, or 'wave sliding boards,' with them. The men, each carrying their own hand-carved boards under their arms,  
10 waded out from some rocks on which the sea was breaking, and, pushing their boards before them, swam out to the first line of breakers\*, and then diving down were seen no more till they re-appeared half a mile from shore.

What they seek is a very high breaker, on the top of which they leap from behind, lying face downwards on their boards. As the wave speeds on, and the bottom strikes the ground, the  
15 top breaks into a huge comber\*. The swimmers appeared posing themselves on its highest edge by dexterous movements of their hands and feet, keeping just at the top of the curl, but always apparently coming down hill with a slanting motion.

18 So they rode in majestically, always just ahead of the breaker, carried shorewards by its mighty impulse at the rate of forty miles an hour, as the more daring riders knelt and even stood on  
20 their surf-boards, waving their arms and uttering exultant cries. They were always apparently on the verge of engulfment by the fierce breaker whose towering white crest was ever above and just behind them, but just as one expected to see them dashed to pieces, they either waded quietly ashore, or sliding off their boards, dived under the surf, and were next seen far  
25 out at sea, as a number of heads bobbing about like corks in smooth water, preparing for fresh exploits.

The great art seems to be to mount the breaker precisely at the right time, and to keep exactly on its curl just before it breaks. Two or three athletes, who stood erect on their boards as they swept exultingly shorewards, were received with ringing cheers by the crowd. Many of the less  
30 expert failed to throw themselves on the crest, and slid back into smooth water, or were caught in the breakers which were fully ten feet high, and after being rolled over and over, disappeared amidst roars of laughter, and shouts from the shore.

At first I held my breath in terror, thinking they were smothered or dashed to pieces, and then in a few seconds I saw the dark heads of the objects of my anxiety bobbing about behind the  
35 breakers waiting for another chance. The shore was thronged with spectators, and the presence of the elite of Hilo stimulated the swimmers to wonderful exploits. I enjoyed the afternoon thoroughly.

Is it always afternoon here, I wonder? The sea was so blue, the sunlight so soft, the air so

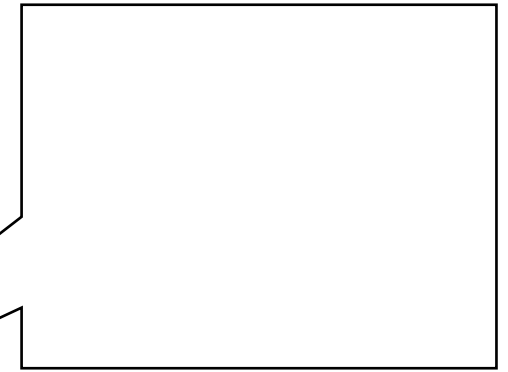
sweet. There was no toil, clang, or hurry. People were all holidaymaking, and enjoying  
40 themselves, the surf-bathers in the sea, and hundreds of gaily-dressed men and women galloping on the beach. It was so serene and tropical. I envy those who remain for ever on such enchanted shores.

## Glossary

\* breaker/comber – terms used by surfers for a large wave that breaks into white foam



# QUESTION 1



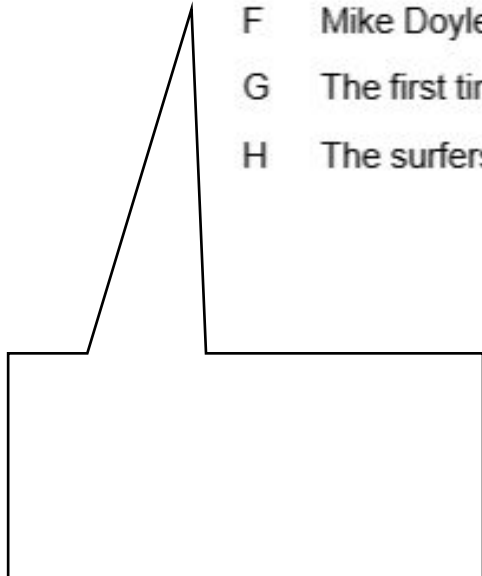
0 1

Read again the first part of **Source A** from **lines 1 to 13**.

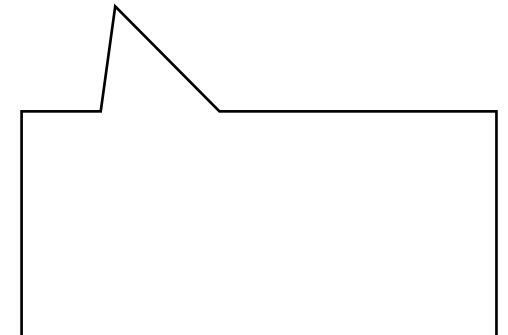
Choose **four** statements below which are **true**.

- Shade the **circles** in the boxes of the ones that you think are **true**.
- Choose a maximum of **four** statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

- A The first time Mike Doyle saw anyone surfing was in 1953.
- B Mike Doyle spent very little time at the beach as a child.
- C In the 1950s there were very few surfers in California.
- D Most surfers like to surf in the early morning.
- E Surfers often stayed later in the day to entertain the crowds.
- F Mike Doyle took the train to the beach.
- G The first time he saw them, Mike Doyle was unimpressed by the surfers.
- H The surfers looked fit and suntanned.



[4 marks]




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# QUESTION 2 BREAKDOWN

0 2

You need to refer to **Source A** and **Source B** for this question.

Both sources describe the type of boards used for surfing.

Use details from **both** sources to write a summary of what you understand about the different boards used by the surfers.

[8 marks]



# QUESTION 2 MARK SCHEME

AO1: Identify and interpret explicit and implicit information and ideas Select and synthesise evidence from different texts	
Level 4 Perceptive, detailed  7-8 marks	<ul style="list-style-type: none"> <li>Shows a detailed understanding of differences</li> <li>Offers perceptive interpretation of both texts</li> <li>Synthesises evidence between texts</li> <li>Selects a range of judicious quotations from both texts</li> </ul>
Level 3 Clear, Relevant  5, 6 marks	<ul style="list-style-type: none"> <li>Shows a clear understanding of differences</li> <li>Begins to interpret both texts</li> <li>Demonstrates clear connections between texts</li> <li>Selects relevant quotations/references from both texts to support response</li> </ul>
Level 2 Some, attempts  3-4 marks	<ul style="list-style-type: none"> <li>Identifies some differences</li> <li>Attempts some inference from one/both texts</li> <li>Attempts to link evidence between texts</li> <li>Selects some quotations/references; not always supporting (from one/both texts)</li> </ul>
Level 1 Simple, limited  1-2 marks	<ul style="list-style-type: none"> <li>Shows simple awareness of difference(s)</li> <li>Offers paraphrase rather than inference</li> <li>Makes simple or no links between texts</li> <li>Simple reference or textual details from one/both texts</li> </ul>

# Q 2

## EXAMPLE ANSWERS

0 2

You need to refer to **Source A** and **Source B** for this question.

Both sources describe the type of boards used for surfing.

Use details from **both** sources to write a summary of what you understand about the different boards used by the surfers.

[8 marks]

### Student A

One difference between the types of boards used by the surfers is that Doyce sees the boards in a more industrial way, telling the reader that the boards could have been 'hollow paddle boards, a wooden framework with a plywood shelf'. This helps us to understand that, during the 1950s in America, surfboards were seen more as instruments or tools rather than to have sacred elements in the same way the Hawaiians did. In contrast, in source B the surfboards are sacred and a part of their cultural identity: 'the surfboard was blessed in a simple ritual'. As Bird is a British writer at a time when travel and therefore knowledge of other cultures was not readily available we can tell objectively that it is obvious to see the care that the Hawaiians take in their boards.

Doyce also tells us that some of the boards being used were 'solid redwood slabs'. Redwood is a heavy wood famous in California; this helps the reader to understand the scale of surfing and that simple local resources were used. This tells us that surfing was a very small sport. In Hawaii, they used 'wood from the native breadfruit tree' to make their surfboards. This tells us how they too could only use local resources although due to the time this was written, this is more of an indication of limits they could travel to get their resources, rather than the scale of the sport in Hawaii.

Mark out of 8:

## Student B

Both sources describe the boards as wooden but Source A focuses more on the variation of styles including the 'hollow boards' or 'solid redwood slabs' or even the 'kook box'. This suggests that there is much more innovation and development in board styles in the 20<sup>th</sup> Century than in the 19<sup>th</sup> century as perhaps surfing is more popular and technology is improving. However, Source B describes a tough 'plank of wood' and that they were 'hand carved'. This suggests in the 19<sup>th</sup> Century they used more personal boards which might have had more sentimental value to them.

The boards are also of different lengths in both sources. In source A the boards are 'twelve feet long' which might show they have learnt what the best size is for a surf board, whereas in the source B they are 'six to nine feet long' which might imply that people in the 19<sup>th</sup> Century had not mastered the physics of surfing yet.

MARK OUT OF 8:

## Student C

In source A I understand the boards used then are 11 feet long twenty four inches wide and weighed between 20 and 60 pounds.

Most surfers used either a hollow paddle board which is a wooden frame work with a plywood shell or solid redwood slabs meaning some of them can be twelve foot long.

But soon enough the much lighter and much better balsa wood boards were just starting to appear. There was also few kook box boards.

Mark out of 8:



# QUESTION 3:

## Analysing Language

Word Classes	
	Identifies a person (girl), thing (wall), idea (luckiness) or state (anger).
	Describes an action (jump), event (happen), situation (be) or change (evolve).
	Describes a noun ( <b>happy</b> girl, <b>grey</b> wall).
	Gives information about a verb (jump <b>quickly</b> ), adjective ( <b>very</b> pretty) or adverb ( <b>very quickly</b> ).
Sentence Structures	
	An incomplete sentence (no subject verb agreement). <i>"Nothing." "Silence everywhere."</i>
	A sentence with one independent clause. <i>"She went to the shop."</i>
	A sentence with multiple independent clauses. <i>"She went to the shop and bought a banana"</i>
	A sentence with one independent clause and at least one dependent clause. <i>"Sometimes, when she goes to the shop, she likes to buy a banana."</i>
Language Techniques	
	Repetition of sounds at the beginning of two or more words
	A short story told to illustrate a point
	The use of extreme exaggeration.
	When the writer provides mental "pictures".
	Like sarcasm, where the opposite is implied.
	Two ideas together which contrast each other.
	A number of connected items (three= effect).
	Something is presented as something else.
	Words that make the sounds they are representing.
	Contradictory terms together <i>"bittersweet"</i> .
	Language used to appeal to the emotions.
	Giving human traits to something non-human.
	When a word, phrase or idea is used more than once
	A set of words from a text related in meaning.
	Repetition of the 's' sound at the start of two or more words.
	Something is presented as like something else.
	Facts that use numbers
	An idea is reflected by an object/character etc.
	The way words and phrases are arranged.
	Statements that can be proven to be true.
	Questions that do not require an answer.
	Speaking directly to the reader or listener.
	A personal viewpoint about something.



# QUESTION 3 BREAKDOWN

0 3

You now need to refer only to **Source B** from lines **18 to 25**.

How does the writer use language to describe the surfers and the sea?

[12 marks]

**AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views**

Level 4  
Perceptive, detailed

Shows detailed and perceptive understanding of language  
10 - 12 marks

- Analyses the effects of the writer's choices of language
- Selects a range of judicious quotations
- Uses sophisticated subject terminology appropriately

Level 3  
Clear, Relevant

Shows clear understanding of language  
7 - 9 marks

- Clearly explains the effects of the writer's choices of language
- Selects a range of relevant quotations
- Uses subject terminology accurately

Level 2  
Some, attempts

Shows some understanding of language  
4 - 6 marks

- Attempts to comment on the effect of language
- Selects some relevant quotations
- Uses some subject terminology, not always appropriately

Level 1  
Simple, limited

Shows simple awareness of language  
1 - 3 marks

- Offers simple comment on the effect of language
- Simple references or textual details
- Simple of subject terminology

# Q 3

## EXAMPLE ANSWERS (Surfing)



You now need to refer only to **Source B** from lines **18 to 25**.

How does the writer use language to describe the surfers and the sea?

[12 marks]

### Student A

The writer uses a simile of 'like corks in smooth water' to describe the heads of surfers after a wave evoking the image of quick, cheerful bobbing to show the reader, using a familiar image, how buoyant and carefree the surfers are, diffusing the tension of the previous lines.

Violent verbs are used to describe the sea, like 'dashed', showing the danger and violence of the sea - this is *compounded* by the multitude of verbs in a listing sentence of 'sliding' and 'dived' portraying the ever-changing nature of the sea and the movement of the surfers by active word choices.

The wave is personified to make its movement seem more natural and the interactions more fluid, helping the reader understand the unity of the ocean, using possessive qualifiers like 'whose towering white crest' and the personification its 'mighty impulse' showing its unpredictability.

The adverb 'majestically' is used to describe the surfers, royal imagery portraying them as kings of the waves, depicting their mastery and confidence, and the awe they inspire in their audience.

The lexical field of violence with words like 'mighty', 'fierce' and the hyperbolic 'dashed to pieces' creating an aggressive picture of the sea and making sense of awe and danger permeate the passage, juxtaposes with the 'smooth' and 'sliding' depiction of the surfers. The soft 's' sounds gentler and peaceful making the surfers calm in the face of the violent sea even more impressive.

Sound imagery is also used, appealing to the reader's senses with 'exultant cries' and 'dashed', making the loud sea more vivid; this is contrasted starkly with the use of adverbs 'quietly' to show the variability of the waves and the strength of the surfers to quell such violence.

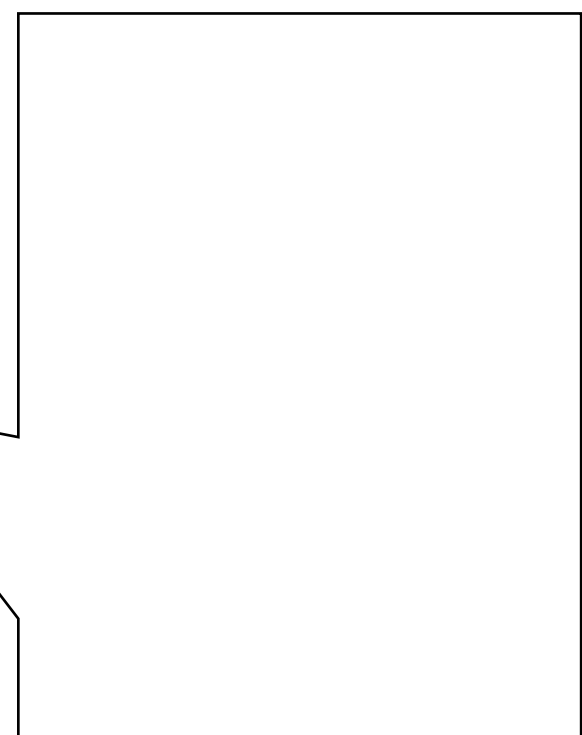
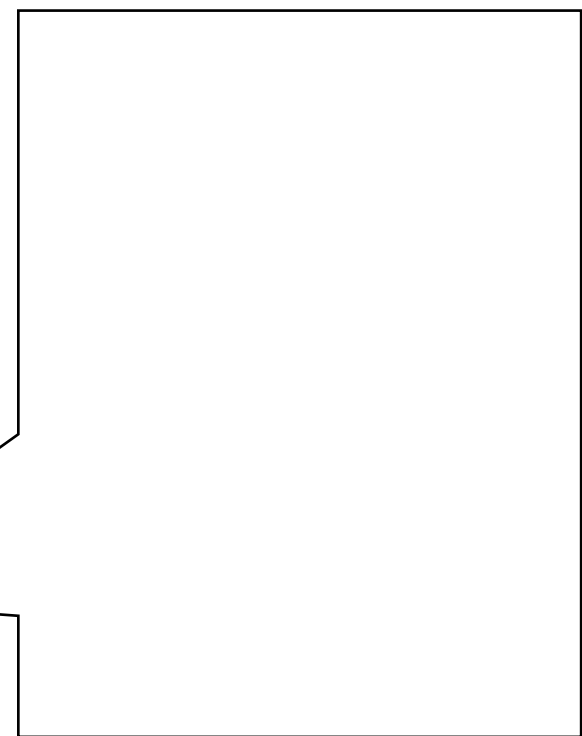
Mark-out of 8:

## Student B

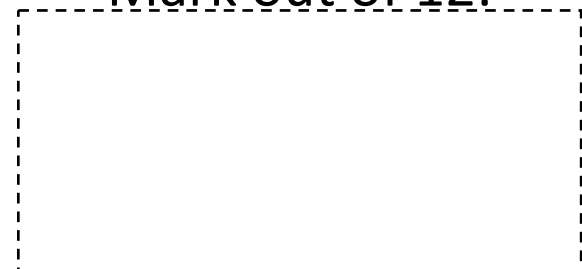
The writer describes the sea using the metaphor 'towering white chest'. The verb 'towering' suggests that the waves were much bigger than the surfers. Alternatively, it could also suggest that some of the riders were perhaps intimidated by the waves and felt weak and vulnerable due to them being 'on the verge of engulfment'. Furthermore, the colour imagery 'white' has connotations of something good, pure and heavenly which almost makes the sea sound very tranquil and angelic.

The writer then describes the surfers with the simile 'a number of heads bobbing about like corks in smooth water'. This illuminates the idea that the surfers went really far out and was distant from shore. The noun 'corks' has connotations of being extremely petite and almost dehumanises them.

The surfers are also described as being on the 'verge of engulfment by the fierce ice breaker'. The word engulfment. The word 'engulfment' insinuates that the surfers are almost being swallowed by the waves. This almost makes the waves sound superior. The adjective 'fierce' has connotations of something feisty and animalistic making the ocean seem like an uncontrollable savage.



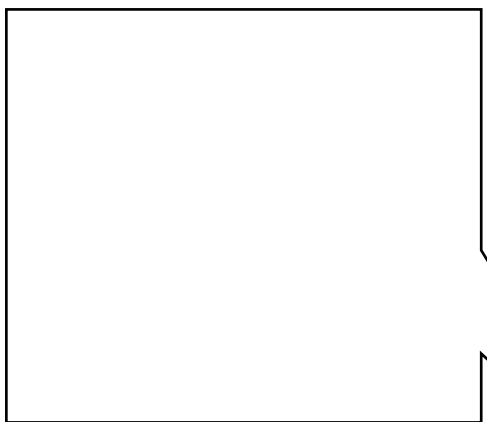
Mark out of 12:



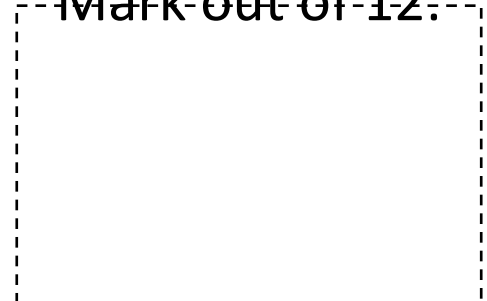
## Student C

The writer describes the surfers by saying 'they rode majestically'. The adverb 'majestically' has connotations of something being angelic and superior to others, suggesting that the surfers ride the surf boards in an angelic way to others. Alternatively, the adverb 'majestically' could suggest that the surfers are showing off the people who are watching them.

The writer then describes the sea by saying that 'they were always apparently on the verge of engulfment by the fierce breakers to see them dashed to pieces'. The force, aggression and violence, perhaps suggesting that the sea is violent towards the surfers. Alternatively, the verb 'dashed' could suggest that the surfers were going extremely fast, conquering the waves on the sea in a matter of seconds.



Mark out of 12:



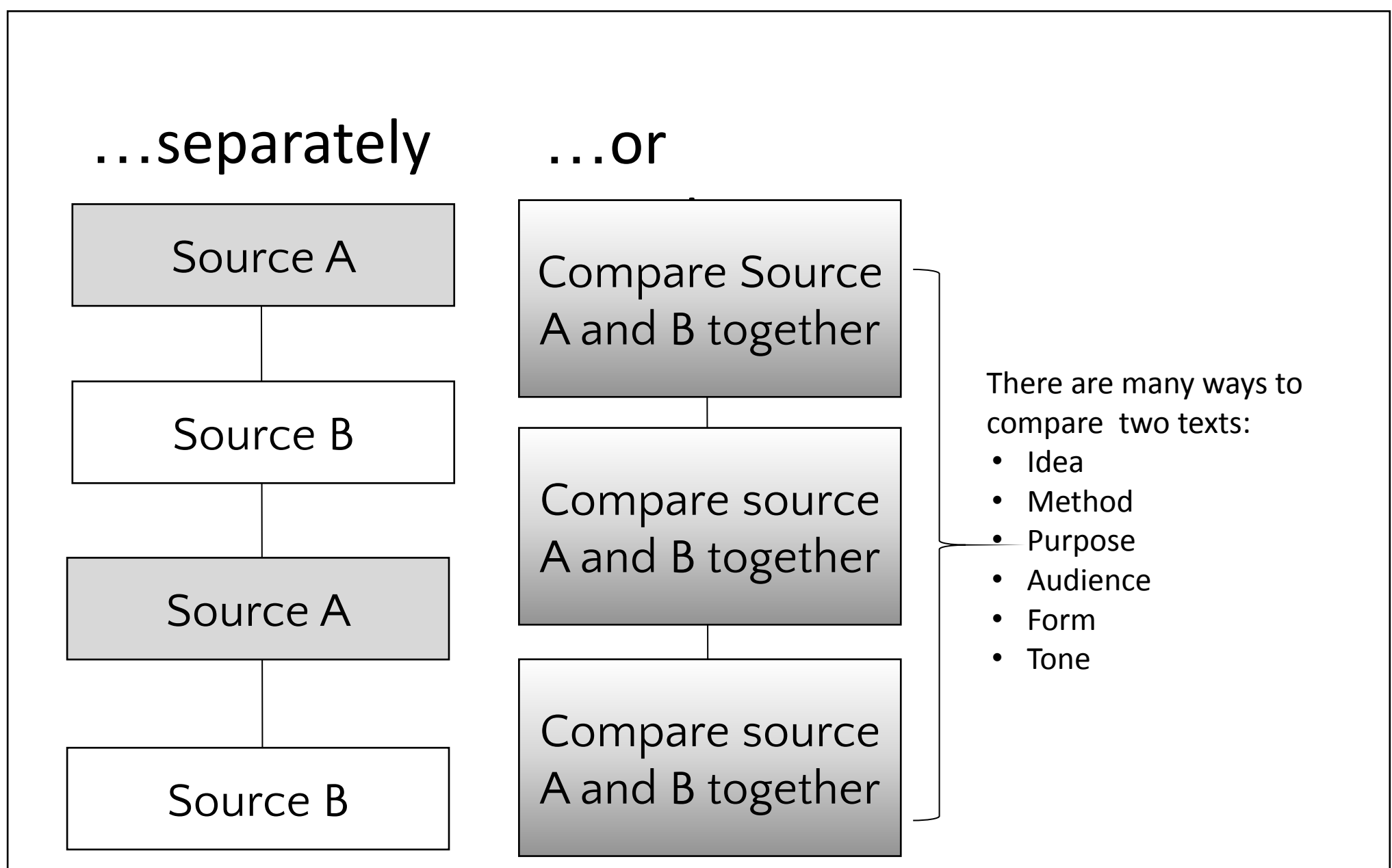


## QUESTION 4:

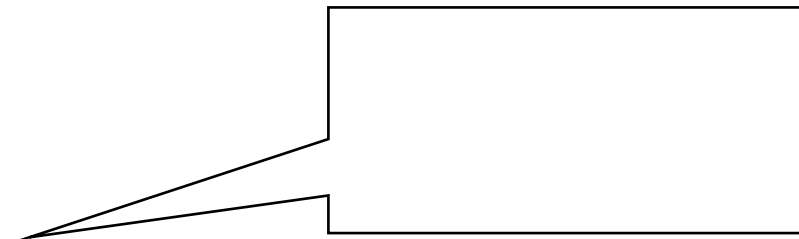
### Comparing How Writers Present Their Attitudes and Viewpoints

Connectives for similarities	Connectives for differences

### Structuring your answer by writing about the texts...



# QUESTION 4 BREAKDOWN



0 4

For this question, you need to refer to the **whole of Source A**, together with the **whole of Source B**.

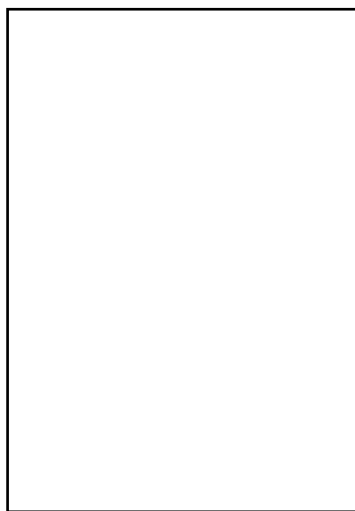
Compare how the writers convey their different perspectives on surfing.



In your answer, you could:

- compare their different perspectives on surfing
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts.

[16 marks]



<b>AO3: Compare writer's ideas and perspectives, as well as how these are conveyed , across tow or more texts</b>	
<p>Level 4 Perceptive, detailed Comparison  13 - 16 marks</p>	<ul style="list-style-type: none"> <li>• Analyses how methods are used</li> <li>• Selects a range of judiciously chosen evidence from both texts</li> <li>• Shows a detailed and perceptive understanding of the different ideas and perspectives in both texts</li> </ul>
<p>Level 3 Clear, Relevant  9 - 12 marks</p>	<ul style="list-style-type: none"> <li>• Explains clearly how writer's methods are used</li> <li>• Selects relevant detail to support from both texts</li> <li>• Shows clear understanding of the different ideas and perspectives in both texts</li> </ul>
<p>Level 2 Some attempts at comparison  5 - 8 marks</p>	<ul style="list-style-type: none"> <li>• Makes some comment on how writer's methods are used</li> <li>• Selects some appropriate textual detail, not always supporting, from one or both texts</li> <li>• Shows some understanding of different ideas and perspectives</li> </ul>
<p>Level 1 Simple, limited comment  1 – 4 marks</p>	<ul style="list-style-type: none"> <li>• Makes simple identification of writer's methods</li> <li>• Selects simple reference(s)/ textual detail (s) from one or both texts</li> <li>• Shows simple awareness of ideas and/ or perspectives</li> </ul>

# Q 4

## EXAMPLE ANSWERS (Surfing)

0 4

For this question, you need to refer to the **whole of Source A**, together with the **whole of Source B**.

Compare how the writers convey their different perspectives on surfing.



In your answer, you could:

- compare their different perspectives on surfing
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts.

[16 marks]

### Student A

Both autobiographical texts convey the excitement and fear of surfing in a completely different manner.

In source A, Mike Doyle completely embraces the idea of surfing fearlessly. He uses the pronoun 'I' repeatedly as he envisions himself surfing and taking on the waves. This allows the reader to visualise the experience for themselves in a detailed manner. They are able to follow as the narrator imagines that he 'paddles for the swell'.

On the other hand, in Source B, Isabella Bird describes the process of surfing in a methodical manner, with a certain amount of detachment. In contrast to Doyle, she always uses the third person to describe the movements of the 'surfers' as they 'appeared posing themselves' or were 'lying face downwards'. While this style presents a detailed account of how the Hawaiians surfed, it is not as vivid as source A as the narrator is more detached from the event. This implies that the narrator in source A has a more emotional attachment to the sport while the writer in source B is merely recounting details just to preserve memories rather than it being something significant for her.

Another way the reader can tell how personal the experience was for the narrator in source A was through the emotive way he describes his views on surfing. He uses words such as 'dazzled' and describes the water as something magical by calling it 'the morning glass'. The metaphor and emotive words show how he holds the sport with such reverence and admiration, thus making the extract seem more personal.

In contrast in source B, the narrator is more descriptive of her surroundings and focuses less on her own feelings and more on the atmosphere around her. She describes the 'ringing cheers by the crowd' and the 'roars of laughter' from the shore.

Mark out of 16:

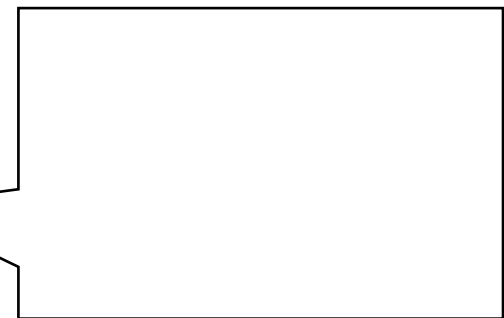
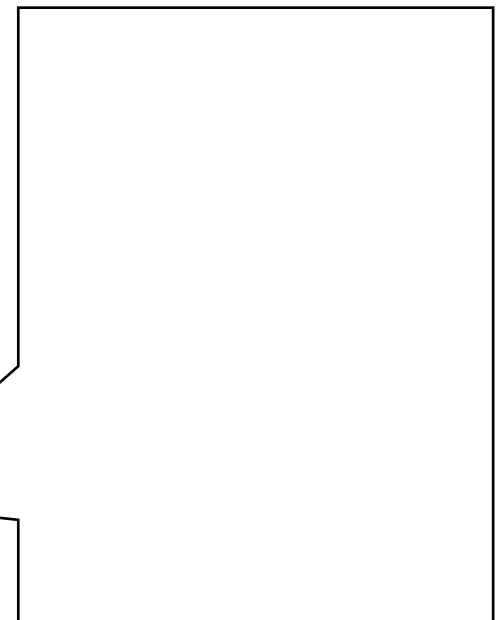
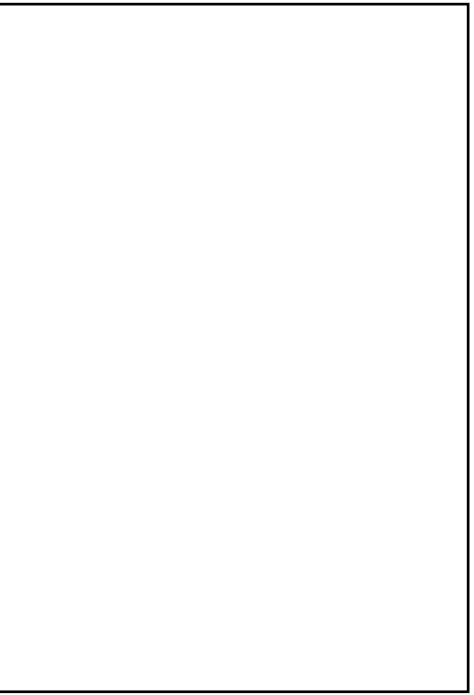
## Student B

In source A, surfers are described as “bronzed gods, in incredibly good shape”. This metaphor emphasises the writer’s awe towards surfers, as “gods” are often idols worthy of worship. The comparatives “happier” and “healthier” than “anyone I had ever seen”, show the writer’s admiration for surfers. However, in source B, surfers rode “majestically” and were “daring”, but they are describes as “athletes”. Whilst the word “majestically” has connotations of royalty and greatness, the word “athletes” returns the status of surfers to that of normal people as opposed to gods.

In source A, the writer was “dazzled” by a “hot” surfer. These words have connotations of the sun, which is “hot” and dazzling, making surfers seem powerful and amazing to the writer. By contrast, in source B, the writer held his breath in “terror” and felt “anxiety” watching the surfers. The harsh consonance of “terror” combined with the onomatopoeic “dashed” to pieces creates a sense of danger and fear. In this way, the writer does not enjoy watching surfing as much as Mike Doyle, as she is afraid of the danger.

In source A, surfing is described as secretive. The writer uses a short clause “they were gone” to describe how surfers are only seen before crowds arrive during the day. The words are monosyllabic and simple, which presents the complete disappearance of surfers once the crowds arrive. The image of “a few” surfers out “at dawn” has connotations of rare animals only spotted at certain times, which shows the writer’s interest in becoming a part of this secret society. In source B, on the other hand, surfers put on a “grand display” and are received with “ringing cheers by the crowd”. The writer uses a semantic field of appreciative noises to show this. There are “ringing cheers”, “roars of laughter” and “shouts from the shore”. The description of sounds makes surfing seem lively and noisy, suggesting that the writer sees it as a public and open affair. There are “legions of local people”. This alliteration draws attention to the image of a vast number of people gathering for the “favourable” surf, showing that the writer believes surfing to be for everyone to take part in.

In source A, the writer attempts to surf. A semantic field of clumsiness is used to describe his attempt. He “dragged” the board and “flopped” on top of “the thing”. After a few, “awkward” tries he got “that big, clumsy thing” going left on a wave. These words don’t have perfect god like connotations, which shows the writer’s realistic perspective on being a beginner. In source B, however, the writer presents the “less expert” surfers in a more comic light. Firstly, the use of “less expert” still suggests that even the worse surfers are still somewhat experts which contrasts with the view that beginners are not very amazing or majestic, and presents a sugar coated view of surfing. These slightly worse surfers “failed” and “slid back into smooth water”. The sibilance is soft and gentle, which suggests that the writer is not fully aware of the realities of surfing.



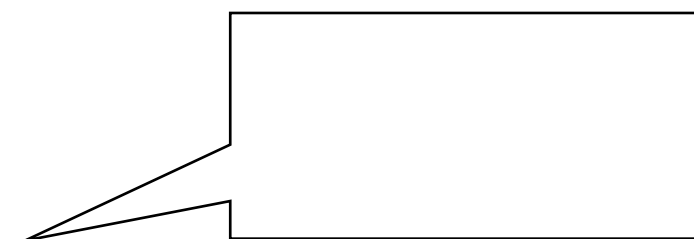
Mark out of 16:

# QUESTION 5 BREAKDOWN



AO5: CONTENT AND ORGANISATION		
<b>Level 4</b> 19-24 marks Compelling, Convincing	Upper Level 4 22-24 marks	<u>Content</u> <ul style="list-style-type: none"> <li>Register is convincing and compelling for audience</li> <li>Assuredly matched to purpose</li> <li>Extensive and ambitious vocabulary with sustained crafting of linguistic devices</li> </ul> <u>Organisation</u> <ul style="list-style-type: none"> <li>Varied and inventive use of structural features</li> <li>Writing is compelling, incorporating a range of convincing and complex ideas</li> <li>Fluently linked paragraphs with seamlessly integrated discourse markers</li> </ul>
	Lower Level 4 19-21 marks	<u>Content</u> <ul style="list-style-type: none"> <li>Register is convincingly matched to audience</li> <li>Convincingly matched to purpose</li> <li>Extensive vocabulary with conscious crafting of linguistic devices</li> </ul> <u>Organisation</u> <ul style="list-style-type: none"> <li>Varied and effective structural features</li> <li>Writing is highly engaging with a range of developed complex ideas</li> <li>Consistently coherent use of paragraphs with integrated discourse markers</li> </ul>
<b>Level 3</b> 13-18 marks Consistent, Clear	Upper Level 3 16-18 marks	<u>Content</u> <ul style="list-style-type: none"> <li>Register is consistently matched to audience</li> <li>Consistently matched to purpose</li> <li>Increasingly sophisticated vocabulary and phrasing, chosen for effect with a range of successful linguistic devices</li> </ul> <u>Organisation</u> <ul style="list-style-type: none"> <li>Effective use of structural features Writing is engaging, using a range of clear connected ideas</li> <li>Coherent paragraphs with integrated discourse markers</li> </ul>
	Lower Level 3 13-15 marks	<u>Content</u> <ul style="list-style-type: none"> <li>Register is generally matched to audience</li> <li>Generally matched to purpose Vocabulary clearly chosen for effect and appropriate use of linguistic devices</li> </ul> <u>Organisation</u> <ul style="list-style-type: none"> <li>Usually effective use of structural features</li> <li>Writing is engaging, with a range of connected ideas</li> <li>Usually coherent paragraphs with range of discourse markers</li> </ul>
<b>Level 2</b> 7-12 marks Some success	Upper Level 2 10-12 marks	<u>Content</u> <ul style="list-style-type: none"> <li>Some sustained attempt to match register to audience</li> <li>Some sustained attempt to match purpose</li> <li>Conscious use of vocabulary with some use of linguistic devices</li> </ul> <u>Organisation</u> <ul style="list-style-type: none"> <li>Some use of structural features</li> <li>Increasing variety of linked and relevant ideas</li> <li>Some use of paragraphs and some use of discourse markers</li> </ul>
	Lower Level 2 7-9 marks	<u>Content</u> <ul style="list-style-type: none"> <li>Attempts to match register to audience Attempts to match purpose</li> <li>Begins to vary vocabulary with some use of linguistic devices</li> </ul> <u>Organisation</u> <ul style="list-style-type: none"> <li>Attempts to use structural features Some linked and relevant ideas</li> <li>Attempt to write in paragraphs with some discourse markers, not always appropriate</li> </ul>
<b>Level 1</b> 1-6 marks Simple, Limited	Upper Level 1 4-6 marks	<u>Content</u> <ul style="list-style-type: none"> <li>Simple awareness of register/audience</li> <li>Simple awareness of purpose</li> <li>Simple vocabulary; simple linguistic devices</li> </ul> <u>Organisation</u> <ul style="list-style-type: none"> <li>Evidence of simple structural features</li> <li>One or two relevant ideas, simply linked</li> <li>Random paragraph structure</li> </ul>
	Lower Level 1 1-3 marks	<u>Content</u> <ul style="list-style-type: none"> <li>Occasional sense of audience</li> <li>Occasional sense of purpose</li> <li>Simple vocabulary</li> </ul> <u>Organisation</u> <ul style="list-style-type: none"> <li>Limited or no evidence of structural features</li> <li>One or two unlinked ideas No paragraphs</li> </ul>

# QUESTION 5 BREAKDOWN

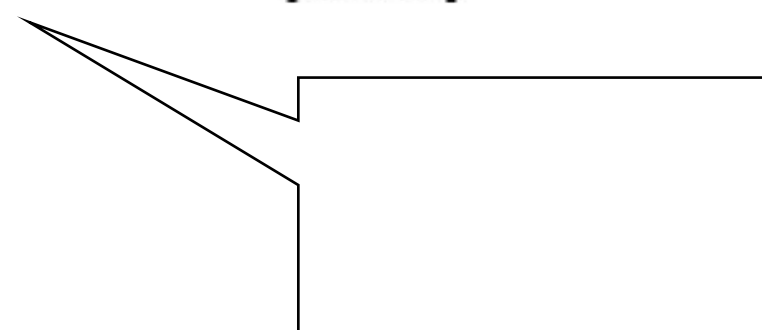
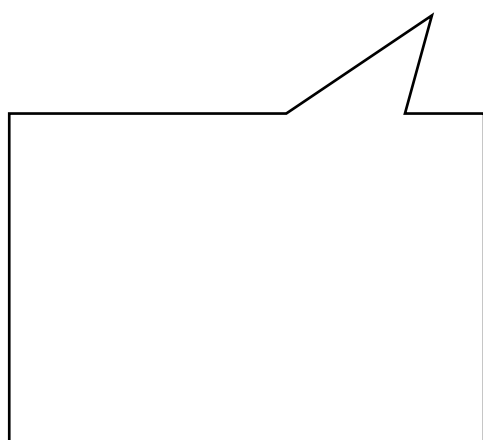


0 5

'All sport should be fun, fair and open to everyone. These days, sport seems to be more about money, corruption and winning at any cost.'

Write an article for a newspaper in which you explain your point of view on this statement.

(24 marks for content and organisation and 16 marks for technical accuracy)  
**[40 marks]**



<b>AO6: TECHNICAL ACCURACY</b>	
<p>Level 4 13-16 marks</p>	<ul style="list-style-type: none"> <li>• Sentence demarcation is consistently secure and consistently accurate</li> <li>• Wide range of punctuation is used with a high level of accuracy</li>   <li>• Uses a full range of appropriate sentence forms for effect</li> <li>• Uses Standard English consistently and appropriately with secure control of complex grammatical structures</li>   <li>• High level of accuracy in spelling, including ambitious vocabulary</li> <li>• Extensive and ambitious use of vocabulary</li> </ul>
<p>Level 3 9-12 marks</p>	<ul style="list-style-type: none"> <li>• Sentence demarcation is mostly secure and mostly accurate</li> <li>• Range of punctuation is used, mostly with success</li>   <li>• Uses a variety of sentence forms for effect</li> <li>• Mostly uses Standard English appropriately with mostly controlled grammatical structures</li>   <li>• Generally accurate spelling, including complex and irregular words</li> <li>• Increasingly sophisticated use of vocabulary</li> </ul>
<p>Level 2 5-8 marks</p>	<ul style="list-style-type: none"> <li>• Sentence demarcation is mostly secure and sometimes accurate</li> <li>• Some control of a range of punctuation</li>   <li>• Attempts a variety of sentence forms</li> <li>• Some use of Standard English with some control of agreement</li>   <li>• Some accurate spelling of more complex words</li> <li>• Varied use of vocabulary</li> </ul>
<p>Level 1 1-4 marks</p>	<ul style="list-style-type: none"> <li>• Occasional use of sentence demarcation</li> <li>• Some evidence of conscious punctuation</li>   <li>• Simple range of sentence forms</li> <li>• Occasional use of Standard English with limited control of agreement</li>   <li>• Accurate basic spelling</li> <li>• Simple use of vocabulary</li> </ul>

# QUESTION 5 EXAMPLE ANSWERS



0 5

'All sport should be fun, fair and open to everyone. These days, sport seems to be more about money, corruption and winning at any cost.'

Write an article for a newspaper in which you explain your point of view on this statement.

(24 marks for content and organisation and  
16 marks for technical accuracy)  
**[40 marks]**

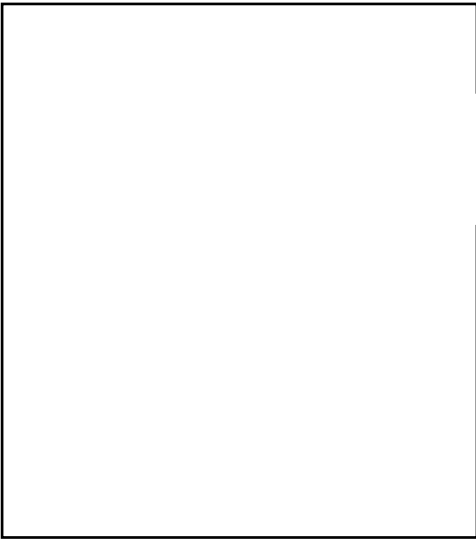
**Student A**

## HEALTHY COMPETITION: IS THERE SUCH A THING?

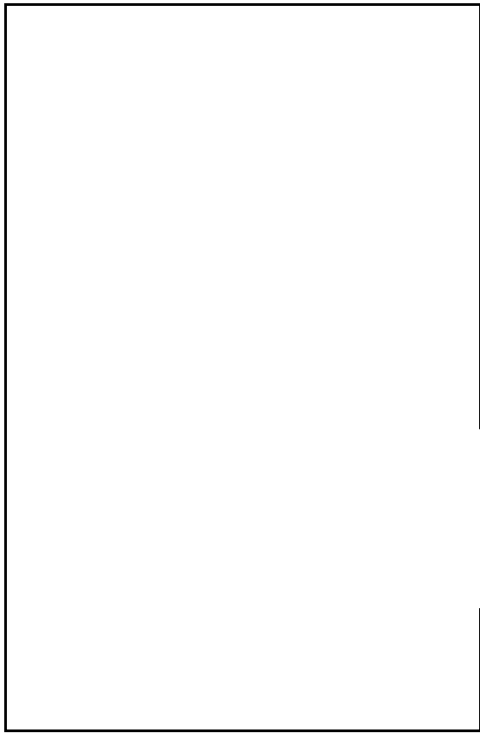
Growing up in England, you would do extremely well to avoid any elements of football. It seems to be an unspoken force that shapes all of our lives in one way or another – be that positively, with an overwhelming sense of togetherness or negatively, with an overwhelming sense of injustice. The argument that footballers are overpaid has been made time and time again with no visible means of a solution. A multi billion pound industry has been created through a sport that at times seems to encourage corruption. A pressure has been created such that two seconds of someone touching a ball with their foot can change lives.

Even on a smaller scale, football seems to be the one sport that strikes fear into the heart of every boy and girl in school. Although working as a team should be a rewarding experience, this feigned attitude of teamwork often brings about the opposite effect. It is true, a little bit of healthy competition never hurt anyone?

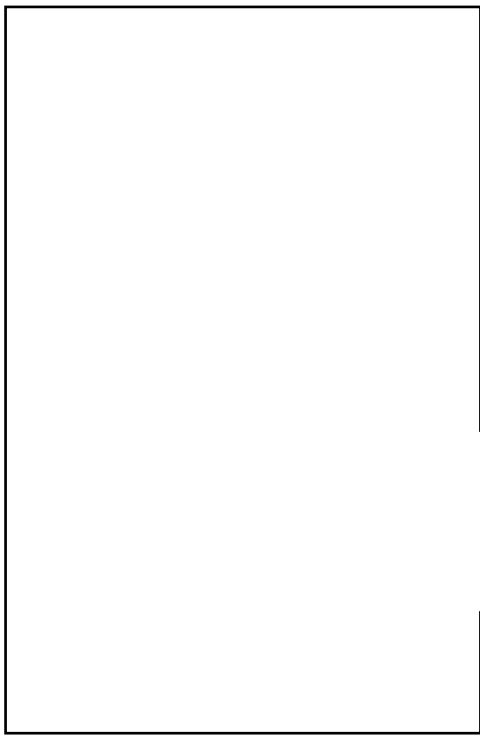
The issue with modern sport comes when the lines between healthy and unhealthy become blurred. I have never been the greatest fan of sports, especially team sports, as I did feel like I was letting down others on my team. Recently, all of this changed when I discovered roller derby.



Roller derby is a sport hailing from America. On the surface, it seems to be a sport no mother would want her child within a mile of. It is a violent and at times, bloody sport involving players attempting to block other skaters to stop them overtaking them. However, when you peel behind the surface, you'll find a sisterhood and you find a source of healthy competition. Winning and losing has never been the pinnacle of human existence with this sport. It's about pushing yourself until you hit that limit, both physically and emotionally. Since discovering this sport, I have opened my eyes to so many others and one thing I have seen across the board is a lack of interest in youths. And who can blame them? Those in the bottom are often made to feel worthless by teachers and peers. Those at the top are petrified of losing the thing that gives them value: winning.



We have all seen Breakfast Club. We've seen the scared teenage boy who acts out in fear of losing. Most of you probably know how this feels. We should be teaching our children that it is ok to lose. The heavens will not collapse. Their parents will still love them. Life will carry on.



Schools and parents alike need to start reflecting on what qualifies as 'healthy competition'. As a society we need to learn where to draw the line.

**A05:**  
**A06:**  
**Mark out of 40:**

# QUESTION 5 EXAMPLE ANSWERS



0 5

'All sport should be fun, fair and open to everyone. These days, sport seems to be more about money, corruption and winning at any cost.'

Write an article for a newspaper in which you explain your point of view on this statement.

(24 marks for content and organisation and  
16 marks for technical accuracy)  
**[40 marks]**

## Student B

Sport these days is more about money than the actual game. For example if two teams played against each other a few decades ago a ticket to watch it might cost £5. However if the same two teams played against each other today the prices would be about £65 but there's no difference. However it's not just about money, a lot of clubs are more interested in publicity than the success of the club. That's why sports are losing spectators. This is why I disagree!

A05:

A06:

Mark out of 40:

**Source A - 21st Century non-fiction**

Elizabeth Day has been sent to report on the 2005 Glastonbury Festival<sup>1</sup> for a Sunday newspaper.

**Are we having fun yet?**

Anton is standing knee-deep in tea-coloured water. He is covered in a slippery layer of dark-brown mud, like a gleaming otter emerging from a river-bed. The occasional empty bottle of Somerset cider wafts past his legs, carried away by the current. "I mean," he says, with a broad smile and a strange, staring look in his dilated eyes, "where else but Glastonbury would you  
5 find all this?"

10 He sweeps his arm in a grandiose arc, encompassing a scene of near-total devastation. In one field, a series of tents has lost its moorings in a recent thunderstorm and is floating down the hillside. The tents are being chased by a group of shivering, half-naked people who look like the survivors of a terrible natural disaster.

When I was told that The Sunday Telegraph was sending me to experience Glastonbury for the first time, my initial reaction was one of undiluted horror. Still, I thought, at least the weather was good. England was in the grip of a heat wave.

15 But then the rains came: six hours of uninterrupted thunderstorm in the early hours of Friday morning. When I arrived later that day, there was a polite drizzle. By yesterday, the rain had given way to an overcast sky, the colour of exhaled cigarette smoke. The mud, however, remained, and the only way to get around the 900-acre site  
20 was - like Anton - to resign oneself to getting very dirty indeed.



25 Everything else might have been damp, but the crowd remained impressively good-humoured throughout. "It's a very safe, family-friendly atmosphere," says Ed Thaw, a music student from London. "This is my sixth time at Glastonbury and I've never had any trouble." Indeed, on my train to Castle Cary, the carriages are crammed with well-spoken degree students sipping Pimms<sup>2</sup> and making polite chit-chat.

The acts for 2005 included Coldplay, Elvis Costello and the American rock band The Killers, who brought a touch of salubrioness to the proceedings by performing in tuxedo<sup>3</sup> jackets and glitter.

30 But Glastonbury has still managed to preserve a healthy degree of wackiness. In the Lost Vagueness area, a 1950s-style diner comes complete with fancy-dress rock 'n' roll dancers and a constant stream of Elvis songs. The Chapel of Love and Loathing has a disc jockey booth disguised as a church organ. Apparently, couples can get married here. Outside, a man wearing a huge pink Afro-wig<sup>4</sup> is twirling round and round in bare feet. "What happened to your shoes?" I ask.

"They got washed away with my tent," he says, cheerily.

35 Bizarrely, everyone seems to be having a brilliant time and there are broad grins wherever I look. In fact, it's almost nice, this Glastonbury thing.

**Glossary**

<sup>1</sup>Glastonbury Festival – a famous pop-music festival held in the summer in Somerset

<sup>2</sup>Pimms – a pink alcoholic drink, often drunk with ice in the summer

<sup>3</sup>tuxedo – a black or white, formal jacket, usually worn in the evening

<sup>4</sup>afro-wig – a curly wig with a rounded shape

Source B – 19<sup>th</sup> Century non-fiction

## Greenwich Fair: Where Dickens let his hair down

Charles Dickens is writing in 1839 about a fair in London which was a popular annual event he enjoyed.

The road to Greenwich during the whole of Easter Monday is in a state of perpetual bustle and noise. Cabs, hackney-coaches<sup>1</sup>, 'shay' carts<sup>2</sup>, coal-waggon, stages, omnibuses<sup>3</sup>, donkey-chaises<sup>2</sup> - all crammed with people, roll along at their utmost speed. The dust flies in clouds, ginger-beer corks go off in volleys, the balcony of every public-house is crowded with people smoking and drinking, half the private houses are turned into tea-shops, fiddles are in great request, every little fruit-shop displays its stall of gilt gingerbread and penny toys; horses won't go on, and wheels will come off. Ladies scream with fright at every fresh concussion and servants, who have got a holiday for the day, make the most of their time. Everybody is anxious to get on and to be at the fair, or in the park, as soon as possible.



The chief place of resort in the daytime, after the public-houses, is the park, in which the principal amusement is to drag young ladies up the steep hill which leads to the Observatory<sup>4</sup>, and then drag them down again at the very top of their speed, greatly to the derangement of their curls and bonnet-caps, and much to the edification of lookers-on from below. 'Kiss in the Ring<sup>5</sup>,' and 'Threading my Grandmother's Needle<sup>5</sup>,' too, are sports which receive their full share of patronage.

Five minutes' walking brings you to the fair itself; a scene calculated to awaken very different feelings. The entrance is occupied on either side by the vendors of gingerbread and toys: the stalls are gaily lighted up, the most attractive goods profusely disposed, and un-bonneted young ladies induce you to purchase half a pound of the real spice nuts, of which the majority of the regular fair-goers carry a pound or two as a present supply, tied up in a cotton pocket-handkerchief. Occasionally you pass a deal<sup>6</sup> table, on which are exposed pennyworths of pickled salmon (fennel<sup>7</sup> included), in little white saucers: oysters, with shells as large as cheese-plates, and several specimens of a species of snail floating in a somewhat bilious-looking green liquid.

Imagine yourself in an extremely dense crowd, which swings you to and fro, and in and out, and every way but the right one; add to this the screams of women, the shouts of boys, the clanging of gongs, the firing of pistols, the ringing of bells, the bellowings of speaking-trumpets, the squeaking of penny dittos<sup>8</sup>, the noise of a dozen bands, with three drums in each, all playing different tunes at the same time, the hallooing of showmen, and an occasional roar from the wild-beast shows; and you are in the very centre and heart of the fair.

This immense booth, with the large stage in front, so brightly illuminated with lamps, and pots of burning fat, is 'Richardson's,' where you have a melodrama (with three murders and a ghost), a pantomime, a comic song, an overture, and some incidental music, all done in five-and-twenty minutes.

'Just a-going to begin! Pray come for'erd, come for'erd,' exclaims the man in the countryman's dress, for the seventieth time: and people force their way up the steps in crowds. The band suddenly strikes up and the leading tragic actress, and the gentleman who enacts the 'swell' in the pantomime, foot it to perfection. 'All in to begin,' shouts the manager, when no more people can be induced to 'come for'erd,' and away rush the leading members of the company to do the first piece.

## FESTIVALS AND FAIRS: QUESTIONS

### Glossary

<sup>1</sup>hackney coaches – a horse-drawn carriage for hire

<sup>2</sup>shay carts / <sup>2</sup>donkey chaises – a lightweight, open horse-drawn carriage

<sup>3</sup>omnibuses – a large (in this case horse-drawn) bus for public transport

<sup>4</sup>Observatory – Greenwich is the location of a famous astronomical observatory situated on top of a hill

<sup>5</sup>Kiss in the Ring / <sup>5</sup>Threading my Grandmother's Needle – traditional children's games

<sup>6</sup>deal – a softwood timber such as pine

<sup>7</sup>fennel – an edible plant with an aniseed flavour

<sup>8</sup>penny dittos – (presumably) short pieces of music/songs

0 1

Read again the first part of **source A**, lines 1 to 14.

Choose **four** statements below which are TRUE.

- Shade the boxes of the ones that you think are true
- Choose a maximum of four statements.

- A Anton is standing in water, covered in mud.
- B Anton is being carried away by the current.
- C Glastonbury is a scene of near-total devastation.
- D The moorings of the tents are floating down the hillside.
- E The writer is shivering and caught in a thunderstorm.
- F Half-naked people are running after their tents.
- G At first, the writer was not pleased to be sent to Glastonbury.
- H The writer was not surprised to find it was wet and muddy.

[4 marks]

## FESTIVALS AND FAIRS: QUESTIONS

0 2

You need to refer to **source A** and **source B** for this question:

The things to see and do at Glastonbury Festival and Greenwich Fair are different.

Use details from **both** sources to write a summary of the differences.

[8 marks]

0 3

You now need to refer **only** to **source B**, Dickens' description of the fair itself (**from line 19 to the end**).

How does Dickens use language to make you, the reader, feel part of the fair?

[12 marks]

0 4

For this question, you need to refer to the **whole of source A** together with the **whole of source B**.

Compare how the writers have conveyed their different views and experiences of the festival and fair they describe.

In your answer, you could:

- compare their different views and experiences
- compare the methods they use to convey those views and experiences
- support your ideas with references to both texts.

[16 marks]

0 5

'Festivals and fairs should be banned. They encourage bad behaviour and are disruptive to local communities.'

Write a letter to your local newspaper in which you argue for or against this statement.

(24 marks for content and organisation  
16 marks for technical accuracy)

[40 marks]

## Source A

This is an article published in The Guardian newspaper in 2016. The writer, Stuart Heritage, explores how he feels now that his son is a year old.

## How can my son be a year old already?

He's growing up fast, leaving milestones in his wake – and tiny parts of me along with them

1 My son turned one last week. The day marked the  
end of what has been both the longest and  
shortest year of my life. From the instant he was  
born, it's felt as if my son has always been part of  
5 this family. I don't mean that in an obnoxious,  
heart-eyed, this-was-always-meant-to-be way.  
I simply mean that I haven't slept for a year and I  
don't really know how time works any more. Whole  
years have passed in some of the afternoons I've  
10 spent with him lately. Entire galaxies have been  
born and thrived and withered and died in the time  
it's taken him to eat a mouthful of porridge.



How is he one already? First he was born, and then I blinked, and now in his place is a  
15 little boy who can walk and has teeth and knows how to switch off the television at  
precisely the most important moment of anything I ever try to watch. It's not exactly the  
most unprecedented development in all of human history – child gradually gets older – but  
17 it's the first time I've seen it close up. It's honestly quite hard to grasp.

18 A year ago, he was a sleepy ball of scrunched-up flesh, but is now determinedly his own  
person. I can see everyone in him – me, my wife, my parents – yet he's already separate  
20 from all of us. He's giddy and silly. He's a show-off, albeit one who's irrationally terrified of  
my dad. He loves running up to people and waiting for them to twang his lips like a ruler on  
a table. When he gets tired and barks gibberish in the middle of the room, he throws his  
entire body into it, like he's trying to shove the noise up a hill.

25 With every tiny development – every new step he takes, every new tooth and sound and  
reaction that comes along to ambush us – we're confronted with a slightly different child.

Photos of him taken in the summer seem like dispatches from a million years ago. Photos of  
him taken last week seem like a different boy. He's blasting ahead as far as he can. He's  
28 leaving milestone after milestone in his wake and tiny parts of me along with them.

30 He'll never again be the tiny baby who nestled in the crook of my arm, sucking on my little  
finger in the middle of the night while his mum slept. Nor will he be the baby amazed by the  
taste and texture of solid food. Soon enough he'll stop being the baby who totters over and  
rests his head on my shoulder whenever he gets tired, or laughs uncontrollably whenever I  
say the word 'teeth' for reasons I don't think I'll ever work out.

35 But I've had a year of this and it's ok. He's never going to stop changing, and I don't want  
him to. This sadness, this constant sense of loss, of time slipping just beyond your grasp, is  
an important part of this process. He won't realise this, of course. He's got years of  
unbroken progress ahead of him, where everything will always be new and he'll keep  
obliviously brushing away all of the silly old fools who tell him how much he's grown.

40 One day it'll creep up on him. Years of his life will pass in a moment and he won't be able to  
understand where they've gone.

But it's ok. You can't hoard time. You just have to make the most of what you have.

This is an extract from a Victorian newspaper article of the 1800s. The writer explores how she feels now that her son has grown up.

### Boy Lost

He had black eyes, with long lashes, red cheeks, and hair almost black and almost curly. He wore a crimson plaid jacket, with full trousers buttoned on, had a habit of whistling, and liked to ask questions. He was accompanied by a small black dog.

It is a long while now since he disappeared.

5 I have a very pleasant house and much company. My guests say, 'Ah, it is pleasant to be here! Everything has such an orderly, put-away look – nothing about under foot, no dirt!' But my eyes are aching for the sight of cut paper upon the floor; of tumbled-down card-houses; of wooden sheep and cattle; of pop-guns, bows and arrows, whips, tops and go-carts. I want to see  
10 crumbs on the carpet, and paste spilt on the kitchen table. I want to see the chairs and tables turned the wrong way about; yet these things used to fret me once.

They say, 'How quiet you are here; ah, one here may be at peace.' But my ears are aching for the pattering of little feet; for a hearty shout, a shrill whistle, for the crack of little whips, for the noise of drums and tin trumpets; yet these things made me nervous once.

15 They say – 'Ah, you are not tied at home. How delightful to be always at liberty for concerts, lectures, and parties! No responsibilities for you.' But I want responsibilities; I want to listen for the school bell of mornings; to give the last hasty wash and brush, and then to watch from the window nimble feet bounding away to school. I want to replace lost buttons and obliterate mud stains, fruit stains, treacle stains, and paints of all colours. I want to be sitting by a little crib of  
20 evenings, when weary little feet are at rest, and prattling voices are hushed, that mothers may sing their lullabies. They don't know their happiness then – those mothers. I didn't. All these things I called responsibilities once.

A manly figure stands before me now. He is taller than I, has thick black whiskers, and wears a frock coat, billowy shirt, and cravat. He has just come from college. He calls me mother, but I  
25 am rather unwilling to own him. He stoutly declares that he is my boy, and says he will prove it. He brings me his little boat to show the red stripe on the sail, and the name on the stern – 'Lucy Lowe' – our neighbour's little girl who, because of her long curls, and pretty round face, was the chosen favourite of my little boy. How the red comes to his face when he shows me the name on the boat!

30 And I see it all as plain as if it were written in a book. My little boy is lost, and my big boy will soon be. I wish he were still a little boy in a long white night gown, lying in his crib, with me sitting by, holding his hand in mine, pushing the curls back from his forehead, watching his eyelids droop, and listening to his deep breathing. If I only had my little boy again, how patient I would be! How much I would bear, and how little I would fret and scold! I can never have him  
35 back again; but there are still many mothers who haven't yet lost their little boys. I wonder if they know they are living their very best days; that now is the time to really enjoy their children!

I think if I had been more to my little boy I might now be more to my grown up one.

## CHILDHOOD: QUESTIONS

0 1

Read again the first part of **Source A** from **lines 1 to 17**.

Choose **four** statements below which are **true**.

- Shade the **circles** in the boxes of the ones that you think are true.
- Choose a maximum of four statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

- A** The writer's son has just had his second birthday.
- B** It took a while for the writer to feel close to his son after he was born.
- C** The writer has not slept very well over the last year.
- D** It takes a long time for the boy to eat his porridge.
- E** The writer thinks that his son has grown quickly.
- F** The boy has not yet learned to walk.
- G** The writer's son knows how to switch off the television.
- H** The writer finds it easy to grasp the idea of his son getting older.

0 2

You need to refer to **Source A** and **Source B** for this question.

The ways the boys spend their time playing as young children is different.

Use details from **both** sources to write a summary of the different activities the boy in Source A enjoys and the boy in Source B enjoyed when he was young.

[8 marks]

0 3

You now need to refer only to **Source A** from **lines 18 to 28**.

How does the writer use language to describe his son?

[12 marks]

0 4

For this question, you need to refer to the **whole of Source A**, together with the **whole of Source B**.

Compare how the writers convey their different perspectives and feelings about their children growing up.

In your answer, you could:

- compare their different perspectives and feelings
- compare the methods the writers use to convey their different perspectives and feelings
- support your response with references to both texts.

[16 marks]

0 5

'Parents today are over-protective. They should let their children take part in adventurous, even risky, activities to prepare them for later life.'

Write an article for a broadsheet newspaper in which you argue for **or** against this statement.

(24 marks for content and organisation  
16 marks for technical accuracy)

[40 marks]

**THE GHOULISH AND UNFORGETTABLE CRIMES OF MURDERER  
AND GRAVE-ROBBER, ED GEIN**

*In small town Plainfield, Wisconsin, a hard-working farming and hunting community in the 1950s, local bachelor Ed Theodore Gein was a trusted neighbour. He did odd jobs as a handyman, and babysat local children — while seen as maybe a little odd, he was nonetheless invited into their homes and offered a seat at their dinner table. He later became known as the Plainfield Butcher.*

- 1 On the opening day of hunting season in the fall of 1957, almost all the menfolk of Plainfield were off  
2 looking for deer. All except Gein, who was ironically known for being squeamish at the sight of blood and  
3 uncomfortable with the idea of hunting.
- 4 He stopped in to see Bernice Worden at Worden's Hardware and Implement Store, where he picked up  
5 some anti-freeze. He'd brought a .22-caliber bullet with him in his pocket, which he put into one of the  
6 hunting rifles for sale in the shop, and took down Worden. When her disappearance from the store was  
7 noted, along with a pool of blood reminiscent of the Mary Hogan scene, Gein's name was noticed in the  
8 receipts from his anti-freeze purchase.
- 9 The police rushed to the Gein farmhouse, but found it deserted, as Gein was having supper with some  
10 neighbours. While a couple of cops went to look for Gein for questioning, and ended up arresting him,  
11 others began to poke around his property, looking for anything suspicious. The horrors they found  
12 ensured Gein's place in the history of depraved killers and ghouls, despite his only being known to have  
13 slain two people, and only ever tried for one murder.
- 14 Police found the body of Bernice Worden, headless, suspended upside-down, gutted and "dressed" as  
15 one would a deer. Gein's gloomy and decay- and stench-filled home offered even more nightmares. Just a  
16 few other findings, among many, were human skulls on his bedposts and used for soup bowls, a pair of  
17 lips hanging on a window shade, a belt made from human skin, a skin lamp shade, an oatmeal box full of  
18 brain matter, and, hanging on a wall, nine human faces, fashioned into masks. One of these had belonged  
19 to Mary Hogan. Bernice Worden's heart was found on Gein's stove.
- 20 When it became clear that the remains of Hogan and Worden were the only two of the many found that  
21 could be linked to any disappearances, Gein explained that he had collected all the other human remains  
22 from robbing local graves.
- 23 Under investigation for murder in 1957, he was interrogated by District Attorney Earl Kileen. Gein  
24 admitted: "I started to visit graveyards in the area regularly about 18 months after my mother died. Most  
25 nights, I would just stand and have private conversations ... with my ma.... Other times, I couldn't make  
26 myself go home without raisin' one of 'em up first. Maybe on about nine occasions, I took somebody, or  
27 part of somebody, home with me. It was kind of an evil spirit I couldn't control." Gein explained that he  
28 was able to get away with this for a period of about five years, as he always left the graves in "apple-pie  
29 order" when he was finished robbing them. He went on to state that he would watch the obituaries for  
30 when women, particularly those with a similar body type to his mother, were laid to rest and visit the  
31 next night to steal their corpses, as he had begun to have "an uncontrollable desire to see a woman's  
32 body." Some accounts claim that he did also dig up his mother's corpse and bring her home.  
33 One of the grisliest artefacts found was basically a woman suit — a pair of skin leggings and a vest made  
34 from a torso...

**HORROR UPON HORROR. THE STAR LONDON. MONDAY, 10 SEPTEMBER, 1888.**

**WHITECHAPEL IS PANIC-STRICKEN AT ANOTHER FIENDISH CRIME.**

**A FOURTH VICTIM OF THE MANIAC.**

*A Woman is Found Murdered Under Circumstances Exceeding in Brutality  
the Three Other Whitechapel Crimes.*

1 London lies to-day under the spell of a great terror. A nameless reprobate - half beast, half man - is at large,  
2 who is daily gratifying his murderous instincts on the most miserable and defenceless classes of the  
3 community. There can be no shadow of a doubt now that our original theory was correct, and that the  
4 Whitechapel murderer, who has now four, if not five, victims to his knife, is one man, and that man a  
5 murderous maniac. There is murderer in our midst. Hideous malice, deadly cunning, insatiable thirst for  
6 blood - all these are the marks of the mad homicide. The ghoulish creature who stalks through the streets  
7 of London, stalking down his victim like a Pawnee Indian, is simply drunk with blood, and he will have more.  
8 The question is, what are the people of London to do? Whitechapel is garrisoned with police and stocked  
9 with plain-clothes men. Nothing comes of it. The police have not even a clue. They are in despair at their  
10 utter failure to get so much as a scent of the criminal.

11 Now we have a moral to draw and a proposal to make. We have carefully investigated the causes of the  
12 miserable and calamitous breakdown of the police system. They are chiefly two: (1) the inefficiency and  
13 timidity of the detective service, owing to the manner in which Sir Charles has placed it in leading strings  
14 and forbidden it to move except under instructions; (2) the inadequate local knowledge of the police. To add  
15 to the list of clumsy follies which have made Sir CHARLES WARREN'S name stink in the nostrils of the people  
16 of London, the CHIEF COMMISSIONER has lately transferred the whole of the East-end detectives to the  
17 West and moved the West-end men to the East. Our reporters have discovered that the Whitechapel force  
18 knows little of the criminal haunts of the neighbourhood. Now, this is a state of things which obtains in no  
19 other great city in the world but London, and is entirely due to our centralised system. In New York the local  
20 police know almost every brick in every den in the district, and every felon or would-be felon who skulks  
21 behind it. In Whitechapel many of the men are new to their work, and others who have two or three years'  
22 local experience have not been trained to the special work of vigilant and ceaseless inspection of criminal  
23 quarters.

24 Now there is only one thing to be done at this moment: the people of the East-end must become their own  
25 police. They must form themselves at once into Vigilance Committees. There should be a central committee,  
26 which should map out the neighbourhood into districts, and appoint the smaller committees. These again  
27 should at once devote themselves to volunteer patrol work at night, as well as to general detective service.  
28 The unfortunates who are the objects of the man-monster's malignity should be shadowed by one or two of  
29 the amateur patrols. They should be cautioned to walk in couples. Whistles and a signalling system should  
30 be provided, and means of summoning a rescue force should be at hand. We are not sure that every London  
31 district should not make some effort of the kind, for the murderer may choose a fresh quarter now that  
32 Whitechapel is being made too hot to hold him.

33 The hunt for the madman in our midst must begin in earnest; but the bloodhounds must be fed.

## SERIAL KILLERS: QUESTIONS

**Q1:** Read **Source A**.

Shade **four** correct statements.

Choose a **maximum** of four statements.

1. Ed Gein enjoyed hunting.
2. Bernice Worden was killed with a .22 calibre bullet.
3. Gein recollected robbing at least 8 graves.
4. Hogan and Worden's remains were the only ones identified.
5. Ed Gein was uncomfortable with hunting.
6. Gein recalled robbing at least 9 graves.
7. Bernadette Worden was killed with a .22 calibre bullet.
8. None of Gein's victims were ever identified.

**Q2.** Refer to **Source A and Source B**.

Write a **summary** to describe the differences in the killers and their crimes.

**Q3.** Now read **Source B**.

How does the writer use **language** to convey the killer as terrifying?

**Q4.** Now refer to **both Source A and Source B**.

**Compare** how the two writers convey their attitudes to the murderers that they describe.

In your answer, you should:

- Compare their attitudes
- Compare the methods they use to convey their attitudes
- Support your ideas with references to both texts

**SOURCE A**

*This is an extract from a letter Oscar Wilde wrote to 'The Daily Chronicle' newspaper after his own release in 1897 from Reading prison. The letter, entitled: "The Case of Warder Martin: Some Cruelties of Prison Life", shows his concern over the treatment of children in prisons.*

To The Editor, The Daily Chronicle, Friday 28th May 1897.

Dear Sir, the present treatment of children is terrible, primarily from people not understanding the psychology of a child's nature. A child cannot understand a punishment inflicted by society.

The child consequently, being taken away from its parents by people whom it has never seen before, and of whom it knows nothing, and finding itself in a lonely and unfamiliar cell, waited on by strange faces, and ordered about and punished by representatives of a prison system that it cannot understand, becomes an immediate prey to the first and most prominent emotion produced by modern prisons - the emotion of terror. 5

The terror of a child in prison is quite limitless. I remember once, in Reading prison, as I was going out to exercise, seeing in the dimly-lit cell right opposite my own, a small boy. Two warders — not unkindly men — were talking sternly to him, or perhaps giving him some useful advice about his behaviour. One was in the cell with him, the other was standing outside. The child's face was like a white wedge of sheer terror. There was in his eyes the terror of a hunted animal. 10

The next morning I heard him at breakfast time crying and begging to be let out. His cry was for his parents. From time to time I could hear the deep voice of the warder on duty telling him to keep quiet. Yet he was not even convicted of whatever little offence he had been charged with. He was simply on remand. This I knew by his wearing of his own clothes, which seemed neat enough. He was, however, wearing prison socks and shoes. This showed that he was a very poor boy, whose own shoes, if he had any, were in a bad state. Justices and magistrates, an entirely ignorant class as a rule, often remand children for a week. They call this "not sending a child to prison". It is, of course, a stupid view on their part. To a little child whether he is in prison on remand, or after conviction, is no different. To him, the horrible thing is to be there at all. In the eyes of humanity it should be a horrible thing for him to be there at all. 15  
20

**SOURCE B**



*Newspaper article: 'Back to the Chain Gang' by Dermot Purgavie*

Beyond the sleek, mirror-glass guard towers and the coils of razor wire glinting around the perimeter, the Rocky Mountains are already glazed with snow, but soothing views are not part of the programme. Inside each cell, the window is positioned so all you can see is sky. That's the good part. The bed is a slab of concrete. Meals come through a slot in the steel door. The whole place smells of fresh paint and hopelessness. **5**

Welcome to Florence Federal Prison, the new showpiece of America's booming penal system. Built at a cost of £40 million, it offers trendsetting advances in the evolution of the dungeon and redefines the concept of 'doing time'. It's typical of the trend in America towards tougher and tougher prisons and prison regimes, which in some states now include old-fashioned chain gangs. Florence Prison makes Britain's maximum security prisons look like holiday camps. Those unfortunate enough to qualify for a place at Florence had better get used to cheerlessness. They will get out of their cells for just one hour a day and then only in handcuffs and leg-irons and escorted by three guards armed with yard-long prods known as 'rib-spreaders'. **10**

As my footsteps echoed along the corridors, the thought occurred that not even Mike Tyson would cause trouble here. The chances of inmates indulging in the antics the British have become used to – plotting escapes with mobile phones, running businesses from their prison cells and planning every type of crime – are next to zero here. **15**

When it opens next month this will be the toughest prison in America, designed for America's most dangerous convicts. It's in Colorado but once you're inside, you're nowhere. Florence is a glimpse of the future and an expression of the anger and fear of a crime-ridden society. America has been locking up criminals with such enthusiasm that it needs 250 new cells every day. The expense is staggering; it costs much more to send someone to prison than to university and it has been calculated that at the present rate of imprisonment – already five times higher than Europe – there will be more Americans inside jails than outside them by 2053. **20**

The convict population of 1.4 million is certain to grow even more under strict laws that impose longer sentences and restrict parole. As the prison system expands, public hostility to the idea of cosy jails has so far encouraged 36 states to adopt unforgiving methods for their most troublesome prisoners. **25**

Florence is meant to inspire fear and deter criminals from causing trouble. The prisoners will have to endure three years of rugged isolation, without incident, to gain release to a gentler prison. They are confined alone in their cell for 23 hours a day of relentless tedium. There is no recreation, no socialising, no work, no communal meals. The potential for trouble is reduced by severely limiting prisoners' movement. The accommodation is basic, with bed, desk, bookcase and stool made from vandal-proof, reinforced concrete, anchored to the floor. Matches and lighters are banned. An electric device gives smokers a light when they push cigarettes through a hole in the wall. **30**

Florence believes in sensory deprivation. Cells are built on a staggered system to prevent eye contact between prisoners. A steel door thwarts any conversation. Perhaps cruellest of all, the TV is in black & white and shows only religious and educational programmes. Prisoners get one ten-minute long phone call a month. No visits are allowed. **35**

While the trend towards tougher prisons has much public support, critics argue that it simply toughens criminals while others complain it is inhumane and criminals still commit crimes. **40**

## CRIME AND PUNISHMENT: QUESTIONS

**Q1: Read Source A, lines 9 – 24.**

Choose **four** statements below which are **TRUE**.

[4 marks]

- Wilde believes that prison is a good punishment for children
- Wilde claims that prison is a terrifying experience for children
- Wilde witnessed a child begging to be released from prison
- Wilde believes sending children to prison is a stupid idea
- The boy had lost his own shoes and socks
- The boy was so poor he did not have his own shoes and socks
- The boy cried because he missed his friends

**Q2: Refer to Source A and Source B.**

Write a summary of the differences between the two prison systems.

[8 marks]

**Q3: Refer to Source B only.**

How does the writer use language here to convey the conditions in the prison?

[12 marks]

**Q4: Refer to Source A and Source B.**

Compare **how** the writers present their **attitudes** toward the prisons they describe.

In your answer, you should:

- compare their **different perspectives**
- compare **the methods they use to convey their attitudes**
- support your ideas with **quotations** from both texts

[16 marks]

## HUNTING: SOURCE A

**SOURCE A:** an excerpt from 'Wild Life Under the Equator' by Paul Du Chaillu. In this extract, published in 1861, the author describes hunting an African gorilla.

- 1 We are merry. Our camp has been built; we are in a country where elephants, gorillas, leopards, and wild boars  
2 are abundant. There are also antelopes and gazelles, and other wild animals. We are seated round the fire and  
3 talking of to-morrow, for we are going hunting.
- 4 The night came, the fires were kept bright, our meal of plantain was cooked, and I roasted on charcoal a piece of  
5 wild boar which friend Querlaouen had given me. Our guns were as clean and bright as buttons, the powder was  
6 safe, the bullets were right, and we were to have a jolly time. I went to sleep, and dreamed of whole herds of  
7 elephants being slaughtered, of gigantic gorillas being killed, of new animals being discovered.
- 8 Before daylight we were awake; my men cut their hands and made them bleed, in order, they said, to steady  
9 them. They also marked themselves, to be protected from the evil spirits and to have luck in the chase.
- 10 I blackened my face and hands with charcoal mixed with oil, so that I might look like them. We looked at our guns,  
11 unloaded them, and then reloaded, and saw everything was right. It was daylight when we started, and for the  
12 first day it was agreed that we should go gorilla hunting.
- 13 We had come to a country where we knew that gorillas were sure to be found, for there grew a pulpy  
14 pear-shaped fruit, the tonda, of which the animal is very fond. It grows almost upon a level with the ground, and  
15 is of a splendid red colour. Not only were gorillas fond of the tonda, but I myself liked it very much, as did also the  
16 natives.
- 17 We were not mistaken, for we found everywhere gorilla marks, and now and then we could see the huge  
18 foot-prints of some old monster, which probably would have come and offered us battle if he had been near at  
19 hand; at other places we saw where they had seated themselves and been eating the tonda. At another place  
20 near a little stream we discovered that a female gorilla and her baby had been drinking, for I could see the tiny  
21 feet of the little one.
- 22 "There must be gorillas not far off," whispered Malaouen into my ears, and at the same time he looked carefully  
23 at his gun.
- 24 We were so excited that our breathing was loud and distinctly audible. We were all close together and did not  
25 move. We at once cocked our guns, for we heard the moving of branches just ahead of us, when lo! the forest  
26 resounded with the terrific roar of the gorilla which made the very earth fairly shake under our feet. As soon as  
27 the gorilla saw us he stood up, and beat his chest with his powerful hands until it resounded like an immense bass  
28 drum. His face was something horrid to behold; his sunken deep grey eyes looked like the eyes of a demon, and  
29 he opened his mouth and gave vent to roar after roar, showing his powerful canine teeth. How big they were!  
30 They were frightful to look upon; the inside of his mouth was so red.
- 31 It was a male gorilla, a real fighting fellow, and was not afraid of us. How horrid he looked as the hair on the top of  
32 his head twitched up and down, and as he made the woods ring with his awful roar until the forest was full of the  
33 din!
- 34 We stood in silence, gun in hand, and I was ready to fire, when Malaouen, who is a cool fellow, said, "Not yet" The  
35 monster, according to them, was not near enough. He stopped for a minute or so, and then seated himself, for his  
36 legs did not seem well adapted to support his huge body. The gorilla looked at us with his evil grey eyes then beat  
37 his breast with his long, powerful and gigantic arms, giving another howl of defiance. How awful was that howl!  
38 He then advanced upon us. Now he stopped, and, though not far off, they all said, "Not yet." I must own to having  
39 been somewhat accustomed to see gorillas. I was terribly excited, for I always felt that, if the animal was not  
40 killed, one of us would be.

## HUNTING: SOURCE B

**SOURCE B:** *An article taken from The Guardian newspaper, where the author Anne Widdecombe MP (who, at the time of writing, was Home Secretary in the Conservative government) expresses her views on the subject of hunting and whether or not it should be banned in Britain.*

1 My opposition to hunting with packs of hounds has nothing to do with the fact of the kill but everything to do with the  
2 cruelty of the chase. I do not object to shooting or stalking. I object, simply, to the prolonging of terror. When the fox  
3 or deer is chased it is running for its life; when the hounds are closing in it will be aware of it, especially in the  
4 immediate run up to the kill. Anyone who has seen an animal cowering must concede that it knows fear. Yet, the better  
5 the chase, the better the sport for those who hunt. We have regulations governing slaughter houses, farming and  
6 transport. The RSPCA can enter people's homes. Cruelty to animals is a crime. Yet chasing an animal to exhaustion and  
7 tearing it to pieces is enshrined as quintessentially British. According to public opinion surveys, the British would rather  
8 it was not.

9 There is a great deal of false argument being put forward by the pro-hunting lobby. They claim variously that those  
10 who oppose their so-called sport are merely a majority oppressing a minority, townfolk ignorant of country ways or  
11 motivated by class hatred. They claim hunting is necessary to control foxes and that if hunting is abolished foxes will be  
12 killed by other, crueller methods. None of these claims bear serious examination.

13 If minority sports must be protected at all costs then we should argue for a return to cockfighting or bearbaiting, even  
14 duelling. The issue is not that the recreation is practised by a minority but that it is considered by some to be  
15 acceptable and morally defensible. If it is wrong, it does not matter that it is done by a few or by many.

16 The town versus country claim is irresponsible for it attempts to divide Britain. My constituency covers both town and  
17 country and I find plenty of rural opposition to hunting. I myself come from a family with a tradition both of walking  
18 and riding to hounds and I have heard farmers whisper that they would cheerfully see hunting banned but don't like to  
19 say so.

20 As for the argument that hunting controls foxes, more than 10 times as many are shot as killed by hunts. Already  
21 shooting is the major means of control, yet this is held up as a dreadful alternative to hunting as if it did not already  
22 exist on a wide scale. Equally dishonest is the claim that poisoning or gassing would be alternatives when both are  
23 illegal. Other arguments are deployed to tug at the heartstrings. Hounds will be put down in thousands. Yet this did  
24 not materialise when otter hunting was abolished and how many foxhounds or staghounds live their natural lifespan in  
25 any case?

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25 any case?

26 Then we are told that, if more foxes are shot, it will result in hundreds dying slowly from wounds. Yet the RSPCA report  
27 that out of nearly 1,700 sick and injured foxes dealt with in 1994, only one had pellet injuries. Hunting has its  
28 casualties too, both human and horse.

29 The fox, says the hunting fraternity, is cruel. I am often asked if I have ever seen a hen coop after Reynard has been.  
30 What does this prove? That we should take our own standards from the animal kingdom? Besides, it is not as if I were  
31 opposed to killing foxes. I am not: merely to prolonging the business for recreation. It is probably valid to claim that the  
32 abolition of hunting would result in some unemployment, but that alone cannot determine the issue. The abolition of  
33 crime would also result in unemployment, as would the abolition of ill health.

34 I understand the enjoyment of the riding involved in hunting. I used to ride myself. However, drag hunting can provide  
35 a good ride, reduce the risk of injury to horse and rider and confine activity to those parts of his land the farmer  
36 indicates. It can also employ the hounds. I have only heard one honest defence of hunting, from a fellow MP who said:  
37 'Of course it's cruel, but I enjoy it.' That is what would-be vegetarians, including me, say when explaining why they still  
38 eat meat. But while we can kill cattle and sheep humanely, there is no way of making the chase humane. It is time for  
39 the last 'tally ho!'

## HUNTING: QUESTIONS

**Q1: Read Source A.**

**SHADE four statements below which are TRUE.**

**[4 marks]**

- The hunt began in the evening.
- The author enjoyed dreams of animal slaughter.
- The author disliked the taste of tonda fruit.
- The hunt began in the morning.
- The author had a nightmare about being slaughtered.
- The writer enjoyed eating tonda fruit.
- The natives cut their hands to steady themselves.

**Q2: Refer to Source A and Source B.**

Write a **summary** of the experiences of hunting described in the two sources.

**[8 Marks]**

**Q3: Now refer to Source A.**

**How** does the writer use **language** to describe the gorilla he encounters?

**[12 marks]**

**Q4: Compare how** the two writers convey their **different attitudes** to the hunting of wild animals.

In your answer you should:

- **compare** their **different attitudes**
- **compare the methods they use** to convey their attitudes.
- **support your ideas with quotations** from both texts.

**[16 marks]**

## WITCHCRAFT: SOURCE A

### *Witchcraft in 19<sup>th</sup> century England*

1 Witchcraft still keeps its hold on the minds of many of our peasants. They never doubt its reality,  
2 although their conceptions of its effects, and the powers of those who are supposed to practise the  
3 art, have undergone much modification since the time when witchcraft was made a capital crime.  
4 At present, reputed witches are supposed to employ themselves much more in doing mischief than  
5 in 'raising storms and causing great devastations both by sea and land'.

6 Witch feasts are now unknown; nor do the 'old crones' now fly through the air on broomsticks; but  
7 they are supposed to be able to cause bad luck to those who offend them; to produce fatal diseases  
8 in those they desire to punish more severely; and to plague the farmers by afflicting their cattle, and  
9 rendering their produce unprofitable.

10 Sickles, triple pieces of iron, and horse shoes, may still be found on the beams and behind the doors  
11 of stables and shippens; which are supposed to possess the power of destroying, or preventing, the  
12 effects of witchcraft; and self-holed stones, termed 'lucky-stones', are still suspended over the backs  
13 of cows, in order that they may be protected from every diabolical influence.

14 When cream is 'bynged', and will produce no butter by any amount of churning, it is said to be  
15 bewitched and a piece of red hot iron is frequently put into the churn, in order that the witch may be  
16 'burnt out', and that butter may be produced. To prevent cream from being bynged, dairy maids are  
17 taught to sing when churning:

18 "Come, butter, come;  
19 Peter stands at t'yate,  
20 Waiting for a butter cake;  
21 Come, butter, come."

22 When we see a fire on the top of a hill, we are sometimes assured that the flame is a witch-fire, and  
23 that the witches may be seen dancing round it at midnight. It is firmly believed that no witch, nor  
24 even any very ill-disposed person, can step over anything in the shape of a cross. Hence persons are  
25 advised to lay a broom across the doorway when any suspected person is coming in. If their  
26 suspicions are well grounded, the witch will make some excuse and pass along the road.

27 The power of a witch is supposed to be destroyed by sprinkling salt into the fire nine mornings in  
28 succession. The person who sprinkles the salt must be the one affected by the supposed witchcraft,  
29 and as the salt drops down must repeat, 'Salt! Salt! I put thee into the fire, and may the person who  
30 has bewitched me neither eat, drink, nor sleep, until the spell is broken.'

31 During 1871 a young man, resident near Manchester, suspected his own mother of having bewitched  
32 him, and the above spell was repeated in the presence of the magistrates before whom he was  
33 summoned, in consequence of his inhuman conduct to his mother. There is also a female resident  
34 near Burnley, who refuses to live with her husband, because she suspects him of having bewitched  
35 her on many occasions.

### *Witches and Halloween*

36 (from the old English 'halwen', saints), denotes the vigil and day of All Saints, October 31<sup>st</sup> and  
37 November 1<sup>st</sup>, a season abounding in superstitious observances.

38 It was firmly believed in Lancashire that the witches assembled on this night at their general  
39 rendezvous in the Forest of Pendle, a ruined and desolate farmhouse, called the Malkin Tower

40 This superstition led to another, that of lighting, lating, or leeting the witches.

41 It was believed that if a lighted candle were carried about the fells or hills from eleven to twelve  
42 o'clock at night, and burned all that time steadily, it had so far triumphed over the evil power of the  
43 witches, who, as they passed to the Malkin Tower, would employ their utmost efforts to extinguish  
44 the light, and the person whom it represented might safely defy their malice during the season, but  
45 if, by any accident the candle went out, it was an omen of evil to the luckless wight for whom the  
46 experiment was made.

47 It was also deemed inauspicious to cross the threshold of that person until after the return from  
48 leeting, and not then unless the candle had preserved its light. A Mr. Milner describes this ceremony  
49 as having been recently performed.

Taken from *Lancashire Folklore*, 1882, John Harland and T.T. Wilkinson.

## WITCHCRAFT: SOURCE B

Taken from *The Guardian*, January 13<sup>th</sup>, 2007

### ***Campaign to pardon the last witch, jailed as a threat to Britain at war Salem experts support appeal to overturn 'ludicrous' conviction***

- 1 Mary Martin was 11 years old when her father taught her to box. She would come home from school  
2 scratched and bruised, her ears ringing with abuse from the playground. Mary Martin had the unhappy  
3 distinction of being the granddaughter of Britain's last convicted witch.
- 4 Mrs Martin knew her grandmother, Helen Duncan, as a comforting woman she could trust, the granny with  
5 a special gift: talking to spirits. But this was April 1944, at the height of the war with Germany. Mrs Duncan  
6 had just been branded by an Old Bailey jury as a witch and spy guilty of revealing wartime secrets.
- 7 Some 50 years after Mrs Duncan's death, a fresh campaign has been launched to clear her name, with a  
8 petition calling on the home secretary, John Reid, to grant a posthumous pardon. Her conviction, said Mrs  
9 Martin, was simply "ludicrous".
- 10 The appeal is winning international support from experts in perhaps the world's most infamous witch trial:  
11 the conviction and execution of 20 girls, men and women at Salem, Massachusetts, in 1692. "Helen Duncan  
12 was very much victimised by her times, and she too suffered," said Alison D'Amario, education director at  
13 the Salem Witch Museum.
- 14 Mrs Duncan, a Scotswoman who travelled the country holding seances, was one of Britain's best-known  
15 mediums, reputedly numbering Winston Churchill and George VI among her clients, when she was arrested  
16 in January 1944 by two naval officers at a seance in Portsmouth. The military authorities, secretly preparing  
17 for the D-day landings and then in a heightened state of paranoia, were alarmed by reports that she had  
18 disclosed - allegedly via contacts with the spirit world - the sinking of two British battleships long before  
19 they became public. The most serious disclosure came when she told the parents of a missing sailor that his  
20 ship, HMS Barham, had sunk. It was true, but news of the tragedy had been suppressed to preserve morale.
- 21 Desperate to silence the apparent leak of state secrets, the authorities charged Mrs Duncan with conspiracy,  
22 fraud, and with witchcraft under an act dating back to 1735 - the first such charge in over a century. At the  
23 trial, only the "black magic" allegations stuck, and she was jailed for nine months at Holloway women's  
24 prison in north London. Churchill, then prime minister, visited her in prison and denounced her conviction as  
25 "tomfoolery". In 1951, he repealed the 200-year-old act, but her conviction stood. Mrs Martin recalls that  
26 news of Mrs Duncan's conviction spread through her working-class suburb of Craigmillar in Edinburgh like a  
27 virus. "It was in all the papers, and of course the evil eye, witch-spawn - you name it, we were called it. My  
28 older sister, Helen, just wouldn't mention it. She shut it out of her mind. It was grim. I was only 11 years old,  
29 and children can be the cruellest under the sun. It taught us how to look after ourselves, I can tell you that  
30 much."
- 31 She remains nonplussed that the case ever went to court. "The arrest was silly really. If they'd spoken to her  
32 she would've stopped giving seances until the war was over. Let's be honest: she'd two sons in the navy, and  
33 one in the RAF, and my father in the army. So why would she turn around and put the country at risk?"
- 34 The petition has been set up by an arts festival and the holder of a medieval barony, Gordon  
35 Prestoungrange, in the coastal town of Prestonpans east of Edinburgh, a few miles from Mrs Martin's home.  
36 Two years ago, Dr Prestoungrange used his ancient powers as the local baron to pardon 81 women and men  
37 from the area executed for witchcraft in the 16th and 17th centuries. "The prosecution and conviction of  
38 Helen Duncan as a witch was clearly as much of an injustice as those of the 16th and 17th centuries," he  
39 said.
- 40 "It's hardly credible that a 20th century court would be prepared to convict someone of witchcraft - within  
41 living memory of many in this present government. As well as the deprivations suffered by Helen Duncan in  
42 prison, the effect of the stigma on her family was and remains considerable."
- 43 Mrs Martin and her supporters face a battle to convince the Home Office to act. But Tony Blair's apology for  
44 Britain's role in slavery, and the official pardon for more than 300 first world war servicemen convicted of  
45 cowardice, have reinvigorated the campaign. Convicted witches are being pardoned across the US. Mrs  
46 Duncan died in 1956, three months after being arrested again in a police raid on a seance in Nottingham.  
47 Paranormal investigators denounced her as a fraud who used cheesecloth, rubber gloves and egg whites to  
48 create the "ectoplasm" she claimed to produce.
- 49 Mrs Martin insists her grandmother was a genuine spiritualist, "an ordinary woman with a gift. I just want  
50 her name cleared. She was never given the chance to defend herself at the trial. It was such an injustice.  
51 While all this was happening, our troops were preparing for D-day. Why did they spend 10 days trying an old  
51 lady for witchcraft?"

## WITCHCRAFT: QUESTIONS

**Q1:** Read lines 1 to 13 of Source A.

Shade **four** statements below which are TRUE.

[4 marks]

- Witch feasts are commonly practised in England
- Most people in England still believe in witchcraft
- Lucky stones hung from horses warded off evil spirits
- Only English peasants still believe in witchcraft
- Peasants believe that witches fly on broomsticks
- Lucky stones hung from cows' backs warded off evil
- Peasants believe witches can cause a person to die of disease.

**Q2:** Refer to Source A and Source B. Write a **summary** of the differences in the witchcraft practiced in the two sources.

[8 Marks]

**Q3:** Refer to Source A.

How does the writer use **language** to convey **the unusual practice of witchcraft?**

[12 Marks]

**Q4:** Refer to Source A and Source B.

**Compare** how the writers convey their different **attitudes** to witchcraft.

[16 Marks]

In your answer, you should:

- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with quotations from both texts

**Source A: This extract is from an article written by Gigi Engle in 2015 about the effect heartbreak has on the body.**

When your heart is broken, it can feel like the end of the world. No amount of pain has ever felt so agonizing or concentrated. It's like a giant hole was pummelled into your chest, with no hope of repair.

You cry, you scream, you watch Netflix until you've seen every documentary your subscription has to offer and yet nothing seems to smooth your heartbreak or soothe the longing you feel.

I think I can say with pretty solid confidence, most people would rather get smacked in the face with a metal pole than get their hearts broken. It's why we try to avoid it.

Our bodies literally rebel being dumped because there's no greater pain than heartbreak. The struggle is just so real, and the risks we take by falling in love are innumerable and terrifying.

The thing is, a breakup is really, really bad for your health. You might think it's all in your head, but it's not. You truly are experiencing an illness.

Here are scientific things that happen to your body when you have a broken heart, proving it's just about the worst thing in world.

**YOUR BRAIN THINKS YOU'RE PHYSICALLY HURT.**

When you get viciously dumped, it can feel like someone has punched you in the stomach, knocking all the wind out of you.

It can be consuming, as if your entire body were suddenly in Rigor Mortis. Guess what? While nothing has physically been done to you, your brain literally is telling your body the pain is real.

As Naomi Eisenberger, Ph.D., and assistant professor of psychology at the University of California at Los Angeles told Women's Health Magazine, the area of your brain that lights up when you're hurt physically is the same area that lights up when you suffer "social rejection."

So, when we say heartbreak "hurts like hell," you know it actually hurts.

**YOU EITHER GET REALLY HEAVY OR REALLY THIN.**

Having your heart broken can go one of two ways: you either binge-eat or eat nothing.

It's all about how you cope with sadness. Some people eat their feelings, using food as a distraction and a comfort while they cry their hearts out, watching an endless stream of Lifetime movies. Others are so racked with anxiety, they can't even think about eating; food becomes disgusting and indigestible.

For some, heartbreak can be the most fabulously unhealthy diet known to man.

**Source B: This extract is written by George Orwell, where he describes the experience of being hit by a bullet in 1939.**

It was at the corner of the parapet, at five o'clock in the morning. This was always a dangerous time, because we had the dawn at our backs, and if you stuck your head above the parapet it was clearly outlined against the sky. I was talking to the sentries preparatory to changing the guard. Suddenly, in the very middle of saying something, I felt -- it is very hard to describe what I felt, though I remember it with the utmost vividness.

Roughly speaking it was the sensation of being at the centre of an explosion. There seemed to be a loud bang and a blinding flash of light all around me, and I felt a tremendous shock - no pain, only a violent shock, such as you get from an electric terminal; with it a sense of utter weakness, a feeling of being stricken and shrivelled up to nothing. The sandbags in front of me receded into immense distance. I fancy you would feel much the same if you were struck by lightning. I knew immediately that I was hit, but because of the seeming bang and flash I thought it was a rifle nearby that had gone off accidentally and shot me. All this happened in a space of time much less than a second. The next moment my knees crumpled up and I was falling, my head hitting the ground with a violent bang which, to my relief, did not hurt. I had a numb, dazed feeling, a consciousness of being very badly hurt, but no pain in the ordinary sense.

The American sentry I had been talking to had started forward. 'Gosh! Are you hit!' People gathered round. There was the usual fuss - 'Lift him up! Where's he hit? Get his shirt open!' etc., etc. The American called for a knife to cut my shirt open. I knew that there was one in my pocket and tried to get it open, but discovered that my right arm was paralyzed. Not being in pain, I felt a vague satisfaction. This ought to please my wife, I thought; she had always wanted me to be wounded, which would save me from being killed when the great battle came. It was only now that it occurred to me to wonder where I was hit, and how badly; I could feel nothing, but I was conscious that the bullet had struck me somewhere in the front of my body. When I tried to speak I found that I had no voice, only a faint squeak, but at the second attempt I managed to ask where I was hit. In the throat, they said, Harry Webb, our stretcher-bearer, had brought a bandage and one of the little bottles they gave us for field-dressings. As they lifted me up a lot of blood poured out of my mouth, and I heard a Spaniard behind me say that the bullet had gone clear through my neck. I felt the alcohol, which at ordinary times would sting like the devil, splash on the wound as a pleasant coolness.

**Question 2:** Use details from both sources to write a summary of the differences between the pain described in each text.

[8 marks]

**Question 3:** Refer to Source B. How does the writer use language to present his experience of being shot?

[12 marks]

**Question 4:** Refer to Source A and Source B. Compare how the writers convey their ideas and perspectives towards pain.

[16 marks]

## TATTOOS: SOURCE A

**Source A: This extract is from an article written by Tony Parsons in 2012 explaining his view of tattoos.**

Making my skin crawl: Tattoos scream for attention

AS soon as the sun starts shining, I realise with a sinking heart that Britain is now a tattooed nation.

Tattoos are everywhere. You see them on firm young flesh and on wobbly, middle-aged flab, as common now on the school run and in the supermarket queue as they are on some footballer or his wife.

I feel like the last man left alive whose skin crawls at the sight of these crass daubings. I feel like the only person in the world who sees David Beckham modelling his swimming pants on the cover of Elle magazine and thinks – oh, how much better a handsome guy like you would look, David, without all those dumb ink stains stitched into your skin. I feel like nobody else looks at little Cheryl Cole – so pretty, so smiley – and recoils at the sight of the florist shop she has permanently engraved on her lovely body.

Tattoos scream for attention. Tattoos say – look at me! I guess the person with the tattoo imagines that – somehow – having a martial arts symbol or a badly drawn flower or a sentimental heart expresses their individuality. The end result is a million simple souls all with exactly the same primitive daubings, all telling you what an individual they are.

On Tuesday, a tattooed lady called Joanna Southgate – pretty, blonde, young – swerved past the dress code at Royal Ascot by waiting until she was inside before revealing that her arms are covered in what looks like a three-year-old's finger paintings. Joanna looked so proud. But why? She has ravaged her natural good looks with what, at best, looks like cartoons done by someone who flunked their art GCSE.

Tattoos were her choice. But tattoos are self-mutilation. Tattoos are a tragedy. Having tenth-rate art on your body for life is now part of the national fabric. Did I say that Britain is a tattooed nation? Strike that – Britain is the tattooed nation.

Tattoos are so widespread, so ugly and so very, very permanent. You can, in theory, have them removed – but a large chunk of your living flesh will go with it.

The tattooed nation will live to regret this voluntary disfigurement. Already I sense that some of our celebs are covering up – you don't see Cheryl Cole's florist shop nearly as often as you used to.

A tattoo doesn't make you look like an individual. A tattoo makes you look a thcko. You'll all look silly when you're 60.

**Source B: This extract is from 'The Harmsworth Monthly Pictorial Magazine', where R.J. Stevens describes the increasingly popular trend of tattoos amongst royalty in 1898.**

### TATTOOED ROYALTY

When royalty hangs onto a craze, you may be assured that the rest of the exclusive world of wealth and power soon follow in the same path, and annex the peculiarities of the pleasures of which have given amusement to their heroes born in the purple.

What wonder, then, that tattooing is just now the popular pastime of the leisured world? For one of the best-known men in high European circles, the Grand Duke Alexis of Russia, is most elaborately tattooed. And Prince and Princess Waldemar of Denmark, Queen Olga of Greece, King Oscar of Sweden, the Duke of York, the Grand Duke Constantine, Lady Randolph Churchill, with many others of royal and distinguished rank, have submitted themselves to the tickling, but painless and albeit pleasant, sensation afforded by the improved tattooing needle.

The present fancy for being tattooed, mainly exists among men who have travelled much; while ladies have also taken a strong liking to this form of personal decoration, which, from a woman's point of view, is about as expensive as a dress, but not so costly as good jewellery. In place of spending her spare time posing in front of the camera, or reclining her head in the dentist's chair, or placing herself resignedly in the hands of her coiffeur for something better to do, or for the purpose of passing her time in the "off" season, the lady about town now consents to be pricked by the tattoo artist's operating needle, and to have her forearm or shoulder adorned with perhaps such a mark as this - a serpent holding its tail in its mouth - a symbol representing eternity.

In order to form an idea of the kind of work that is wanted by those who give their patronage to this specific class of fine art, a close examination of these illustrations will assist you. The skill of the tattoo artist, to be realised properly and fairly, must be seen in beautiful colours on a white skin - work which is amazing. The sketches he employs are made in various coloured inks. His great skill is in the faithful reproduction of any symbol or picture desired by the sitter. These designs vary in size from a small fly, or bee, to that of an immense Chinese dragon, occupying the whole space offered by the back or chest, or a huge snake many inches in thickness coiling round the body from the knees to the shoulders.

Tattooing has its humorous side, as well as its serious. A lover whose heart was once melted away in a soft, sweet, passionate love, got the artist to imprint in indelible inks, over the region of his heart, a single heart of charming and delicate outline, coloured, as it should be, in all the blushing tints, with the name of his loved one stamped thereon. Three years afterwards he followed the artist to London, and, seeking him out, with face pallid, the light of his eye almost gone out, and looking utterly miserable and care-worn, he requested that the tattooer to imprint under that same symbol, in bold, big letters, the word "deceived".

**Question 2:** Use details from both sources to write a summary of the differences between the importance of tattoos.

[8 marks]

**Question 3:** Refer to Source A. How does the writer use language to present people who have tattoos?

[12 marks]

**Question 4:** Refer to Source A and Source B. Compare how the writers convey their ideas and perspectives towards tattoos.

[16 marks]

## SECTION B: TRANSACTIONAL WRITING QUESTIONS

### Question 1

*'I think the new sugar tax is a great idea. It will encourage people to eat healthier and maintain balanced diets as opposed to eating junk food all the time'*

Write a letter to your local newspaper in which you argue for or against this statement.

### Question 2

*'I think talent shows like The X Factor provide cheap television, gossip and nothing of any value. There are better programmes than these.'*

Write an article for the entertainment pages of a website arguing for or against this statement,

### Question 3

*'I think that schools spend too far much money on fancy equipment and have become reliant on it to teach. Children should be able to learn without the overuse of technology.'*

Write an essay that argues for or against the opinion in this statement.

### Question 4

*'I think that more money needs to be put into providing school-age children with afterschool activities. Without it they are more likely to get into trouble and ruin the local area.'*

Write a speech directed at your local council that argues for or against this statement.

### Question 5

*'Motorcycles should be banned. They are dangerous, noisy and the drivers are irresponsible, with many ending up in horrendous accidents due to their negligence.'*

Write a letter to your local newspaper that argues for or against this statement, and your own personal views.

### Question 6

*"Homework has no value. Some students get it done for them; some don't do it at all. Students should be relaxing in their free time."*

Write an article for a broadsheet newspaper in which you explain your point of view on this statement

### Question 7

*"Life is a journey, not a destination."*

Write an argument for an online travel blog about whether or not you believe travelling is important.

## SECTION B: TRANSACTIONAL WRITING QUESTIONS

### Question 8

*“Women should not be allowed on the battlefield. They are weaker and would be a liability.”*

Write an email to your local newspaper where you argue your point of view on this statement.

### Question 9

*“People become too attached to their pets. Animals are here to be useful, not to be spoilt.”*

Write the text to appear on a website about the treatment of animals in which you explain your point of view on this statement.

### Question 10

*“Healthy eating is expensive, hard, and the effort put into it isn’t worth the end result”*

Write a speech arguing whether or not you agree with this statement.

### Question 11

*You notice that your school uses lots of paper, but doesn’t have any form of recycling facilities.*

Write a letter advising your how to recycle, giving examples of how they could cut down on waste.

### Question 12

*“People are selfish, the people in this area do nothing for each other or the town.”*

Write a leaflet that could persuade the people in your local area to become more active in the care of their local community.

### Question 13

*You have entered a competition where you have to persuade successful business owners your business is worth investing in.*

Write a speech to persuade them to donate to the start-up of your business.

### Question 14

*“What you gain from volunteering is priceless, especially for those at a young age.”*

Write an essay explaining why volunteering (e.g for a charity) at a young age is particularly beneficial for later on in the future.

