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# ENGLISH LANGUAGE AND LITERATURE REVISION BOOKLET

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2020/2021 EXAMS  
THE SAMWORTH CHURCH ACADEMY

# Mary Shelley, 'Frankenstein'

(1818)



## Frankenstein key quotes: Top Twenty

Fill in the missing words:

1. 'His \_\_\_\_\_ skin scarcely covered the work of muscles and arteries beneath'
2. 'watery \_\_\_\_\_'
3. 'shrivelled complexion and straight \_\_\_\_\_ lips'
4. 'She perished on the \_\_\_\_\_ as a murderer!'
5. 'I crept from my \_\_\_\_\_'
6. 'I will be with you on your \_\_\_\_\_ night'
7. "\_\_\_\_\_ spirit"
8. 'no \_\_\_\_\_ soothed my sorrows'
9. '\_\_\_\_\_ darted forward'
10. 'I declared ever-lasting \_\_\_\_\_ against the species'
11. 'the cottage was quickly enveloped by the \_\_\_\_\_'
12. 'You \_\_\_\_\_ create a female for me'
13. 'grievously \_\_\_\_\_ by stones'
14. 'trembling with passion, \_\_\_\_\_ to pieces the thing on which I was engaged.'
15. 'You are my creator, but I am your \_\_\_\_\_ – obey!'
16. 'He had apparently been strangled; for there was no sign of any violence, except the black mark of \_\_\_\_\_ on his neck.'
17. 'I called myself the \_\_\_\_\_ of William, of Justine, and of Clerval.'
18. 'her bloodless arms and relaxed form flung by the murderer on its \_\_\_\_\_ bier.'
19. 'And now it is ended; there is my last \_\_\_\_\_!'
20. 'I shall collect my \_\_\_\_\_ pile and consume to ashes this miserable frame'

### Missing words:

- Black
- Bridal
- Bruised
- Eve
- Eyes
- Felix
- Fingers
- Flames
- Funeral
- Good
- Kennel
- Master
- Murderer
- Must
- Scaffold
- Tore
- Victim
- War
- Wedding
- Yellow

Choice of tasks:

1. Draw a picture of the monster and label his features using quotations.
2. Create 10 flash cards, grouping the quotations into the following themes: life, consciousness and existence; science; appearances; revenge; family; exploration; language and communication; compassion and forgiveness; secrecy; fate and free will.
3. Write an essay in response to the question below:
  - a. How does Shelley present the themes of compassion and forgiveness in the novel?

## **Frankenstein**

Read this extract from *Chapter 16* of *Frankenstein* and then answer the question that follows.

At this point in the novel, the monster is explaining how he murdered William.

“It was evening when I arrived, and I retired to a hiding-place among the fields that surround it to meditate in what manner I should apply to you. I was oppressed by fatigue and hunger and far too unhappy to enjoy the gentle breezes of evening or the prospect of the sun setting behind the stupendous mountains of Jura.

“At this time a slight sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child, who came running into the recess I had chosen, with all the sportiveness of infancy. Suddenly, as I gazed on him, an idea seized me that this little creature was unprejudiced and had lived too short a time to have imbibed a horror of deformity. If, therefore, I could seize him and educate him as my companion and friend, I should not be so desolate in this peopled earth.

“Urged by this impulse, I seized on the boy as he passed and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes and uttered a shrill scream; I drew his hand forcibly from his face and said, ‘Child, what is the meaning of this? I do not intend to hurt you; listen to me.’

“He struggled violently. ‘Let me go,’ he cried; ‘monster! Ugly wretch! You wish to eat me and tear me to pieces. You are an ogre. Let me go, or I will tell my papa.’

“‘Boy, you will never see your father again; you must come with me.’

“‘Hideous monster! Let me go. My papa is a syndic—he is M. Frankenstein—he will punish you. You dare not keep me.’

“‘Frankenstein! you belong then to my enemy—to him towards whom I have sworn eternal revenge; you shall be my first victim.’

“The child still struggled and loaded me with epithets which carried despair to my heart; I grasped his throat to silence him, and in a moment he lay dead at my feet.

“I gazed on my victim, and my heart swelled with exultation and hellish triumph; clapping my hands, I exclaimed, ‘I too can create desolation; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him.’

“As I fixed my eyes on the child, I saw something glittering on his breast. I took it; it was a portrait of a most lovely woman. In spite of my malignity, it softened and attracted me. For a few moments I gazed with delight on her dark eyes, fringed by deep lashes, and her lovely lips; but presently my rage returned; I remembered that I was for ever deprived of the delights that such beautiful creatures could bestow and that she whose resemblance I contemplated would, in regarding me, have changed that air of divine benignity to one expressive of disgust and affright.

**1 1**

Starting with this extract, explore how Shelley presents the theme of revenge.

Write about:

- how Shelley presents revenge in this extract.
- how Shelley presents revenge as a whole.

**[30 marks]**

# Shakespeare, 'Romeo and Juliet' (1597)



Context	Plot	Evidence from the play
The idea of marrying for love was fairly new. People married for money or for political or social advantage.	Prince Escalus warns Tybalt that anyone fighting will be punished with death after Abraham accuses Sampson of biting his thumb.	ROMEO (taking JULIET's hand) If I profane with my unwortheist hand This holy shrine, the gentle sin is this: My lips, two blushing pilgrims, ready stand To smooth that rough touch with a tender kiss. (Act 1 Scene 5)
Copernicus revived the theory of <i>Heliocentrism</i> (that the sun was the centre of the universe, not the Earth).	Romeo and Juliet kiss at the Capulet ball.	ROMEO There is no world without Verona walls But purgatory, torture, hell itself. Hence "banishèd" is banished from the world, And world's exile is death. (Act 3 Scene 3)
A woman's place in this world was primarily at home, however some were also washerwomen or servants.	Tybalt vows to get revenge for Romeo's intrusion.	JULIET Yea, noise? Then I'll be brief. O happy dagger, This is thy sheath. There rust and let me die. (Act 5 Scene 3)
	Romeo climbs into the orchard to visit Juliet and they decide to get married against her father's will.	ABRAHAM Do you bite your thumb at us, sir?  SAMPSON I do bite my thumb, sir. (Act 1 Scene 1)
This was a male dominated society: women were of a lower status and were brought up to obey the men in their lives.	Romeo and Juliet are married by Friar Lawrence but only the nurse knows.	FRIAR LAWRENCE So smile the heavens upon this holy act That after-hours with sorrow chide us not. (Act 2 Scene 6)
They were very religious and believed that suicide was a mortal sin.	Tybalt kills Mercutio and so Romeo kills Tybalt. Romeo is banished.	JULIET What if this mixture do not work at all?  Shall I be married then tomorrow morning? No, no. This shall forbid it. Lie thou there. (lays her knife down) What if it be a poison, which the friar Subtly hath ministered to have me dead (Act 4 Scene 3)
Male honour was very important. The slightest insult was serious business. The result of this was that public fights were common and often ended in death.	Juliet takes a sleeping potion because her mother and father still want her to marry Paris.	TYBALT Patience perforce with willful choler meeting Makes my flesh tremble in their different greeting. I will withdraw, but this intrusion shall Now seeming sweet, convert to bitterest gall. (Act 1 Scene 5)
Punishments for public fights were very severe.	Juliet wakes up and finds Romeo dead, she therefore stabs herself with his dagger.	ROMEO But soft! What light through yonder window breaks? It is the east, and Juliet is the sun. (Act 2 Scene 2)

## Romeo & Juliet Top Quotes

1. 'Two households, both alike in dignity / (In fair Verona, where we lay our scene), / From ancient grudge break to new \_\_\_\_\_, / Where civil blood makes civil hands unclean.' Prologue.
2. 'If ever you disturb our streets again / Your \_\_\_\_\_ shall pay the forfeit of the peace.' Act 1, Scene 1
3. 'Earth hath swallowed all my hopes but she; / She is the hopeful lady of my \_\_\_\_\_.' Act 1, Scene 2
4. 'O, She doth teach the \_\_\_\_\_ to burn bright!' Act 1, Scene 5
5. 'Now by the stock and \_\_\_\_\_ of my kin / To strike him dead I hold it not a sin.' Act 1, Scene 5
6. 'I tell you, he that can lay hold of her / Shall have the \_\_\_\_\_.' Act 1, Scene 5
7. 'Then hie you hence to Friar Lawrence's cell./ There stays a \_\_\_\_\_ to make you a wife.' Act 2, Scene 5
8. 'For this alliance may so happy prove,/ To turn your households' \_\_\_\_\_ to pure love.' Act 2, Scene 3
9. 'Her I love \_\_\_\_\_ / Doth grace for grace and love for love allow.' Act 2, Scene 2
10. O, swear not by the moon, th' inconstant moon,/ That monthly \_\_\_\_\_ in her circle orb, / lest that thy love prove likewise variable.' Act 2, Scene 2
11. 'Tis but thy name that is mine \_\_\_\_\_./ Thou art thyself, though not a Montague.' Act 2, Scene 2
12. 'I pray thee, good Mercutio let's retire/ The day is \_\_\_\_\_, the Capels are abroad, and if we meet, we shall not 'scape a brawl.' Act 3, Scene 1
13. 'Tybalt, you \_\_\_\_\_, will you walk?' Act 3, Scene 1
14. 'A \_\_\_\_\_ o' both houses! I am sped.' Act 3, Scene 1
15. 'O, I am fortune's \_\_\_\_\_!' Act 3, Scene 1
16. 'There is no world without \_\_\_\_\_ walls, / But purgatory, torture, hell itself.' Act 3, Scene 3
17. 'I think it best you \_\_\_\_\_ with the County./ O he's a lovely gentleman.' Act 3, Scene 5
18. 'And you be mine, I'll give you to my friend/ And you be not, hang, beg, starve, \_\_\_\_\_ in the streets.' Act 3, Scene 5
19. 'O, \_\_\_\_\_ heart, hid with a flow'ring face!/ Did ever dragon keep so fair a cave?' Act 3, Scene 3
20. 'I'll to the Friar to know his \_\_\_\_\_./ If all else fail, myself have power to die.' Act 3, Scene 5
21. 'O my love! my wife! / Death, that hath \_\_\_\_\_ the honey of thy breath, / Hath had no power yet upon thy beauty.' Act 5, Scene 3
22. 'Thus with a \_\_\_\_\_ I die.' Act 5, Scene 3
23. 'there \_\_\_\_\_, and let me die.' Act 5, Scene 3
24. 'For never was a story of more \_\_\_\_\_ / Than this of Juliet and her Romeo.' Act 5, Scene 3.

- changes
- chinks
- die
- earth
- enemy
- fool
- hot
- honour
- husband
- kiss
- lives
- married
- mutiny
- now
- plague
- rancour
- ratcatcher
- remedy
- rust
- serpent
- suck'd
- torches
- Verona's
- woe

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**Romeo and Juliet**

Read this extract from *Act 2 Scene 6* of *Romeo and Juliet* and then answer the question that follows.

At this point in the play Romeo is about to marry Juliet.

	<b>Enter FRIAR LAURENCE and ROMEO</b>
	<b>FRIAR LAURENCE</b>
	So smile the heavens upon this holy act, That after hours with sorrow chide us not!
	<b>ROMEO</b>
5	Amen, amen! but come what sorrow can, It cannot countervail the exchange of joy That one short minute gives me in her sight: Do thou but close our hands with holy words, Then love-devouring death do what he dare; It is enough I may but call her mine.
	<b>FRIAR LAURENCE</b>
10	These violent delights have violent ends And in their triumph die, like fire and powder, Which as they kiss consume: the sweetest honey Is loathsome in his own deliciousness And in the taste confounds the appetite:
15	Therefore love moderately; long love doth so; Too swift arrives as tardy as too slow.
	<b>Enter JULIET</b>
20	Here comes the lady: O, so light a foot Will ne'er wear out the everlasting flint: A lover may bestride the gossamer That idles in the wanton summer air, And yet not fall; so light is vanity.

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Starting with this extract, explore how Shakespeare presents the integrity of marriage.

Write about:

- how Shakespeare presents marriage in this extract.
- how Shakespeare presents marriage as a whole.

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

Turn over for the next question



**J.B. Priestley, 'An Inspector  
Calls'  
(1945)**



## An Inspector Calls Top Twenty Quotes

1. The lighting should be pink and intimate until the INSPECTOR arrives and then it should be brighter and harder.
2. Birling: If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?
3. 'a hard-headed practical man of business'
4. 'Look, there's nothing mysterious – or scandalous – about this business – at least not as far as I'm concerned. It's a perfectly straightforward case, and as it happened more than eighteen months ago – nearly two years ago – obviously it has nothing to do with the wretched girl's suicide. Eh, Inspector?'
5. Sheila: But we really must stop these silly pretences
6. Sheila: 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.
7. Inspector: 'I've thought that 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 bedrooms'
8. Gerald: 'easy, well-bred young man-about town'
9. Gerald: 'I'm rather more – upset – by this business than I probably appear to be –'
10. Gerald: 'I want you to understand that I didn't install her there so that I could make love to her'
11. Sybil 'about fifty, a rather cold woman and her husband's social superior.'
12. Sybil: 'Girls of that class.'
13. Inspector: 'She was here alone, friendless, almost penniless, desperate. She needed not only money but advice, sympathy, friendliness. You've had children. You must have known what she was feeling. And you slammed the door in her face.'
14. Sybil: 'Go and look for the father of the child. It's his responsibility.'
15. Eric 'not quite at ease, half shy, half assertive'.
16. Eric: 'you're not the kind of father a chap could go to when he's in trouble'
17. Eric: 'I'm not very clear about it, but afterwards she told me she didn't want me to go in but that – well, I was in that state when a chap easily turns nasty – and I threatened to make a row.'
18. Inspector: 'We don't live alone. We are members of one body. We are responsible for each other.'
19. Inspector: 'if men will not learn that lesson, when they will be taught it in fire and blood and anguish'
20. Birling: 'That was the police. A girl has just died – on her way to the Infirmary – after swallowing some disinfectant. And a police inspector is on his way here – to ask some – questions –'

- Create a comic strip to show what happens in 'An Inspector Calls' and add the quotations from above to your speech bubbles.
- Create flash cards for each character.

**Section A: Modern prose or drama**  
**Answer one question from this section on your chosen text.**  
**JB Priestley: An Inspector Calls**

*These questions alternate between character questions and theme questions (as they do in the exam)*

EITHER

**01** How important is the character of Eric in demonstrating Priestley's ideas?

Write about:

- How Eric responds to his family and the Inspector
- How Priestley presents Eric's actions

OR:

**02** How successfully is the idea of collective responsibility explored in this play, through the use of the Inspector?

Write about:

- Priestley's ideas about collective responsibility in *An Inspector Calls*
- How Priestley uses the Inspector to present these views

[30 marks]  
AO4 [4 marks]

EITHER

**01** How does Priestley use Gerald Croft's status to show his ideas about society?

Write about:

- How the Birling family react to Gerald Croft
- How Priestley presents Gerald Croft

OR:

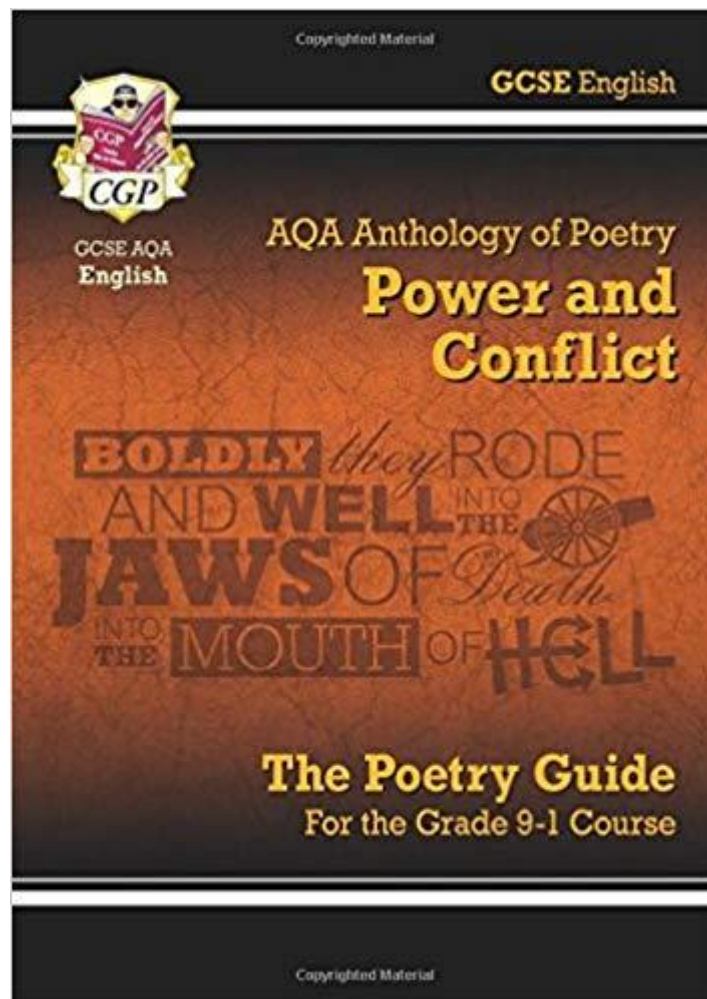
**02** How successfully does Priestley present the different attitudes between the older and younger generations in *An Inspector Calls*?

Write about:

- How Priestley presents the older generation and the younger generation
  - How Priestley shows his and their attitudes in the way he writes

[30 marks]  
AO4 [4 marks]

# Power and Conflict Poetry



## Power & Conflict Poetry

'Some distant, sun-stunned, sand-smoothed land'

'probably armed, possibly not'

'End of story, except not really.'

### **Remains**

'I carving out me identity'

'bandage up me eye with with me own history'

'but dem never tell me bout Nanny de Maroon'

### **Checking Out Me History**

'The love and level sands stretch faraway'

'its sculptor well those passions read'

### **Ozymandias**

'Into the jaws of death/ into the mouth of hell'

'All that was left of them, left of six hundred'

'Valley of death / Rode the six hundred'

### **Charge of the Light Brigade**

'This/ was no longer the father we loved'

'he must have wondered/ which had been the better way to die'

'like a huge flag'

### **Kamikaze**

'Sneer of cold command'

'look on my works, ye mighty and despair!'

### **Ozymandias**

'Later a single dove flew from the pear tree'

'crimped petals, spasms of paper red'

'the gelled/ black thorns of your hair'

### **Poppies**

'Our brains ache, in the merciless iced winds that knife us'

'but nothing happens'

### **Exposure**

'Were bombarded by the empty air'

'spits like a tame cat/ turned savage'

'We built out houses squat'

### **Storm on the Island**

'A hundred agonies in black and white from which his editor will pick out five or six'

'a half-formed ghost'

'as though this were a church and he/ a priest preparing to intone a mass'

'Blood stained into foreign dust'

### **War Photographer**

'I have no passport, there's no way back at all'

'my memory of it is sunlight-clear'

'It may be at war, it may be sick with tyrants'

### **The Emigree**

'a huge peak, black and huge'

'But huge and mighty forms, that do not live/like living man.'

### **Extract from the Prelude**

'Mark in every face I meet/ marks of weakness, marks of woe'

'the hapless soldier's sigh / Runs in blood down palace walls'

'blights with plagues the marriage hearse'

### **London**

'that's my last duchess painted on the wall. / Looking as If she were alive.'

'I gave commands; / Then all smiles stopped together'

'Sir, 'twas not / Her husband's presence only, called that spot / Of joy into the Duchess' cheek'

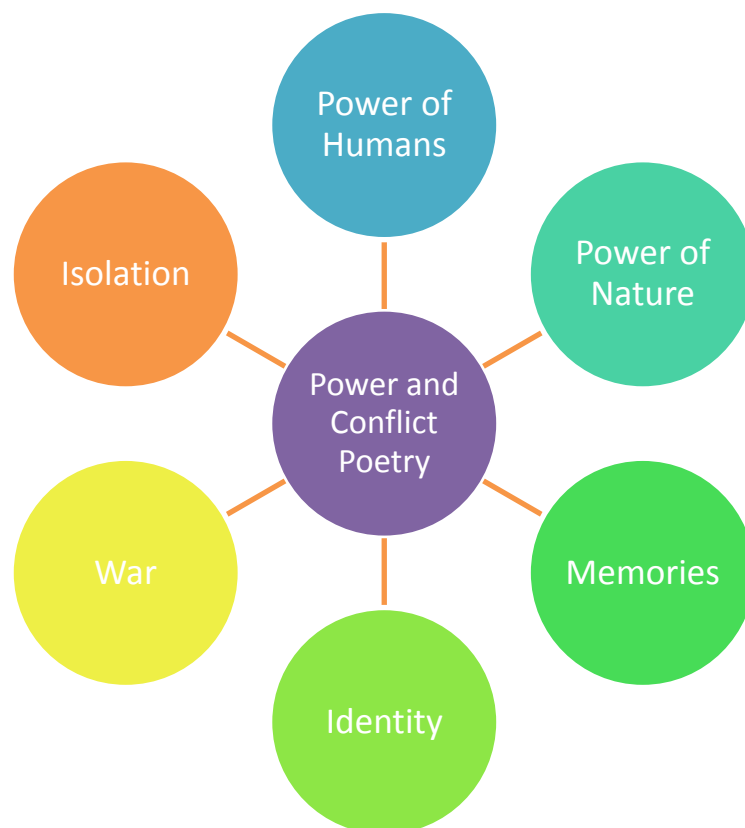
## My Last Duchess

'Paper that lets the light / shine through'

'Maps too. The sun shines through / their borderlines, the marks / that rivers make, roads, / railtracks, mountainfolds'

## Tissue

- Create a mind map of the different themes in the poems.



Compare the ways poets present powerful individuals in *My Last Duchess* and in **one** other poem from *Power and Conflict*.

### **My Last Duchess**

*Ferrara*

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Frà Pandolf's hands  
Worked busily a day, and there she stands.  
Will't please you sit and look at her? I said  
'Frà Pandolf' by design, for never read

Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
The curtain I have drawn for you, but I)  
And seemed as they would ask me, if they durst,

How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, 'twas not  
Her husband's presence only, called that spot  
Of joy into the Duchess' cheek: perhaps  
Frà Pandolf chanced to say 'Her mantle laps

Over my lady's wrist too much,' or 'Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat': such stuff  
Was courtesy, she thought, and cause enough  
For calling up that spot of joy. She had

A heart – how shall I say? – too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.  
Sir, 'twas all one! My favour at her breast,  
The dropping of the daylight in the West,

The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace – all and each  
Would draw from her alike the approving speech,  
Or blush, at least. She thanked men, – good! but  
thanked  
Somehow – I know not how – as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill  
In speech – (which I have not) – to make your will

Quite clear to such an one, and say, 'Just this  
Or that in you disgusts me; here you miss,

Or there exceed the mark' – and if she let  
Herself be lessened so, nor plainly set  
Her wits to yours, forsooth, and made excuse,

– E'en then would be some stooping; and I choose  
Never to stoop. Oh sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave commands;  
Then all smiles stopped together. There she stands

As if alive. Will't please you rise? We'll meet  
The company below, then. I repeat,  
The Count your master's known munificence  
Is ample warrant that no just pretence  
Of mine for dowry will be disallowed;

Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
Taming a sea-horse, thought a rarity,  
Which Claus of Innsbruck cast in bronze for me!  
ROBERT BROWNING



1. Compare the ways poets present powerful memories in *Remains* and in **one** other poem from *Power and Conflict*.

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## **Remains**

On another occasion, we get sent out  
to tackle looters raiding a bank.  
And one of them legs it up the road,  
probably armed, possibly not.

Well myself and somebody else and somebody else  
are all of the same mind,  
so all three of us open fire.  
Three of a kind all letting fly, and I swear

I see every round as it rips through his life –  
I see broad daylight on the other side.  
So we've hit this looter a dozen times  
and he's there on the ground, sort of inside out,

pain itself, the image of agony.  
One of my mates goes by  
and tosses his guts back into his body.  
Then he's carted off in the back of a lorry.

End of story, except not really.  
His blood-shadow stays on the street, and out on patrol  
I walk right over it week after week.  
Then I'm home on leave. But I blink

and he bursts again through the doors of the bank.  
Sleep, and he's probably armed, possibly not.  
Dream, and he's torn apart by a dozen rounds.  
And the drink and the drugs won't flush him out –

he's here in my head when I close my eyes,  
dug in behind enemy lines,  
not left for dead in some distant, sun-stunned, sand-smothered land  
or six-feet-under in desert sand,

but near to the knuckle, here and now,  
his bloody life in my bloody hands.

SIMON ARMITAGE

2. Compare the ways poets present the power of the natural world in Extract from *The Prelude* and in **one** other poem from *Power and Conflict*.

Extract from, *The Prelude*

45 One summer evening (led by her) I found  
46 A little boat tied to a willow tree  
47 Within a rocky cove, its usual home.  
48 Straight I unloosed her chain, and stepping in  
49 Pushed from the shore. It was an act of stealth  
50 And troubled pleasure, nor without the voice  
51 Of mountain-echoes did my boat move on;  
52 Leaving behind her still, on either side,  
53 Small circles glittering idly in the moon,  
54 Until they melted all into one track  
55 Of sparkling light. But now, like one who rows,  
56 Proud of his skill, to reach a chosen point  
57 With an unswerving line, I fixed my view  
58 Upon the summit of a craggy ridge,  
59 The horizon's utmost boundary; far above  
60 Was nothing but the stars and the grey sky.  
61 She was an elfin pinnace; lustily  
62 I dipped my oars into the silent lake,  
63 And, as I rose upon the stroke, my boat  
64 Went heaving through the water like a swan;  
65 When, from behind that craggy steep till then  
66 The horizon's bound, a huge peak, black and huge,  
67 As if with voluntary power instinct,  
68 Upreared its head. I struck and struck again,  
69 And growing still in stature the grim shape  
70 Towered up between me and the stars, and still,  
71 For so it seemed, with purpose of its own  
72 And measured motion like a living thing,  
73 Strode after me. With trembling oars I turned,  
74 And through the silent water stole my way  
75 Back to the covert of the willow tree;  
76 There in her mooring-place I left my bark, –  
77 And through the meadows homeward went, in grave  
78 And serious mood; but after I had seen  
79 That spectacle, for many days, my brain  
80 Worked with a dim and undetermined sense  
81 Of unknown modes of being; o'er my thoughts  
82 There hung a darkness, call it solitude  
83 Or blank desertion. No familiar shapes  
84 Remained, no pleasant images of trees,  
85 Of sea or sky, no colours of green fields;  
86 But huge and mighty forms, that do not live  
87 Like living men, moved slowly through the mind  
88 By day, and were a trouble to my dreams.

89  
90 WILLIAM WORDSWORTH

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# English Language

# AQA Sample Paper: GCSE English Language

## Paper 1: Explorations in creative reading and writing

**Time allowed: 1 hour 45 minutes**

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

## Source A

This extract is from a novel by Yann Martel. In this section the central character, Pi, is on a sinking ship. The ship is carrying the animals belonging to Pi's father, who owns a zoo.

### *Life of Pi*

96 Inside the ship, there were noises. Deep structural groans. I stumbled and fell. No harm done. I got  
97 up. With the help of the handrails I went down the stairwell four steps at a time. I had gone down  
98 just one level when I saw water. Lots of water. It was blocking my way. It was surging from below  
99 like a riotous crowd, raging, frothing and boiling. Stairs vanished into watery darkness. I couldn't  
100 believe my eyes. What was this water doing here? Where had it come from? I stood nailed to the  
101 spot, frightened and incredulous and ignorant of what I should do next. Down there was where  
102 my family was.

103 I ran up the stairs. I got to the main deck. The weather wasn't entertaining any more. I was very  
104 afraid. Now it was plain and obvious: the ship was listing badly. And it wasn't level the other way  
105 either. There was a noticeable incline going from bow to stern. I looked overboard. The water  
106 didn't look to be eighty feet away. The ship was sinking. My mind could hardly conceive it. It was  
107 as unbelievable as the moon catching fire.

108 Where were the officers and the crew? What were they doing? Towards the bow I saw some men  
109 running in the gloom. I thought I saw some animals too, but I dismissed the sight as illusion crafted  
110 by rain and shadow. We had the hatch covers over their bay pulled open when the weather was  
111 good, but at all times the animals were kept confined to their cages. These were dangerous wild  
112 animals we were transporting, not farm livestock. Above me, on the bridge, I thought I heard  
113 some men shouting.

114 The ship shook and there was that sound, the monstrous metallic burp. What was it? Was it the  
115 collective scream of humans and animals protesting their oncoming death? Was it the ship itself  
116 giving up the ghost? I fell over. I got to my feet. I looked overboard again. The sea was rising. The  
117 waves were getting closer. We were sinking fast.

118 I clearly heard monkeys shrieking. Something was shaking the deck, a gaur - an Indian wild ox -  
119 exploded out of the rain and thundered by me, terrified, out of control, berserk. I looked at it,  
120 dumbstruck and amazed. Who in God's name had let it out?

121 I ran for the stairs to the bridge. Up there was where the officers were, the only people on the  
122 ship who spoke English, the masters of our destiny here, the ones who would right this wrong.  
123 They would explain everything. They would take care of my family and me. I climbed to the middle  
124 bridge. There was no one on the starboard side. I ran to the port side. I saw three men, crew  
125 members. I fell. I got up. They were looking overboard. I shouted. They turned. They looked at me  
126 and at each other. They spoke a few words. They came towards me quickly. I felt gratitude and  
127 relief welling up in me. I said, "Thank God I've found you. What is happening? I am very scared.  
128 There is water at the bottom of the ship. I am worried about my family. I can't get to the level  
129 where our cabins are. Is this normal? Do you think?"

130 One of the men interrupted me by thrusting a life jacket into my arms and shouting something in  
131 Chinese. I noticed an orange whistle dangling from the life jacket. The men were nodding  
132 vigorously at me. When they took hold of me and lifted me in their strong arms, I thought nothing  
133 of it. I thought they were helping me. I was so full of trust in them that I felt grateful as they  
134 carried me in the air. Only when they threw me overboard did I begin to have doubts.

## Section A: Reading

Answer **all** questions in this section.

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

**Q1.** Read again the first part of the Source from **lines 1 to 12**.

List **four** things from this part of the text about the ship.

**[4 marks]**

**Q2.** Look in detail at this extract from **lines 13 to 25** of the Source:

Where were the officers and the crew? What were they doing? Towards the bow I saw some men running in the gloom. I thought I saw some animals too, but I dismissed the sight as illusion crafted by rain and shadow. We had the hatch covers over their bay pulled open when the weather was good, but at all times the animals were kept confined to their cages. These were dangerous wild animals we were transporting, not farm livestock. Above me, on the bridge, I thought I heard some men shouting.

The ship shook and there was that sound, the monstrous metallic burp. What was it? Was it the collective scream of humans and animals protesting their oncoming death? Was it the ship itself giving up the ghost? I fell over. I got to my feet. I looked overboard again. The sea was rising. The waves were getting closer. We were sinking fast.

I clearly heard monkeys shrieking. Something was shaking the deck, A gaur-an Indian wild ox-exploded out of the rain and thundered by me, terrified, out of control, berserk. I looked at it, dumbstruck and amazed. Who in God's name had let it out?

How does the writer use language here to describe the narrator's fright and confusion?

You could include the writer's choice of:

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

**[8 marks]**

**Q3.** You now need to think about the **whole** of the Source.

This extract comes at the end of a chapter.

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
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you

**[8 marks]**

**Q4.** Focus this part of your answer on the second part of the Source from **line 19 to the end**.

A student, having read this section of the text, said: 'The writer makes the reader feel sympathetic for the narrator.'

To what extent do you agree?

In your response, you could:

- write about your own impressions of the narrator
- evaluate how the writer has created these impressions
- support your opinions with references to the text

**[20 marks]**

## Section B: Writing

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

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

**Q5.** You are going to enter a creative writing competition.

Your entry will be judged by a panel of people of your own age.

**Either:** Write a description suggested by this picture:



**Or:** Write a story opening in which a dramatic event occurs.

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

**[40 marks]**



# AQA Sample Paper: GCSE English Language

## Paper 2: Writers' viewpoints and perspectives

**Time allowed: 1 hour 45 minutes**

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- There are 40 marks for Section A and 40 marks for Section B.
- You are reminded of the need for good English and clear presentation in your answers.
- You will be assessed on the quality of your reading in Section A.
- You will be assessed on the quality of your writing in Section B.

You are advised to spend about 15 minutes reading through the **Source** and **all five questions** you have to answer. You should make sure you leave sufficient time to check your answers.

## Source A: 20<sup>th</sup> century nonfiction

Extract taken from Bill Bryson's travel book *Notes from a Small Island*.

135 Blackpool – and I don't care how many times you hear this, it never stops being amazing – attracts  
136 more visitors every year than Greece and has more holiday beds than the whole of Portugal. It  
137 consumes more chips per capita than anywhere else on the planet. (It gets through forty acres of  
138 potatoes a day.) It has the largest concentration of roller-coasters in Europe. It has the continent's  
139 second most popular tourist attraction, the forty-two-acre Pleasure Beach, whose 6.5 million  
140 annual visitors are exceeded in number only by those going to the Vatican. It has the most famous  
141 illuminations. And on Friday and Saturday nights it has more public toilets than anywhere else in  
142 Britain; elsewhere they call them doorways.

143 Whatever you may think of the place, it does what it does very well - or if not very well at least  
144 very successfully. In the past twenty years, during a period in which the number of Britons taking  
145 traditional seaside holidays has declined by a fifth, Blackpool has increased its visitor numbers by  
146 7 per cent and built tourism into a £250-million-a-year industry - no small achievement when you  
147 consider the British climate, the fact that Blackpool is ugly, dirty and a long way from anywhere,  
148 that its sea is an open toilet, and its attractions nearly all cheap, provincial and dire.

149 It was the illuminations that had brought me there. I had been hearing and reading about them  
150 for so long that I was genuinely keen to see them. So, after securing a room in a modest  
151 guesthouse on a back street, I hastened to the front in a sense of some expectation. Well, all I can  
152 say is that Blackpool's illuminations are nothing if not splendid, and they are not splendid. There  
153 is, of course, always a danger of disappointment when you finally encounter something you have  
154 wanted to see for a long time, but in terms of letdown it would be hard to exceed Blackpool's light  
155 show. I thought there would be lasers sweeping the sky, strobe lights tattooing the clouds and  
156 other gasp-making dazzlements. Instead there was just a rumbling procession of old trams  
157 decorated as rocket ships or Christmas crackers, and several miles of paltry decorations on  
158 lampposts. I suppose if you had never seen electricity in action, it would be pretty breathtaking,  
159 but I'm not even sure of that. It all just seemed tacky and inadequate on rather a grand scale, like  
160 Blackpool itself.

161 What was no less amazing than the meagreness of the illuminations were the crowds of people  
162 who had come to witness the spectacle. Traffic along the front was bumper to bumper, with  
163 childish faces pressed to the windows of every creeping car, and there were masses of people  
164 ambling happily along the spacious promenade. At frequent intervals hawkers sold luminous  
165 necklaces and bracelets or other short-lived diversions, and were doing a roaring trade. I read  
166 somewhere once that half of all visitors to Blackpool have been there at least ten times. Goodness  
167 knows what they find in the place. I walked for a mile or so along the prom, and couldn't  
168 understand the appeal of it - and I, as you may have realized by now, am an enthusiast for tat.  
169 Perhaps I was just weary after my long journey from Porthmadog, but I couldn't wake up any  
170 enthusiasm for it at all. I wandered through brightly lit arcades and peered in bingo halls, but the  
171 festive atmosphere that seemed to seize everyone failed to rub off on me. Eventually, feeling very  
172 tired and very foreign, I retired to a fish restaurant on a side-street, where I had a plate of  
173 haddock, chips and peas, and was looked at like I was some kind of southern pansy when I asked  
174 for tartare sauce, and afterwards took yet another early night.

## Source B: 19<sup>th</sup> century literary nonfiction

Extract taken from Charles Dickens' travelogue *Pictures from Italy*.

1 Pleasant Verona! With its beautiful old palaces, and charming country in the distance, seen from  
2 terrace walks, and stately, balustraded galleries\*. With its Roman gates, still spanning the fair street,  
3 and casting, on the sunlight of to-day, the shade of fifteen hundred years ago. With its marble-fitted  
4 churches, lofty towers, rich architecture, and quaint old quiet thoroughfares, where shouts of  
5 Montagues and Capulets\* once resounded. [...] With its fast-rushing river, picturesque old bridge,  
6 great castle, waving cypresses, and prospect so delightful, and so cheerful! Pleasant Verona!

7 In the midst of it, in the Piazza di Bra — a spirit of old time among the familiar realities of the passing  
8 hour — is the great Roman Amphitheatre\*. So well preserved, and carefully maintained, that every  
9 row of seats is there, unbroken. Over certain of the arches, the old Roman numerals may yet be  
10 seen; and there are corridors, and staircases, and subterranean\* passages for beasts, and winding  
11 ways, above ground and below, as when the fierce thousands hurried in and out, intent upon the  
12 bloody shows of the arena. Nestling in some of the shadows and hollow places of the walls, now,  
13 are smiths with their forges, and a few small dealers of one kind or other; and there are green  
14 weeds, and leaves, and grass, upon the parapet. But little else is greatly changed.

15 When I had traversed all about it, with great interest, and had gone up to the topmost round of  
16 seats, and turning from the lovely panorama closed in by the distant Alps, looked down into the  
17 building, it seemed to lie before me like the inside of a prodigious\* hat of plaited straw, with an  
18 enormously broad brim and a shallow crown; the plaits being represented by the four-and-forty  
19 rows of seats. The comparison is a homely and fantastic one, in sober remembrance and on paper,  
20 but it was irresistibly suggested at the moment, nevertheless.

[...]

21 I walked through and through the town all the rest of the day, and could have walked there until  
22 now, I think. In one place, there was a very pretty modern theatre, where they had just performed  
23 the opera (always popular in Verona) of *Romeo and Juliet*. In another there was a collection,  
24 under a colonnade\*, of Greek, Roman, and Etruscan remains, presided over by an ancient man  
25 who might have been an Etruscan relic himself; for he was not strong enough to open the iron  
26 gate, when he had unlocked it, and had neither voice enough to be audible when he described the  
27 curiosities, nor sight enough to see them: he was so very old. In another place, there was a gallery  
28 of pictures: so abominably bad, that it was quite delightful to see them mouldering away. But  
29 anywhere: in the churches, among the palaces, in the streets, on the bridge, or down beside the  
30 river: it was always pleasant Verona, and in my remembrance always will be.

### \*Glossary

balustraded gallery = a type of balcony

Montagues and Capulets = the two families from Shakespeare's *Romeo and Juliet*, which is set in Verona

Amphitheatre = an open, circular building with a central space for the presentation of dramatic or sporting events surrounded by tiers of seats for spectators

subterranean = underground

prodigious = impressive, extraordinary

colonnade = a type of walkway with a row of columns supporting a roof

## Section A: Reading

Answer **all** questions in this section.

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

**Q1.** Read again the first part of **Source A** from **lines 1 to 14**.

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

**[4 marks]**

- A. More people visit Blackpool than Greece each year.
- B. There are more holiday beds in Blackpool than there are in the whole of Portugal.
- C. Blackpool has the highest rollercoasters in Europe.
- D. More people visit Pleasure Beach than the Vatican.
- E. Pleasure Beach covers over 40 acres.
- F. The number of people going to Blackpool each year has declined by a fifth.
- G. Blackpool's tourism industry has become more successful over the past twenty years.
- H. The attractions in Blackpool are expensive and upmarket.

**Q2.** You need to refer to **Source A** and **Source B** for this question.

Use details from **both** sources. Write a summary of the differences between Blackpool and Verona.

**[8 marks]**

**Q3.** You now need to refer to **lines 8 to 21** in **Source B only**.

How does Dickens use language to describe his impressions of the Roman Amphitheatre?

**[12 marks]**

**Q4.** You need to refer to **Source A** and **Source B** for this question.

Compare how the two writers convey their different attitudes to the places they have visited.

In your answer, you could:

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

**[16 marks]**

## **Section B: Writing**

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

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

**Q5.** 'These days, there is no point in travelling to see the world: we can see it all on TV or on the Internet.'

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

(24 marks for content and organisation

16 marks for technical accuracy)

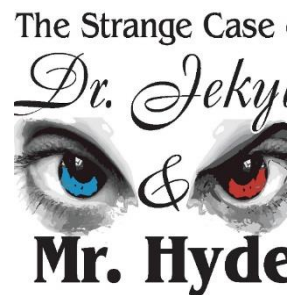
**[40 marks]**

# GCSE English Literature

Paper 1

Summer 2019

1hr 45mins



## Essay Practice



## The Exam

There are two questions on paper 1:

1. *The Strange Case of Dr Jekyll and Mr Hyde*
2. *Romeo and Juliet*

Both questions feature an extract and a question. You have no choice of question.

In your response, you must discuss both the extract and material from elsewhere in the novel/play.

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

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

In this extract Mr Utterson has just met Mr Hyde for the first time.

5 'We have common friends,' said Mr Utterson. 'Common friends!' echoed Mr Hyde, a little hoarsely. 'Who are they?' 'Jekyll, for instance,' said the lawyer. 'He never told you,' cried Mr Hyde, with a flush of anger. 'I did not think you would have lied.'

10 'Come,' said Mr Utterson, 'that is not fitting language.' The other snarled aloud into a savage laugh; and the next moment, with extraordinary quickness, he had unlocked the door and disappeared into the house.

15 The lawyer stood awhile when Mr Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked was one of a class that is rarely solved. Mr Hyde was pale and dwarfish; he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky whispering and somewhat broken voice, – all these were points against him; but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr Utterson regarded him. 'There must be something else,' said the perplexed gentleman. 'There is something more, if I could find a name for it. God bless me, the man seems hardly human! Something troglodytic, shall we say? Or can it be the old story of Dr Fell? Or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think, for, O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend!'

25

Starting with this extract, how does Stevenson present Mr Hyde as a frightening outsider?

Write about:

- how Stevenson presents Mr Hyde in this extract
- how Stevenson presents Mr Hyde as a frightening outsider in the novel as a whole.

**[30 marks]**

Level Mark	AO	Typical Features
L6 Convincing, critical analysis and exploration 26 – 30	A01	<ul style="list-style-type: none"> <li>• Critical, exploratory, conceptualised response to task &amp; whole text</li> <li>• Judicious use of precise reference to support interpretations</li> </ul>
	A02	<ul style="list-style-type: none"> <li>• Analysis of writer's methods with subject terminology used judiciously</li> <li>• Exploration of effects of writer's methods on reader</li> </ul>
	A03	<ul style="list-style-type: none"> <li>• Exploration of ideas, perspectives and contextual factors shown by specific, detailed links between context/text/task</li> </ul>
L5 Thoughtful, developed consideration 21-25	A01	<ul style="list-style-type: none"> <li>• Thoughtful, developed response to task and whole text</li> <li>• Apt references integrated into interpretations</li> </ul>
	A02	<ul style="list-style-type: none"> <li>• Examination of writer's methods with subject terminology used effectively to support consideration of methods</li> <li>• Examination of effects of writer's methods on reader</li> </ul>
	A03	<ul style="list-style-type: none"> <li>• Thoughtful consideration of ideas, perspectives, contextual factors shown by examination of detailed links between context/text/task</li> </ul>
L4 Clear Understanding	A01	<ul style="list-style-type: none"> <li>• Clear, explained response to task and whole text</li> <li>• Effective use of references to support explanation</li> </ul>
	A02	<ul style="list-style-type: none"> <li>• Clear explanation of writer's methods with appropriate use of relevant subject terminology</li> <li>• Understanding of effects of writer's methods on reader</li> </ul>

16-20	A03	<ul style="list-style-type: none"> <li>• Clear understanding of ideas, perspectives, contextual factors shown by specific links between context/text/task</li> </ul>
L3 Explained, structured comments 11-15	A01	<ul style="list-style-type: none"> <li>• Some explained response to the task and whole text</li> <li>• References used to support a range of relevant comments</li> </ul>
	A02	<ul style="list-style-type: none"> <li>• Explained, relevant comments on writer's methods with some relevant use of subject terminology</li> <li>• Identification of effects of writer's methods on reader</li> </ul>
	A03	<ul style="list-style-type: none"> <li>• Some understanding of implicit ideas, perspectives, contextual factors shown by links between context/text/task</li> </ul>
L2 Supported, relevant comments 6-10	A01	<ul style="list-style-type: none"> <li>• Supported response to task and text</li> <li>• Comments on references</li> </ul>
	A02	<ul style="list-style-type: none"> <li>• Identification of writer's methods</li> <li>• Some reference to subject terminology</li> </ul>
	A03	<ul style="list-style-type: none"> <li>• Some awareness of implicit ideas/contextual factors</li> </ul>
L1 Simple, explicit comments 1-5	A01	<ul style="list-style-type: none"> <li>• Simple comments relevant to task and text</li> <li>• Reference to relevant details</li> </ul>
	A02	<ul style="list-style-type: none"> <li>• Awareness of writer making deliberate choices</li> <li>• Possible reference to subject terminology</li> </ul>
	A03	<ul style="list-style-type: none"> <li>• Simple comment on explicit ideas/contextual factors</li> </ul>

This booklet contains a selection of questions in the style of your exam.

By the time you reach the exam, you should have planned all of these essays and highlighted which elements of your plan address the extract and which elements address other parts of the novel.

As we work through our study of the novel, you will write some full essays and plan others from this booklet, in which you will also choose one point to write out in full as a PETAL paragraph.

The precise balance between extract and novel is not important, but if you discuss only the extract or only the rest of the novel, your mark is limited as it is considered a 'rubric infringement' (that is, you haven't addressed the question).

The strongest answers often use an element of the extract as a springboard into discussion of that element in the rest of the novel.

You can structure your essay in either of the following ways:

<b>A01</b>	<b>A02</b>	<b>A03</b>
Extract point		
Extract point		



Novel point		
Novel point		
Novel point		

AO1	AO2	AO3
Extract point, then seen in rest of novel		
Extract point, then seen in rest of novel		
Extract point, then seen in rest of novel		
Extract point, then seen in rest of novel		
Novel (if necessary)		

### Example Essay:

#### **Chapter 1 Extract**

**“It chanced on one of these rambles ... repair their ravages.”**

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

**Write about:**

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

**[30 marks]**

Stevenson uses this extract to quickly establish the setting as a way of contributing to the general air of mystery and fear in the novel. The street has a “thriving trade” but it is also “small” and “what is called quiet” so is an enigma within itself. Stevenson presents the street as having an “air of invitation” and the use of the noun “coquetry” and reference to “florid charms” links to the “smiling saleswomen” as flirtatious, appealing and immoral. This is added to as it must be “veiled” on a “Sunday” suggesting it is against religion. This may also be Stevenson using understatement and euphemism as Victorian convention and sensibilities would prevent him from using overly

explicit references to sexual behaviour. The continued use of personification also increases the sense of the street being alive and tempting danger.

Despite its superficial “gaiety of note” the street creates a sense of threat as Stevenson uses the simile that is it like “a fire in a forest” which has connotations of destruction and could foreshadow the power and uncontrollable nature of elemental forces. This is also shown in the description of Hyde’s house. The adjective “sinister” has connotations of the supernatural and could also be used to show that house is unnatural and out of place. The violent verb “thrust” personifies the house as threatening and aggressive and Stevenson also uses the human features of a “blind forehead” and that it is “blistered” to show the house as unhealthy and decayed. The house “showed no window”; Stevenson uses setting here to create a sense of entrapment, imprisonment and claustrophobia.

The house has been affected by the less desirable elements of Victorian society such as “tramps”, which would have been very distasteful to the original polite Victorian readership. Throughout the extract Stevenson increasingly uses personification of the house to portray it as threatening, creating a sense of foreboding and fear associated with it. The “negligence” and neglect associated with it creates questions and a sense of uncertainty and fear.

The description of Hyde’s house could be part of Stevenson’s extended metaphor used throughout the novella as this uses the houses of both Jekyll and Hyde to represent their psyches. Hyde’s house is decaying and contaminated and shows his evil side. This metaphor is also used by Stevenson to show the intrinsic link between Jekyll and Hyde: Hyde “has a key” to Jekyll’s house. He is able to enter Jekyll’s mind as he is the embodiment of evil but exists within Jekyll’s own mind. Stevenson makes this explicit for the reader when he uses Enfield to reveal to Utterson (and by extension the reader) that Jekyll and Hyde in fact inhabit the same building. On a symbolic level, this shows the blurring of boundaries between Jekyll and Hyde, and therefore between good and evil, creating mystery and fear as the reader cannot be certain where one “building” ends and the other begins. This could be a reaction by Stevenson to his strict religious upbringing, where his nurse separated everything into clear right and wrong. Here Stevenson arguably reacts to this by exploring the complexity of man’s duality. This would have created fear and uncertainty in the original readership which was aware of Darwin’s new theories blurring the boundaries between humanity and animals; the use of the extended metaphor adds to the creation of mystery and tension.

Stevenson also uses setting to create mystery and fear in *The Carew Murder Case*. The Gothic influences of the “moon” and the “fog” create more secrecy as things are hidden. Also, the “fog” could be allusion to death as in Victorian times the fog was made of pollution and in London it was so strong it killed people. Stevenson reverses the typical Gothic feature of using far off lands to bring the threat into closer proximity to the reader. He also personifies the wind as “embattled and continuously charging” which could be used to show that Hyde affected everything in his violence. In this section, Stevenson also

describes the fog as a “chocolate coloured pall” which both emphasises its thickness and could allude to a funeral pall, having further connotations of death. The use of sympathetic background in this extract creates fear and a threat of violence.

Stevenson also uses pathetic fallacy in “The Last Night” where the “pale moon” is “lying on her back”. Here he uses personification to show that nature is out of kilter. It may also be a reference to the mythological goddess Diana who is symbolised by the moon and represents innocence but now faces violence and violation. The use of the violent verbs in this section such as “lashing” and “strangling” also creates fear and violence for the reader.

Later in the chapter the extended metaphor of Jekyll’s house and psyche is revisited when Utterson sees new areas of the house and it becomes darker as he goes deeper inside. The old “theatre” is the opposite of what it once was and is now decayed and dilapidated, similar to Jekyll’s mind in the way that it was been destroyed by Hyde. It is also “windowless” which creates an idea of imprisonment and claustrophobia. This is emphasised by Jekyll’s cabinet being “barred with iron” which shows he is trapped in his own mind and that he cannot escape the circle of addiction. There is also the recurring motif of locked rooms, cupboards and areas which Stevenson uses to build tension and mystery as things are blocked and then revealed. He uses this to control the progression of the novella as the secrets are gradually unlocked.

Overall, Stevenson uses the setting in this extract and in the novella as a whole to create a sense of mystery and fear using personification, pathetic fallacy and metaphor.

Read the following extract from Chapter 1 and then answer the question that follows.  
In this extract, Mr Enfield describes meeting Mr Hyde for the first time.

"Well, it was this way," returned Mr. Enfield: "I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street and all the folks asleep -- street after street, all lighted up as if for a procession and all as empty as a church -- till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a few halloo, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight.

Starting with this extract, how does Stevenson present Mr Hyde as a violent character?

Write about:

- how Stevenson presents Mr Hyde as a violent character in this extract
- how Stevenson presents Mr Hyde as a violent character in the novel as a whole.

**[30 marks]**



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

Read the following extract from Chapter 2 and then answer the question that follows.  
In this extract, Mr Utterson ponders over the character of Mr. Hyde

Six o'clock stuck on the bells of the church that was so conveniently near to Mr. Utterson's dwelling, and still he was digging at the problem. Hitherto it had touched him on the intellectual side alone; but now his imagination also was engaged, or rather enslaved; and as he lay and tossed in the gross darkness of the night and the curtained room, Mr. Enfield's tale went by before his mind in a scroll of lighted pictures. He would be aware of the great field of lamps of a nocturnal city; then of the figure of a man walking swiftly; then of a child running from the doctor's; and then these met, and that human Juggernaut trod the child down and passed on regardless of her screams. Or else he would see a room in a rich house, where his friend lay asleep, dreaming and smiling at his dreams; and then the door of that room would be opened, the curtains of the bed plucked apart, the sleeper recalled, and lo! there would stand by his side a figure to whom power was given, and even at that dead hour, he must rise and do its bidding. The figure in these two phases haunted the lawyer all night; and if at any time he dozed over, it was but to see it glide more stealthily through sleeping houses, or move the more swiftly and still the more swiftly, even to dizziness, through wider labyrinths of lamplighted city, and at every street corner crush a child and leave her screaming. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde.

Starting with this extract, how does Stevenson present the strange and unknown?

- how Stevenson presents the strange and unknown in this extract
- how Stevenson presents the strange and unknown in the novella as a whole.

**[30 marks]**



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

Read the following extract from Chapter 2 and then answer the question that follows.  
In this extract, Mr Utterson meets Mr. Hyde for the first time.

The lawyer stood awhile when Mr. Hyde had left him, the picture of disquietude. Then he began slowly to mount the street, pausing every step or two and putting his hand to his brow like a man in mental perplexity. The problem he was thus debating as he walked, was one of a class that is rarely solved. Mr. Hyde was pale and dwarfish, he gave an impression of deformity without any nameable malformation, he had a displeasing smile, he had borne himself to the lawyer with a sort of murderous mixture of timidity and boldness, and he spoke with a husky, whispering and somewhat broken voice; all these were points against him, but not all of these together could explain the hitherto unknown disgust, loathing and fear with which Mr. Utterson regarded him. "There must be something else," said the perplexed gentleman. "There is something more, if I could find a name for it. God bless me, the man seems hardly human! Something troglodytic, shall we say? or can it be the old story of Dr. Fell? or is it the mere radiance of a foul soul that thus transpires through, and transfigures, its clay continent? The last, I think; for, O my poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend."

Starting with this extract, how does Stevenson present Hyde as an abnormal character?

- how Stevenson presents Hyde as an abnormal character in this extract
- how Stevenson presents Hyde as an abnormal character in the novella as a whole.

**[30 marks]**





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

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

In this extract, Mr Utterson talks with Dr. Jekyll over dinner.

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 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 stylish 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. O, 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 present Dr Jekyll as character with something to conceal?

- how Stevenson presents Hyde as Dr Jekyll as character with something to conceal in this extract
- how Stevenson presents Dr Jekyll as character with something to conceal in the novella as a whole.

**[30 marks]**

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

Read the following extract from Chapter 4 and then answer the question that follows.  
In this extract, the murder of Sir Danvers Carew is described.

And as she so sat she became aware of an aged beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it some times appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted. Starting with this extract, how does Stevenson present Dr Jekyll as character with something to hide?

Starting with this extract, how does Stevenson present violence and crime?

- how Stevenson presents violence and crime in this extract
- how Stevenson presents violence and crime in the novella as a whole.

**[30 marks]**



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

Read the following extract from Chapter 6 and then answer the question that follows.

In this extract, Utterson discusses Dr Jekyll with Dr Lanyon.

There at least he was not denied admittance; but when he came in, he was shocked at the change which had taken place in the doctor's appearance. He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older; and yet it was not so much these tokens of a swift physical decay that arrested the lawyer's notice, as a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind. It was unlikely that the doctor should fear death; and yet that was what Utterson was tempted to suspect. "Yes," he thought; he is a doctor, he must know his own state and that his days are counted; and the knowledge is more than he can bear." And yet when Utterson remarked on his ill-looks, it was with an air of great firmness that Lanyon declared himself a doomed man.

"I have had a shock," he said, "and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away."

"Jekyll is ill, too," observed Utterson. "Have you seen him?"

But Lanyon's face changed, and he held up a trembling hand. "I wish to see or hear no more of Dr. Jekyll," he said in a loud, unsteady voice. "I am quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead."

"Tut-tut," said Mr. Utterson; and then after a considerable pause, "Can't I do anything?" he inquired. "We are three very old friends, Lanyon; we shall not live to make others."

"Nothing can be done," returned Lanyon; "ask himself."

"He will not see me," said the lawyer.

"I am not surprised at that," was the reply. "Some day, Utterson, after I am dead, you may perhaps come to learn the right and wrong of this. I cannot tell you. And in the meantime, if you can sit and talk with me of other things, for God's sake, stay and do so; but if you cannot keep clear of this accursed topic, then in God's name, go, for I cannot bear it."

Starting with this extract, how does Stevenson present conflicting views of science?

- how Stevenson presents conflicting views of science in this extract
- how Stevenson presents conflicting views of science in the novella as a whole.

**[30 marks]**

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

Read the following extract from Chapter 7 and then answer the question that follows.

In this extract, Utterson and Enfield catch sight of Jekyll at a window.

The court was very cool and a little damp, and full of premature twilight, although the sky, high up overhead, was still bright with sunset. The middle one of the three windows was half-way open; and sitting close beside it, taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr. Jekyll.

"What! Jekyll!" he cried. "I trust you are better."

"I am very low, Utterson," replied the doctor drearily, "very low. It will not last long, thank God."

"You stay too much indoors," said the lawyer. "You should be out, whipping up the circulation like Mr. Enfield and me. (This is my cousin--Mr. Enfield--Dr. Jekyll.) Come now; get your hat and take a quick turn with us."

"You are very good," sighed the other. "I should like to very much; but no, no, no, it is quite impossible; I dare not. But indeed, Utterson, I am very glad to see you; this is really a great pleasure; I would ask you and Mr. Enfield up, but the place is really not fit."

"Why, then," said the lawyer, good-naturedly, "the best thing we can do is to stay down here and speak with you from where we are."

"That is just what I was about to venture to propose," returned the doctor with a smile. But the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below. They saw it but for a glimpse for the window was instantly thrust down; but that glimpse had been sufficient, and they turned and left the court without a word. In silence, too, they traversed the by-street; and it was not until they had come into a neighbouring thoroughfare, where even upon a Sunday there were still some stirrings of life, that Mr. Utterson at last turned and looked at his companion. They were both pale; and there was an answering horror in their eyes.

"God forgive us, God forgive us," said Mr. Utterson.

But Mr. Enfield only nodded his head very seriously, and walked on once more in silence.

Starting with this extract, how does Stevenson present Jekyll's unusual behaviour?

- how Stevenson presents Jekyll's unusual behaviour in this extract



- how Stevenson presents Jekyll's unusual behaviour in the novella as a whole.

**[30 marks]**

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

Read the following extract from Chapter 8 and then answer the question that follows.  
In this extract, Poole leads Utterson across London to Jekyll's house.

It was a wild, cold, seasonable night of March, with a pale moon, lying on her back as though the wind had tilted her, and flying wrack of the most diaphanous and lawny texture. The wind made talking difficult, and flecked the blood into the face. It seemed to have swept the streets unusually bare of passengers, besides; for Mr. Utterson thought he had never seen that part of London so deserted. He could have wished it otherwise; never in his life had he been conscious of so sharp a wish to see and touch his fellow-creatures; for struggle as he might, there was borne in upon his mind a crushing anticipation of calamity. The square, when they got there, was full of wind and dust, and the thin trees in the garden were lashing themselves along the railing. Poole, who had kept all the way a pace or two ahead, now pulled up in the middle of the pavement, and in spite of the biting weather, took off his hat and mopped his brow with a red pocket-handkerchief. But for all the hurry of his coming, these were not the dews of exertion that he wiped away, but the moisture of some strangling anguish; for his face was white and his voice, when he spoke, harsh and broken.

"Well, sir," he said, "here we are, and God grant there be nothing wrong."

"Amen, Poole," said the lawyer.

Thereupon the servant knocked in a very guarded manner; the door was opened on the chain; and a voice asked from within, "Is that you, Poole?"

"It's all right," said Poole. "Open the door."

Starting with this extract, how does Stevenson use settings to create suspense?

- how Stevenson uses settings to create suspense in this extract
- how Stevenson uses settings to create suspense in the novella as a whole.

**[30 marks]**

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

Read the following extract from Chapter 8 and then answer the question that follows.  
In this extract, Poole breaks down the door of Jekyll's cabinet.

Poole swung the axe over his shoulder; the blow shook the building, and the red baize door leaped against the lock and hinges. A dismal screech, as of mere animal terror, rang from the cabinet. Up went the axe again, and again the panels crashed and the frame bounded; four times the blow fell; but the wood was tough and the fittings were of excellent workmanship; and it was not until the fifth, that the lock burst and the wreck of the door fell inwards on the carpet.

The besiegers, appalled by their own riot and the stillness that had succeeded, stood back a little and peered in. There lay the cabinet before their eyes in the quiet lamplight, a good fire glowing and chattering on the hearth, the kettle singing its thin strain, a drawer or two open, papers neatly set forth on the business table, and nearer the fire, the things laid out for tea; the quietest room, you would have said, and, but for the glazed presses full of chemicals, the most commonplace that night in London.

Right in the middle there lay the body of a man sorely contorted and still twitching. They drew near on tiptoe, turned it on its back and beheld the face of Edward Hyde. He was dressed in clothes far to large for him, clothes of the doctor's bigness; the cords of his face still moved with a semblance of life, but life was quite gone: and by the crushed phial in the hand and the strong smell of kernels that hung upon the air, Utterson knew that he was looking on the body of a self-destroyer.

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

- how Stevenson present contrast in this extract
- how Stevenson present contrast in the novella as a whole.

**[30 marks]**



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

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

In this extract, which is a letter from Jekyll to Lanyon, Jekyll instructs Lanyon on how to help him.

"I want you to postpone all other engagements for to-night -- ay, even if you were summoned to the bedside of an emperor; to take a cab, unless your carriage should be actually at the door; and with this letter in your hand for consultation, to drive straight to my house. Poole, my butler, has his orders; you will find him waiting your arrival with a locksmith. The door of my cabinet is then to be forced: and you are to go in alone; to open the glazed press (letter E) on the left hand, breaking the lock if it be shut; and to draw out, with all its contents as they stand, the fourth drawer from the top or (which is the same thing) the third from the bottom. In my extreme distress of mind, I have a morbid fear of misdirecting you; but even if I am in error, you may know the right drawer by its contents: some powders, a phial and a paper book. This drawer I beg of you to carry back with you to Cavendish Square exactly as it stands.

"That is the first part of the service: now for the second. You should be back, if you set out at once on the receipt of this, long before midnight; but I will leave you that amount of margin, not only in the fear of one of those obstacles that can neither be prevented nor foreseen, but because an hour when your servants are in bed is to be preferred for what will then remain to do. At midnight, then, I have to ask you to be alone in your consulting room, to admit with your own hand into the house a man who will present himself in my name, and to place in his hands the drawer that you will have brought with you from my cabinet. Then you will have played your part and earned my gratitude completely. Five minutes afterwards, if you insist upon an explanation, you will have understood that these arrangements are of capital importance; and that by the neglect of one of them, fantastic as they must appear, you might have charged your conscience with my death or the shipwreck of my reason."

Starting with this extract, how does Stevenson present Jekyll's secretive behaviour in the novel?

- how Stevenson presents Jekyll's secretive behaviour in this extract
- how Stevenson presents Jekyll's secretive behaviour in the novella as a whole.

**[30 marks]**

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

Read the following extract from Chapter 9 and then answer the question that follows.  
In this extract, Lanyon describes witnessing Hyde's transformation back to Jekyll.

"And now," said he, "to settle what remains. Will you be wise? will you be guided? will you suffer me to take this glass in my hand and to go forth from your house without further parley? or has the greed of curiosity too much command of you? Think before you answer, for it shall be done as you decide. As you decide, you shall be left as you were before, and neither richer nor wiser, unless the sense of service rendered to a man in mortal distress may be counted as a kind of riches of the soul. Or, if you shall so prefer to choose, a new province of knowledge and new avenues to fame and power shall be laid open to you, here, in this room, upon the instant; and your sight shall be blasted by a prodigy to stagger the unbelief of Satan."

"Sir," said I, affecting a coolness that I was far from truly possessing, "you speak enigmas, and you will perhaps not wonder that I hear you with no very strong impression of belief. But I have gone too far in the way of inexplicable services to pause before I see the end."

"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 arms 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!

Starting with this extract, how does Stevenson present the horror of a character's transformation in the novel?

- how Stevenson presents transformation in this extract



- how Stevenson presents transformation in the novella as a whole.

**[30 marks]**

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

Read the following extract from Chapter 10 and then answer the question that follows. In this extract, Jekyll discusses his reasons for wanting to divide the two parts of his personality.

‘With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two. I say two, because the state of my own knowledge does not pass beyond that point. Others will follow, others will outstrip me on the same lines; and I hazard the guess that man will be ultimately known for a mere polity of multifarious, incongruous and independent denizens. I, for my part, from the nature of my life, advanced infallibly in one direction and in one direction only. It was on the moral side, and in my own person, that I learned to recognise the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both; and from an early date, even before the course of my scientific discoveries had begun to suggest the most naked possibility of such a miracle, I had learned to dwell with pleasure, as a beloved daydream, on the thought of the separation of these elements. If each, I told myself, could be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil. It was the curse of mankind that these incongruous faggots were thus bound together -- that in the agonised womb of consciousness, these polar twins should be continuously struggling. How, then were they dissociated?’

Starting with this extract, how does Stevenson present the two sides of Jekyll’s character?

- how Stevenson presents the two sides of Jekyll’s transformation in this extract
- how Stevenson presents the two sides of Jekyll’s in the novella as a whole.

**[30 marks]**



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

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

In this extract, Jekyll discusses his attempts to rid himself of Hyde

‘To cast in my lot with Jekyll, was to die to those appetites which I had long secretly indulged and had of late begun to pamper. To cast it in with Hyde, was to die to a thousand interests and aspirations, and to become, at a blow and forever, despised and friendless. The bargain might appear unequal; but there was still another consideration in the scales; for while Jekyll would suffer smartingly in the fires of abstinence, Hyde would be not even conscious of all that he had lost. Strange as my circumstances were, the terms of this debate are as old and commonplace as man; much the same inducements and alarms cast the die for any tempted and trembling sinner; and it fell out with me, as it falls with so vast a majority of my fellows, that I chose the better part and was found wanting in the strength to keep to it. Yes, I preferred the elderly and discontented doctor, surrounded by friends and cherishing honest hopes; and bade a resolute farewell to the liberty, the comparative youth, the light step, leaping impulses and secret pleasures, that I had enjoyed in the disguise of Hyde. I made this choice perhaps with some unconscious reservation, for I neither gave up the house in Soho, nor destroyed the clothes of Edward Hyde, which still lay ready in my cabinet. For two months, however, I was true to my determination; for two months, I led a life of such severity as I had never before attained to, and enjoyed the compensations of an approving conscience. But time began at last to obliterate the freshness of my alarm; the praises of conscience began to grow into a thing of course; I began to be tortured with throes and longings, as of Hyde struggling after freedom; and at last, in an hour of moral weakness, I once again compounded and swallowed the transforming draught.’

Starting with this extract, how does Stevenson present Jekyll’s weakness of character?

- how Stevenson presents Jekyll’s weakness of character in this extract
- how Stevenson presents Jekyll’s weakness of character in the novella as a whole.

**[30 marks]**



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

Read the following extract from Chapter 10 and then answer the question that follows. In this extract, Jekyll discusses his and Hyde's feelings towards each other.

'The powers of Hyde seemed to have grown with the sickliness of Jekyll. And certainly the hate that now divided them was equal on each side. With Jekyll, it was a thing of vital instinct. He had now seen the full deformity of that creature that shared with him some of the phenomena of consciousness, and was co-heir with him to death: and beyond these links of community, which in themselves made the most poignant part of his distress, he thought of Hyde, for all his energy of life, as of something not only hellish but inorganic. This was the shocking thing; that the slime of the pit seemed to utter cries and voices; that the amorphous dust gesticulated and sinned; that what was dead, and had no shape, should usurp the offices of life. And this again, that that insurgent horror was knit to him closer than a wife, closer than an eye; lay caged in his flesh, where he heard it mutter and felt it struggle to be born; and at every hour of weakness, and in the confidence of slumber, prevailed against him, and deposed him out of life. The hatred of Hyde for Jekyll was of a different order. His terror of the gallows drove him continually to commit temporary suicide, and return to his subordinate station of a part instead of a person; but he loathed the necessity, he loathed the despondency into which Jekyll was now fallen, and he resented the dislike with which he was himself regarded. Hence the ape-like tricks that he would play me, scrawling in my own hand blasphemies on the pages of my books, burning the letters and destroying the portrait of my father; and indeed, had it not been for his fear of death, he would long ago have ruined himself in order to involve me in the ruin. But his love of me is wonderful; I go further: I, who sicken and freeze at the mere thought of him, when I recall the abjection and passion of this attachment, and when I know how he fears my power to cut him off by suicide, I find it in my heart to pity him.'

Starting with this extract, how does Stevenson present the relationship between Jekyll and Hyde?

- how Stevenson presents the relationship between Jekyll and Hyde in this extract
- how Stevenson presents the relationship between Jekyll and Hyde in the novella as a whole.

[30 marks]

## A Christmas Carol

### Charles Dickens: *A Christmas Carol*

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

In this extract the narrator is introducing us to the characters of Scrooge and Marley.

MARLEY was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge signed it. And Scrooge's name was good upon 'Change, for anything he chose to put his hand to.

Old Marley was as dead as a door-nail. Mind! I don't mean to say that I know, of my own knowledge, what there is particularly dead about a door-nail. I might have been inclined, myself, to regard a coffin-nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country's done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a door-nail.

Scrooge knew he was dead? Of course he did. How could it be otherwise? Scrooge and he were partners for I don't know how many years. Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner. And even Scrooge was not so dreadfully cut up by the sad event, but that he was an excellent man of business on the very day of the funeral, and solemnised it with an undoubted bargain.

0 8

'Scrooge is presented as a powerful, yet solitary, figure at the start of the novel.'

Starting with this extract, how far do you agree with this statement?

Write about:

- how Dickens presents the Scrooge in this extract
- how Dickens presents Scrooge in the novel as a whole.

**Charles Dickens: *A Christmas Carol***

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

In this extract the narrator is introducing us to the character of Scrooge.

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas. External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did. of the funeral, and solemnised it with an undoubted bargain. Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him;



and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

0 8

Starting with this extract, how does Dickens present people's views on Scrooge.

Write about:

- how Dickens presents views of Scrooge in this extract
- how Dickens presents views of Scrooge in the novel as a whole.

**[30 marks]**

### **Charles Dickens: *A Christmas Carol***

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

In this extract Fred is greeting his Uncle Scrooge at work.

“A merry Christmas, uncle! God save you!” cried a cheerful voice. It was the voice of Scrooge’s nephew, who came upon him so quickly that this was the first intimation he had of his approach.

5           “Bah!” said Scrooge, “Humbug!”

          He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge’s, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again. “Christmas a humbug, uncle!” said

10           Scrooge’s nephew.

          “You don’t mean that, I am sure?”

          “I do,” said Scrooge. “Merry Christmas! What right have you to be merry? What reason have you to be merry? You’re poor enough.”

15           “Come, then,” returned the nephew gaily. “What right have you to be dismal? What reason have you to be morose? You’re rich enough.”

          Scrooge having no better answer ready on the spur of

20           the moment, said, “Bah!” again; and followed it up with “Humbug.”

          “Don’t be cross, uncle!” said the nephew.

          “What else can I be,” returned the uncle, “when I live in such a world of fools as this? Merry Christmas! Out upon merry Christmas! What’s Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, but not an hour richer; a time for balancing your books and having every item in ’em through a round dozen of months presented dead against you? If I could work my will,” said Scrooge indignantly, “every idiot who goes about with ‘Merry Christmas’ on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!”

0 8

Starting with this extract, how does Dickens present attitudes towards Christmas?

Write about:

- how Dickens presents attitudes towards Christmas in this extract
- how Dickens presents attitudes towards Christmas in the novel as a whole.

**[30 marks]**

### Charles Dickens: *A Christmas Carol*

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

In this extract the narrator describes the counting house where Scrooge and Bob work.

5                   Once upon a time—of all the good days in the year, on  
Christmas Eve—old Scrooge sat busy in his counting-house.  
It was cold, bleak, biting weather: foggy withal: and he could  
hear the people in the court outside, go wheezing up and  
down, beating their hands upon their breasts, and stamping  
their feet upon the pavement stones to warm them. The city  
10                   clocks had only just gone three, but it was quite dark  
already—it had not been light all day—and candles were  
flaring in the windows of the neighbouring offices, like ruddy  
smears upon the palpable brown air. The fog came pouring in  
at every chink and keyhole, and was so dense without, that  
although the court was of the narrowest, the houses opposite  
were mere phantoms. To  
15                   see the dingy cloud come drooping down, obscuring  
everything, one might have thought that Nature lived hard by,  
and was brewing on a large scale.  
The door of Scrooge's counting-house was open that he might  
keep his eye upon his clerk, who in a dismal little cell beyond,  
a sort of tank, was copying letters. Scrooge had a very small  
20                   fire, but the clerk's fire was so very much smaller that it looked  
like one coal. But he couldn't replenish it, for Scrooge kept the  
coal-box in his own room; and so surely as the clerk came in  
with the shovel, the master predicted that it would be  
25                   necessary for them to part. Wherefore the clerk put on his  
white comforter, and tried to warm himself at the candle; in  
which effort, not being a man of a strong imagination, he  
failed.!"

0 8

Starting with this extract, write about how Dickens uses the environment and setting to convey the divide in class and personality of characters.

Write about:

- how Dickens presents divide and personality in this extract
- how Dickens presents divide and personality in the novel as a whole.

[30 marks]

**Charles Dickens: *A Christmas Carol***

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

In this extract, Fred is preparing to say farewell to Scrooge.

“Don’t be angry, uncle. Come! Dine with us to-morrow.”  
Scrooge said that he would see him—yes, indeed he  
did. He  
5 went the whole length of the expression, and said that he  
would see  
him in that extremity first.  
“But why?” cried Scrooge’s nephew. “Why?”  
“Why did you get married?” said Scrooge.  
“Because I fell in love.”  
10 “Because you fell in love!” growled Scrooge, as if that  
were the only one thing in the world more ridiculous than a  
merry Christmas.  
“Good afternoon!”  
“Nay, uncle, but you never came to see me before that  
15 happened. Why give it as a reason for not coming now?”  
“Good afternoon,” said Scrooge.  
“I want nothing from you; I ask nothing of you; why  
cannot we  
be friends?”  
20 “Good afternoon,” said Scrooge.  
“I am sorry, with all my heart, to find you so resolute.  
We have never had any quarrel, to which I have been a party.  
But I have made the trial in homage to Christmas, and I’ll keep  
my Christmas humour to the last. So A Merry Christmas,  
25 uncle!”  
“Good afternoon!” said Scrooge.  
“And A Happy New Year!”  
“Good afternoon!” said Scrooge.

His nephew left the room without an angry word,  
notwithstanding.

0 8

Starting with this extract, how does Dickens present love in *A Christmas Carol*?

Write about:

- how Dickens presents love in this extract
- how Dickens presents love in the novel as a whole.

**[30 marks]**

### **Charles Dickens: *A Christmas Carol***

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

In this extract, the two portly gentlemen have just been let in to Scrooge's office by Bob.

They were portly gentlemen, pleasant to behold, and  
 now  
 stood, with their hats off, in Scrooge's office. They had books  
 and  
 5 papers in their hands, and bowed to him.  
 "Scrooge and Marley's, I believe," said one of the  
 gentlemen,  
 referring to his list. "Have I the pleasure of addressing Mr.  
 Scrooge,  
 10 or Mr. Marley?"  
 "Mr. Marley has been dead these seven years,"  
 Scrooge replied.  
 "He died seven years ago, this very night."  
 "We have no doubt his liberality is well represented by  
 15 his  
 surviving partner," said the gentleman, presenting his  
 credentials.  
 It certainly was; for they had been two kindred spirits. At the  
 ominous word "liberality," Scrooge frowned, and shook his  
 20 head, and handed the credentials back.  
 "At this festive season of the year, Mr. Scrooge," said  
 the  
 gentleman, taking up a pen, "it is more than usually desirable  
 that we should make some slight provision for the Poor and  
 destitute, who suffer greatly at the present time. Many  
 thousands are in want of common necessities; hundreds of  
 thousands are in want of common comforts, sir."  
 "Are there no prisons?" asked Scrooge.  
 "Plenty of prisons," said the gentleman, laying down the  
 pen  
 again.  
 "And the Union workhouses?" demanded Scrooge. "Are  
 they  
 still in operation?"  
 "They are. Still," returned the gentleman, "I wish I could  
 say  
 they were not."

0 8

Starting with this extract, how does Dickens present wealth in *A Christmas Carol*?

Write about:

- how Dickens presents wealth in this extract
- how Dickens presents wealth in the novel as a whole.

[30 marks]

**Charles Dickens: *A Christmas Carol***

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

In this extract, the two portly gentlemen are explaining why they are visiting Scrooge.

5                   “Under the impression that they scarcely furnish  
Christian cheer of mind or body to the multitude,” returned the  
gentleman, “a few of us are endeavouring to raise a fund to  
buy the Poor some meat and drink, and means of warmth. We  
choose this time, because it is a time, of all others, when Want  
is keenly felt, and Abundance rejoices. What shall I put you  
down for?”

                  “Nothing!” Scrooge replied.  
                  “You wish to be anonymous?”

10                  “I wish to be left alone,” said Scrooge. “Since you ask  
me what I wish, gentlemen, that is my answer. I don’t make  
merry myself at Christmas and I can’t afford to make idle  
people merry. I help to support the establishments I have  
mentioned—they cost enough; and those who are badly off  
15                  must go there.”

                  “Many can’t go there; and many would rather die.”  
                  “If they would rather die,” said Scrooge, “they had better  
do it,  
and decrease the surplus population. Besides—excuse me—I  
20                  don’t  
know that.”

                  “But you might know it,” observed the gentleman.  
                  “It’s not my business,” Scrooge returned. “It’s enough  
for a man to understand his own business, and not to interfere  
with other  
people’s. Mine occupies me constantly. Good afternoon,  
gentlemen!”

Starting with this extract, how does Dickens present attitudes to responsibility in *A Christmas Carol*?

Write about:

- how Dickens presents attitudes to responsibility in this extract
- how Dickens presents attitudes to responsibility in the novel as a whole.

**[30 marks]**

### **Charles Dickens: *A Christmas Carol***

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

In this extract, Marley has just appeared in front of Scrooge.

The same face: the very same. Marley in his pigtail, usual waistcoat, tights and boots; the tassels on the latter bristling, like his pigtail, and his coat-skirts, and the hair upon his head. The chain he drew was clasped about his middle. It was long, and wound about him like a tail; and it was made (for Scrooge observed it closely) of cashboxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel. His body was transparent; so that Scrooge, observing him, and looking through his waistcoat, could see the two buttons on his coat behind.

Scrooge had often heard it said that Marley had no bowels, but he had never believed it until now.

No, nor did he believe it even now. Though he looked the phantom through and through, and saw it standing before him; though he felt the chilling influence of its death-cold eyes; and marked the very texture of the folded kerchief bound about its



head and chin, which wrapper he had not observed before; he was still incredulous, and fought against his senses.

0 8

Starting with this extract, explore how Dickens presents punishment in *A Christmas Carol*.

Write about:

- how Dickens presents punishment in this extract
- how Dickens presents punishment in the novel as a whole.

**[30 marks]**

**Charles Dickens: *A Christmas Carol***

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

In this extract, Scrooge has just woken up after his meeting with Marley's ghost.

5                    WHEN Scrooge awoke, it was so dark, that looking out of bed, he could scarcely distinguish the transparent window from the opaque walls of his chamber. He was endeavouring to pierce the darkness with his ferret eyes, when the chimes of a neighbouring church struck the four quarters. So he listened for the hour.

10                    To his great astonishment the heavy bell went on from six to seven, and from seven to eight, and regularly up to twelve; then stopped. Twelve! It was past two when he went to bed. The clock was wrong. An icicle must have got into the works. Twelve!

15                    He touched the spring of his repeater, to correct this most preposterous clock. Its rapid little pulse beat twelve: and stopped.

20                    "Why, it isn't possible," said Scrooge, "that I can have slept through a whole day and far into another night. It isn't possible that anything has happened to the sun, and this is twelve at noon!" The idea being an alarming one, he scrambled out of bed, and groped his way to the window. He was obliged to rub the frost off with the sleeve of his dressing-gown before he could see anything; and could see very little then. All he could make out was, that it was still very foggy and extremely cold, and that there was no noise of people running to and fro, and making a great stir, as there unquestionably would have been if night had beaten off bright day, and taken possession of the world.

0 8

Starting with this extract, write about how Dickens explores time in *A Christmas Carol*.

Write about:

- how Dickens presents time in this extract

- how Dickens presents time in the novel as a whole.

[30 marks]

**Charles Dickens: *A Christmas Carol***

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

In this extract, Scrooge is thinking about his meeting with Marley's ghost.

Scrooge went to bed again, and thought, and thought,  
and  
thought it over and over and over, and could make nothing of  
it. The  
5 more he thought, the more perplexed he was; and the more  
he  
endeavoured not to think, the more he thought.  
Marley's Ghost bothered him exceedingly. Every time  
he  
10 resolved within himself, after mature inquiry, that it was all a  
dream,  
his mind flew back again, like a strong spring released, to its  
first  
position, and presented the same problem to be worked all  
15 through,  
"Was it a dream or not?"

Scrooge lay in this state until the chime had gone three quarters more, when he remembered, on a sudden, that the Ghost had warned him of a visitation when the bell tolled one. He resolved to lie awake until the hour was passed; and, considering that he could no more go to sleep than go to Heaven, this was perhaps the wisest resolution in his power.

0 8

Starting with this extract, explore how Dickens presents doubt in *A Christmas Carol*.

Write about:

- how Dickens presents doubt in this extract
- how Dickens presents doubt in the novel as a whole.

**[30 marks]**

**Charles Dickens: *A Christmas Carol***

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

In this extract, the Ghost of Christmas Past is being described for the first time.

It was a strange figure—like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which  
5 gave him the appearance of having receded from the view, and being diminished to a child's proportions. Its hair, which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and  
10 muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of the purest white; and round its waist was bound a lustrous belt, the sheen of which was beautiful. It held a branch of fresh  
15 green holly in its hand; and, in singular contradiction of that wintry emblem, had its dress trimmed with summer flowers. But the strangest thing about it was, that from the crown of its head there sprung a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm.

Even this, though, when Scrooge looked at it with increasing  
steadiness, was not its strangest quality. For as its belt  
20 sparkled and glittered now in one part and now in another, and what was light one instant, at another time was dark, so the figure itself fluctuated in its  
distinctness: being now a thing with one arm, now with one leg, now  
with twenty legs, now a pair of legs without a head, now a head  
without a body: of which dissolving parts, no outline would be  
25 visible in the dense gloom wherein they melted away. And in the very wonder of this, it would be itself again; distinct and clear as ever.

0 8

Starting with this extract, explore how Dickens presents the past in *A Christmas Carol*.

Write about:

- how Dickens presents the Ghost of Christmas Past in this extract
- how Dickens presents the past in the novel as a whole.

[30 marks]

**Charles Dickens: *A Christmas Carol***

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

In this extract, the Ghost of Christmas Past explains why he is visiting Scrooge.

	Perhaps, Scrooge could not have told anybody why, if anybody could have asked him; but he had a special desire to see the Spirit in his cap; and begged him to be covered.
5	“What!” exclaimed the Ghost, “would you so soon put out, with worldly hands, the light I give? Is it not enough that you are one of those whose passions made this cap, and force me through whole trains of years to wear it low upon my brow!”
10	Scrooge reverently disclaimed all intention to offend or any knowledge of having wilfully “bonneted” the Spirit at any period of his life. He then made bold to inquire what business brought him there.
15	“Your welfare!” said the Ghost. Scrooge expressed himself much obliged, but could not help thinking that a night of unbroken rest would have been more conducive to that end. The Spirit must have heard him thinking, for it said immediately: “Your reclamation, then. Take heed!” It put out its strong hand as it spoke, and clasped him gently by the arm.

“Rise! and walk with me!”

0 8

Starting with this extract, write about how Dickens presents redemption in *A Christmas Carol*.

Write about:

- how Dickens redemption in this extract
- how Dickens presents redemption in the novel as a whole.

**[30 marks]**

**Charles Dickens: *A Christmas Carol***

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

In this extract, Scrooge and the Ghost of Christmas Past have arrived at Scrooge's old school.

“Your lip is trembling,” said the Ghost. “And what is that upon your cheek?”

5 Scrooge muttered, with an unusual catching in his voice, that it was a pimple; and begged the Ghost to lead him where he would.

“You recollect the way?” inquired the Spirit.

“Remember it!” cried Scrooge with fervour; “I could walk it blindfold.”

10 “Strange to have forgotten it for so many years!” observed the Ghost. “Let us go on.”

15 They walked along the road, Scrooge recognising every gate, and post, and tree; until a little market-town appeared in the distance, with its bridge, its church, and winding river. Some shaggy ponies now were seen trotting towards them with boys upon their backs, who called to other boys in country gigs and carts, driven by farmers. All these boys were in great spirits, and shouted to each other, until the broad fields were so full of merry music, that the crisp air laughed to hear it!

“These are but shadows of the things that have been,” said the Ghost. “They have no consciousness of us.”

20 The jocund travellers came on; and as they came, Scrooge knew and named them every one. Why was he rejoiced beyond all bounds to see them! Why did his cold eye glisten, and his heart leap up as they went past! Why was he filled with gladness when he heard them give each other

25 Merry Christmas, as they parted at cross-roads and bye-ways, for their several homes! What was merry Christmas to Scrooge? Out upon merry Christmas! What good had it ever done to him?

0 8

Starting with this extract, explore how Scrooge presents emotions in *A Christmas Carol*.

Write about:

- how Scrooge feels in this extract
- how Dickens presents Scrooge's emotions in the novel as a whole.

[30 marks]



### Charles Dickens: *A Christmas Carol*

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

In this extract, Scrooge and the Ghost of Christmas Past see Scrooge's younger self in school.

Nor was it more retentive of its ancient state, within; for entering the dreary hall, and glancing through the open doors of many rooms, they found them poorly furnished, cold, and vast. There was an earthy savour in the air, a chilly bareness in the place, which associated itself somehow with too much getting up by candle-light, and not too much to eat.

5

They went, the Ghost and Scrooge, across the hall, to a door at the back of the house. It opened before them, and disclosed a long, bare, melancholy room, made barer still by lines of plain deal forms and desks. At one of these a lonely boy was reading near a feeble fire; and Scrooge sat down upon a form, and wept to see his poor forgotten self as he used to be.

10

Not a latent echo in the house, not a squeak and scuffle from the mice behind the panelling, not a drip from the half-thawed waterspout in the dull yard behind, not a sigh among the leafless boughs of one despondent poplar, not the idle swinging of an empty store-house door, no, not a clicking in the fire, but fell upon the heart of Scrooge with a softening influence, and gave a freer passage to his tears.

15

0 8

Starting with this extract, explore how Scrooge presents loneliness in *A Christmas Carol*.

Write about:

- how Dickens presents loneliness in this extract.
- how Dickens presents loneliness in the novel as a whole.

**Charles Dickens: *A Christmas Carol***

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

In this extract, Scrooge and the Ghost of Christmas Past are discussing the imaginary characters a younger Scrooge used to keep himself company.

“There’s the Parrot!” cried Scrooge. “Green body and yellow tail, with a thing like a lettuce growing out of the top of his head;  
5 there he is! Poor Robin Crusoe, he called him, when he came home again after sailing round the island. ‘Poor Robin Crusoe, where have you been, Robin Crusoe?’ The man thought he was dreaming,  
10 but he wasn’t. It was the Parrot, you know. There goes Friday, running for his life to the little creek! Halloa! Hoop! Halloo!”  
Then, with a rapidity of transition very foreign to his usual character, he said, in pity for his former self, “Poor boy!” and  
15 cried again.  
“I wish,” Scrooge muttered, putting his hand in his pocket, and looking about him, after drying his eyes with his cuff: “but it’s too late now.”  
“What is the matter?” asked the Spirit.  
“Nothing,” said Scrooge. “Nothing. There was a boy singing a Christmas Carol at my door last night. I should like to have given him something: that’s all.”

The Ghost smiled thoughtfully, and waved its hand:  
saying as it did so, "Let us see another Christmas!"

0 8

'Scrooge can only change when he appreciates the similarity between himself and other people'

Starting with this extract, explore how far you agree with this statement.

Write about:

- how Dickens presents Scrooge in this extract.
- how Dickens presents Scrooge in the novel as a whole.

**[30 marks]**

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

In this extract, Scrooge and the Ghost of Christmas Past see Scrooge's former employer, Mr Fezziwig.

The Ghost stopped at a certain warehouse door, and asked Scrooge if he knew it.  
"Know it!" said Scrooge. "Was I apprenticed here!"  
5 They went in. At sight of an old gentleman in a Welsh wig, sitting behind such a high desk, that if he had been two inches taller he must have knocked his head against the ceiling, Scrooge  
10 cried in great excitement:  
"Why, it's old Fezziwig! Bless his heart; it's Fezziwig alive again!"  
15 Old Fezziwig laid down his pen, and looked up at the clock, which pointed to the hour of seven. He rubbed his hands; adjusted his capacious waistcoat; laughed all over himself, from his shoes to his organ of benevolence; and called out in a comfortable, oily, rich, fat, jovial voice:  
"Yo ho, there! Ebenezer! Dick!"

0 8

Starting with this extract, explore how Dickens presents wealth and employment in *A Christmas Carol*.

Write about:

- how Dickens presents Fezziwig in this extract.
- how Dickens presents wealth and employment in the novel as a whole.

[30 marks]

### Charles Dickens: *A Christmas Carol*

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

In this extract, the Scrooge and the Ghost of Christmas Past have just heard Belle and her husband discussing Scrooge.

“Spirit!” said Scrooge in a broken voice, “remove me from this place.”

5 “I told you these were shadows of the things that have been,” said the Ghost. “That they are what they are, do not blame me!”

10 “Remove me!” Scrooge exclaimed, “I cannot bear it!” He turned upon the Ghost, and seeing that it looked upon him with a face, in which in some strange way there were fragments of all the faces it had shown him, wrestled with it.

15 “Leave me! Take me back. Haunt me no longer!”

In the struggle, if that can be called a struggle in which the Ghost with no visible resistance on its own part was undisturbed by any effort of its adversary, Scrooge observed that its light was burning high and bright; and dimly connecting that with its influence over him, he seized the extinguisher-cap, and by a sudden action pressed it down upon its head.

The Spirit dropped beneath it, so that the extinguisher covered its whole form; but though Scrooge pressed it down with all his force, he could not hide the light, which streamed from under it, in an unbroken flood upon the ground.

0 8

Starting with this extract, explore the effect of memory in *A Christmas Carol*.

Write about:

- how Dickens presents the effects of memory in this extract.
- how Dickens presents the effects of memory in the novel as a whole.

**Charles Dickens: *A Christmas Carol***

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

In this extract, Scrooge has just woken up at one o'clock and is thinking of meeting the next spirit, the Ghost of Christmas Present.

5                   “AWAKING in the middle of a prodigiously tough snore, and sitting up in bed to get his thoughts together, Scrooge had no occasion to be told that the bell was again upon the stroke of One. He felt that he was restored to consciousness in the right nick of time, for the especial purpose of holding a conference with the second messenger despatched to him through Jacob Marley’s intervention. But, finding that he turned uncomfortably cold when he began to wonder which of his curtains this new spectre would draw back, he put them every one aside with his own hands, and lying down again, established a sharp look-out all round the bed. For, he wished to challenge the Spirit on the moment of its appearance, and did not wish to be taken by surprise, and made nervous.

10

15                   Gentlemen of the free-and-easy sort, who plume themselves on being acquainted with a move or two, and being usually equal to the time-of-day, express the wide range of their capacity for adventure by observing that they are good for anything from pitch-and-toss to manslaughter; between which opposite extremes, no doubt, there lies a tolerably wide and comprehensive range of subjects. Without venturing for

20                   Scrooge quite as hardily as this, I don’t mind calling on you to believe that he was ready for a good broad field of strange

appearances, and that nothing between a baby and rhinoceros would have astonished him very much.

0 8

Starting with this extract, write about how Scrooge's reacts to the ghosts in *A Christmas Carol*.

Write about:

- how Scrooge feels about meeting the Ghost of Christmas Present in this extract.
- how Scrooge feels about the ghosts in the novel as a whole.

[30 marks]

### **Charles Dickens: *A Christmas Carol***

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

In this extract, Scrooge witnesses the Ghost of Christmas Present sprinkling something from his torch onto the food of the poor.

“Is there a peculiar flavour in what you sprinkle from your torch?” asked Scrooge.

5 “There is. My own.”

“Would it apply to any kind of dinner on this day?” asked Scrooge.

10 “To any kindly given. To a poor one most.”

“Why to a poor one most?” asked Scrooge.

10 “Because it needs it most.”

“Spirit,” said Scrooge, after a moment’s thought, “I wonder you, of all the beings in the many worlds about us, should desire to cramp these people’s opportunities of innocent enjoyment.”

15 “I!” cried the Spirit.

“You would deprive them of their means of dining every seventh day, often the only day on which they can be said to dine at all,” said Scrooge. “Wouldn’t you?”

20 “I!” cried the Spirit.

“You seek to close these places on the Seventh Day?” said Scrooge. “And it comes to the same thing.”

“I seek!” exclaimed the Spirit.

25 “Forgive me if I am wrong. It has been done in your name, or at least in that of your family,” said Scrooge.

“There are some upon this earth of yours,” returned the Spirit,

“who lay claim to know us, and who do their deeds of passion, pride, ill-will, hatred, envy, bigotry, and selfishness in our name, who are as strange to us and all our kith and kin, as if they had never lived. Remember that, and charge their doings on themselves, not us.”

0 8

Starting with this extract, explore how Dickens presents charity in *A Christmas Carol*.

Write about:

- how Dickens presents charity in this extract.
- how Dickens presents charity in the novel as a whole.

[30 marks]



### Charles Dickens: *A Christmas Carol*

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

In this extract, Bob and Tiny Tim have returned home from church on Christmas Day.

“And how did little Tim behave?” asked Mrs. Cratchit, when she had rallied Bob on his credulity, and Bob had hugged his daughter to his heart’s content.

5        “As good as gold,” said Bob, “and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon

10        Christmas Day, who made lame beggars walk, and blind men see.”

       Bob’s voice was tremulous when he told them this, and trembled more when he said that Tiny Tim was growing strong and hearty. His active little crutch was heard upon the floor,

15        and back came Tiny Tim before another word was spoken, escorted by his brother and sister to his stool before the fire; and while Bob, turning up his cuffs—as if, poor fellow, they were capable of being made more shabby—compounded some hot mixture in a jug with gin and lemons, and stirred it round and round and put it on the hob to simmer; Master Peter, and the two ubiquitous young Cratchits went to fetch

20        the goose, with which they soon returned in high procession.

0 8

Starting with this extract, explore how Dickens presents weakness and vulnerability in *A Christmas Carol*.

Write about:

- how Dickens presents weakness and vulnerability in this extract.
- how Dickens presents weakness and vulnerability in the novel as a whole.

**Charles Dickens: *A Christmas Carol***

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

In this extract, Fred is concluding his thoughts on his Uncle Scrooge.

“Do go on, Fred,” said Scrooge’s niece, clapping her hands. “He never finishes what he begins to say! He is such a ridiculous fellow!”

5                    Scrooge’s nephew revelled in another laugh, and as it was impossible to keep the infection off; though the plump sister tried hard to do it with aromatic vinegar; his example was unanimously followed.

10                    “I was only going to say,” said Scrooge’s nephew, “that the consequence of his taking a dislike to us, and not making merry with

15                    us, is, as I think, that he loses some pleasant moments, which could do him no harm. I am sure he loses pleasanter companions than he can find in his own thoughts, either in his mouldy old office, or his dusty chambers. I mean to give him the same chance every year, whether he likes it or not, for I pity him. He may rail at Christmas till he dies, but he can’t help thinking better of it—I defy him—if he finds me going there, in good temper, year after year, and saying Uncle Scrooge, how are you? If it only puts him in the vein to leave his poor clerk fifty pounds, that’s something; and I think I shook him

20                    yesterday.”

                      It was their turn to laugh now at the notion of his shaking

Scrooge. But being thoroughly good-natured, and not much caring what they laughed at, so that they laughed at any rate, he encouraged them in their merriment, and passed the bottle joyously

0 8

Starting with this extract, write about how Dickens presents Fred in *A Christmas Carol*.

Write about:

- how Dickens presents Fred in this extract
- how Dickens presents Fred in the novel as a whole.

[30 marks]

### **Charles Dickens: *A Christmas Carol***

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

In this extract, Scrooge has just seen what appears to be feet sticking out of the robe of the Ghost Christmas Present.

“Forgive me if I am not justified in what I ask,” said  
 Scrooge,  
 looking intently at the Spirit’s robe, “but I see something  
 strange, and not belonging to yourself, protruding from your  
 5 skirts. Is it a foot or a claw?”  
 “It might be a claw, for the flesh there is upon it,” was  
 the  
 Spirit’s sorrowful reply. “Look here.”  
 From the foldings of its robe, it brought two children;  
 10 wretched, abject, frightful, hideous, miserable. They knelt  
 down at its feet, and clung upon the outside of its garment.  
 “Oh, Man! look here. Look, look, down here!” exclaimed  
 the  
 Ghost.  
 15 They were a boy and girl. Yellow, meagre, ragged,  
 scowling,  
 wolfish; but prostrate, too, in their humility. Where graceful  
 youth  
 20 should have filled their features out, and touched them with its  
 freshest tints, a stale and shrivelled hand, like that of age, had  
 pinched, and twisted them, and pulled them into shreds.  
 Where angels might have sat enthroned, devils lurked, and  
 glared out menacing. No change, no degradation, no  
 perversion of humanity, in any grade, through all the mysteries  
 of wonderful creation, has monsters half so horrible and  
 dread.  
 Scrooge started back, appalled. Having them shown to  
 him in  
 this way, he tried to say they were fine children, but the words  
 choked themselves, rather than be parties to a lie of such  
 enormous  
 magnitude.

0 8

Starting with this extract, how does Dickens present poverty and inequality in *A Christmas Carol*.

Write about:

- how poverty and inequality are presented in this extract
- how poverty and inequality are presented in the novel as a whole.

[30 marks]

**Charles Dickens: *A Christmas Carol***

Read the following extract from Chapter 4 and then answer the question that follows.

In this extract, the Ghost of Christmas Yet to Come has just appeared before Scrooge.

THE Phantom slowly, gravely, silently approached.  
When it came near him, Scrooge bent down upon his knee;  
for in the very air through which this Spirit moved it seemed to  
scatter gloom and  
5 mystery.  
It was shrouded in a deep black garment, which  
concealed its  
head, its face, its form, and left nothing of it visible save one  
outstretched hand. But for this it would have been difficult to  
10 detach  
its figure from the night, and separate it from the darkness by  
which it was surrounded.  
He felt that it was tall and stately when it came beside  
him, and that its mysterious presence filled him with a solemn  
15 dread. He knew no more, for the Spirit neither spoke nor  
moved.  
“I am in the presence of the Ghost of Christmas Yet To  
Come?”  
said Scrooge.  
The Spirit answered not, but pointed onward with its  
hand.

0 8

‘The Ghost of Christmas Yet to Come is the most threatening of all the ghosts.’

Starting with this extract, explore how far you agree with this statement.

Write about:

- how Dickens presents the Ghost of Christmas Yet to Come in this extract
- how Dickens presents the ghosts in the novel as a whole.

**[30 marks]**

### Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 4 and then answer the question that follows.

In this extract, Scrooge and the Ghost of Christmas Yet to Come overhear a conversation being had by some wealthy gentlemen.

“What has he done with his money?” asked a red-faced gentleman with a pendulous excrescence on the end of his nose, that shook like the gills of a turkey-cock.

5 “I haven’t heard,” said the man with the large chin, yawning again. “Left it to his company, perhaps. He hasn’t left it to me. That’s all I know.”

10 This pleasantry was received with a general laugh. “It’s likely to be a very cheap funeral,” said the same speaker; “for upon my life I don’t know of anybody to go to it. Suppose we make up a party and volunteer?”

15 “I don’t mind going if a lunch is provided,” observed the gentleman with the excrescence on his nose. “But I must be fed, if I make one.”

Another laugh.

“Well, I am the most disinterested among you, after all,” said the first speaker, “for I never wear black gloves, and I never eat lunch. But I’ll offer to go, if anybody else will. When I

come to think of it, I'm not at all sure that I wasn't his most particular friend; for we used to stop and speak whenever we met. Bye, bye!

0 8

Starting with this extract, explore how ignorance is presented in *A Christmas Carol*.

Write about:

- how Dickens presents ignorance in this extract
- how Dickens presents ignorance in the novel as a whole.

**[30 marks]**

Read the following extract from Chapter 4 and then answer the question that follows.

In this extract, Scrooge and the Ghost of Christmas yet to Come are stood in front of the covered body of a dead man, alone in his bedroom.

He lay, in the dark empty house, with not a man, a woman, or a child, to say that he was kind to me in this or that, and for the memory of one kind word I will be kind to him. A cat was tearing at the door, and there was a sound of gnawing rats at the hearth-stone. What they wanted in the room of death, and why they were so restless and disturbed, Scrooge did not dare to think.

“Spirit!” he said, “this is a fearful place. In leaving it, I shall not leave its lesson, trust me. Let us go!”

Still the Ghost pointed with an unmoved finger to the head.

“I understand you,” Scrooge returned, “and I would do it, if I could. But I have not the power, Spirit. I have not the power.”

Again it seemed to look upon him.

“If there is any person in the town, who feels emotion caused by this man’s death,” said Scrooge quite agonised, “show that person to me, Spirit, I beseech you!”

0 8

Starting with this extract, explore how Dickens presents Scrooge’s response to the Ghost’s messages in *A Christmas Carol*.

Write about:

- how Scrooge reacts to the Ghost of Christmas Yet to Come’s message in this extract
- how Dickens presents Scrooge’s reaction the Ghosts the novel as a whole.

[30 marks]



### Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 4 and then answer the question that follows.

In this extract, Scrooge has asked to see some positive emotion attached with death and has been brought to the house of an unknown woman.

	At length the long-expected knock was heard. She hurried to the door, and met her husband; a man whose face was careworn and depressed, though he was young. There was a remarkable expression in it now; a kind of serious delight of which he was ashamed, and which he struggled to repress.
5	It
	He sat down to the dinner that had been hoarding for him by the fire; and when she asked him faintly what news (which was not until after a long silence), he appeared embarrassed how to answer.
10	“Is it good?” she said, “or bad?”—to help him. “Bad,” he answered. “We are quite ruined?” “No. There is hope yet, Caroline.” “If he relents,” she said, amazed, “there is! Nothing is past hope, if such a miracle has happened.”
15	“He is past relenting,” said her husband. “He is dead.” She was a mild and patient creature if her face spoke truth; but she was thankful in her soul to hear it, and she said so, with clasped hands. She prayed forgiveness the next moment, and was sorry; but the first was the emotion of her heart.

0 8

Starting with this extract, explore how Dickens presents how people react to death in *A Christmas Carol*.

Write about:

- how individuals react to death in this extract
- how individuals react to death in the novel as a whole.

### Charles Dickens: *A Christmas Carol*

Read the following extract from Chapter 5 and then answer the question that follows.

In this extract, Scrooge preparing to send the turkey to Bob Cratchit.

The hand in which he wrote the address was not a steady one, but write it he did, somehow, and went down-stairs to open the street door, ready for the coming of the poulterer's man. As he stood there, waiting his arrival, the  
5 knocker caught his eye.  
"I shall love it, as long as I live!" cried Scrooge, patting it with his hand. "I scarcely ever looked at it before. What an honest expression it has in its face! It's a wonderful knocker!—Here's  
10 the Turkey! Hallo! Whoop! How are you! Merry Christmas!"  
It was a Turkey! He never could have stood upon his legs, that bird. He would have snapped 'em short off in a minute, like sticks of sealing-wax.  
15 "Why, it's impossible to carry that to Camden Town," said Scrooge. "You must have a cab."  
The chuckle with which he said this, and the chuckle with which he paid for the Turkey, and the chuckle with which he paid for the cab, and the chuckle with which he recompensed the boy, were only to be exceeded by the chuckle with which he sat down breathless in his chair again, and chuckled till he cried.

0 8

Starting with this extract, explore the effects of generosity and charity in *A Christmas Carol*.

Write about:

- how Dickens presents the effects of generosity and charity in this extract.
- how Dickens presents generosity and charity in the novel as a whole.

**[30 marks]**

**Charles Dickens: *A Christmas Carol***

Read the following extract from Chapter 5 and then answer the question that follows.

In this extract, the narrator is describing how Scrooge changed after the experiences described in the novel.

Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did NOT die, he was a second father. He became as good a friend, as good a master, and as good a man, as the good old city knew, or any other good old city, town, or borough, in the good old world. Some people laughed to see the alteration in him, but he let them laugh, and little heeded them; for he was wise enough to know that nothing ever happened on this globe, for good, at which some people did not have their fill of laughter in the outset; and knowing that such as these would be blind anyway, he thought it quite as well that they should wrinkle up their eyes in grins, as have the malady in less attractive forms. His own heart laughed: and that was quite enough for him.

He had no further intercourse with Spirits, but lived upon the Total Abstinence Principle, ever afterwards; and it was always said of him, that he knew how to keep Christmas well, if any man alive possessed the knowledge. May that be truly said of us, and all of us!

And so, as Tiny Tim observed, God bless Us, Every One!

0 8

Starting with this extract, explore the effects of redemption in *A Christmas Carol*.

Write about:

- the effects of redemption in this extract
- the effects of redemption in the novel as a whole.

**[30 marks]**

## Frankenstein

### Mary Shelley: *Frankenstein*

Read the following extract from Chapter 17 and then answer **both parts** of the question.

"You are in the wrong," replied the fiend; "and instead of threatening, I am content to reason with you. I am malicious because I am miserable. Am I not shunned and hated by all mankind? You, my creator, would tear me to pieces and triumph; remember that, and tell me why I should pity man more than he pities me? You would not call it murder if you could precipitate me into one of those ice-rifts and destroy my frame, the work of your own hands. Shall I respect man when he condemns me? Let him live with me in the interchange of kindness, and instead of injury I would bestow every benefit upon him with tears of gratitude at his acceptance. But that cannot be; the human senses are insurmountable barriers to our union. Yet mine shall not be the submission of abject slavery. I will revenge my injuries; if I cannot inspire love, I will cause fear, and chiefly towards you my arch-enemy, because my creator, do I swear inextinguishable hatred. Have a care; I will work at your destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth."

A fiendish rage animated him as he said this; his face was wrinkled into contortions too horrible for human eyes to behold; but presently he calmed himself and proceeded—

"I intended to reason. This passion is detrimental to me, for you do not reflect that YOU are the cause of its excess. If any being felt emotions of benevolence towards me, I should return them a hundred and a hundredfold; for that one creature's sake I would make peace with the whole kind! But I now indulge in dreams of bliss that cannot be realized. What I ask of you is reasonable and moderate; I demand a creature of another sex, but as hideous as myself; the gratification is small, but it is all that I can receive, and it shall content me. It is true, we shall be monsters, cut off from all the world; but on that account we shall be more attached to one another. Our lives will not be happy, but they will be harmless and free from the misery I now feel. Oh! My creator, make me happy; let me feel gratitude towards you for one benefit! Let me see that I excite the sympathy of some existing thing; do not deny me my request!"

Starting with this extract, write about how the author presents ideas about the need for companionship.

Write about:

- how Shelley presents ideas about the need for companionship in this extract [AO1/2]
- how Shelley presents ideas about the need for companionship in the novel as

## Mary Shelley: *Frankenstein*

Read the following extract from Chapter 5 and then answer **both parts** of the question.

In this extract Victor has just animated his creation but immediately regrets his actions.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room and continued a long time traversing my bed-chamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain; I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her, but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of the flannel. I started from my sleep with horror; a cold dew covered my forehead, my teeth chattered, and every limb became convulsed; when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch—the miserable monster whom I had created. He held up the curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened, and he muttered some inarticulate sounds, while a grin wrinkled his cheeks. He might have spoken, but I did not hear; one hand was stretched out, seemingly to detain me, but I escaped and rushed downstairs. I took refuge in the courtyard belonging to the house which I inhabited, where I remained during the rest of the night, walking up and down in the greatest agitation, listening attentively, catching and fearing each sound as if it were to announce the approach of the demoniacal corpse to which I had so miserably given life.

Starting with this extract, write about how the author presents ideas about regret.

Write about:

- how Shelley presents ideas about regret in this extract [AO1/2]
- how Shelley presents ideas about regret in the novel as a whole [AO3].

### key vocabulary

appearance  
blame  
character  
culpability  
denial  
duty  
guilt  
ideas  
prejudice  
regret

[30 marks]

**Mary Shelley: *Frankenstein***

Read the following extract from Chapter 10 and then answer **both parts** of the question.

In this extract the monster demands that Victor Frankenstein do his duty.

"I expected this reception," said the daemon. "All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind. If you will comply with my conditions, I will leave them and you at peace; but if you refuse, I will glut the maw of death, until it be satiated with the blood of your remaining friends." 5

"Abhorred monster! Fiend that thou art! The tortures of hell are too mild a vengeance for thy crimes. Wretched devil! You reproach me with your creation, come on, then, that I may extinguish the spark which I so negligently bestowed." 10

My rage was without bounds; I sprang on him, impelled by all the feelings which can arm one being against the existence of another.

He easily eluded me and said, 15

"Be calm! I entreat you to hear me before you give vent to your hatred on my devoted head. Have I not suffered enough, that you seek to increase my misery? Life, although it may only be an accumulation of anguish, is dear to me, and I will defend it. Remember, thou hast made me more powerful than thyself; my height is superior to thine, my joints more supple. But I will not be tempted to set myself in opposition to thee. I am thy creature, and I will be even mild and docile to my natural lord and king if thou wilt also perform thy part, the which thou owest me. Oh, Frankenstein, be not equitable to every 20

other and trample upon me alone, to whom thy justice, and even thy clemency and affection, is most due. Remember that I am thy creature; I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone am irrevocably excluded. I was benevolent and good; misery made me a fiend. Make me happy, and I shall again be virtuous."

Starting with this extract, write about how the author presents ideas about duty.

Write about:

- how Shelley presents ideas about duty in this extract [AO1/2]
- how Shelley presents ideas about duty in the novel as a whole [AO3].

[30 marks]

### key vocabulary

acceptance  
appearance  
atonement  
beauty  
blame  
character  
companionship  
culpability  
duty  
ideas  
justice  
prejudice  
rejection  
revenge  
stereotyping  
superficial

### Chapter 15

In this extract the Creature ruminates over his appearance which, so far, has precluded him from being accepted in society.

I persuaded myself that when they should become acquainted with my admiration of their virtues, they would compassionate me, and overlook my personal deformity. Could they turn from their door one, however monstrous, who solicited their compassion and friendship? I resolved, at least, not to despair, but in every way to fit myself for an interview with them which would decide my fate. I postponed this attempt for some months longer; for the importance attached to its success inspired me with a dread lest I should fail. Besides, I found that my understanding improved so much with every day's experience, that I was unwilling to commence this undertaking until a few more months should have added to my wisdom. 5

"Several changes, in the meantime, took place in the cottage. The presence of Safie diffused happiness among its inhabitants; and I also found that a greater degree of plenty reigned there. Felix and Agatha spent more time in amusement and conversation, and were assisted in their labours by servants. They did not appear rich, but they were contented and happy; their feelings were serene and peaceful, while mine became every day more tumultuous. Increase of knowledge only discovered to me more clearly what a wretched outcast I was. I cherished hope, it is true; but it vanished, when I beheld my person reflected in water, or my shadow in the moon-shine, even as that frail image and that inconstant shade. 10 15

"I endeavoured to crush these fears, and to fortify myself for the trial which in a few months I resolved to undergo; and sometimes I allowed my thoughts, unchecked by reason, to ramble in the fields of Paradise, and dared to fancy amiable and lovely creatures sympathizing with my feelings and cheering my gloom; their angelic countenances breathed smiles of consolation. But it was all a dream: no Eve soothed my sorrows, or shared my thoughts; I was alone. I remembered Adam's supplication to his Creator; but where was mine? he had abandoned me, and, in the 20 25

Starting with this extract, write about how the author presents ideas about the importance of appearance.



bitterness of my heart, I cursed him.

**key vocabulary**

acceptance

appearance

companionship

Frankenstein

hideousness

injustice

nature

nurture

prejudice

rejection

Shelley

social mores

stereotyping

**Mary Shelley: *Frankenstein***

Chapters 14 and 15

Read the following extract from Chapter 15 and then answer **both parts** of the question.

In this extract the monster decides to approach the cottage and the people who live there for the first time.

Their happiness was not decreased by the absence of summer. They loved, and sympathised with one another; and their joys, depending on each other, were not interrupted by the casualties that took place around them. The more I saw of them, the greater became my desire to claim their protection and kindness; my heart yearned to be known and loved by these amiable creatures: to see their sweet looks directed towards me with affection was the utmost limit of my ambition. I dared not think that they would turn from me with disdain and horror. The poor that stopped at their door were never driven away. I asked, it is true, for greater treasures than a little food or rest: I required kindness and sympathy; but I did not believe myself utterly unworthy of it. 1  
5  
10

The winter advanced, and an entire revolution of the seasons had taken place since I awoke into life. My attention, at this time, was solely directed towards my plan of introducing myself into the cottage of my protectors. I revolved many projects; but that on which I finally fixed was, to enter the dwelling when the blind old man should be alone. I had sagacity enough to discover that the unnatural hideousness of my person was the chief object of horror with those who had formerly beheld me. My voice, although harsh, had nothing terrible in it; I thought, therefore, that if, in the absence of his children, I could gain the good-will and mediation of the old De Lacy, I might, by his means, be tolerated by my younger protectors. 15  
20

Starting with this extract, write about how the author presents ideas about love.

Write about:

- how Shelley presents the monster's need to be loved [AO1/2]
- how Shelley presents ideas about love in the novel as a whole [AO3].

[30 marks]

**key vocabulary**

acceptance  
appearance  
beauty  
prejudice  
stereotyping  
superficial

## Mary Shelley: *Frankenstein*

Read the following extract from **Chapter 16** and then answer **both parts** of the question.

In this extract the Creature saves a drowning girl and is then shot by her father.

I was scarcely hid when a young girl came running towards the spot where I was concealed, laughing, as if she ran from someone in sport. She continued her course along the precipitous sides of the river, when suddenly her foot slipped, and she fell into the rapid stream. I rushed from my hiding-place and with extreme labour, from the force of the current, saved her and dragged her to shore. She was senseless, and I endeavoured by every means in my power to restore animation, when I was suddenly interrupted by the approach of a rustic, who was probably the person from whom she had playfully fled. On seeing me, he darted towards me, and tearing the girl from my arms, hastened towards the deeper parts of the wood. I followed speedily, I hardly knew why; but when the man saw me draw near, he aimed a gun, which he carried, at my body and fired. I sank to the ground, and my injurer, with increased swiftness, escaped into the wood.

"This was then the reward of my benevolence! I had saved a human being from destruction, and as a recompense I now writhed under the miserable pain of a wound which shattered the flesh and bone. The feelings of kindness and gentleness which I had entertained but a few moments before gave place to hellish rage and gnashing of teeth. Inflamed by pain, I vowed eternal hatred and vengeance to all mankind. But the agony of my wound overcame me; my pulses paused, and I fainted.

"For some weeks I led a miserable life in the woods, endeavouring to cure the wound which I had received. The ball had entered my shoulder, and I knew not whether it had remained there or passed through; at any rate I had no means of extracting it. My sufferings were augmented also by the oppressive sense of the injustice and ingratitude of their infliction. My daily vows rose for revenge—a deep and deadly revenge, such as would alone compensate for the outrages and anguish I had endured.

Starting with this extract, write about how the author presents ideas about injustice.

Write about:

- how Shelley presents ideas about injustice in this extract [AO1/2]
- how Shelley presents ideas about injustice in the novel as a whole [AO3].

### key vocabulary

acceptance  
appearance  
beauty  
human condition  
ideas  
injustice  
judgement  
nature  
nurture  
prejudice  
rejection  
revenge  
stereotyping

We were brought up together; there was not quite a year difference in our ages. I need not say that we were strangers to any species of disunion or dispute. Harmony was the soul of our companionship, and the diversity and contrast that subsisted in our characters drew us nearer together. Elizabeth was of a calmer and more concentrated disposition; but, with all my ardour, I was capable of a more intense application, and was more deeply smitten with a thirst for knowledge. She busied herself with following the aerial creations of the poets; and in the majestic and wondrous scenes which surrounded our Swiss home -- the sublime shapes of the mountains; the changes of the seasons; tempest and calm; the silence of winter, and the life and turbulence of our Alpine summers -- she found ample scope for admiration and delight. While my companion contemplated with a serious and satisfied spirit the magnificent appearances of things, I delighted in investigating their causes. The world was to me a secret which I desired to divine. Curiosity, earnest research to learn the hidden laws of nature, gladness akin to rapture, as they were unfolded to me, are among the earliest sensations I can remember.

On the birth of a second son, my junior by seven years, my parents gave up entirely their wandering life, and fixed themselves in their native country. We possessed a house in Geneva, and a campagne on Belrive, the eastern shore of the lake, at the distance of rather more than a league from the city. We resided principally in the latter, and the lives of my parents were passed in considerable seclusion. It was my temper to avoid a crowd, and to attach myself fervently to a few. I was indifferent, therefore, to my schoolfellows in general; but I united myself in the bonds of the closest friendship to one among them. Henry Clerval was the son of a merchant of Geneva. He was a boy of singular talent and fancy. He loved enterprise, hardship, and even danger, for its own sake. He was deeply read in books of chivalry and romance. He composed heroic songs, and began to write many a tale of enchantment and knightly adventure. He tried to make us act plays, and to enter into masquerades, in which the characters were drawn from the heroes of Roncesvalles, of the Round Table of King Arthur, and the chivalrous train who shed their blood to redeem the holy sepulchre from the hands of the infidels.

No human being could have passed a happier childhood than myself. My parents were possessed by the very spirit of kindness and indulgence. We felt that they were not the tyrants to rule our lot according to their caprice, but the agents and creators of all the many delights which we enjoyed. When I mingled with other families, I distinctly discerned how peculiarly fortunate my lot was, and gratitude assisted the development of filial love.

My temper was sometimes violent, and my passions vehement; but by some law in my temperature they were turned, not towards childish pursuits, but to an eager desire to learn, and not to learn all things indiscriminately. I confess that neither the structure of languages,

nor the code of governments, nor the politics of various states, possessed attractions for me. It was the secrets of heaven and earth that I desired to learn; and whether it was the outward substance of things, or the inner spirit of nature and the mysterious soul of man that occupied me, still my inquiries were directed to the metaphysical, or, in its highest sense, the physical secrets of the world.

**Starting with this extract, how does Shelley present ideas about Frankenstein's personality and passions?**

Power & Conflict

**15 exam-style questions for AQA Power and Conflict poems, one naming each poem.**

3. Compare how poets present the effects of conflict on people in **Poppies** and in **one** other poem from Power and Conflict.

**Poppies**

Three days before Armistice Sunday  
and poppies had already been placed  
on individual war graves. Before you left,  
I pinned one onto your lapel, crimped petals,  
spasms of paper red, disrupting a blockade  
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,  
I rounded up as many white cat hairs  
as I could, smoothed down your shirt's  
upturned collar, steeled the softening  
of my face. I wanted to graze my nose  
across the tip of your nose, play at  
being Eskimos like we did when  
you were little. I resisted the impulse  
to run my fingers through the gelled  
blackthorns of your hair. All my words  
flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked  
with you, to the front door, threw  
it open, the world overflowing  
like a treasure chest. A split second  
and you were away, intoxicated.  
After you'd gone I went into your bedroom,  
released a song bird from its cage.  
Later a single dove flew from the pear tree,  
and this is where it has led me,  
skirting the church yard walls, my stomach busy  
making tucks, darts, pleats, hat-less, without  
a winter coat or reinforcements of scarf, gloves.

On reaching the top of the hill I traced  
the inscriptions on the war memorial,  
leaned against it like a wishbone.  
The dove pulled freely against the sky,  
an ornamental stitch. I listened, hoping to hear  
your playground voice catching on the wind.

JANE WEIR

4. Compare how poets present the effects of war in Bayonet Charge and in **one** other poem from Power and Conflict.

### **Bayonet Charge**

Suddenly he awoke and was running – raw  
In raw-seamed hot khaki, his sweat heavy,  
Stumbling across a field of clods towards a green hedge  
That dazzled with rifle fire, hearing  
Bullets smacking the belly out of the air –  
He lugged a rifle numb as a smashed arm;  
The patriotic tear that had brimmed in his eye  
Sweating like molten iron from the centre of his chest, –

In bewilderment then he almost stopped –  
In what cold clockwork of the stars and the nations  
Was he the hand pointing that second? He was running  
Like a man who has jumped up in the dark and runs  
Listening between his footfalls for the reason  
Of his still running, and his foot hung like  
Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame  
And crawled in a threshing circle, its mouth wide  
Open silent, its eyes standing out.  
He plunged past with his bayonet toward the green hedge,  
King, honour, human dignity, etcetera  
Dropped like luxuries in a yelling alarm  
To get out of that blue crackling air  
His terror's touchy dynamite.

TED HUGHES

5. Compare the ways poets present the power of the natural world in Storm on the Island and in **one** other poem from Power and Conflict.

**Storm on the Island**

We are prepared: we build our houses squat,  
Sink walls in rock and roof them with good slate.  
This wizened earth has never troubled us  
With hay, so, as you see, there are no stacks  
Or stooks that can be lost. Nor are there trees  
Which might prove company when it blows full  
Blast: you know what I mean – leaves and branches  
Can raise a tragic chorus in a gale  
So that you can listen to the thing you fear  
Forgetting that it pummels your house too.  
But there are no trees, no natural shelter.  
You might think that the sea is company,  
Exploding comfortably down on the cliffs  
But no: when it begins, the flung spray hits  
The very windows, spits like a tame cat  
Turned savage. We just sit tight while wind dives  
And strafes invisibly. Space is a salvo,  
We are bombarded by the empty air.  
Strange, it is a huge nothing that we fear.

SEAMUS HEANEY



6. Compare the ways poets present ideas about power in Ozymandias and in **one** other poem from Power and Conflict.

### **Ozymandias**

I met a traveller from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert. Near them on the sand,  
Half sunk, a shatter'd visage lies, whose frown  
And wrinkled lip and sneer of cold command  
Tell that its sculptor well those passions read  
Which yet survive, stamp'd on these lifeless things,  
The hand that mock'd them and the heart that fed;  
And on the pedestal these words appear:  
'My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

PERCY BYSSHE SHELLEY

7. Compare the ways poets present ideas about identity in *The Emigrée* and in **one** other poem from *Power and Conflict*.

### **The Émigrée**

There once was a country... I left it as a child  
but my memory of it is sunlight-clear  
for it seems I never saw it in that November  
which, I am told, comes to the mildest city.  
The worst news I receive of it cannot break  
my original view, the bright, filled paperweight.  
It may be at war, it may be sick with tyrants,  
but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes  
glow even clearer as time rolls its tanks  
and the frontiers rise between us, close like waves.  
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.  
It may by now be a lie, banned by the state  
but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all  
but my city comes to me in its own white plane.  
It lies down in front of me, docile as paper;  
I comb its hair and love its shining eyes.  
My city takes me dancing through the city  
of walls. They accuse me of absence, they circle me.  
They accuse me of being dark in their free city.  
My city hides behind me. They mutter death,  
and my shadow falls as evidence of sunlight.

CAROL RUMENS

8. Compare the ways poets present individual experiences of conflict in War Photographer and in **one** other poem from Power and Conflict.

**War Photographer**

In his darkroom he is finally alone  
with spools of suffering set out in ordered rows.  
The only light is red and softly glows,  
as though this were a church and he  
a priest preparing to intone a Mass.  
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays  
beneath his hands, which did not tremble then  
though seem to now. Rural England. Home again  
to ordinary pain which simple weather can dispel,  
to fields which don't explode beneath the feet  
of running children in a nightmare heat.

Something is happening. A stranger's features  
faintly start to twist before his eyes,  
a half-formed ghost. He remembers the cries  
of this man's wife, how he sought approval  
without words to do what someone must  
and how the blood stained into foreign dust.

A hundred agonies in black-and-white  
from which his editor will pick out five or six  
for Sunday's supplement. The reader's eyeballs prick  
with tears between the bath and pre-lunch beers.  
From the aeroplane he stares impassively at where  
he earns his living and they do not care.

CAROL ANN DUFFY

9. Compare the ways poets present powerful individuals in *My Last Duchess* and in **one** other poem from *Power and Conflict*.

### **My Last Duchess**

*Ferrara*

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Frà Pandolf's hands  
Worked busily a day, and there she stands.  
Will't please you sit and look at her? I said  
'Frà Pandolf' by design, for never read

Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
The curtain I have drawn for you, but I)  
And seemed as they would ask me, if they durst,

How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, 'twas not  
Her husband's presence only, called that spot  
Of joy into the Duchess' cheek: perhaps  
Frà Pandolf chanced to say 'Her mantle laps

Over my lady's wrist too much,' or 'Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat': such stuff  
Was courtesy, she thought, and cause enough  
For calling up that spot of joy. She had

A heart – how shall I say? – too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.  
Sir, 'twas all one! My favour at her breast,  
The dropping of the daylight in the West,

The bough of cherries some officious fool  
Broke in the orchard for her, the white mule

She rode with round the terrace – all and each  
Would draw from her alike the approving speech,  
Or blush, at least. She thanked men, – good! but  
thanked  
Somehow – I know not how – as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill  
In speech – (which I have not) – to make your will

Quite clear to such an one, and say, 'Just this  
Or that in you disgusts me; here you miss,  
Or there exceed the mark' – and if she let  
Herself be lessoned so, nor plainly set  
Her wits to yours, forsooth, and made excuse,

– E'en then would be some stooping; and I choose  
Never to stoop. Oh sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave commands;  
Then all smiles stopped together. There she stands

As if alive. Will't please you rise? We'll meet  
The company below, then. I repeat,  
The Count your master's known munificence  
Is ample warrant that no just pretence  
Of mine for dowry will be disallowed;

Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
Taming a sea-horse, thought a rarity,  
Which Claus of Innsbruck cast in bronze for me!

ROBERT BROWNING

10. Compare the ways poets present powerful memories in Remains and in **one** other poem from Power and Conflict.

**Remains**

On another occasion, we get sent out  
to tackle looters raiding a bank.  
And one of them legs it up the road,  
probably armed, possibly not.

Well myself and somebody else and somebody else  
are all of the same mind,  
so all three of us open fire.  
Three of a kind all letting fly, and I swear

I see every round as it rips through his life –  
I see broad daylight on the other side.  
So we've hit this looter a dozen times  
and he's there on the ground, sort of inside out,

pain itself, the image of agony.  
One of my mates goes by  
and tosses his guts back into his body.  
Then he's carted off in the back of a lorry.

End of story, except not really.  
His blood-shadow stays on the street, and out on patrol  
I walk right over it week after week.  
Then I'm home on leave. But I blink

and he bursts again through the doors of the bank.  
Sleep, and he's probably armed, possibly not.  
Dream, and he's torn apart by a dozen rounds.  
And the drink and the drugs won't flush him out –

he's here in my head when I close my eyes,  
dug in behind enemy lines,  
not left for dead in some distant, sun-stunned, sand-smothered land  
or six-feet-under in desert sand,

but near to the knuckle, here and now,  
his bloody life in my bloody hands.

SIMON ARMITAGE

11. Compare the ways poets present the power of the natural world in Extract from *The Prelude* and in **one** other poem from *Power and Conflict*.

Extract from, *The Prelude*

One summer evening (led by her) I found  
A little boat tied to a willow tree  
Within a rocky cove, its usual home.  
Straight I unloosed her chain, and stepping in  
Pushed from the shore. It was an act of stealth  
And troubled pleasure, nor without the voice  
Of mountain-echoes did my boat move on;  
Leaving behind her still, on either side,  
Small circles glittering idly in the moon,  
Until they melted all into one track  
Of sparkling light. But now, like one who rows,  
Proud of his skill, to reach a chosen point  
With an unswerving line, I fixed my view  
Upon the summit of a craggy ridge,  
The horizon's utmost boundary; far above  
Was nothing but the stars and the grey sky.  
She was an elfin pinnace; lustily  
I dipped my oars into the silent lake,  
And, as I rose upon the stroke, my boat  
Went heaving through the water like a swan;  
When, from behind that craggy steep till then  
The horizon's bound, a huge peak, black and huge,  
As if with voluntary power instinct,  
Upreared its head. I struck and struck again,  
And growing still in stature the grim shape  
Towered up between me and the stars, and still,  
For so it seemed, with purpose of its own  
And measured motion like a living thing,  
Strode after me. With trembling oars I turned,  
And through the silent water stole my way  
Back to the covert of the willow tree;  
There in her mooring-place I left my bark, –  
And through the meadows homeward went, in grave  
And serious mood; but after I had seen  
That spectacle, for many days, my brain  
Worked with a dim and undetermined sense  
Of unknown modes of being; o'er my thoughts  
There hung a darkness, call it solitude  
Or blank desertion. No familiar shapes  
Remained, no pleasant images of trees,  
Of sea or sky, no colours of green fields;  
But huge and mighty forms, that do not live  
Like living men, moved slowly through the mind  
By day, and were a trouble to my dreams.

WILLIAM WORDSWORTH

12. Compare the ways poets present combatants' experiences of conflict in *Exposure* and in **one** other poem from *Power and Conflict*.

## Exposure

Our brains ache, in the merciless iced east winds that knife us ...  
Wearied we keep awake because the night is silent ...  
Low, drooping flares confuse our memory of the salient ...  
Worried by silence, sentries whisper, curious, nervous,  
    But nothing happens.

Watching, we hear the mad gusts tugging on the wire,  
Like twitching agonies of men among its brambles.  
Northward, incessantly, the flickering gunnery rumbles,  
Far off, like a dull rumour of some other war.  
    What are we doing here?

The poignant misery of dawn begins to grow ...  
We only know war lasts, rain soaks, and clouds sag stormy.  
Dawn massing in the east her melancholy army  
Attacks once more in ranks on shivering ranks of grey,  
    But nothing happens.

Sudden successive flights of bullets streak the silence.  
Less deadly than the air that shudders black with snow,  
With sidelong flowing flakes that flock, pause, and renew,  
We watch them wandering up and down the wind's nonchalance,  
    But nothing happens.

Pale flakes with fingering stealth come feeling for our faces -  
We cringe in holes, back on forgotten dreams, and stare, snow-dazed,  
Deep into grassier ditches. So we drowse, sun-dozed,  
Littered with blossoms trickling where the blackbird fusses.  
    - Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires, glozed  
With crusted dark-red jewels; crickets jingle there;  
For hours the innocent mice rejoice: the house is theirs;  
Shutters and doors, all closed: on us the doors are closed, -  
    We turn back to our dying.

Since we believe not otherwise can kind fires burn;  
Now ever suns smile true on child, or field, or fruit.  
For God's invincible spring our love is made afraid;  
Therefore, not loath, we lie out here; therefore were born,  
    For love of God seems dying.

Tonight, His frost will fasten on this mud and us,  
Shrivelling many hands. puckering foreheads crisp.  
The burying-party, picks and shovels in their shaking grasp,  
Pause over half-known faces. All their eyes are ice,  
    But nothing happens.

WILFRED OWEN

13. Compare the ways poets present the power of institutions over ordinary people in London and in **one** other poem from Power and Conflict.

**London**

I wander through each chartered street,  
Near where the chartered Thames does flow,  
And mark in every face I meet  
Marks of weakness, marks of woe.

In every cry of every man,  
In every infant's cry of fear,  
In every voice, in every ban,  
The mind-forged manacles I hear:

How the chimney-sweeper's cry  
Every black'ning church appalls,  
And the hapless soldier's sigh  
Runs in blood down palace walls.

But most through midnight streets I hear  
How the youthful harlot's curse  
Blasts the new-born infant's tear,  
And blights with plagues the marriage hearse.

WILLIAM BLAKE



14. Compare the ways poets present the power of history in *Tissue* and in **one** other poem in *Power and Conflict*.

**Tissue**

Paper that lets the light  
shine through, this  
is what could alter things.  
Paper thinned by age or touching,

the kind you find in well-used books,  
the back of the Koran, where a hand  
has written in the names and histories,  
who was born to whom,

the height and weight, who  
died where and how, on which sepia date,  
pages smoothed and stroked and turned  
transparent with attention.

If buildings were paper, I might  
feel their drift, see how easily  
they fall away on a sigh, a shift  
in the direction of the wind.

Maps too. The sun shines through  
their borderlines, the marks  
that rivers make, roads,  
railtracks, mountainfolds,

Fine slips from grocery shops  
that say how much was sold  
and what was paid by credit card  
might fly our lives like paper kites.

An architect could use all this,  
place layer over layer, luminous  
script over numbers over line,  
and never wish to build again with brick

or block, but let the daylight break  
through capitals and monoliths,  
through the shapes that pride can make,  
find a way to trace a grand design

with living tissue, raise a structure  
never meant to last,  
of paper smoothed and stroked  
and thinned to be transparent,

turned into your skin.

IMTIAZ DHARKER

15. Compare the ways poets present the wider effects of conflict in Kamikaze and in **one** other poem from Power and Conflict?

**Kamikaze**

Her father embarked at sunrise  
with a flask of water, a samurai sword  
in the cockpit, a shaven head  
full of powerful incantations  
and enough fuel for a one-way  
journey into history

but half way there, she thought,  
recounting it later to her children,  
he must have looked far down  
at the little fishing boats  
strung out like bunting  
on a green-blue translucent sea

and beneath them, arcing in swathes  
like a huge flag waved first one way  
then the other in a figure of eight,  
the dark shoals of fishes  
flashing silver as their bellies  
swivelled towards the sun

and remembered how he  
and his brothers waiting on the shore  
built cairns of pearl-grey pebbles  
to see whose withstood longest  
the turbulent inrush of breakers  
bringing their father's boat safe

- yes, *grandfather's boat* – safe  
to the shore, salt-sodden, awash  
with cloud-marked mackerel,  
black crabs, feathery prawns,  
the loose silver of whitebait and once  
a tuna, the dark prince, muscular, dangerous.

*And though he came back  
my mother never spoke again  
in his presence, nor did she meet his eyes  
and the neighbours too, they treated him  
as though he no longer existed,  
only we children still chattered and laughed*

*till gradually we too learned  
to be silent, to live as though  
he had never returned, that this  
was no longer the father we loved.*  
And sometimes, she said, he must have wondered  
which had been the better way to die.

BEATRICE GARLAND

16. Compare the ways poets present political conflict in *Checking Out Me History* and in **one** other poem from *Power and Conflict*.

### **Checking Out Me History**

Dem tell me  
Dem tell me  
Wha dem want to tell me

Bandage up me eye with me own history  
Blind me to me own identity

Dem tell me bout 1066 and all dat  
dem tell me bout Dick Whittington and he cat  
But Toussaint L'Ouverture  
no dem never tell me bout dat

*Toussaint  
a slave  
with vision  
lick back  
Napoleon  
battalion  
and first Black  
Republic born  
Toussaint de thorn  
to de French  
Toussaint de beacon  
of de Haitian Revolution*

Dem tell me bout de man who discover de balloon  
and de cow who jump over de moon  
Dem tell me bout de dish ran away with de spoon  
but dem never tell me bout Nanny de maroon

*Nanny  
see-far woman  
of mountain dream  
fire-woman struggle  
hopeful stream  
to freedom river*

Dem tell me bout Lord Nelson and Waterloo  
but dem never tell me bout Shaka de great Zulu  
Dem tell me bout Columbus and 1492  
but what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp  
and how Robin Hood used to camp  
Dem tell me bout ole King Cole was a merry ole soul  
but dem never tell me bout Mary Seacole

*From Jamaica  
she travel far  
to the Crimean War  
she volunteer to go  
and even when de British said no  
she still brave the Russian snow  
a healing star  
among the wounded  
a yellow sunrise  
to the dying*

Dem tell me  
Dem tell me wha dem want to tell me  
But now I checking out me own history  
I carving out me identity

JOHN AGARD

17. Compare the ways poets present ideas about patriotism in *The Charge of the Light Brigade* and in **one** other poem from *Power and Conflict*.

## The Charge of the Light Brigade

1.

Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
Rode the six hundred.  
'Forward, the Light Brigade!  
Charge for the guns!' he said:  
Into the valley of Death  
Rode the six hundred.

2.

'Forward, the Light Brigade!'  
Was there a man dismay'd?  
Not tho' the soldier knew  
Some one had blunder'd:  
Theirs not to make reply,  
Theirs not to reason why,  
Theirs but to do and die:  
Into the valley of Death  
Rode the six hundred.

3.

Cannon to right of them,  
Cannon to left of them,  
Cannon in front of them  
Volley'd and thunder'd;  
Storm'd at with shot and shell,  
Boldly they rode and well,  
Into the jaws of Death,  
Into the mouth of Hell  
Rode the six hundred.

4.

Flash'd all their sabres bare,  
Flash'd as they turn'd in air  
Sabring the gunners there,  
Charging an army, while  
All the world wonder'd:  
Plunged in the battery-smoke  
Right thro' the line they broke;  
Cossack and Russian  
Reel'd from the sabre-stroke  
Shatter'd and sunder'd.  
Then they rode back, but not  
Not the six hundred.

5.

Cannon to right of them,  
Cannon to left of them,  
Cannon behind them  
Volley'd and thunder'd;  
Storm'd at with shot and shell,  
While horse and hero fell,  
They that had fought so well

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

Came thro' the jaws of Death  
Back from the mouth of Hell,  
All that was left of them,  
Left of six hundred.

6.

When can their glory fade?  
O the wild charge they made!  
All the world wonder'd.  
Honour the charge they made!  
Honour the Light Brigade,  
Noble six hundred!

ALFRED TENNYSON

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

## Unseen Poetry

### One Art

The art of losing isn't hard to master;  
so many things seem filled with the intent  
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster  
of lost door keys, the hour badly spent.  
The art of losing isn't hard to master.

Then practice\* losing farther, losing faster:  
places, and names, and where it was you meant  
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or  
next-to-last, of three loved houses went.  
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,  
some realms I owned, two rivers, a continent.  
I miss them, but it wasn't a disaster.

– Even losing you (the joking voice, a gesture  
I love) I shan't have lied. It's evident  
the art of losing's not too hard to master  
though it may look like (Write it!) like disaster.

### Elizabeth Bishop

\*practice – Please note the American spelling. English spelling: practise

2	7	.	1
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 In 'One Art,' how does the speaker convey their feelings about the subject of loss?

[24 marks]

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

## Grief

Trying to remember you

is like carrying water

in my hands a long distance

across sand. Somewhere people are waiting.

They have drunk nothing for days.

Your name was the food I lived on;

now my mouth is full of dirt and ash.

To say your name was to be surrounded

by feathers and silk; now, reaching out,

I touch glass and barbed wire.

Your name was the thread connecting my life;

now I am fragments on a tailor's floor.

I was dancing when I

learned of your death; may

my feet be severed from my body.

Stephen Dobyns

2	7	.	2
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 In both 'One Art' and 'Grief', the speakers describe the death of a loved one. What are the similarities and/or differences between the ways the poets present these feelings?

[8 marks]



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

The trees are in their autumn beauty,  
The woodland paths are dry,  
Under the October twilight the water  
Mirrors a still sky;  
Upon the brimming water among the stones  
Are nine-and-fifty swans.

The nineteenth autumn has come upon me  
Since I first made my count;  
I saw, before I had well finished,  
All suddenly mount  
And scatter wheeling in great broken rings  
Upon their clamorous\* wings.

I have looked upon those brilliant creatures,  
And now my heart is sore.  
All's changed since I, hearing at twilight,  
The first time on this shore,  
The bell-beat of their wings above my head,  
Trode with a lighter tread.

Unwearied still, lover by lover,  
They paddle in the cold  
Companionable streams or climb the air;  
Their hearts have not grown old;  
Passion or conquest, wander where they will,  
Attend upon them still.

But now they drift on the still water,  
Mysterious, beautiful;  
Among what rushes will they build,  
By what lake's edge or pool  
Delight men's eyes when I awake some day  
To find they have flown away?

**W. B. Yeats**

2	7	.	1
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 In 'The Wild Swans at Coole,' how does the poet present his feelings about the swans in this poem?

[24 marks]

**The Tyger**

Tyger Tyger, burning bright,

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

In the forests of the night;  
What immortal hand or eye,  
Could frame thy fearful symmetry?

In what distant deeps or skies.  
Burnt the fire of thine eyes?  
On what wings dare he aspire?  
What the hand, dare seize the fire?

And what shoulder, & what art,  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? & what dread feet?

What the hammer? what the chain,  
In what furnace was thy brain?  
What the anvil? what dread grasp,  
Dare its deadly terrors clasp!

When the stars threw down their spears  
And water'd heaven with their tears:  
Did he smile his work to see?  
Did he who made the Lamb make thee?

Tyger Tyger burning bright,  
In the forests of the night:  
What immortal hand or eye,  
Dare frame thy fearful symmetry?

### William Blake

2	7	.	2
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 In both 'The Wild Swans at Coole' and 'The Tyger', the speakers describe an animal. What are the similarities and/or differences between the ways the poets present these animals?

[8 marks]

### The Rear-Guard

(Hindenburg Line, April 1917)

Groping along the tunnel, step by step,

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

He winked his prying torch with patching glare  
From side to side, and sniffed the unwholesome air.

Tins, boxes, bottles, shapes too vague to know,  
A mirror smashed, the mattress from a bed;  
And he, exploring fifty feet below  
The rosy gloom of battle overhead.

Tripping, he grabbed the wall; saw someone lie  
Humped at his feet, half-hidden by a rug,  
And stooped to give the sleeper's arm a tug.  
'I'm looking for headquarters.' No reply.  
'God blast your neck!' (For days he'd had no sleep.)  
'Get up and guide me through this stinking place.'

Savage, he kicked a soft, unanswering heap,  
And flashed his beam across the livid\* face  
Terribly glaring up, whose eyes yet wore  
Agony dying hard ten days before;  
And fists of fingers clutched a blackening wound.

Alone he staggered on until he found  
Dawn's ghost that filtered down a shafted stair  
To the dazed, muttering creatures underground  
Who hear the boom of shells in muffled sound.

At last, with sweat of horror in his hair,  
He climbed through darkness to the twilight air,  
Unloading hell behind him step by step.

### Siegfried Sassoon

\*Livid = discoloured / furious

2	7	.	1
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 In 'The Rear-Guard,' how does the poet present his ideas about the soldier's journey?

[24 marks]

### The Solider

If I should die, think only this of me;  
That there's some corner of a foreign field  
That is for ever England. There shall be

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

In that rich earth a richer dust concealed;  
A dust whom England bore, shaped, made aware, 5  
Gave, once, her flowers to love, her ways to roam,  
A body of England's breathing English air,  
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,  
A pulse in the eternal mind, no less 10  
Gives somewhere back the thoughts by England given;  
Her sights and sounds; dreams happy as her day;  
And laughter, learnt of friends; and gentleness,  
In hearts at peace, under an English heaven.

### Rupert Brooke

2	7	.	2
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 In both 'The Rear Guard' and 'The Soldier', the speakers describe the experience of a soldier. What are the similarities and/or differences between the ways the poets present their ideas about being a soldier?

[8 marks]

### In Mrs Tilscher's class

You could travel up the Blue Nile  
with your finger, tracing the route  
while Mrs Tilscher chanted the scenery.  
"Tana. Ethiopia. Khartoum. Aswan."  
That for an hour,  
then a skittle of milk

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

and the chalky Pyramids rubbed into dust.

A window opened with a long pole.

The laugh of a bell swung by a running child.

This was better than home. Enthralling books.

The classroom glowed like a sweetshop.

Sugar paper. Coloured shapes. Brady and Hindley faded, like the faint, uneasy smudge of a mistake.

Mrs Tilscher loved you. Some mornings, you found she'd left a gold star by your name.

The scent of a pencil slowly, carefully, shaved.

A xylophone's nonsense heard from another form.

Over the Easter term the inky tadpoles changed from commas into exclamation marks. Three frogs hopped in the playground, freed by a dunce followed by a line of kids, jumping and croaking away from the lunch queue. A rough boy told you how you were born. You kicked him, but stared at your parents, appalled, when you got back home

That feverish July, the air tasted of electricity. A tangible alarm made you always untidy, hot, fractious under the heavy, sexy sky. You asked her how you were born and Mrs Tilscher smiled then turned away. Reports were handed out. You ran through the gates, impatient to be grown the sky split open into a thunderstorm.

**Carol Anne Duffy**

2	7	.	1
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In 'In Mrs Tilscher's Class,' how does the poet present ideas about childhood memories?

[24 marks]

**Extract from *The Cry of the Children***

Do ye hear the children weeping, O my brothers,  
Ere the sorrow comes with years?  
They are leaning their young heads against their mothers---  
And that cannot stop their tears.  
The young lambs are bleating in the meadows;  
The young birds are chirping in the nest;

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

The young fawns are playing with the shadows;  
The young flowers are blowing toward the west---  
But the young, young children, O my brothers,  
They are weeping bitterly!---  
They are weeping in the playtime of the others  
In the country of the free.

**Elizabeth Barrett Browning**

2	7	.	2
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 In both 'In Mrs Tilscher's Class' and 'The Cry of the Children', the speakers describe childhood. What are the similarities and/or differences between the ways the poets present childhood?

[8 marks]

**Fantasy of an African Boy**

Such a peculiar lot  
we are, we people  
without money, in daylong  
yearlong sunlight, knowing  
money is somewhere, somewhere.

Everybody says it's big  
bigger brain bother now,

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

money. Such millions and millions  
of us don't manage at all  
without it, like war going on.

And we can't eat it. Yet  
without it our heads alone  
stay big, as lots and lots do,  
coming from nowhere joyful,  
going nowhere happy.

We can't drink it up. Yet  
without it we shrivel when small  
and stop forever  
where we stopped, as lots and lots do.

We can't read money for books.  
Yet without it we don't  
read, don't write numbers,  
don't open gates in other countries,  
as lots and lots never do.

We can't use money to bandage  
sores, can't pound it  
to powder for sick eyes  
and sick bellies. Yet without  
it, flesh melts from our bones.

Such walled-round gentlemen  
overseas minding money! Such  
bigtime gentlemen, body guarded  
because of too much respect  
and too many wishes on them:

too many wishes, everywhere,  
wanting them to let go  
magic of money, and let it fly  
away, everywhere, day and night,  
just like dropped leaves in wind!

**James Berry**

2	7	.	1
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In 'Fantasy of an African Boy,' how does the poet present ideas about the significance of money?

[24 marks]

**Extract from We Ain't Got No Money, Honey, But We Got Rain**

call it the greenhouse effect or whatever  
but it just doesn't rain like it used to.  
I particularly remember the rains of the  
depression era.  
there wasn't any money but there was  
plenty of rain.  
it wouldn't rain for just a night or  
a day,

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

it would RAIN for 7 days and 7  
nights  
and in Los Angeles the storm drains  
weren't built to carry off taht much  
water  
and the rain came down THICK and  
MEAN and  
STEADY  
and you HEARD it banging against  
the roofs and into the ground  
waterfalls of it came down  
from roofs  
and there was HAIL  
big ROCKS OF ICE  
bombing  
exploding smashing into things  
and the rain  
just wouldn't  
STOP  
and all the roofs leaked-  
dishpans,  
cooking pots  
were placed all about;  
they dripped loudly  
and had to be emptied  
again and  
again.

**Charles Bukowski**

2	7	.	2
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 In both 'Fantasy of An African Boy' and 'We Ain't Got No Money, Honey, But We Got Rain', the speakers describe finances. What are the similarities and/or differences between the ways the poets present their feelings about money?

[8 marks]



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

### The Road Not Taken

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same,

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I—  
I took the one less traveled by,  
And that has made all the difference.

**Robert Frost**

2	7	.	1
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 In 'The Road Not Taken,' how does the poet present ideas about the importance of making decisions?

[24 marks]

I Travelled Among Unknown Men

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

I travelled among unknown men,  
In lands beyond the sea;  
Nor, England! did I know till then  
What love I bore to thee.

'Tis past, that melancholy dream!  
Nor will I quit thy shore  
A second time; for still I seem  
To love thee more and more.

Among thy mountains did I feel  
The joy of my desire;  
And she I cherished turned her wheel  
Beside an English fire.

Thy mornings showed, thy nights concealed,  
The bowers where Lucy played;  
And thine too is the last green field  
That Lucy's eyes surveyed.

**William Wordsworth**

2	7	.	2
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 In both 'The Road Not Taken' and 'I Travelled Among Unknown Men', the speakers describe unknown paths and choices. What are the similarities and/or differences between the ways the poets present their feelings about choices?

[8 marks]

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

Morning

and island man wakes up  
to the sound of blue surf  
in his head  
the steady breaking and wombing

wild seabirds  
and fishermen pushing out to sea  
the sun surfacing defiantly  
from the east  
of his small emerald island  
he always comes back groggily groggily

Comes back to sands  
of a grey metallic soar  
to surge of wheels  
to dull North Circular\* roar

muffling muffling  
his crumpled pillow waves  
island man heaves himself

Another London day

**Grace Nichols**

\*North Circular = a road around London

2	7	.	1
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 In 'Island Man,' how does the poet present ideas about place?

[24 marks]

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

## The Fringe of the Sea

We do not like to awaken  
far from the fringe of the sea,  
we who live upon small islands.

We like to rise up early,  
quick in the agile mornings  
and walk out only little distances  
to look down at the water,  
to know it is swaying near to us  
with songs, arid tides, and endless boat ways,  
and undulate patterns and moods.

We want to be able to saunter beside it  
slow paced in burning sunlight,  
bare-armed, barefoot, bareheaded,

and to stoop down by the shallows  
sifting the random water  
between assaying fingers  
like farmers do with soil,

and to think of turquoise mackerel  
turning with consummate grace,  
sleek and decorous  
and elegant in high blue chambers.

we want to be able to walk out into it,  
to work in it  
dive and play and swim in it,  
to row and sail  
and pilot over its sandless highways,  
and to hear  
its call and murmurs wherever we may be.

All who have lived upon small islands  
want to sleep and awaken  
close to the fringe of the sea

A L Hendriks

2	7	.	2
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 In both 'Island Man' and 'The Fringe of the Sea', the speakers describe a place in the past. What are the similarities and/or differences between the ways the poets present their feelings about this place?

[8 marks]

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

### An Old Woman

An old woman grabs  
hold of your sleeve  
and tags along.

She wants a fifty paise coin.  
She says she will take you  
to the horseshoe shrine.

You've seen it already.  
She hobbles along anyway  
and tightens her grip on your shirt.

She won't let you go.  
You know how old women are.  
They stick to you like a burr.

You turn around and face her  
with an air of finality.  
You want to end the farce.

When you hear her say,  
'What else can an old woman do  
on hills as wretched as these?'

You look right at the sky.  
Clear through the bullet holes  
she has for her eyes.

And as you look on  
the cracks that begin around her eyes  
spread beyond her skin.

And the hills crack.  
And the temples crack.  
And the sky falls

With a plate-glass clatter  
Around the shatterproof crone  
who stands alone.

And you are reduced  
to so much small change  
in her hand.

**Arun Kolatkar**

2	7	.	1
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In 'An Old Woman,' how does the poet create sympathy for the old woman?

[24 marks]

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

### Holy Thursday: Is this a holy thing to see

Is this a holy thing to see,  
In a rich and fruitful land,  
Babes reduced to misery,  
Fed with cold and usurious\* hand?

Is that trembling cry a song?  
Can it be a song of joy?  
And so many children poor?  
It is a land of poverty!

And their sun does never shine.  
And their fields are bleak & bare.  
And their ways are fill'd with thorns.  
It is eternal winter there.

For where-e'er the sun does shine,  
And where-e'er the rain does fall:  
Babe can never hunger there,  
Nor poverty the mind appall.

\*Usurious = greedy for money

### William Blake

2	7	.	2
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 In both 'An Old Woman' and 'Holy Thursday', the poets discuss charity. What are the similarities and/or differences between the ways the poets present their ideas about charity and suffering?

[8 marks]

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

The skin cracks like a pod.  
There never is enough water.

Imagine the drip of it,  
the small splash, echo  
in a tin mug,  
the voice of a kindly god.

Sometimes, the sudden rush  
of fortune. The municipal pipe bursts,  
silver crashes to the ground  
and the flow has found  
a roar of tongues. From the huts,  
a congregation : every man woman  
child for streets around  
butts in, with pots,  
brass, copper, aluminium,  
plastic buckets,  
frantic hands,

and naked children  
screaming in the liquid sun,  
their highlights polished to perfection,  
flashing light,  
as the blessing sings  
over their small bones.

**Imtiaz Dharker**

2	7	.	1
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 In 'Blessing,' how does the poet present ideas about poverty and wealth?

[24 marks]

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

## Poverty

The only people I ever heard talk about my Lady Poverty  
Were rich people, or people who imagined themselves rich.  
Saint Francis himself was a rich and spoiled young man.

Being born among the working people  
I know poverty is a hard old hag,  
and a monster, when you're pinched for actual necessities.  
And whoever says she isn't is a liar.

I don't want to be poor, it means I'm pinched.  
But neither do I want to be rich.  
When I look at this pine-tree near the sea,  
That grows out of rock, and it plumes forth, plumes forth,  
I see it has a natural abundance.

With its roots it has a natural grip on its daily bread,  
And its plumes look like a green cup held up to the sun and air  
And full of wine.

I want to be like that, to have a natural abundance  
And plume forth, and be splendid.

**D. H. Lawrence**

2	7	.	2
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 In both 'Blessing' and 'Poverty', the poets discuss inequality. What are the similarities and/or differences between the ways the poets present their feelings about poverty?

[8 marks]



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

**Still I Rise**

You may write me down in history  
With your bitter, twisted lies,  
You may trod me in the very dirt  
But still, like dust, I'll rise.

Does my sassiness upset you?  
Why are you beset with gloom?  
'Cause I walk like I've got oil wells  
Pumping in my living room.

Just like moons and like suns,  
With the certainty of tides,  
Just like hopes springing high,  
Still I'll rise.

Did you want to see me broken?  
Bowed head and lowered eyes?  
Shoulders falling down like teardrops,  
Weakened by my soulful cries?

Does my haughtiness offend you?  
Don't you take it awful hard  
'Cause I laugh like I've got gold mines  
Diggin' in my own backyard.

You may shoot me with your words,  
You may cut me with your eyes,  
You may kill me with your hatefulness,  
But still, like air, I'll rise.

Does my sexiness upset you?  
Does it come as a surprise  
That I dance like I've got diamonds  
At the meeting of my thighs?

Out of the huts of history's shame  
I rise  
Up from a past that's rooted in pain  
I rise  
I'm a black ocean, leaping and wide,  
Welling and swelling I bear in the tide.

Leaving behind nights of terror and fear  
I rise  
Into a daybreak that's wondrously clear  
I rise  
Bringing the gifts that my ancestors gave,  
I am the dream and the hope of the slave.  
I rise  
I rise  
I rise.

**Maya Angelou**

2	7	.	1
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In 'Still I Rise,' how does the poet present ideas about determination and injustice?

[24 marks]

I, Too

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

I, too, sing America.

I am the darker brother.  
They send me to eat in the kitchen  
When company comes,  
But I laugh,  
And eat well,  
And grow strong.

Tomorrow,  
I'll be at the table  
When company comes.  
Nobody'll dare  
Say to me,  
"Eat in the kitchen,"  
Then.

Besides,  
They'll see how beautiful I am  
And be ashamed—

I, too, am America.

**Langston Hughes**

2	7	.	2
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 In both 'Still I Rise' and 'I, Too', the poets describe racism. What are the similarities and/or differences between the ways the poets present their feelings about racism?

[8 marks]

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

### O Captain! My Captain!

Captain! My Captain!

O Captain! my Captain! our fearful trip is done,  
The ship has weather'd every rack, the prize we sought is won,  
The port is near, the bells I hear, the people all exulting,  
While follow eyes the steady keel, the vessel grim and daring;  
    But O heart! heart! heart!  
    O the bleeding drops of red,  
    Where on the deck my Captain lies,  
    Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;  
Rise up—for you the flag is flung—for you the bugle trills,  
For you bouquets and ribbon'd wreaths—for you the shores a-crowding,  
For you they call, the swaying mass, their eager faces turning;  
    Here Captain! dear father!  
    This arm beneath your head!  
    It is some dream that on the deck,  
    You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,  
My father does not feel my arm, he has no pulse nor will,  
The ship is anchor'd safe and sound, its voyage closed and done,  
From fearful trip the victor ship comes in with object won;  
    Exult O shores, and ring O bells!  
    But I with mournful tread,  
    Walk the deck my Captain lies,  
    Fallen cold and dead.

Walt Whitman

2	7	.	1
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 In 'O Captain! My Captain!' how does the poet present ideas about loyalty?

[24 marks]

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

### Who's For The Game?

Who's for the game, the biggest that's played,  
The red crashing game of a fight?  
Who'll grip and tackle the job unafraid?  
And who thinks he'd rather sit tight?  
Who'll toe the line for the signal to 'Go!'  
Who'll give his country a hand?  
Who wants a turn to himself in the show?  
And who wants a seat in the stand?  
Who knows it won't be a picnic – not much-  
Yet eagerly shoulders a gun?  
Who would much rather come back with a crutch  
Than lie low and be out of the fun?  
Come along, lads –  
But you'll come on all right –  
For there's only one course to pursue,  
Your country is up to her neck in a fight,  
And she's looking and calling for you.

Jessie Pope

2	7	.	2
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 In both 'O Captain! My Captain!' and 'Who's For The Game?' the poets describe devotion and loyalty.  
What are the similarities and/or differences between the ways the poets present their feelings about loyalty in warfare?

[8 marks]

Invictus

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

Out of the night that covers me,  
    Black as the pit from pole to pole,  
I thank whatever gods may be  
    For my unconquerable soul.

In the fell clutch of circumstance  
    I have not winced nor cried aloud.  
Under the bludgeonings of chance  
    My head is bloody, but unbowed.

Beyond this place of wrath and tears  
    Looms but the Horror of the shade,  
And yet the menace of the years  
    Finds and shall find me unafraid.

It matters not how strait the gate,  
    How charged with punishments the scroll,  
I am the master of my fate,  
    I am the captain of my soul.

**William Ernest Henley**

2	7	.	1
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 In 'Invictus,' how does the poet present ideas about fate and determination?

[24 marks]

**How Did You Die?**

Did you tackle that trouble that came your way  
With a resolute heart and cheerful?

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

Or hide your face from the light of day  
With a craven soul and fearful?  
Oh, a trouble's a ton, or a trouble's an ounce,  
Or a trouble is what you make it,  
And it isn't the fact that you're hurt that counts,  
But only how did you take it?

You are beaten to earth? Well, well, what's that!  
Come up with a smiling face.  
It's nothing against you to fall down flat,  
But to lie there-that's disgrace.  
The harder you're thrown, why the higher you bounce  
Be proud of your blackened eye!  
It isn't the fact that you're licked that counts;  
It's how did you fight-and why?

And though you be done to the death, what then?  
If you battled the best you could,  
If you played your part in the world of men,  
Why, the Critic will call it good.  
Death comes with a crawl, or comes with a pounce,  
And whether he's slow or spry,  
It isn't the fact that you're dead that counts,  
But only how did you die?

**Edmund Vance Cooke**

2	7	.	2
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 In both 'Invictus' and 'How Did You Die?' the poets describe success and failure. What are the similarities and/or differences between the ways the poets present their feelings about success and failure?

[8 marks]

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

### Alpine Letter

Love? If you'd asked me yesterday, I'd say  
love is a saw that amputates the heart.  
I'd call it my disease, I'd call it plague.  
But yesterday, I hadn't heard from you.

So call it the weight of light that holds one soul  
connected to another. Or a tear  
that falls in all gratitude, becoming sea.  
Call it the only word that comforts me.

The sight of your writing has me on the floor,  
the curve of each letter looped about my heart.  
And in this ink, the tenor of your voice.  
And in this ink the movement of your hand.

The Alps, now, cut their teeth upon the sky,  
and pressing on to set these granite jaws  
between us, not a mile will do me harm.  
Your letter, in my coat, will keep me warm.

### Ros Barber

2	7	.	1
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 In 'Alpine Letter,' how does the poet present ideas about love?

[24 marks]

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

### Miles Away

I want you and you are not here. I pause  
in this garden, breathing the colour thought is  
before language into still air. Even your name  
is a pale ghost and, though I exhale it again  
and again, it will not stay with me. Tonight  
I make you up, imagine you, your movements clearer  
than the words I have you say you said before.

Wherever you are now, inside my head you fix me  
with a look, standing here whilst cool late light  
dissolves into the earth. I have got your mouth wrong,  
but still it smiles. I hold you closer, miles away,  
inventing love, until the calls of nightjars  
interrupt and turn what was to come, was certain,  
into memory. The stars are filming us for no one.

Carol Ann Duffy

2	7	.	2
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 In both 'Alpine Letter' and 'Miles Away,' the poets discuss romantic love. What are the similarities and/or differences between the ways the poets present their ideas about love?

[8 marks]



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

## Piano

Softly, in the dusk, a woman is singing to me;  
Taking me back down the vista of years, till I see  
A child sitting under the piano, in the boom of the tingling  
strings  
And pressing the small, poised feet of a mother who smiles as she  
sings.

In spite of myself, the insidious mastery of song  
Betrays me back, till the heart of me weeps to belong  
To the old Sunday evenings at home, with winter outside  
And hymns in the cozy parlour, the tinkling piano our guide.

So now it is vain for the singer to burst into clamour  
With the great black piano appassionato. The glamour  
Of childish days is upon me, my manhood is cast  
Down in the flood of remembrance, I weep like a child for the  
past.

D. H. Lawrence

2	7	.	1
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 In 'Piano,' how does the speaker present ideas about the significance of memories?

[24 marks]

With rue\* my heart is laden\*

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

With rue my heart is laden

For golden friends I had,

For many a rose-lipt maiden

And many a lightfoot lad.

By brooks too broad for leaping

The lightfoot boys are laid;

The rose-lipt girls are sleeping

In fields where roses fade.

### A.E. Houseman

\*Rue = sadness

\*Laden = weighed down

2	7	.	2
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 In both 'Piano' and 'With rue my heart is laden,' the poets discuss regret and memory. What are the similarities and/or differences between the ways the poets present their feelings about the past?

[8 marks]

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

### Once Upon a Time

Once upon a time, son,  
they used to laugh with their hearts  
and laugh with their eyes;  
but now they only laugh with their teeth,  
while their ice-block-cold eyes  
search behind my shadow.

There was a time indeed  
they used to shake hands with their hearts;  
but that's gone, son.  
Now they shake hands without hearts  
while their left hands search  
my empty pockets.

'Feel at home'! 'Come again';  
they say, and when I come  
again and feel  
at home, once, twice,  
there will be no thrice –  
for then I find doors shut on me.

So I have learned many things, son.  
I have learned to wear many faces  
like dresses – homeface,  
officeface, streetface, hostface,  
cocktailface, with all their conforming smiles  
like a fixed portrait smile.

And I have learned, too,  
to laugh with only my teeth  
and shake hands without my heart.  
I have also learned to say, 'Goodbye',  
when I mean 'Good-riddance';  
to say 'Glad to meet you',  
without being glad; and to say 'It's been  
nice talking to you', after being bored.

But believe me, son.  
I want to be what I used to be  
when I was like you. I want  
to unlearn all these muting things.  
Most of all, I want to relearn  
how to laugh, for my laugh in the mirror  
shows only my teeth like a snake's bare fangs!

So show me, son,  
how to laugh; show me how  
I used to laugh and smile  
once upon a time when I was like you.

### Gabriel Okara

2	7	.	1
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 In 'Once Upon a Time,' how does the speaker present their feelings about the effects of age?

[24 marks]

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

### Warning

When I am an old woman I shall wear purple  
With a red hat which doesn't go, and doesn't suit me.  
And I shall spend my pension on brandy and summer gloves  
And satin sandals, and say we've no money for butter.  
I shall sit down on the pavement when I'm tired  
And gobble up samples in shops and press alarm bells  
And run my stick along the public railings  
And make up for the sobriety of my youth.  
I shall go out in my slippers in the rain  
And pick flowers in other people's gardens  
And learn to spit.

You can wear terrible shirts and grow more fat  
And eat three pounds of sausages at a go  
Or only bread and pickle for a week  
And hoard pens and pencils and beer mats and things in boxes.

But now we must have clothes that keep us dry  
And pay our rent and not swear in the street  
And set a good example for the children.  
We must have friends to dinner and read the papers.

But maybe I ought to practise a little now?  
So people who know me are not too shocked and surprised  
When suddenly I am old, and start to wear purple.

Jenny Joseph

2	7	.	2
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 In both 'Once Upon A Time' and 'Warning,' the poets discuss old age. What are the similarities and/or differences between the ways the poets present their attitudes to old age?

[8 marks]

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

### **A Mother in a Refugee Camp**

No Madonna and Child could touch  
Her tenderness for a son  
She soon would have to forget. . . .  
The air was heavy with odors of diarrhea,  
Of unwashed children with washed-out ribs  
And dried-up bottoms waddling in labored steps  
Behind blown-empty bellies. Other mothers there  
Had long ceased to care, but not this one:  
She held a ghost smile between her teeth,  
and in her eyes the memory  
Of a mother's pride. . . . She had bathed him  
And rubbed him down with bare palms.  
She took from their bundle of possessions  
A broken comb and combed  
The rust-colored hair left on his skull  
And then – humming in her eyes – began carefully to part it.  
In their former life this was perhaps  
A little daily act of no consequence  
Before his breakfast and school; now she did it  
Like putting flowers on a tiny grave.

**Chinua Achebe**

2	7	.	1
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 In 'A Mother in a Refugee Camp,' how does the poet present ideas about loss?

[24 marks]

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

**Extract from Last Letter**

What happened that night? Your final night.  
Double, treble exposure  
Over everything. Late afternoon, Friday,  
My last sight of you alive.  
Burning your letter to me, in the ashtray,  
With that strange smile. Had I bungled your plan?  
Had it surprised me sooner than you purposed?  
Had I rushed it back to you too promptly?  
One hour later—you would have been gone  
Where I could not have traced you.  
I would have turned from your locked red door  
That nobody would open  
Still holding your letter,  
A thunderbolt that could not earth itself.

**Ted Hughes**

2	7	.	2
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 In both 'A Mother In A Refugee Camp' and 'Last Letter,' the poets discuss death. What are the similarities and/or differences between the ways the poets present feelings about death?

[8 marks]

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

### First they came...

First they came for the Communists  
And I did not speak out -  
Because I was not a Communist.  
Then they came for the Socialists  
And I did not speak out -  
Because I was not a Socialist.  
Then they came for the trade unionists  
And I did not speak out -  
Because I was not a trade unionist.  
Then they came for the Jews  
And I did not speak out -  
Because I was not a Jew.  
Then they came for me  
And there was no one left  
To speak out for me.

### Martin Niemöller

2	7	.	1
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 In 'First they came,' how does the poet present their ideas about speaking out against injustice?

[24 marks]

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

### Not My Business

They picked Akanni up one morning  
Beat him soft like clay  
And stuffed him down the belly  
Of a waiting jeep.

What business of mine is it  
So long they don't take the yam  
From my savouring mouth?

They came one night  
Booted the whole house awake  
And dragged Danladi out,  
Then off to a lengthy absence.

What business of mine is it  
So long they don't take the yam  
From my savouring mouth?

Chinwe went to work one day  
Only to find her job was gone:  
No query, no warning, no probe –  
Just one neat sack for a stainless record.

What business of mine is it  
So long they don't take the yam  
From my savouring mouth?

And then one evening  
As I sat down to eat my yam  
A knock on the door froze my hungry hand.

The jeep was waiting on my bewildered lawn  
Waiting, waiting in its usual silence.

### Niyi Osundare

2	7	.	2
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 In both 'First they came..' and 'Not my business,' the poets describe selfishness and injustice. What are the similarities and/or differences between the ways the poets present their ideas about selfishness and injustice?

[8 marks]