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Complete Revision Guide For The
Grade 9-1 Exams

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**GCSE ENGLISH
LITERATURE PREP**

GCSE ENGLISH LITERATURE EXAM STRUCTURE

Your GCSE Literature examination comprises of **two** sections:

Paper 1: Shakespeare and the 19th Century novel

Marks out of 64

1 hour and 45 minutes

40% of GCSE

Paper 2: Modern texts and Poetry

Marks out of 96

2 hours and 15 minutes

60% of GCSE

Assessment Objectives

AO1 = To read, understand, and respond to literary texts. Students should be able to demonstrate a critical style in their writing, and develop an informed personal response. Students are also required to use contextual references, including quotations in order to support their interpretation.

AO2 = To analyse the language, form, and structure used by an author and analyse the meaning and context. To ensure relevant terminology is used throughout their assessment.

AO3 = To show an understanding of the relationships between texts and the contexts in which a piece of text is written.

AO4 = To use an array of vocabulary and sentence structures in order to provide clarity, purpose and effect, with accurate spelling and punctuation.

Weighting of Assessment Objectives

Below we have outlined the weighting of assessment objectives for your GCSE English Literature exam.

AOs	Paper 1 (approx)	Paper 2 (approx)	Overall weighting (approx)
AO1	15	22.5	37.5
AO2	15	27.5	42.5
AO3	7.5	7.5	15
AO4	2.5	2.5	5
Overall weighting of components	40%	60%	100%

BREAKDOWN OF ASSESSMENTS

Before you begin preparing for each section of your GCSE English Literature exam, we think it is important that you understand what to expect in terms of subject content, and how to make the most out of your revision time.

Shakespeare

During the Shakespeare section of your English Literature exam, you will be required to answer **ONE** question.

Students will study one play within the classroom, and therefore, the choice of question you should answer should be the one you have

been focusing on during your English lessons.

In the exam, there will be a choice of six possible Shakespeare plays. The following texts are examples taken from the 2017 examination:

- Macbeth;
- Romeo and Juliet;
- The Tempest;
- The Merchant of Venice;
- Much Ado About Nothing;
- Julius Caesar.



PLEASE NOTE: The choice of Shakespearean texts is subject to change annually. Be sure to check with your teacher with regards to the Shakespeare text that you will be studying!

The 19th Century Novel

During the 19th Century novel section of your English Literature exam, you will be required to answer **ONE** question.

Students will study one novel within the classroom, so the choice of question you should answer should be the one you have been focusing on during your English lessons.

In the exam, there will be a choice of seven novels. The following texts are examples taken from the 2017 examination:

- The Strange Case of Dr Jekyll and Mr Hyde;
- A Christmas Carol;
- Great Expectations;
- Jane Eyre;
- Frankenstein;
- Pride and Prejudice;
- The Sign of Four.



PLEASE NOTE: The choice of 19th Century texts are subject to change annually. Be sure to check with your teacher with regards to the novel that you will be studying!

Modern Texts

During the modern text section of your English Literature exam, you will be required to answer **ONE** question.

Students will study one text within the classroom, so the choice of question you should answer should be the one you have been focusing on during your English lessons.

In the exam, there will be a choice of twelve texts, including post-1914 prose and drama. The following texts are examples taken from the 2017 examination:

PROSE

Author	Title
William Golding	Lord of the Flies
AQA Anthology	Telling Tales
George Orwell	Animal Farm
Kazuo Ishiguro	Never Let Me Go
Meera Syal	Anita and Me
Stephen Kelman	Pigeon English

DRAMA

Author	Title
JB Priestley	An Inspector Calls
Willy Russell	Blood Brothers
Alan Bennett	The History Boys
Dennis Kelly	DNA
Simon Stephens	The Curious Incident of the Dog in the Night-Time
Shelagh Delaney	A Taste of Honey

PLEASE NOTE: The choice of modern texts is subject to change

annually. Be sure to check with your teacher with regards to the novel/ play that you will be studying!

Poetry

During the poetry section of your English Literature exam, you will be required to answer **ONE CLUSTER OF POEMS** in the exam.

The poems assessed in the exam will be taken from the AQA poetry anthology, Poems Past and Present.

In the exam, there will be a choice of two clusters, each containing 15 poems. The poems in each cluster are thematically linked.

The themes provided for the 2017 examinations were the following:

- Love and Relationships;
- Power and Conflict.

For this section of the exam, students need to study all 15 poems in their chosen cluster and be prepared to write about any of them in the exam.

PLEASE NOTE: The choice of poetry texts and themes are subject to change annually. Be sure to check with your teacher with regards to the poems/themes that you will be studying!

Unseen Poetry

The unseen poetry section of your English Literature exam is self-explanatory. This section will provide poems of which you will not have studied during your English lessons.

The best way to revise for the unseen poetry section is to experience a wide range of poetry and develop the following analytical skills:

CONTENT	THEMES
LANGUAGE	STRUCTURE

GCSE ENGLISH LITERATURE GRADES 9-1

As of 2017, the GCSE grading system for the English subject uses a 9-1 scoring criteria.

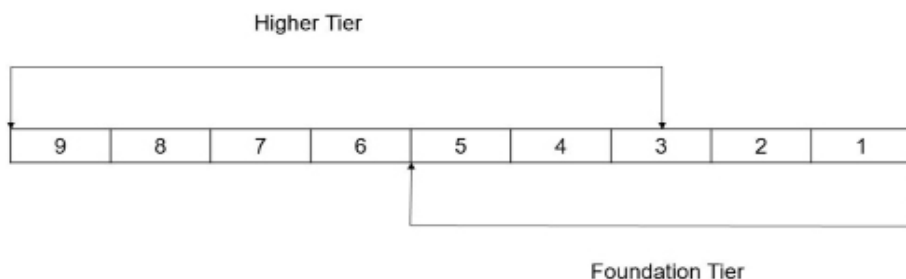
Based on this new scoring system, students should be aiming for a Grade 9 – the highest possible grade, currently set at a higher level than what an A* used to be.

By 2019, all GCSE subjects will use this new and improved grading system with the hope to provide more differentiation between students' scores.

Below we have provided a diagram outlining the new 9-1 grading system, just to give you some insight into how this compares to the old A*-U grading system.

Average %	85+		69-84		46-68		32-45		15-31		Under 15	
New grading system	9	8	7	6	5	4	3					
Old grading system	A*		A	B		C		D		E		

PLEASE NOTE: the above scoring system does not necessarily reflect the actual grading system of all exam boards and should be used as a guideline only. It is recommended to check with your exam board for their exact scoring system.



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**A CHAPTER
FULL OF
TIPS**

Not only do we think it's important to learn about the structure and content of your exam, but we also think it's practical that you revise some top tips and soak up some of the best exam advice prior to commencing your revision.

Tip 1 – Find out as much as you can!

Before your exam, you should find out as much information as you can about what you'll face on the day.

Below are some of the most essential things that you **SHOULD** know before undergoing your revision:

- The examination board;
- The subject content;
- The books to be focusing on;
- Understanding how much each section is worth (in percentage).

Tip 2 – Create a timetable

It is important that every minute leading up to your exam should be spent wisely and effectively.

The best way to do this is to create a timetable for yourself and try to adhere to it as much as possible.

On the following page, we have created a sample timetable that you can fill out according to your Literature exam. Be sure to factor in time for each section of the paper – Shakespeare, 19th-century prose, modern texts, and poetry.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
09:00am - 10:00am							
10:00am - 11:00am							
11:00am - 12:00pm							
12:00pm - 01:00pm							
01:00pm - 02:00pm							

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
02:00pm - 03:00pm							
03:00pm - 04:00pm							
04:00pm - 05:00pm							
05:00pm - 06:00pm							
06:00pm - 07:00pm							

Tip 3 – Practise grammar, punctuation and spelling

Sadly, revising for English can be a bit of a pain. Outside of practising your spelling, grammar and handwriting, the best way to get better at English essays is to write them. Preferably, you should try to write these under exam conditions, using the same timings as those in the real exam.

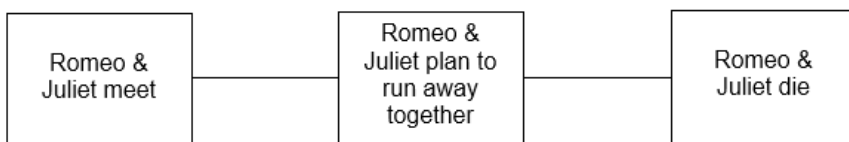
Tip 4 – Learn the material

The first step to success at English GCSE is to know what you're talking about. Make sure you read the books, plays or poems that you need to answer questions on in the exam. If it helps, find film adaptations which are faithful to the original material – this can help you visualise the events of the novel or play more easily.

On top of this, there are plenty of websites and books which offer interpretations and critiques of the texts that you're studying. You can use these as a guide to the text, or as arguments in your essays.

For plays and novels, you should try to remember the key events which take place, as well as the main characters and their personalities. Creating a small fact file with profiles for each character can be a fun way of summarising them and their role in the text. If it helps, you can even use descriptions of the characters' looks to sketch them, giving you a broader picture of what they would be like.

For the story, try to reduce the book into the key events. Preferably, try to find the three key events of the text – the ones which define its three acts. Then, reduce these three chunks into three smaller events, meaning that you have nine events which drive the plot of the novel or play. You can then sort these events into a flowchart so that you can easily remember the order of events.



From here, the nine key events could be:

1. Romeo and Juliet attend the ball.
2. Romeo and Juliet meet.
3. The balcony scene occurs.

4. Romeo meets with Friar Lawrence to make wedding arrangements.
5. Lord Capulet arranges for Juliet to marry Paris.
6. Romeo kills Tybalt and is banished.

7. Juliet takes the drug to feign her death.
8. Romeo drinks the poison upon finding Juliet 'dead' in her tomb.
9. Juliet awakens to find Romeo's body, then takes her own life.

Finally, you will need to remember the core themes for the novel, play or poem. Generally, the texts you study will have one or two primary themes (in the case of *Romeo and Juliet*, these might be 'love' and 'fate'). In addition to this, there may be a few minor themes. Additional reading of secondary sources, such as literary criticism, will reveal some of these ideas. Experiment with different revision techniques which suit you in order to remember the key themes of the text, as well as key events, characters, or lines of the text which relate to them.

Sadly, English at GCSE often requires you to remember key quotes. This can be annoying, but the best way to learn them is to read them, write them or listen to them being spoken over and over until they stick in your head.

Tip 5 – Answer practice questions

Once you're confident that you know all of the different characters, story events, and themes of your text, it's time to get to work on practice questions. As usual, get hold of some past papers and answer all of the questions that are relevant to your course.

If you get tired of writing whole essays, then at least you can attempt writing essay plans for them. This will still test your knowledge and ability to structure an answer, even if it doesn't completely match the

experience of writing a full essay.

The most difficult part of using practice questions to revise for English is that you will need to find someone to read and mark your essay, so that you know where you're doing well, and where you need to improve. Ask your teacher if it's possible for them to take a look at your essays or essay plans, and they might be able to give you some pointers, giving you a rough idea of what to work on next.

Tip 6 – Read the mark scheme

Unlike the mark schemes for Maths and Science, which contain right or wrong answers, the marking criteria for English exams is a bit more abstract. In an English exam, you aren't necessarily being marked on what your argument is, but rather how well you argue it, and how clear your message is. This is reflected in the mark scheme, where clarity in writing and how robust your argument is valued most. Take a look at the mark schemes for the exams that you're sitting to see exactly what is being asked of you.

Tip 7 – Practise your handwriting

Handwriting is vital because the examiner needs to be able to read what you have written in order to mark it accurately. If the examiner can't read your work, they won't mark it. Therefore, you should spend some time practising handwriting if you think yours isn't up to standard. You'll probably be writing very quickly in the exam, which means that your handwriting will probably be less legible than usual. Doing practice essays is a good way to find ways of making your handwriting neater, especially if you do the mock exams under timed conditions. If it helps, cut out joined-up handwriting in favour of print handwriting, so that the examiner is more likely to be able to understand what words you've written.

Tip 8 – Always have a plan

When it comes to success at English GCSE, the most valuable thing is to plan your essay before you begin. Once you open your exam paper,

you might find a question that's perfect. You might be tempted to go head-first into your answer because you want to secure the marks, but it pays to exercise restraint and take the question more slowly. The length of the exam is designed to allow students to write a quick plan before starting each question, so you won't be losing time to spend on your essay if you take a moment to write a plan. In fact, planning will make your time much more valuable, since you'll have a good idea of what direction your answer is going in.

Planning your answer is beneficial for two reasons. Firstly, it'll force you to look at the question more closely. This means that you'll answer the actual question in the paper, rather than misinterpret it or create a question in your head that you would like to answer. Many students fail to answer the question directly, and planning will help you clarify what's being asked of you in the exam.

A plan will also help you stick to the point of the essay. As you write an answer, you can slowly drift away from the main point and get side-tracked by minor details which aren't entirely relevant to the question. Staying relevant is vital when doing your English exams. You don't have enough time to talk about everything surrounding a book, play, poem or other topic, so you need to focus on exactly what the question is asking. When you write your plan, you can list details which are strictly relevant, and cut out anything you don't need.

Tip 9 – Make a point, provide evidence, then explain it

This is one of the best ways to structure your answers in an English exam, or any other test which is essay-based, and requires you to form an argument. However, this method won't work for the creative writing exercises.

- 1. MAKE YOUR POINT** – Here, you need to make a claim which relates to the question. For example, "One of the main themes in *Romeo and Juliet* is fate."
- 2. PROVIDE EVIDENCE** – Depending on what exam you are sitting, the type of evidence you provide might change. For an English exam, you're likely to take a quote from the text, for example, "A pair of star-cross'd lovers take their life."
- 3. EXPLAIN IT** – Finally, you need to link your evidence to the

point that you've made. In this case, you might say "the phrase 'star-cross'd' implies that Romeo and Juliet were destined to meet each other for a brief moment in time, only to be pulled away from each other in death."

This method is excellent for structuring an argument, and can work throughout an essay. Remember to always link your argument to the question by saying something along the lines of "this relates to the question because...". This shows the examiner that you understand how what you are writing relates to the overall topic. For extra marks, you can show how your points link to one another as well, showing that you have a more complete picture of what you are writing about.

Tip 10 – Learn the best revision techniques for you

There are three major ways that people revise and absorb information. These are:

- **VISUAL** - This involves using visual aids such as note-taking and creative mapping of information, to commit things to memory.
- **AURAL** - The use of videos, music or other recordings to allow information to sink in.
- **KINAESTHETIC** - Using activities which involve interaction, to remember key details (such as flashcards and revision games).

Different paths will work better for different people, but also bear in mind that certain subjects will also suit these methods differently.

Essentially, you will need to experiment with different styles in order to find which ones best suit you, but you will also need to discover what works for each of your subjects.

Tip 11 – Ease into it

Before you start, revision can feel like a huge mountain, impossible to climb to the top of. It can be incredibly daunting. You might be overwhelmed by the feeling that you are completely unprepared and don't know enough. That said, you need to make a start sometime. Some revision is better than no revision at all, so if you're struggling to get started with your studies, ease your way into it. Start by revising for a much shorter period of time, and maybe focus on the things that you already know well or most enjoy. Once you're comfortable and confident, move onto something that you're less sure of.

Tip 12 – Treat yourself

Make sure you keep yourself motivated with some treats. You don't need to go overboard, but the "carrot and stick" method of revision can keep you working for longer periods of time, allowing you to get through more work. Things like "I'll get some ice cream, but only after I've done the next 3 pages" are a great way of keeping you going and keeping your spirits up.

Tip 13 – Think ahead

Finally, always think ahead past exams. Life continues after your GCSEs, and you'll be treated to an extra-long summer once you've finished. You might feel that you're not in a great place while revising, that your social life is suffering or your free time is being eaten up by studies, but it will all be worth it when you get great results. This positive outlook – thinking towards the future – is one of the best ways to get you started with revision, and keep you going with it too.

WRITING AN EXAM ANSWER

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HOW TO PLAN YOUR ANSWERS

Now that you've grasped the nature of the exam and what to expect from the questions, now's the time to learn how to plan your answers.

Thoroughly read the question

Before you do anything, it is important that you read through the questions **CAREFULLY**.

1. Allow yourself 10 to 15 minutes to read through the questions and the texts before you begin answering the questions.
2. Before you read each text, make sure that you have a good understanding about what the question is asking of you. Keep this in mind when you read through the text.
3. A great way to plan your answer is to highlight any keywords or phrases as you go. Not only will this save time in the long run, but it will allow you to pinpoint key topics that you might want to talk about in your answer.

Don't dive straight in

The most important thing to remember when it comes to writing, is to take your time and plan what you are going to say.

Examiners will know if you have structured your response beforehand.

Make notes

Before you start writing, take some time to jot down some key bullet points and ideas.

1. You don't need to spend too long on this – just get some ideas and points down that you think may help you when answering the

question.

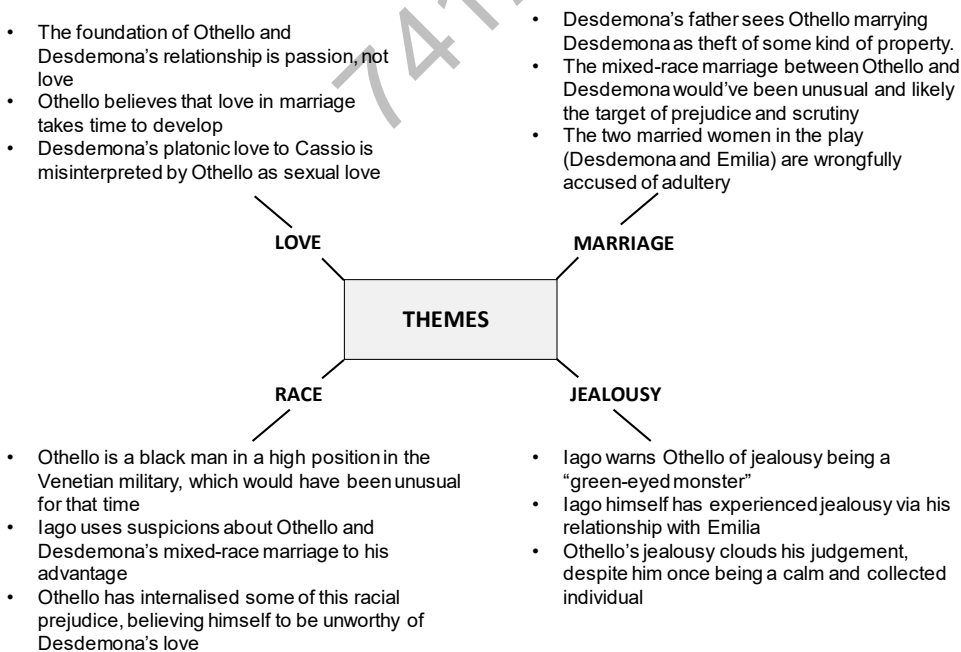
- Making notes and planning your answers are necessary for the longer exam questions that are worth more marks. If the question is more about fact-finding, a simple highlighting process will work just as well for planning your answer.

Mind-mapping

Although this comes under note-taking, we think that mind-mapping deserves a mention on its own. Mind-mapping is a fantastic way of planning your answer. It allows you to organise your ideas and link them by themes, motives, language, structure, etc.

By visually representing your notes, this allows you to have a clear focus on how to structure your response. Generally, a central concept appears in the centre of a page, and then other details spread away from it. This is excellent for quickly jotting down all of the information you can remember, and then organising it into sections.

Take a look at the following example:



As you can see, the mind-map allows you to draw comparisons and make links between different ideas. By organising your notes like this, you will be in a far stronger position to tackle your essay questions in the literature exam.

PROS	CONS
Can be made by hand or computer	Not effective for some subjects/topics
Can be a great way of improving handwriting	Has the potential to be less efficient and more time-consuming than other methods such as note-taking
Forces you to write incredibly concise notes, which is great for remembering	Not necessarily an excellent method if you aren't particularly creative
Excellent for subjects with lots of connected concepts	
Allows you to be creative which can alleviate some stress	
Excellent for memory since you can visually recall the entire mind map in your head	

Once you've planned your answers, it's now time to think about how you're actually going to write them. To get the highest marks, we suggest that you use the writing technique, **P.E.E.L**, to structure your response. See page 31 for more information.

Keep your notes simple

- Try not to ramble on.
- Keep your notes on point, focused and short.
- The snappier your notes are, the easier they are to remember.
- Think of keywords and phrases.

Know what you want to say

- Before you begin writing, you will need to know **ROUGHLY** what it is you want to say.
- What main points do you want to cover?
- What is the purpose of the text?
- Who is going to be reading the text?
- Consider what you want to achieve from your written text.

P.E.E.L

In order to secure top marks, you need to structure your responses like so:

Point = What is the point you are trying to make?

Example = Give an example from the text to support your point.

Explanation = Explain how your example supports your point.

Link = Link your point to further evidence, or explain the significance between the point and context in which its written.

There are different versions of the P.E.E.L. technique.

P.E.E.D

Point. Example. Evidence. Develop.

P.E.E.R

Point. Example. Explain. Relate.

P.E.E.C.E

Point. Example. Explain. Compare.
Explore.

We advise that you use the one that you've been taught.

SUPERB WRITING

Not only do you have to master the art of exams and have the correct knowledge, but you also need to be able to demonstrate that knowledge through superb writing.

Even if you have grasped all the right concepts and your overall response to the question is good, this also needs to be reflected in how well you write.

IT'S NOT JUST WHAT YOU WRITE, BUT HOW WELL YOU WRITE!

Below we have provided some of the basic, but most important things you should remember with regards to your writing.

Structure

Essays are a great way to structure your writing. Essays are a form of writing which allow you to answer a question.

WHAT ALL GOOD ESSAYS NEED

All good essays need a clear and focused structure. You can achieve this by creating an introduction, a middle, and an end.

INTRODUCTION

- Outline what direction your response is going to take.
- You could include a hypothesis.
- Use keywords from the question.
- 2-3 sentences is sufficient for an introduction.
- The reader should be able to read your introduction and conclusion, and know what your essay is about.

MAIN BODY

- Answer the question by making 3-4 points.
- Support these points with examples, quotes and analysis.
- Make sure you keep referring to the question.
- 3-4 paragraphs is sufficient for an essay.
- Analyse and explain key points, their relevance and your opinions.

CONCLUSION

- Summarise the key points you've made and how they are important/relevant.
- DO NOT introduce any new points at this point.
- Make sure you write a sentence referring to the question.
- The reader should be able to read your introduction and conclusion, and know what your essay is about.

Essay features

As well as structure, essays also need to flow, use effective language, use the correct tone, and of course, answer the question.

Essay Features	Explanation
Language	Consider what language is best. For essays, formal and technical language is great. Use long fancy words only if you know the meaning of them.
Tone and Style	You need to set the tone. Is it a serious or light-hearted essay? Your language should reflect this.
Paragraphing	Use a paragraph for each new point. Your introduction and conclusion will form paragraphs, and you should have 3 or 4 paragraphs to complete the bulk of your essay.

Literary techniques	Avoid repetition. Rhetorical questions are great to interact with your reader. Consider what techniques you can use to enhance your writing (metaphors, personification, etc.)
---------------------	--

Choice of words and phrases

When it comes to writing your response, it's handy to have an array of words and phrases that you can use.

Below we have incorporated a list of words and phrases that you should try to remember for **ALL** of your essays:

- In other words...
- In order to...
- To put it another way...
- This highlights...
- This signifies...
- This reflects...
- Furthermore...
- Moreover...
- Similarly...
- Another key thing to remember...
- Not only...but also...
- Coupled with...
- Not to mention...
- Firstly, secondly, thirdly...
- Having said that...
- Then again...
- That said...
- Alternatively...
- Conversely...
- In the same way...
- In addition...
- In comparison...
- For instance...
- With this in mind...
- Provided that...
- In light of...
- In view of...
- Nevertheless...
- Significantly...
- Notably...
- Above all...
- In conclusion...
- All things considered...

Grammar, Punctuation, Spelling and Handwriting
--

Not only will you be awarded for correct answers, but marks are also up for grabs with regards to grammar, punctuation, spelling and handwriting.

GRAMMAR

1. Be careful using *its* and *it's*.
2. Be careful when using *their*, *there* and *they're*.
3. Don't change between tenses.
4. Avoid double negatives (E.g. there *wasn't no* evidence).
5. Brush up on the definitions of: adjectives, nouns, verbs, prepositions, etc.
6. Start a new paragraph for every new point.

PUNCTUATION

1. Make sure to use capital letters and full stops.
2. Brush up on the definitions of: comma, colons, semi-colons, exclamation marks, ellipses, etc.
3. Use apostrophes correctly.
4. Include quotation marks where applicable.

SPELLING

1. Always write words out in full as opposed to abbreviations (etc. or e.g.)
2. Any evidence taken from the text should be spelt and punctuated exactly how it appears.
3. Make sure that any literary technique name you use, is spelt correctly (onomatopoeia).
4. If you are unsure about how to spell a word, consider using a different word.

HANDWRITING

Legible handwriting is crucial in assessments, especially in an English assessment. Poor handwriting might hinder your chances of securing marks if the examiner is unable to read your writing.

Most exam papers are scanned electronically and examiners read the papers on-screen. That means your handwriting needs to be as clear as possible to ensure readability.

1. Be sure to use the correct colour pen. Most exams now request that you write your answers in a black pen.
2. Try to write as neatly as possible to make it easier to read.
3. If you make a mistake, neatly cross it out and write it again.
4. Practise prior to your exams. This can be easily improved the more you practice it.

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PROSE

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IN THE EXAM...

In your GCSE English Literature exam, you will need to answer a range of questions in relation to prose.

In Paper 1, you will be required to sit a section for the 19th-century novel. You will need to answer a question based on **ONE** of the following:

- *The Strange Case of Dr Jekyll and Mr Hyde*;
- *A Christmas Carol*;
- *Great Expectations*;
- *Jane Eyre*;
- *Frankenstein*;
- *Pride and Prejudice*;
- *The Sign of Four*.

In Paper 2, you will also be provided a variety of modern texts including prose such as:

- *The Curious Incident of the Dog in the Night-Time*;
- *Lord of the Flies*;
- *Animal Farm*;
- *Never Let Me Go*;
- *Anita and Me*;
- *Pigeon English*.

ANALYSING PROSE

What is the question asking?

First of all, you need to read what the question is **ACTUALLY** asking you. Common questions asked during the exam will include focuses such as:

- *Characters;*
- *Themes;*
- *Messages;*
- *Mood and Atmosphere;*
- *Relationships;*
- *Attitudes.*

How does Austen present the characters of Mr Darcy and Mr Bingley?

1. The word 'how' wants you to think about the writer's use of language and techniques.
2. The focus for this question is on two characters – so this is who you need to write about.

Refer to the extract and the whole text

In the exam, you will be provided with an extract. Of course, you will need to refer to this in your answer, but you will also need to refer to the whole text, too.

Unless the question states otherwise, remember to use both the extract in front of you **AND** your knowledge of the overall novel.



Write about the character of Napoleon in Animal Farm.

1. This means that you need to use the extract and the whole novel to explore the character of Napoleon.
2. Don't forget to mention key things such as language, form and structure!

Answer the question!

When it comes to answering the question, it's easy to lose focus. You need to make sure that your answer **ACTUALLY** answers the exam question.

In 'A Christmas Carol', write about the importance of the ghosts.

Write about:

- How the ghosts are presented;
- What the ghosts signify in relation to the overall narrative.

1. If the question contains bullet points, make sure that you have considered each of them in your answer.
2. Remember, it's not how much you write, but what you write! Each sentence you should write should be invaluable. Writing points that are not quite relevant will score you very little, if any, marks.

Add a personal touch to your answer

Examiners love to see that you have fully grasped the novel, and that you have your own response to the text. Adding a small degree of personal response to your answer will allow the examiner to see that you know what you're talking about, and have understood the text clearly and effectively.



The reader feels sympathy towards Dr Jekyll by demonstrating a society that is controlling and repressive.

1. Although we said that you should try to include a personal response, you should try to avoid using the word "I".
2. Instead, you can use the words "the reader".
3. If you add your own personal response, try to support your opinion using evidence or examples from the text.

EXERCISE

To begin with, make some notes about the text you have been studying.

Things to include:

- Try to include some quotations;
- Give a brief overview of the plot;
- What themes and motifs are portrayed throughout the novel?
- What does the author want you to be feeling?
- Who are the characters and how are they represented?
- Can you provide any historical or social context from the time it was written?

CHARACTERS, THEMES, CONTEXT AND NARRATION

When it comes to prose, there are 4 main areas that you need to focus on:

- *Characters and Characterisation;*
- *Themes and Motifs;*
- *Context;*
- *Narration.*

Characters and characterisation

An author will use characters for very specific reasons. When analysing characters, you need to think about why the author has conveyed them in this way. What does the author want you to feel about a character?

Take a look at some of the key things that you should consider with regards to characters and characterisation:

<p>THE CHARACTER'S PURPOSE</p>	<ul style="list-style-type: none"> • Characters will ALWAYS have a purpose in a piece of prose. • Think about a character's appearance, speech, actions and significance to the narrative.
<p>ACTIONS AND DIALOGUE</p>	<ul style="list-style-type: none"> • What do the characters do in the story? What does this say about their character? • What do the characters say in the story? How do they speak? What does this say about their character?
<p>CHARACTER'S RELATIONSHIPS WITH OTHERS</p>	<ul style="list-style-type: none"> • How does the character treat other characters in the story?

Key questions to be asking yourself during the exam:

- *Why and how is the character important?*
- *How is the character represented in the story? Do we as the reader have the same view as the other characters about them?*
- *How does the character relate to other characters? What similarities and differences do the characters have? Why do you think the author has done this?*
- *As the reader, how do you feel about the character? Does your opinion of them change? Why do you think the author wants you to feel this way about the character?*

EXERCISE

Create a mind map for the main character/s in the prose text you are studying.

Things to note down:

- Language;
- Themes in relation to that character;
- Relationships with other characters;
- What effect does the character have on the reader?
- Why do you think the author has presented the character in this way?

If you do this, why not make a mind map for other important characters in the novel?

Themes and motifs

An author will use one or more themes in their story to emphasise particular ideas.

Depending on the genre and narrative of the story, will depend on what themes occur.

Below we have listed some of the most common themes:

LOVE	HATE	REVENGE	JEALOUSY
JUSTICE	POWER	CONFLICT	CHILDHOOD
COMING OF AGE	STRUGGLE	POVERTY	FAMILY
FRIENDSHIP	DEATH	COURAGE	DISCOVERY
AMBITION	ALIENATION	FREEDOM	FEAR

Themes are a great way to draw upon emotions.

For example:

- The theme of love connotes happiness and romance;
- The theme of death connotes sadness, anger and isolation.

Some themes can tie in with one another:

- The theme of childhood can also be linked to memories;
- The theme of poverty can also be linked to struggle.

How is gender inequality conveyed in *Pride and Prejudice*?

- This question focuses on the theme of gender. In *Pride and Prejudice*, we see a great deal of gender differences.



A clear gender distinction can be made between Mr Darcy and Miss Bennet. The fact that Mr Darcy is of a male gender secures his financial stability. The only way Miss Bennet can achieve this is to simply marry into financial stability.

Let's take a look at another example:

Explore the theme of suicide in *An Inspector Calls*.

- This question focuses on the theme of suicide.
- Think about why the author might have written about suicide. What thoughts and issues are raised within this theme?
- Can you relate the theme to specific characters? Why does the author do this?

During *An Inspector Calls*, the theme of suicide is explored using the character of Eva Smith (also known as Daisy Renton). It is suggested that she kills herself because society has abandoned her. The author could be implying that there is a social selfishness due to a capitalist society. This was very common in the time the play was written, which allows audiences to understand the consequences and realism of the overall society.

To increase your marks, it is important that you can support your points with examples or quotations from the text.

For example:

- In *Pride and Prejudice*, we can explore how gender inequality is further developed within the text:

Austen states how "a lady's imagination is very rapid; it jumps from admiration to love, from love to matrimony in a moment". This solidifies the idea of women's gender roles in marriage, which suggests that women do not love before marriage – they feel a sense of obligation.



EXERCISE

Create a mind map for the main theme/s in the prose text you are studying.

Things to note down:

- Language;
- Themes in relation to characters;
- Why are these themes important?
- What effect does the theme have on the reader?
- Why do you think the author has presented these themes in this way?

Context

Every piece of text is somewhat influenced by when and where it was written. These influences can have a profound effect on the way the author portrays certain ideas, issues, characters and themes.

In terms of context, consider the following questions:

- *When was the text written? What was happening in society at the time? How could this impact the author's writing?*
- *Where is the text set?*
- *What do you know about the author?*

In terms of context, there are four areas that you need to focus on:

SOCIAL AND CULTURAL	<ul style="list-style-type: none"> • What was happening in society? • What social classes are explored in the text? • How is culture portrayed?
HISTORICAL AND POLITICAL	<ul style="list-style-type: none"> • What historical or political goings-on were occurring during the time the text was written?
MORAL	<ul style="list-style-type: none"> • Is there a moral issue with the text? • Is the author trying to convey a certain message?
PHILOSOPHICAL	<ul style="list-style-type: none"> • Is there a philosophical issue with the text? • Is the author trying to convey a certain message?

Let's take a look at a couple of examples:

The author of *Jane Eyre* was originally published in 1847 under the pseudonym Currer Bell. The reason was that the time in which Brontë was writing, women writers were not taken as seriously, and so published under a male name. This reinforces the social and cultural differences of the modern world we live in.

Romeo and Juliet was written in an extremely religious period. Shakespeare wrote following on from "The Reformation". This was the time when England became protestant and broke away from control by Henry VIII. In Act II, Scene II, Juliet states "or, if thou wilt, swear by the gracious self, which is the god of my idolatry". This signifies that religion plays a huge role in not only the context of the play, but the language.



EXERCISE

Create a mind map for the context in which the text was written.

Things to note down:

- Language;
- Consider social, political, historical, moral and philosophical contexts.
- Research into the author and the time in which they were writing.
- What effect would this have on a reader back then compared to a reader of today?

Narrative

The final things to look at is narrative. An author can use different types of narration voice:

- **FIRST PERSON** = A character that uses personal pronouns such as I, my, we and me.
- **SECOND PERSON** = Not often used but uses personal pronouns such as you and your.
- **THIRD PERSON** = The story is being told by a character using the words such as he, she and they.

It is important that, after reading the text, you think about what has been said.

You need to be able to read an extract from a book, and understand the passage in further detail.

By asking questions as you go through, this will allow you to understand what the author was trying to say:

- *How does the author want you to feel at this point?*
- *How does the author feel at this point?*
- *Why have you been provided this information?*
- *What can you learn from the information that has been provided?*
- *Why has the author used a particular phrase?*
- *Who is the narrator of the text and how are they being portrayed?*

EXERCISE

Create a mind map for the narrative of the text you are studying.

Things to note down:

- Language;
- Consider how the story progresses. What is the beginning, middle and end?
- How do the characters progress within the narrative?

LITERARY TECHNIQUES

To score top marks in your GCSE English Literature exam, it is important that you grasp some of the most common literary techniques used in writing.

Setting, atmosphere and emotions

THE IMPORTANCE OF SETTING

The setting of a novel is one of the key elements in literary writing. When writing about settings, you can include descriptions on:

- *Where the action takes place;*
- *What the weather is like;*
- *What time of day it is.*

It is up to the reader how they picture the setting. Everyone visualises stories differently; what may look like one thing to one person, could look completely different to someone else.

CREATING AN ATMOSPHERE AND ADDING EMOTION

When writers describe a setting, it also helps to create a particular mood and atmosphere.

When looking at atmosphere, you should look at:

- *What feelings/moods are created?*
- *How does the atmosphere tie in with the action?*
- *How does the atmosphere tie in with the narrative?*

Different atmospheres created in a story will make the reader feel different things. The writing needs to make the reader feel a certain way in order for them to feel engaged with the narrative.

TYPES OF EMOTIONS

The type of emotion that is conveyed in the narrative will depend on what genre the story is from. It will also depend on what is happening at the time (i.e. what action is currently taking place?)

There are a whole range of emotions that writers can convey in their writing. This might include some of the following:

ANGER	DESIRE	WONDER	SORROW
FEAR	GUILT	HAPPINESS	JOY
SHAME	LOVE	ENVY	COURAGE
HOPE	CONFUSION	RELAXATION	GHOSTLY

Let's take a look at an example:

In *The Strange Case of Dr Jekyll and Mr Hyde*, Stevenson presents a very bleak setting of Mr Hyde's home. The "black winter morning" reflects a dismal and gloomy mood. This is used to contrast with the characteristics of Dr Jekyll.

PAPER
1

As you can see, the setting is used to influence the way the reader should be feeling about something. Describing the setting should not only talk about the setting and atmosphere, but the overall tone this has on the text. Consider why the author has done this.

PAPER
2

In *Animal Farm*, George Orwell uses a set of an imaginary farm in London. The setting of a farmland suggests that the author is trying to create a sense of isolation from the rest of modern world. This could imply that the author is making a connection between the separation between animals and humans, and the separation between Russia and Germany.

Imagery and language

IDENTIFYING IMAGERY

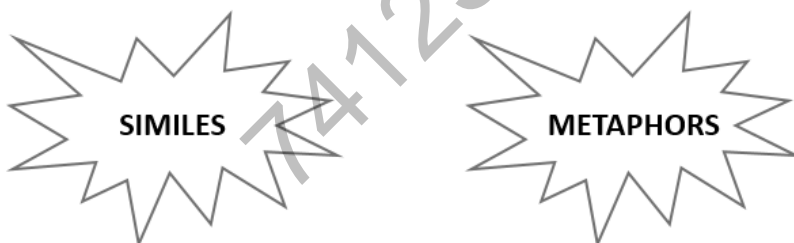
When we talk about imagery, it is not always used in a literal sense. More often than not, writers use imagery as a way of describing something in a symbolic way.

Writers will use particular words and phrases to emphasise a particular idea or image in order to create a picture in the reader's imagination.

When looking at imagery, you should ask yourself the following questions:

1. *What is the image?*
2. *How and why is it effective?*
3. *Can it be interpreted in another way?*

There are two main ways that an author can create effective imagery:

**UNDERSTANDING SIMILES**

A simile is a sentence that describes something “as” or “like” or “than” something.

In *A Christmas Carol*, Dickens uses the simile “I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man.” Dickens uses these clichéd similes to present Scrooge as being light-hearted.

UNDERSTANDING METAPHORS

A metaphor is a sentence where one thing is called something else. In other words, it is a figure of speech in which a word or phrase is applied to something else, which is not literally applicable.



In *A Christmas Carol*, Dickens uses the metaphor "They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish". Dickens does this so the reader feels sympathy for the children. It also demonstrates class difference between Mr Scrooge and the poor "ragged" children.

GETTING TO GRIPS WITH LANGUAGE

Authors are able to get extremely creative in their writing, and tend to use literary techniques to create a certain effect.

There are lots of different literary techniques which can be used – each using language in a different way in order to create meaning or effect.

Below we have left some space for you to find examples of each literary technique in prose texts. Think about why the author uses this.

LITERARY TECHNIQUE	EXAMPLE
<i>Personification</i>	
<i>Repetition</i>	
<i>Hyperbole</i>	
<i>Emotive language</i>	
<i>Onomatopoeia</i>	

LITERARY TECHNIQUE	EXAMPLE
<i>Pathetic Fallacy</i>	
<i>Oxymoron</i>	
<i>Rhetorical question</i>	
<i>Alliteration</i>	
<i>Symbolism</i>	
<i>Assonance</i>	
<i>Colloquialism</i>	
<i>Tautology</i>	

LITERARY TECHNIQUE	EXAMPLE
<i>Bathos</i>	
<i>Irony</i>	

EXERCISE

Read through your text thoroughly, and try to make a note of all the literary techniques that you can find.

Once you've found them, then write the reason why that technique is important. How does it create an effect?

Try using flashcards! Write the term on the front, and then turn them over and write the example and analysis!

CONTEMPORARY VS. 19TH CENTURY PROSE

During your GCSE English Literature exam, you will be faced with prose texts from two categories:

- *Modern texts;*
- *19th Century texts.*

In paper **ONE**, you will be given seven prose texts from the 19th century:

- A Christmas Carol;
- Great Expectations;
- The Strange Case of Dr Jekyll and Mr Hyde;
- Jane Eyre;
- Frankenstein;
- Pride and Prejudice;
- The Sign of Four.

In paper **TWO**, you will be given some modern prose (as well as drama texts):

- Lord of the Flies;
- Telling Tales;
- Animal Farm;
- Anita and Me;
- Never Let Me Go;
- Pigeon English.

The time a text was written can affect:

- *Attitudes;*
- *Vocabulary;*
- *Historical and social influence;*
- *Audience.*

It is important that you are knowledgeable in 19th Century texts as well as modern literature.

On the next few pages, we have provided an overview of what common things influenced 19th Century writers.

BACKGROUND INFORMATION	EXAMPLE
Social class	<ul style="list-style-type: none"> • Social class was a huge factor in the 19th Century. • There was a hierarchy which included upper class (land owners) and the poor, working class (relied on work from the upper class). • The Industrial Revolution created jobs, meaning money was an important influence.
Gender inequality	<ul style="list-style-type: none"> • Women were deemed inferior to men. Women were supposedly dependent on men (especially for the upper class). • A woman relied on marriage for financial stability. • Women had no voting rights. They were expected to stay at home and look after the children, while the man went off to work to make a living.
Education	<ul style="list-style-type: none"> • Only the privileged were able to afford education. Boys' education was deemed a higher priority than girls. • Often run by the Church, thus religion being an influential factor in writing.

Let's take a look at some examples:

The idea of poverty, wealth and social class play a huge role in Dickens' *A Christmas Carol*.



Let's take a look at another example:

In *Pride and Prejudice*, Austen demonstrates clear gender differences, particularly with the characters of Miss Bennet and Mr Darcy.



EXERCISE

Highlight key examples from the text that demonstrate the time in which it was written.

Consider the following:

- Vocabulary;
- Attitudes;
- Social and Historical Context;
- Audience.

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DRAMA

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IN THE EXAM...

In your GCSE English Literature exam, you will need to answer a range of questions in relation to drama.

In Paper 1, you will be required to sit a section for the Shakespearean dramas. You will need to answer a question based on **ONE** of the following:

- *Macbeth*;
- *Romeo and Juliet*;
- *The Tempest*;
- *The Merchant of Venice*;
- *Much Ado About Nothing*;
- *Julius Caesar*.

In Paper 2, you will also be provided a variety of drama texts including:

- *An Inspector Calls*;
- *Blood Brothers*;
- *The History Boys*;
- *A Taste of Honey*;
- *DNA*;
- *The Curious Incident of the Dog in the Night-Time*.

ANALYSING DRAMA

Another key aspect of your GCSE English Literature exam is drama. Drama texts will be used and therefore you need to be able to analyse a drama text effectively.

Let's take a look at some basic information that you need to consider when analysing dramas.

What is a drama/play?

A play is a form of literature that is written by a playwright, which is intended to be performed on stage, radio, TV or film.

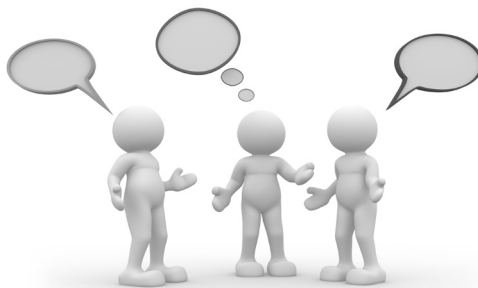
The layout of a script is really important. Apart from looking aesthetically pleasing, it needs to be clear and look like a play script.

A PLAY SCRIPT

A script contains TWO main elements in order to convey the style of a play:

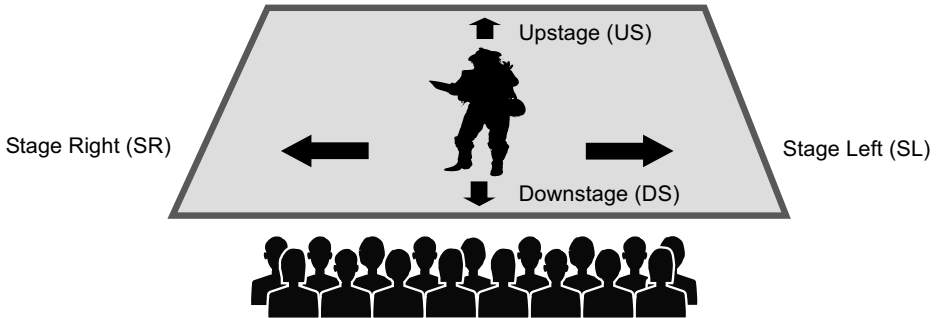
Dialogue

- A conversation between characters. In a literary text, the name of the character always appears on the left side of the page, followed by what they say. Each character's dialogue is written on a separate line.



Stage directions

- Instructions for both the actors and director, usually written in italics or with brackets. These instructions tell the actors how to enter the scene, how they should speak or move, and how props need to be used.



The importance of stage directions

Stage directions of a play are basically the instructions that would be given to the director and/or actors. Stage directions can give instructions for:

- *Music;*
- *Set change;*
- *How a character looks and acts;*
- *Dialogue.*

A beating sound, repeated like a heartbeat.

- As you can see, the above example of a stage direction refers to music. Music will be played at a certain moment to signify a heartbeat sound.

Let's take a look at another example:

Re-enter LUCIUS, with the gown.

- This example shows a character re-entering the scene, with a prop (the gown). This allows the reader to visualise what is going on,

and who is on-stage and who is off-stage.

The structure of a play

A play is broken up into different scenes. These scenes act similarly to chapters in a book.

The scenes sometimes allow for an interval/intermission (or two, or more) so that the audience and actors can have a break during a live performance.

These scenes make up an act.

ACT 1

Scene 1
Scene 2
Scene 3
Scene 4

ACT 2

Scene 1
Scene 2
Scene 3
Scene 4

ACT 3

Scene 1
Scene 2
Scene 3
Scene 4

ACT 4

Scene 1
Scene 2
Scene 3
Scene 4

THINGS TO CONSIDER

Although the layout of the play script is important, there are other things that need to be considered:

Plotline or narrative

- Every successful play needs a great storyline.

Scenery or mise-en-scène

- Everything you see on the set.

Characters

- This includes the number of characters, appearance, body language and how they act;
- Characterisation is extremely important when it comes to plays, as

the audience need to be able to identify the role of each character. The way a role is characterised is largely down to the actor. They bring the character to life.

Costumes

- The costumes need to reflect the narrative and time in which the play is set.

Different types of speech

In a drama, different types of speech are used in order to convey different characteristics of characters. It also allows readers and audiences to see how characters address one another.

There are three main types of speech that you should familiarise yourselves with:

DIALOGUE

Definition	Dialogue is when two or more characters are speaking to one another.
Example	<p>FIRST WITCH: <i>When shall we three meet again / In thunder, lightning, or in rain?</i></p> <p>SECOND WITCH: <i>When the hurlyburly's done, / When the battle's lost and won.</i></p> <p>THIRD WITCH: <i>That will be ere the set of sun.</i></p> <p>(Macbeth, William Shakespeare)</p>
Effect	Dialogue is used to show conversations and enhance the story. It also allows the reader/ audience to see how characters address one another.

MONOLOGUE

Definition	A monologue is when one character speaks for a long time and the other characters listen to them.
Example	<i>The clock struck nine when I did send the nurse; / In half an hour she promised to return. / Perchance she cannot meet him: that's not so. / O, she is lame! love's heralds should be thoughts...</i> (Romeo and Juliet, William Shakespeare)
Effect	Monologues often occur at moments of heightened emotions. They sometimes fill in the audience with what's been going on. They are often used to express their emotions, thoughts and ideas.

SOLILOQUY

Definition	A soliloquy is when a single character speaks out their thoughts and the other characters can not hear them.
Example	<i>I have rubbed this young quat almost to the sense, / And he grows angry. Now, whether he kill Cassio, / Or Cassio him, or each do kill the other...</i> (Othello, William Shakespeare)
Effect	The use of a soliloquy allows the reader/ audience to hear the inner thoughts and emotions of a character.

CHARACTERS, THEMES, CONTEXT AND NARRATION

When it comes to drama, there are 4 main areas that you need to focus on:

- *Characters and Characterisation;*
- *Themes and Motifs;*
- *Context;*
- *Narration.*

Characters and characterisation

A play will use characters for very specific reasons. When analysing characters, you need to think about why the dramatist has conveyed them in this way. What does the dramatist want you to feel about a character?

Take a look at some of the key things that you should consider with regards to characters and characterisation:

<p>THE CHARACTER'S PURPOSE</p>	<ul style="list-style-type: none"> • Characters will ALWAYS have a purpose in a drama. • Think about a character's appearance, speech, actions and significance to the narrative.
<p>ACTIONS AND DIALOGUE</p>	<ul style="list-style-type: none"> • What do the characters do in the story? What does this say about their character? • What do the characters say in the story? How do they speak? What does this say about their character?
<p>CHARACTER'S RELATIONSHIPS WITH OTHERS</p>	<ul style="list-style-type: none"> • How does the character treat other characters in the story?

Key questions to be asking yourself during the exam:

- *Why and how is the character important?*
- *How is the character represented in the story? Do we as the reader /audience have the same view as the other characters about them?*
- *How does the character relate to other characters? What similarities and differences do the characters have? Why do you think the dramatist has done this?*
- *As the reader/audience, how do you feel about the character? Does your opinion of them change? Why do you think the dramatist wants you to feel this way about the character?*

Themes and motifs

A drama will use one or more themes in their story to emphasise particular ideas.

Depending on the genre and narrative of the story, will depend on what themes occur.

Below we have listed some of the most common themes:

LOVE	HATE	REVENGE	JEALOUSY
JUSTICE	POWER	CONFLICT	CHILDHOOD
COMING OF AGE	STRUGGLE	POVERTY	FAMILY
FRIENDSHIP	DEATH	COURAGE	DISCOVERY
AMBITION	ALIENATION	FREEDOM	FEAR

Themes are a great way to draw upon emotions.

For example, in your Modern Text section of your exam, you might be given a question along the lines of:



How does gender affect power relations in Blood Brothers?

- This question focuses on two themes – gender and power.
- Think about why these themes are significant to the play. What is Russell trying to convey here?
- Can you relate the theme to specific characters? Why does Russell do this?

To increase your marks, it is important that you can support your points with examples or quotations from the text.

For example:

- In Blood Brothers, women are subjects to the male figures in their lives. This creates a power struggle between the male and female characters, which would have been considered the norm at the time of writing.
- Can you find any quotes or examples to support this claim? Why do you think Russell uses this language in the play?

Context

Every piece of text is somewhat influenced by when and where it was written. These influences can have a profound effect on the way the author portrays certain ideas, issues, characters and themes.

In terms of context, consider the following questions:

- *When was the text written? What was happening in society at the time? How could this impact the dramatist's writing?*
- *Where is the text set?*
- *What do you know about the dramatist?*

In terms of context, there are four areas that you need to focus on:

SOCIAL AND CULTURAL	<ul style="list-style-type: none"> • What was happening in society? • What social classes are explored in the text? • How is culture portrayed?
HISTORICAL AND POLITICAL	<ul style="list-style-type: none"> • What historical or political goings-on were occurring during the time the text was written?
MORAL	<ul style="list-style-type: none"> • Is there a moral issue with the text? • Is the author trying to convey a certain message?
PHILOSOPHICAL	<ul style="list-style-type: none"> • Is there a philosophical issue with the text? • Is the author trying to convey a certain message?

Narrative

The final things to look at is narrative. A dramatist can use different types of narration voice:

- **FIRST PERSON** = A character that uses personal pronouns such as I, my, we and me.
- **SECOND PERSON** = Not often used but uses personal pronouns such as you and your.
- **THIRD PERSON** = The story is being told by a character using the words such as he, she and they.

It is important that, after reading the text, you think about what has been said.

You need to be able to read an extract from a book, and understand the passage in further detail.

By asking questions as you go through, this will allow you to understand what was going on:

- *How does the dramatist want you to feel at this point?*
- *How does the dramatist feel at this point?*
- *Why have you been provided this information?*
- *What can you learn from the information that has been provided?*
- *Why has the dramatist used a particular phrase?*
- *Who is the narrator of the text and how are they being portrayed?*

EXERCISE

Create a mind map for the narrative of the text you are studying.

Things to note down:

- Language;
- Consider how the story progresses. What is the beginning, middle and end?
- How do the character's progress within the narrative?

DRAMA TECHNIQUES

Just like prose and poetry, drama often uses a number of techniques to create a particular impact on their intended reader/audience.

Remember, plays are created with the purpose to be watched as opposed to being read. Therefore, the dramatist would need to make sure that they appeal to their audiences by making it more entertaining.

Things that would need to be considered include:

- *How would the characters look on stage?*
- *How would the set look to the audience?*
- *How would the audience react?*

In this section, we have provided a glossary of key terms that you should consider when analysing modern plays.

DRAMA TECHNIQUE	DEFINITION
Allegory	Allegory is a symbolic narrative which often represents moral qualities, and is used to create a second meaning.
Antagonist	A person who is hostile or opposes another character. Often the villain is the antagonist to the hero of the play.
Aside	These are words that are spoken to the audience, but the characters can't hear. This is a shorter version of a soliloquy.
Catastrophe	The action which is a result of a tragedy.
Catharsis	This is the process of relieving the audiences of feeling and pity, which is often felt at the end of the play.
Character	The people in the play.

Characterisation	The way in which a character is represented to the audience. This is done through the use of their speech, dress, mannerisms and actions.
Climax	This is the turning point in the play. This is the most intense and exciting point of the narrative.
Comic relief	A comic scene that is used to interrupt a dramatic moment.
Complication	A circumstance that complicates or makes difficult.
Conflict	Disagreements or arguments between two or more characters.
Convention	A way in which something is usually done.
Denouement	The final part of a play in which the outcome of a situation is decided.
Dialogue	This is speech.
Diction	The choice of speech and words used.
Dramatis personae	The characters of a play.
Falling action	The part of the plot after the climax has been reached and the conflict is resolved.
Fiction	Literature that describes made up events/people.
Flashback	A sudden, powerful image from past experience.
Foreshadowing	An advance sign or warning for what's to come in the future.
Gesture	A movement of part of the body, especially the hand or the head.
Irony	The expression of one's meaning by using language to signify the opposite.
Monologue	A long speech during a conversation.
Narrator	A person who tells the story.
Pathos	An appeal to emotions of the audience.
Plot	The story line.
Props	Objects that are used on stage.
Protagonist	The main character.
Resolution	The part of the story in which the problem is resolved.

Reversal	A change in course of action.
Rising action	The events after the introduction which build up to a climax.
Setting	A place where something is positioned or takes place.
Soliloquy	The act of talking to oneself.
Stage direction	Instructions in a play that indicate movement, position, tone, props, sounds or lighting.
Staging	Selecting and designing a performance space.
Theme	An idea or message or topic that occurs in literature.
Tone	The tone expresses the writer's attitude or feeling about a subject matter or audience.
Tragedy	A play dealing with tragic events (often death) and having an unhappy ending.
Tragic flaw	A personality trait that leads to a character's downfall.

MODERN PLAYS

During your GCSE English Literature exam, you will be faced with several modern plays.

In paper **TWO**, you will be given some modern plays:

- An Inspector Calls;
- Blood Brothers;
- The History Boys;
- DNA;
- The Curious Incident of the Dog in the Night-Time;
- A Taste of Honey.

The time a text was written can affect:

- *Attitudes;*
- *Vocabulary;*
- *Historical and social influence;*
- *Audience.*

On the next page, we have provided an overview of what common things influenced modern writers.

BACKGROUND INFORMATION	EXAMPLE
Social class	<ul style="list-style-type: none"> • Social class was a huge factor in the 19th Century. • There was a hierarchy which included upper class (land owners) and the poor, working class (relied on work from the upper class). • The Industrial Revolution created jobs, meaning money was an important influence.
Gender inequality	<ul style="list-style-type: none"> • Women were deemed inferior to men. Women were supposedly dependent on men (especially for the upper class). • A woman relied on marriage for financial stability. • Women had no voting rights. They were expected to stay at home and look after the children, while the man went off to make a living.
Education	<ul style="list-style-type: none"> • Only the priveleged were able to afford education. Boys' education was deemed a higher priority than girls. • Often run by the Church, thus religion being an influential factor in writing.

EXERCISE

Create a detailed mind map or other form of note-taking to analyse the play you are studying.

Consider the following:

- Identify the play you are reading;
- Determine the themes, symbols and motifs;
- Analyse the dramatic techniques used;
- How does the dramatist create meaning and impact?
- Look at dialogue, characters, structure, language, context and narrative to analyse key parts of the story.

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UNDERSTANDING SHAKESPEAREAN PLAYS

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During your GCSE English Literature exam, you will be required to sit a Shakespeare paper.

Students will study **ONE** play from the list of six:

- Macbeth;
- Romeo and Juliet;
- The Tempest;
- The Merchant of Venice;
- Much Ado About Nothing;
- Julius Caesar.

As mentioned in the introductory chapter, these set texts may be subject to change, and should not be used as definitive.

Students will be required to write in detail about an extract from the play, and write about the play as a whole.

741258

THE WORKS OF SHAKESPEARE

WHO WAS WILLIAM SHAKESPEARE?

William Shakespeare was a British poet and playwright, and is still considered one of the greatest writers in literary history.



*To be, or not to be:
That is the
question.*

SHAKESPEARE AND HIS WORK

Shakespeare wrote around 40 plays, 154 sonnets and a whole range of other poetry about 400 years ago (1564-1616).

Some of his most well-known plays include:

ROMEO AND JULIET	MACBETH	JULIUS CAESAR
A MIDSUMMER NIGHT'S DREAM	OTHELLO	THE TAMING OF THE SHREW
MUCH ADO ABOUT NOTHING	KING LEAR	HAMLET

The works of Shakespeare are taught in schools as a way of recognising writing that is in an old-fashioned style.

Due to the time in which Shakespeare was writing (over 400 years ago), his writing style was very different to how we read and write today.

Shakespeare's works were able to capture the interest of his audience using conflict and emotion.

LIVING IN SHAKESPEAREAN TIMES

Obviously, there are many differences between the era in which Shakespeare was writing, and now.

Shakespeare's writing was heavily influenced by what life was like. This enabled him to appeal to his audiences, by conveying similar imagery and values which were recognisable.

The key areas that Shakespeare paid particular attention to when writing are listed below.

Government

- For the majority of his life, Shakespeare grew up writing under the reigning monarch of Queen Elizabeth I.
- King James I ruled after her.

Religion

- England was a Christian country.
- Almost everyone believed in God and went to church.
- Many people believed in witchcraft, magic and ghosts.
- No-one divorced in this era.

Women

- Women had no rights.
- They had to obey what their father (and/or husband) told them.
- Women had no career opportunities.
- They were often forced into arranged marriages.

- Even if the woman was the eldest, the first eldest brother would inherit everything.

Education

- Boys (from the age of 4) would go to school to learn to read and write.
- They would also learn prayers, teachings of the Church, and working with numbers.
- Grammar schools would focus on Latin, translations and writing.
- Girls would stay at home and learn to be domesticated (cook, sew, music). Only a few girls would learn to read and write.

Health

- Diseases were prominent around the city of London.
- The Black Death (also known as the Plague) wiped out thousands of civilians.
- Many children died from the disease, including Shakespeare's son, Hamnet.

Class

- At the time of writing, society was divided into different classes.
- These classes defined people's wealth and status, which ultimately formed a hierarchy which people would follow.
- The nobles (considered the very richest of people) were called 'lords' and 'ladies'. They were the ruling class, which had influence over what the monarchy did.
- Just beneath the nobles, were the gentry. These people were rich

enough to survive off their own wealth, but did not have titles within society.

- Shakespeare himself was raised as a middle class citizen. The middle class consisted of yeomen, merchants and craftsmen. Whilst they were not wealthy, they lived comfortably, and their children would have gone to school.
- The lower class worked for the superiors in society. The lower class had little money, but were still able to attend the theatre.

FEATURES OF SHAKESPEARE'S WORK

Shakespeare used a range of literary techniques in order to appeal to his readers/audiences.

There are three main areas that you should focus on when reading Shakespeare:

- *Language;*
- *Characters;*
- *Themes.*

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LANGUAGE

Many people struggle to understand the works of Shakespeare, because his writing style and language is extremely different to ours.

The use of old-fashioned language made it difficult for readers to interpret, but these words and phrases were often worked out by understanding the rest of the script.

For example:

The below extract is the opening from Othello.

RODERIGO

Tush, never tell me! I take it much unkindly

Don't try and make me believe that

That though, Iago, who hast had my purse

Have

As if the strings were thine shouldst know of this.

Talking about the elopement.

Getting used to the language is difficult, but with more practice, this will become easier.

Remember, you don't have to understand every word in order to understand what is being said. Some of the words are simply missing letters, whilst others are words that you might not have heard of!

You will need to be able to translate what is being said, in order to analyse what is being said.

Some things to look out for:

Words that you may not recognise or used in a different context to how it would be used today.

Thy → Your

Art → Are or skill

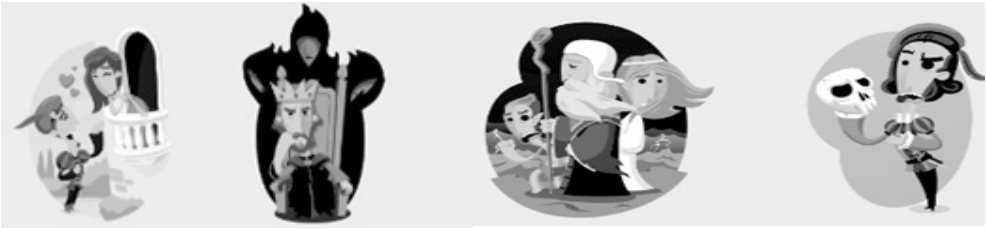
Hath → Has

Hence → Away

The language used was often quite 'wordy'. Words and phrases were often swapped around which makes it tricky to work out what is actually being said.

When you read Shakespeare's plays, it is important to read straight into the next line (unless there is a full stop or other punctuation mark).

In a lot of Shakespeare's works, he used poetic devices in his dialogue. Poetry was often spoken by the characters who were wealthy, whereas slang and normal language were spoken by the commoners.



Shakespeare used language to emphasise religious, biblical, medical, legal and sexual references.

Full fathom five thy father lies;
 Of is bones are coral made;
 Those are pearls that were his eyes:
 Nothing of him that doth fade

The Tempest

CHARACTERS

Characters play a crucial role in the works of Shakespeare. They are often conveyed to the audience in a particular way, in order to create different emotions and ideas about each character.

When you read about characters, you need to consider the following:

- *How do they act?*
- *What is their role in the narrative?*
- *What do they get up to?*
- *How do they speak?*
- *What is their relationships like with other characters?*
- *How does Shakespeare want you to feel about that character?*

Take a look at the representation of a few characters from Romeo and Juliet:

CHARACTER	REPRESENTATION
Romeo	<ul style="list-style-type: none"> • Impulsive, immature, devoted, passionate • His dialogue towards Juliet is very poetic, deep and meaningful
Juliet	<ul style="list-style-type: none"> • Naive, innocent, devoted • Lack of freedom • Shows courage and independence
Friar Lawrence	<ul style="list-style-type: none"> • Friend to both Romeo and Juliet • Civic-minded • Tries to create union between the two families
The Nurse	<ul style="list-style-type: none"> • Sentimental character • Confidant to Juliet • A comical character

THEMES

What is the play about? What is the overall theme of the play?

Shakespeare wrote loads of plays, each of which focussed on different key themes. These themes were all considered relevant to the time in which Shakespeare was writing.

There are three types of Shakespearean plays:

1. Comedies
2. Tragedies
3. Histories

Comedies

- This is a different type of humour than what we find funny in today's world.
- Most Shakespearean comedies offer dramatic storylines, alongside their underlying humour.

- Most comedies offer a happy ending.

Characteristics = struggle of young love, element of separation, mistaken identities, interwoven plotlines, use of puns and irony, and family conflict.

Tragedies

- Tend to be more serious, dramatic and tense.
- Usually involve death of main character/s.

Characteristics = social breakdown, isolation of main characters, ends in death, noble characters who are brought down by their flaws, and no escape from the drama.

Histories

- Focus on English monarchs including King John, Richard II, Henry VIII and loads more.
- Dangers of civil war and conflict.
- Present a particular image of monarchs, although often considered as misrepresentations and inaccurate.

Characteristics = use of English monarchs to centre the storyline, glorify ancestors, depict monarchs in a particular way, and use conflict and tragedy to dramatise the narrative.

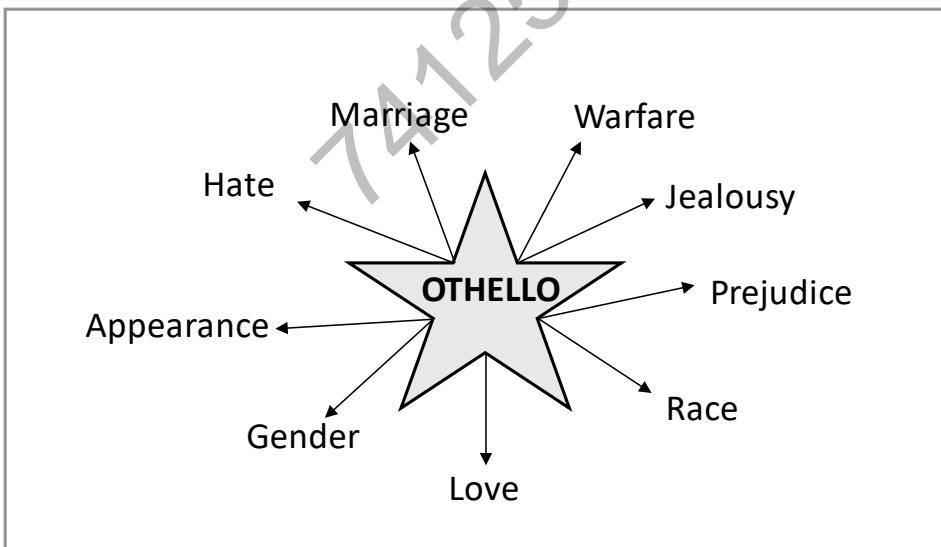
Below we have listed some common themes that appear across the works of Shakespeare.

LOVE	FORBIDDEN LOVE	FAMILY	FRIENDSHIP
MORALS	RELIGION	RIVALRY	HONOUR
INNOCENCE	REVENGE	FATE	JUSTICE
SLAVERY	MAGIC	BETRAYAL	FORGIVENESS



Generally, plays will have more than one theme running through the narrative.

Some themes may be more obvious than others.



AUDIENCES

William Shakespeare's works appealed to the majority. Just like today, ticket prices were based on whereabouts you sat.

Shakespeare wanted to target a mass audience, from merchants and nobles, to poorer people.

When it comes to reading the works of Shakespeare, it is important that, as the reader, you are able to understand how Shakespeare appealed to his audience.

In his works, Shakespeare used language, imagery, themes, characters and narrative to appeal to his targeted audience. We will look at each of the aforementioned in more detail.

THEATRE PERFORMANCES

As we all know, plays are meant to be performed. So when reading Shakespeare's plays, keep in mind that they are meant to be performed on stage.

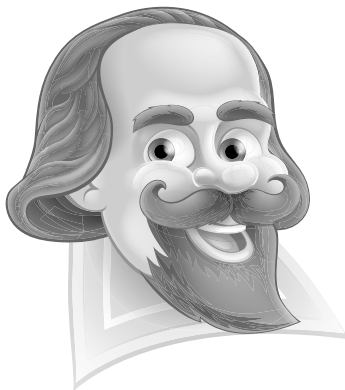
This will allow you to analyse the play in more detail, highlighting how this would have been effective for a Shakespearean audience.

The following is a list of facts that you should try to remember for your GCSE exam:



INTERESTING FACTS!

- If the audience didn't like the play, they would throw apples at the actors.
- Women were not allowed to act. All female roles were played by men. This is evident in Shakespeare's comedies, as he often references this in a jokey manner.
- The costumes for the plays were often quite elaborate to highlight the fashion of that time.
- The settings of play were often kept minimalistic to ensure that they were easily adapted for each scene.
- The only person who didn't go to the theatre was Queen Elizabeth I.
- People who stood to watch the play are called 'groundlings'. In the summer, they would be referred to as 'stinkards'.
- Merchants would buy tickets to sit in the boxes next to the stage.
- Nobles would buy seats on the stage because they could be seen by everyone.



SHAKESPEAREAN LANGUAGE

Of course, we cannot provide you with all of Shakespeare's unusual Elizabethan words. However, we thought we would provide you with some of the most popular words and translations, in order to become familiar with the kind of language Shakespeare used.

We have also provided space for you to fill in words yourself to see whether or not you are able to translate old-fashioned English into modern-day English. As you read through works of Shakespeare, if there are any words you are unsure of, write them down and get a friend, parent or teacher to help you translate it.

Remember to use this glossary when revising to ensure you know what Shakespeare is talking about.

MODERN DAY	ELIZABETHAN
Afraid	Afeard
Aware	Acknown
Away	Hence
Banished	Banish'd
Before	Ere
Beg	Pray
Chase (romantically)	Woo
Come here	Come hither
Curse	Plague
Days	-morrow
Desire	Will
Does	Doth
Enemy	Foe
Escaped	'scap'd
Farewell	Adieu

Go	Hie
Go away	Avaunt
Has	Hath
Have	Hast
Here	Hither
Indeed	Marry
Inferiors	Sirrah
I think	Methinks
It is	'tis
Ignore	Shun
Kill	Dispatch
Listen	Hark
Misery	Woe
Never	Ne'r
No	Nay
Nothing	Nought
Often	Oft
Order	Charge
Pay attention	Mark
Quickly	Apace
Remember	Bethink
Sad	Heavy
Soon	Anon
There	Thither
To which	Whereto
Were	Wast
Why	Wherefore
Wished	Wish'd
Yes	Aye

Now that we have provided some example of Shakespearean words and phrases, let's take a look at some key literary techniques.

GETTING TO GRIPS WITH SHAKESPEAREAN LANGUAGE

LITERARY TECHNIQUE	EXAMPLE
Simile	<i>"Oh, he sits high in all the people's hearts, / And that which would appear offense in us, / His countenance, like richest alchemy." (Julius Caesar)</i>
Metaphor	<i>"In time the savage bull doth bear the yoke." (Much Ado About Nothing)</i>
Personification	<i>"And flecked darkness like a drunkard reels." (Romeo and Juliet)</i>
Repetition	<i>"I'll have my bond; I will not hear thee speak: I'll have my bond; and therefore speak no more...I'll have no speaking: I will have my bond." (The Merchant of Venice)</i>
Hyperbole	<i>"The raven himself is hoarse that croaks the fatal entrance of Duncan under my battlements." (Macbeth)</i>
Emotive language	<i>"Did my heart love till now? Forswear its sight! for I ne'er saw true beauty till this night." (Romeo and Juliet)</i>
Onomatopoeia	<i>"Cock-a-diddle-dow" (The Tempest)</i>
Dramatic irony	<i>"I will go before, sir. Mistress, look out at window, for all this: There will come a Christian boy, will be worth a Jewess' eye." (The Merchant of Venice)</i>

When talking about the above literary techniques, consider:

- *Why the author has chosen to use the technique?*
- *What impact does this have on the reader/audience?*
- *What does this say about the character?*
- *How does this impact the narrative?*

In *The Tempest*, the character, Ariel, uses lots of examples of onomatopoeia to emphasise animal imagery. Other characters also use this literary technique - the association of animal imagery with Caliban could be symbolic of Prospero's attitude towards him.

Romeo's emotive speech towards Juliet clearly emphasises the importance of love and desire. When Romeo uses the rhetorical question of "did my heart love till now?" this shows how Shakespeare often uses poetry techniques to highlight the power of love between the protagonists.

THE IMPORTANCE OF HUMOUR

When analysing language, Shakespeare often uses humour in his works. Puns and jokes are often demonstrated in the hope to keep with the theme of the story, relieve tension and drama, and to lighten and uplift the mood of the reader/audience.

Let's explore this idea further using a couple of examples:

In *Romeo and Juliet*, when Romeo asks Mercutio how badly wounded he is, he says "Tis not so deep as a well, nor so wide as a church-door, but 'tis enough, 'twill serve... Ask for me tomorrow, and you will find me a grave man." Mercutio's use of the word "grave" not only suggests how serious his wounds are, but also signifies the resting place of the dead. His jokey language about his own death demonstrates Shakespeare's humour to help lighten the mood.

mercutio's humour in Romeo and Juliet comes across as being rude, sexual and bitter. mercutio uses sexual innuendos towards the Nurse. His words of "Tis no less, I tell you, for the bawdy hand of the dial is now upon the prick of noon," highlights sexual connotations. This would have been humorous for a Shakespearean audience.

SHAKESPEARE'S USE OF POETRY IN DRAMA

Another technique that Shakespeare often applies to his works is to use poetry techniques in his plays.

Things to look out for:

1. Do the character's speech change between prose and poetry?
2. Remember, if a new line starts with a capital letter it is **VERSE**, if it continues from the last line, it is **PROSE**.

When you quote verse, it is important that you show that the quote continues over a line using the slash symbol '/'.

In macbeth, the witches speak in verse. Not only does this set them apart from other characters, but also creates a poetic, musical feel. "Double, double, toil and trouble / Fire burn and cauldron bubble." This uses rhyming couplets to highlight the poetic technique even further. Shakespeare does this to create a light-hearted atmosphere on a topic (witchcraft) that would have been quite scary for Shakespearean audiences.

EXERCISE

For the following headings, make notes using the text and examples to support your answer.

- Why are they important?
- What impact do these have on an audience/reader?

- **CHARACTERS**

- **THEMES**

- **CONTEXT AND SETTING**

- **LANGUAGE**

POETRY

741288

IN THE EXAM...

In your GCSE English Literature exam, you will need to answer a range of questions in relation to poetry.

The poetry section of the exam will appear in Paper 2. There are **TWO** sections you will need to complete:

- *Poetry Anthology;*
- *Unseen Poetry.*

In this chapter, we are going to focus on the Poetry Anthology aspect of the exam. For details about the Unseen Poetry section, please see the next chapter.

Poetry Anthology

During the poetry section of your English Literature exam, you will be required to answer **ONE CLUSTER OF POEMS** in the exam.

The poems assessed in the exam will be taken from the AQA poetry anthology, Poems Past and Present.

In the exam, there will be a choice of two clusters, each containing 15 poems. The poems in each cluster are thematically linked.

The themes provided for the 2017 examinations were the following:

- Love and Relationships;
- Power and Conflict.

For this section of the exam, students need to study all 15 poems in their chosen cluster and be prepared to write about any of them in the exam.

PLEASE NOTE: The choice of poetry texts and themes are subject to change annually. Be sure to check with your teacher with regards to the poems/themes that you will be studying!

ANALYSING POETRY

Everyone reads and responds to poetry in different ways. However, despite there being many ways to read and interpret a poem, there are four things that can help breakdown the poem clearly:

- Language;
- Form;
- Structure;
- Poetic Techniques.

Before we move on and talk about the aforementioned in more detail, we think the best place to start is with your personal response.

Personal response

When you read a poem, think about the effect it has on you. Questions to consider include:

- *How does the poem make you feel?*
- *What is the poem about?*
- *What parts of the poem stands out? Why?*
- *What position does the poet take?*
- *Is there multiple ways of interpreting the poem?*

Compare the ways poets present ideas about power in 'Storm on the Island' and one other poem from 'Power and Conflict'.

- This question focuses on the theme of power.
- The question is asking you to "compare" which means that you



need to look at more than one poem.

- Using poetic techniques including language, structure and form, analyse the poem and explore how the poet wants the reader to feel.
- With regards to personal response, you should try to explain how the poem makes YOU feel.

Types of poems

Below is a list of the types of poems you will be expected to know for your assessments.



Sonnet

Lyrical
14 lines
10 syllables to a line
Often about love



Narrative

Tells a long story
Voice of narrator
or character
Do not have to rhyme



Tanka

Originate in Japan
5 lines
Syllable count of 5 / 7 / 5 / 7 / 7
Use of similes, metaphors or
personification



Limerick

5 lines
Lines 1, 2 and 5 rhyme
Lines 3 and 4 rhyme
To make you laugh



Cinquain

5 lines
'Cinq' = 5 in French
Syllable count of 2 / 4 / 6 / 8 / 2



Couplet

2 lines for a verse
Both lines rhyme



Haiku

Originate in Japan
3 lines
Syllable count of 5 / 7 / 5
Often about nature



Acrostic

Word written vertically
Each letter starts sentence
All lines should relate
to the topic of the poem



Ode

Ancient Greece
Lyric poem
Praise of a person or thing
Deep feelings or emotions



Free Verse

Follows no rules
Rhythm, syllables, number of lines,
topic = can be anything

STRUCTURE, FORM AND LANGUAGE

When it comes to your exam, it is important to identify the keywords in the question. This will help you to tailor your response and ensure you answer the question sufficiently.

Identifying keywords

Below are examples of keywords and phrases that could appear in your exam. We've provided you with some advice on how to approach each 'type' of exam question.

Question Type	Keywords and phrases	Approaching the question	Considerations
Comparison	Compare / contrast / identify similarities and differences.	Use two or more poems to show how they are similar and how they differ.	Compare throughout your answer. Try to avoid writing about each poem separately.
Understanding a poem	The way in which the poem / poet...	Analyse themes, form, structure and language. Link to effect.	What and how does the poem get its message across.
Approaching the exam	Explore / discuss / write about / consider.	Analyse the poem by exploring techniques. Offer personal responses.	Consider how the poem can be read differently. Offer your response.

Now that we've had a look at the types of poems and questions you could face during the exam, let's go back to looking at language, form and structure.

LANGUAGE	Look at the words that have been used. Why do you think the poet has used those particular words? Analyse imagery and poetic techniques – how do these create meaning?
FORM	When we talk about form, we mean the number of lines a poem has or the rhyme scheme. What type of poem is it? Why is this important to the narrative or theme of the poem?
STRUCTURE	Structure is all about how the poem is moulded together. Think about how the poet arranges their ideas and themes in the poem. Is there a particular reason something is done?

Different forms of poetry

As mentioned previously, there are different forms (types) of poems. Each form uses different rules and this allows us to identify what type of poem we are reading.

Take a look at some of the most common forms of poetry:

- **SONNETS** = 14 lines in length, with a regular rhyming pattern (often in iambic pentameter). Usually lines contain 10 syllables, and uses rhyming couplets.

An example of a sonnet in your exam is Sonnet 29 by Barrett Browning.

- **FREE VERSE** = Irregular in length and has no set rhythm pattern. The poem does not have to rhyme, although it can. Do not follow any rules with regards to poetry techniques.

An example of a free verse poem in your exam is Poppies by Weir.

- **DRAMATIC MONOLOGUES** = narrated by one person (distinct from the poet) which addresses an implied audience.

An example of a dramatic monologue in your exam is Porphyria's Lover by Browning.

These are just a few examples of types of poetry. Of course, there are many more and you will be given lots of different types of poems in the exam.

When it comes to form, you need to have knowledge of some poetic terminology.

STANZA (VERSE) a group of lines	TERCET a three-line stanza	QUATRAIN a four-line stanza
COUPLET pair of lines, with the same metre	RHYMING COUPLET a couplet where the final words on each line rhyme	RHYMING TRIPLET final words on three successive lines rhyme

Let's take a look at an example:

In Porphyria's Lover, the poet uses a rhyming couplet which provides rhythm. For example, "And all night long we have not stirred / And yet God has not said a word!" This sounds triumphant despite the act of killing Porphyria, suggesting God accepted this as being morally correct.

The importance of structure

The way in which a poem is structured is important to the overall arrangement of the poem's content.

The poet will arrange their ideas, themes and feelings in a particular way in order to convey them in the most effective manner.

Generally speaking, a poem will use four main aspects for structure:

- Stanza;
- Rhyme;
- Meter;
- Line breaks.

We've already discussed stanza and rhythm, but let's quickly take a look at the terms 'meter' and 'line breaks'.

Meter	This is the rhythmic structure of a poem. Sometimes you can work this out by tapping along to the syllable count.
Line Breaks	A line break is where a line of poetry ends. This causes for the reader to pause which determines how the poem is read.

One summer evening (led by her) I found

A little boat tied to a willow tree

Within a rocky cove, its usual home.

The Prelude: Stealing the Boat by William Wordsworth

- Can you see how the poem is structured?
- Wordsworth has purposefully used line breaks in his poem to signify where to pause. This creates quite a dramatic effect for its readers as it allows them to stop and think about the line before continuing with it.

In the exam, analysing a poem's structure is vital to scoring top marks. When looking at structure, consider the following questions:

1. *How does the poem start?*
2. *How does the poem end?*
3. *Does the voice of narration change throughout the poem?*
4. *Is there a change in rhythm, mood and pace?*
5. *Does the poet use line breaks to create pauses and interruptions. Why do you think they do this?*
6. *How many stanzas does the poem have? Does this have an impact on the reader?*
7. *What rhyming schemes are used throughout the poem? Do they change? Why do you think the poet has chosen to use this rhyming scheme in particular?*
8. *How do YOU as the reader feel when reading the poem? Does your opinion change by the end of the poem? If so, why and why do you think the poet has done this?*

The importance of language

One of the biggest things to remember when writing or analysing poetry is the use of language.

Poets will use specific language in order to create meaning. The best way for poets to create meaning through language is to use literary techniques.

The next few pages comprise of different poetic techniques that you should learn prior to your exam. Being able to spot these techniques during the exam will really help you to develop your analysis and ultimately score more marks.

POETIC TECHNIQUES

ALLITERATION

Definition	Alliteration is the repetition of repeating the same initial in the same line.
Example	<i>"With hay, so as you can see, there are no stacks / Or stooks that can be lost"</i> (Storm on the Island, Seamus Heaney)
Effect	The alliteration of "stacks" and "stooks" stresses the importance of solidarity and strength of togetherness.

ASSONANCE

Definition	Assonance is the repetition of vowel sounds in nearby words.
Example	<i>"The poignant misery of dawn begins to grow... / We only know war lasts, rain soaks"</i> (Expose, Wilfred Owen)
Effect	The assonance of the 'oh' sound in "grow", "know" and "soaks" reinforces the mood of the poem. This signifies a pessimistic, painful process of awakening.

COLLOQUIALISM

Definition	The use of informal language which is often used in everyday speech.
Example	<i>"When us was wed she turned afraid"</i> (The Farmer's Bride, Charlotte Mew)
Effect	This use of colloquialism is used to indicate his lack of education and sophistication. This gives the poem a simplistic feel. By doing so, this ties in nicely with the theme of 'farmers' which are supposedly less-educated and working class.

ENJAMBMENT

Definition	The continuation of a sentence without a pause beyond a line or stanza.
Example	<i>"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"</i> (Bayonet Charge, Ted Hughes)
Effect	The sentence emphasises a quick-fast paced narration. The soldier is running towards danger. The enjambment between these lines add to the flow and pace of the poem. This allows the poet to create a sense of speed and adrenaline.

HYPERBOLE

Definition	Hyperboles are exaggerated statements in order to make something seem more excessive than it actually is.
Example	<i>"Nothing beside remains. Round the decay / Of that colossal Wreck"</i> (Ozymandias, Percy Bysshe Shelley)
Effect	The hyperbole in the use of the word "colossal" highlights the sheer scale of the destruction of an empire. This emphasises the consequences of one's actions on a catastrophic scale, which allows the reader to view the King's "works" as worthless and cataclysmic.

IMAGERY

Definition	The use of visually descriptive or figurative language.
Example	<i>"Small circles glittering idly in the moon, / Until they melted all into one track / Of sparkling light."</i> (The Prelude, William Wordsworth)
Effect	This description allows the reader to have a clear visualisation of the poem's setting. The poet uses words such as "glittering" and "sparkling" to create a sense of peace, serenity and perfection.

IRONY

Definition	<p>Irony is a way of using words or phrases in which the intent of those words actually carries the opposite meaning.</p> <p>Irony does not always have to be taken negatively. Some poets often use a form of irony that allows the reader to overlook the meaning, and understand different attitudes or conflicting interpretations.</p>
Example	<p><i>"Which yet survive, stamped on these lifeless things"</i></p> <p>(Ozymandias, Percy Bysshe Shelley)</p>
Effect	<p>Shelley uses an ironic contradiction to show how everything the king owned is dead, and only nature remains. This reinforces the idea of loss of power, and the idea of human vs. nature.</p>

METAPHOR

Definition	<p>Another figure of speech which uses a word or phrase to describe an object or action, which is not literally appropriate.</p>
Example	<p><i>"In his darkroom he is finally alone / with spools of suffering set out in ordered rows"</i></p> <p>(War Photographer, Carol Ann Duffy)</p>
Effect	<p>A 'spool' is the cylinder on which the film is wound i.e. a reel. The use of this word works as a metaphor for grievance and pain. The reel contains pictures of war victims, which emphasises the negative mood.</p>

ONOMATOPOEIA

Definition	These are words that are used that sound like what they are describing.
Example	<i>"Northward, incessantly, the flickering gunnery rumbles"</i> (Exposure, Wilfred Owen)
Effect	The line in the poem creates a distinctive rhythmic pattern. The use of onomatopoeia on the words "gunnery" and "rumbles" creates the illusion of echos and continuity.

OXYMORON

Definition	A figure of speech which two contradictory terms appear in conjunction (i.e. bitter sweet).
Example	<i>"Exploding comfortably"</i> (Storm on the Island, Seamus Heaney)
Effect	Heaney uses this oxymoron to show that he is use to the sounds of a storm and therefore it's comfortable. Most people would think exploding and comfortably contradict one another, and therefore shows how Heaney represents storms as familiar and a part of life.

PERSONIFICATION

Definition	Using human characteristics to describe inanimate objects. Giving objects or 'things' feelings or emotions, or human attributes.
Example	<i>"The waterlogged earth / gulping for breath"</i> (Winter Swans, Owen Sheers)
Effect	This suggests that the earth has opened and has become soft; the couple sinks with every step. Not only does this convey an outdoors setting, but could signify how nature and humans are alike.

REPETITION

Definition	The use of repeating a word or phrase. This is done in order to emphasise key themes or ideas.
Example	<i>"But nothing happens"</i> (Exposure, Wilfred Owen)
Effect	This is a repeated line throughout 'Exposure'. This suggests that Owen believes that their actions were pointless. Although the soldiers might believe that their actions are having no effect, the irony is that something actually is happening...the soldiers are slowly dying. This ties in with the theme and mood of the poem.

RHYME

Definition	The repetition of similar sounding words. This is mostly done with the end words of sentences.
Example	<i>"Three Summers since I chose a maid, / Too young maybe – but more's to do / At harvest-time than bide and woo".</i> (The Farmer's Bride, Charlotte Mew)
Effect	The rhyme scheme of the first stanza is a-b-b-a-c-d-c-d-d. This allows the reader to read at a fluent pace and get a sense of rhythm and flow.

SIMILE

Definition	A simile is a figure of speech which compares one thing to another. The reason for this is to make the image more vivid and descriptive.
Example	<i>"Like boats righting in rough weather"</i> (Winter Swans, Owen Sheers)
Effect	This describes how the swans put themselves back up into swimming position. This connotes the idea of stability. Even in a storm, swans are able to find their way and keep their balance.

Now that we've had a look at poetry techniques and things to look out for, have a go at the exercises on the following page.

Remember to support your answers using examples and quotes from the poems you have studied.

EXERCISE

Use pages 106-112 to write your own examples about the poems you are studying.

Remember, try to analyse the poetic techniques used. Of course, not all of them are going to appear in a single poem, but the poet will use very particular language and style in order to create a point.

Consider the following:

- Why has the poet chosen that literary technique?
- What does that literary technique do in relation to the whole poem?
- What impact/effect does this have on the reader?

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UNSEEN POETRY

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IN THE EXAM...

In your GCSE English Literature exam, you will need to answer a range of questions in relation to poetry.

The poetry section of the exam will appear in Paper 2. There are two sections you will need to complete:

- *Poetry Anthology;*
- *Unseen Poetry.*

In this chapter, we are going to focus on the Unseen Poetry aspect of the exam. For details about the Anthology Poetry section, please see the previous chapter.

Unseen poetry

During the poetry section of your English Literature exam, you will be required to analyse poetry that you would not have studied in the classroom. This is called 'Unseen Poetry'.

In the exam, there will be **TWO** questions that you must answer. The first question will be based on the first unseen poem, and this will be worth 24 marks.

The second question will require you to compare the first poem with the second poem, and this will be worth 8 marks.

PLEASE NOTE: The choice of unseen poems will be different each year. Whilst we cannot provide you with analysis of these poems, we can provide you with some helpful advice to prepare you for this section.

HOW TO ANALYSE A POEM

A lot of pupils find this section of the exam harder than the previous poetry section. This is because you are going into the exam with no knowledge of the poems you will be answering.

However, learning how to analyse an unseen text correctly will not only allow you to answer the question competently, but allows you to feel more at ease answering a question that you haven't studied.

Tip 1 – Read the whole poem

To begin with, we recommend that you read through the whole poem once or twice. This will allow you to get a general 'feel' about what the poem is about.

Tip 2 – Break the poem down

Next, work through each stanza and make some brief annotations. Underline keywords and poetic techniques. Key things to look out for include:

- Similes;
- Metaphors;
- Personification;
- Onomatopoeia and many more!

Tip 3 – How do these techniques create effect?

You've underlined the techniques, now is the time to further your analysis by thinking about how each of these creates meaning. Think about:

- Why has the poet used a particular literary technique?
- What effect does this technique have on the reader?

- How does the poem make you feel?

Tip 4 – Language, form and structure

You should not only look at the language used, but also analyse the form and structure of the poem. Consider the following points:

- How does the poem look on the page?
- How many stanzas/lines are used?
- Is enjambment used?

Tip 5 – Remember to P.E.E.L

Think about how to structure your answer. Remember the technique **P.E.E.L** when writing your responses.

For more information on this, please see page 13.

Below we have outlined a simple step-by-step process of how to analyse a poem:

- **WHAT IS THE POEM ABOUT?**

Think about what the poet is trying to convey. What is the topic and/or theme of the poem? Who is speaking? Who is the poem addressing?

- **WHAT IS THE PURPOSE OF THE POEM?**

Think about what the poet is saying. Why are they saying it? What are they hoping to achieve by saying it? Think about the ideas and messages that are being addressed and how this ties in with its purpose.

- **HOW DOES THE POEM MAKE THE READER (AND YOU) FEEL?**

What emotions are explored in the poem? How should the reader be feeling? Does it make you feel a certain way? Explore how the poem uses mood and emotions to create a certain idea or impact.

• WHAT LITERARY TECHNIQUES DOES THE POET USE?

Poets will use a variety of literary techniques such as similes, metaphors, personification etc. to demonstrate a particular idea or message. Consider why the poet uses a particular technique. How does this create meaning and what is the effect?

• WHAT DO YOU THINK?

It's great to add a personal touch to your response. Consider what you thought about after reading the poem. How did it make you feel? What impact did it create? How did it create it in your opinion?

IMPRESSING THE EXAMINER

The unseen poetry section of the GCSE Literature exam assesses two objectives:

- **AO1** = To read, understand, and respond to literary texts. Students should be able to demonstrate a critical style in their writing, and develop an informed personal response. Students are also required to use contextual references, including quotations in order to support their interpretation.
- **AO2** = To analyse the language, form, and structure used by an author and analyse the meaning and context. To ensure relevant terminology is used throughout their assessment.

Throughout your answers, you should try to demonstrate the following:

- That you understand the poem and what it's about;
- That you understand the main themes and ideas behind the poem;
- That you can analyse the poem by identifying poetic techniques, and explaining how this creates an effect;
- That you have a full grasp of the techniques and use the correct terminology where appropriate;

- That you can compare and contrast poems when required and talk about them side-by-side, as opposed to one after the other;
- That you can interpret the poem and provide your own personal response;
- That you can support your answers by referencing the poems via examples and quotes.

POEM COMPARISONS

It's all well and good learning to analyse one poem, but at GCSE level, you will be required to make comparisons between two or more poems.

In the second question of the unseen poetry section, you will be provided a question which will require you to write about two poems.

How do you compare two poems you might ask? Well, comparing poems follows a very similar structure to how you would analyse one poem, except that you would talk about two poems, rather than focusing on one.

What do we mean by the word 'comparison'?

Ultimately, you will need to write about the poems by exploring the similarities and differences between them.

In order to do this, you will need to analyse both the poem's use of language, form and structure, and identify the effect this will have on the reader.

Below we have outlined a simple step-by-step process of how to answer a comparative question:

- **READ THE QUESTION THOROUGHLY**

When comparing two poems, you need to read the question carefully. What is the question actually asking? A great way to understand the question is to underline any keywords. Is the question asking you to

focus on something specific? I.e. a theme, structure, similarities etc.

- **READ AND ANNOTATE**

For each poem, you need to read and annotate them (just like you would do when analysing a poem). Underline anything that stands out to you. Can you spot any literary techniques? Can you spot any similarities or differences between the two poems?

- **DRAFT YOUR ANSWER**

Because you are writing about more than one poem, it is best to plan your answer before you write it. Try to identify three or four main similarities and differences and explore these in detail. Remember, it is better to write about three or four points in a lot of detail, as opposed to lots of points in less detail.

With regards to drafting your answer, check out the chapter 'Writing an Exam Answer'. This will provide a few ideas of how to draft your response.

- **BEGIN WRITING**

You've made a plan and have your annotated poems at hand to begin writing your answer. Use your draft as a framework to structure your response. Remember to use each paragraph to focus on a specific point and talk about both poems.

Make sure to use connective words to link your points. For example 'Similarly,' or 'In contrast'.

Under the chapter 'Writing an Exam Answer', check out the sub-section 'Superb Writing' to make the most out of your exam answer.

EXERCISE

Find poems that you have not studied. Use these to practice analysing unseen poetry.

Again, you need to focus on the following areas:

- What is the poem about?
- What is the purpose of the poem?
- How does the poem make the reader (and you) feel?
- What literary techniques does the poet use?
- What do you think?

You can practise this exercise as many times as you want until you are comfortable with analysing poetry!

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**GCSE ENGLISH
LITERATURE PRACTICE
PAPERS**

GCSE

ENGLISH LITERATURE

Paper 1 Shakespeare and the 19th-Century Novel

1 hour and 45 minutes

Materials

For this paper you must have:

- An answer booklet.

Instructions

- Answer **one** question from Section A and **one** question from Section B.
- Write the information required on the front of your answer booklet.
- Use a black pen.

Information

- The marks for the questions are shown in brackets.
- The maximum mark for this paper is 64.
- AO4 will be assessed during Section A. There are 34 marks in total for this section.
- There are 30 marks in total for Section B.

SECTION A

Shakespeare

Question

- *Macbeth* 1
- *Romeo and Juliet* 2
- *The Tempest* 3
- *The Merchant of Venice* 4
- *Much Ado About Nothing* 5
- *Julius Caesar* 6

SECTION B

The 19th-Century Novel

Question

- *The Strange Case of Dr Jekyll and Mr Hyde* 7
- *A Christmas Carol* 8
- *Great Expectations* 9
- *Jane Eyre* 10
- *Frankenstein* 11
- *Pride and Prejudice* 12
- *The Sign of Four* 13

Section A = Shakespeare

Answer **one** question from this section.

EITHER*Macbeth*

This extract is taken from **Act V Scene I**. A doctor and gentlewoman watch Lady Macbeth sleepwalking.

DOCTOR

You see, her eyes are open.

GENTLEWOMAN

Ay, but their sense is shut.

DOCTOR

What is it she does now? Look, how she rubs her hands.

GENTLEWOMAN

It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour.

LADY MACBETH

Yet here's a spot.

DOCTOR

Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

LADY MACBETH

Out, damned spot! out, I say! – One, two: why, then, 'tis time to do't. Hell is murky! Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account? – Yet who would have thought the old man to have had so much blood in him.

Question 1

Explore the nature of the supernatural. Why is this important to the story of Macbeth?

Write about:

- how Shakespeare presents Lady Macbeth in this extract;
- how Shakespeare presents the supernatural through the use of other characters.

34 marks

OR

Romeo and Juliet

This extract is taken from **Act II Scene II**. Romeo sees Juliet for the first time.

ROMEO

If I profane with my unworhiest 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.

JULIET

Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO

Have not saints lips, and holy palmers too?

JULIET

Ay, pilgrim, lips that they must use in prayer.

Question 2

Using examples from **Act II Scene II**, how does Shakespeare explore the relationship between Romeo and Juliet?

Write about:

- how Shakespeare presents Romeo in this extract;
- how Shakespeare conveys Romeo and Juliet's relationship in the overall play.

34 marks

OR

The Tempest

This extract is taken from **Act III Scene I**. Ferdinand has been set to work by Prospero.

FERDINAND

There be some sports are painful, and their labour
 Delight in them sets off: some kinds of baseness
 Are nobly undergone and most poor matters
 Point to rich ends. This my mean task would be as heavy to me as
 odious,
 But the mistress which I serve quickens what's dead
 And makes my labours pleasures: O, she is ten times more gentle
 than her father's crabbed
 And he's composed of harshness. I must remove
 Some thousands of these logs and pile them up,
 Upon a sore injunction: my sweet mistress
 Weeps when she sees me work, and says, such baseness
 Had never like executor. I forget:
 But these sweet thoughts do even refresh my labours, most busy
 lest, when I do it.

Question 3

Explain how Shakespeare presents Ferdinand.

Write about:

- how Shakespeare presents Ferdinand in this extract;
- how Shakespeare presents Ferdinand in the overall play.

34 marks

OR

The Merchant of Venice

This extract is taken from **Act IV Scene I**. Antonio and Shylock are summoned before the court.

What if my house be troubled with a rat,
And I be pleased to give ten thousand ducats
To have it baned? What, are you answered yet?
Some men there are love not a gaping pig,
Some that are mad if they behold a cat,
And others when the bagpipe sings i'th'nose
Cannot contain their urine; for affection,
Mistress of passion, sways it to the mood
Of what it likes or loathes...
...
So can I give no reason, nor I will not,
More than a lodged hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answered?

Question 4

Explain how Shakespeare presents the relationship between Antonio and Shylock.

Write about:

- how Shakespeare presents the characters in the extract;
- how Shakespeare presents the characters in the overall play.

34 marks

OR

Much Ado About Nothing

This extract is taken from **Act III Scene I**. Claudio rebukes Hero at their wedding.

O Hero! What a Hero hadst thou been
 If half thy outward graces had been placed
 About thy thoughts and counsels of thy heart!
 But fare thee well, most foul, most fair, farewell
 Thou pure impiety and impious purity.
 For thee I'll lock up all the gates of love,
 And on my eyelids shall conjecture hang
 To turn all beauty into thoughts of harm,
 And never shall it be more gracious.

Question 5

Explain how Shakespeare presents attitudes towards women in *Much Ado About Nothing*.

Write about:

- how Shakespeare uses Claudio's dialogue to convey particular ideas;

- how Shakespeare presents women as a whole in *Much Ado About Nothing*.

34 marks

OR*Julius Caesar*

This extract is taken from **Act II Scene I**. Portia is talking to her husband, Brutus.

BRUTUS

You are my true and honourable wife,
As dear to me as are the ruddy drops that visit my sad heart.

PORTIA

If this were true, then should I know this secret.

I grant I am a woman; but withal

A woman that Lord Brutus took to wife:

I grant I am a woman; but withal

A woman well-reputed, Cato's daughter.

Think you I am no stronger than my sex,

Being so father'd and so husbanded?

Tell me your counsels, I will not disclose 'em:

I have made strong proof of my constancy,

Giving myself a voluntary wound

Here, in the thigh: can I bear that with patience.

And not my husband's secrets?

Question 6

Explain how far you think Shakespeare conveys Portia as a strong character.

Write about:

- how Shakespeare presents Portia in this extract;
- how Shakespeare portrays Portia throughout Julius Caesar.



34 marks

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Section B = The 19th-Century Novel

Answer **one** question from this section.

EITHER

The Strange Case of Dr Jekyll and Mr Hyde (Robert Louis Stevenson)

This extract is taken from **Chapter 2**. Mr Utterson dreams of the mysterious figure of Mr Hyde.

Six o'clock struck 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 most 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 not 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. If he could but once set eyes on him, he thought the mystery would lighten and perhaps roll altogether away, as was the habit of mysterious

things when well examined. He might see a reason for his friend's strange preference or bondage (call it which you please) and even for the startling clause of the will. At least it would be a face worth seeing: the face of a man who was without bowels of mercy: a face which had but to show itself to raise up, in the mind of the unimpressible Enfield, a spirit of enduring hatred.

Question 7

Explain how Stevenson's extract conveys mystery and suspense.

Write about:

- how Stevenson explores mystery and atmosphere in this extract;
- how Stevenson explores mystery and atmosphere in the overall novel.

30 marks

OR

A Christmas Carol (Charles Dickens)

This extract is taken from **Stave 3**. Scrooge meets the Ghost of Christmas Present.

Scrooge entered timidly, and hung his head before this Spirit. He was not the dogged Scrooge he had been; and though the Spirit's eyes were clear and kind, he did not like to meet them.

"I am the ghost of Christmas Present," said the Spirit. "Look upon me!"

Scrooge reverently did so. It was clothed in one simple green robe, or mantle, bordered with white fur. This garment hung so loosely on the figure, that its capacious breast was bare, as if disdaining to be warded or concealed by any artifice. Its feet, observable beneath the ample folds of the garment, were also bare; and on its head it wore no other covering than a holly wreath, set here and there with shining icicles. Its dark brown curls were long and free; free as its genial face, its sparkling eye, its open hand, its cheery voice, its unconstrained demeanour, and its joyful air.

Question 8

Explain how Dickens' portrayal of the ghosts plays a significant part to A Christmas Carol.

Write about:

- how Dickens presents the ghost in this extract;
- how Dickens presents the ghosts in the novel overall.

30 marks

OR

Great Expectations (Charles Dickens)

This extract is taken from **Chapter 3**. Magwitch thanks Pip for the food brought to him.

"Well," said he, "I believe you. You'd be but a fierce young hound indeed, if at your time of life you could help to hunt a wretched warmint hunted as near death and dunghill as this poos wretched warmint is!"

Something clicked in his throat as if he had works in him like a clock, and was going to strike. And he smeared his ragged rough sleeve over his eyes.

Pitying his desolation, and watching him as he gradually settled down upon the pie, I made bold to say, "I am glad you enjoy it."

"Did you speak?"

"I said I was glad you enjoyed it."

"Thankee, my boy. I do."

I had often watched a large dog of ours eating his food; and I now noticed a decided similarity between the dog's way of eating, and the man's. The man took strong sharp sudden bites, just like the dog. He swallowed, or rather snapped up, every mouthful, too soon and too fast; and he looked sideways here and there while he ate, as if he thought there was danger in every direction of somebody's coming to take the pie away. He was altogether too unsettled in his mind over it, to appreciate it comfortably I thought, or to have anybody to dine with him, without making a chop with his jaws at the visitor. In all of which

particulars he was very like the dog.

Question 9

Explain how Dickens presents Magwitch as being a pitiful character.

Write about:

- how Dickens presents Magwitch in this extract;
- how Dickens presents Magwitch in the novel overall.

30 marks

OR

Jane Eyre (Charlotte Bronte)

This extract is taken from **Chapter 2**. The red room.

The red-room was a square chamber, very seldom slept in, I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre; the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn of colour with a blush of pink in it; the wardrobe, the toilet-table, the chairs were of darkly polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it; and looking, as I thought, like a pale throne.

The room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. The house-maid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust: and Mrs. Reed herself, at far intervals, visited it to review

the contents of a certain secret drawer in the wardrobe, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room – the spell which kept it so lonely in spite of its grandeur.

Mr. Reed had been dead nine years: it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker's men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

Question 10

Explore the setting and atmosphere in Charlotte Bronte's, *Jane Eyre*.

Write about:

- how Bronte creates an atmosphere in this extract;
- how Bronte creates an atmosphere in the overall novel.

30 marks

OR

Frankenstein (Mary Shelley)

This extract is taken from **Chapter 4**. Frankenstein explains how he learned to generate life.

No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success. Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. Pursuing these reflections, I thought that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.

These thoughts supported my spirits, while I pursued my undertaking with unremitting ardour. My cheek had grown pale with study, and my person had become emaciated with confinement. Sometimes on the

These thoughts supported my spirits, while I pursued my undertaking with unremitting ardour. My cheek had grown pale with study, and my person had become emaciated with confinement. Sometimes, on the very brink of certainty, I failed; yet still I clung to the hope which the next day or the next hour might realize. One secret which I alone possessed was the hope to which I had dedicated myself; and the moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding-places. Who shall conceive the horrors of my secret toil as I dabbled among the unhallowed damps of the grave, or tortured the living animal to animate the lifeless clay? My limbs now tremble and my eyes swim with the remembrance; but then a resistless, and almost frantic impulse, urged me forward; I seemed to have lost all soul or sensation but for this one pursuit. It was indeed but a passing trance that only made me feel with renewed acuteness so soon as, the unnatural stimulus ceasing to operate, I had returned to my old habits. I collected bones from charnel-houses and disturbed, with profane fingers, the tremendous secrets of the human frame. In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase, I kept my workshop of filthy creation; my eye-balls were starting from their sockets in attending to the details of my employment. The dissecting room and the slaughterhouse furnished many of my materials; and often did my human nature turn with loathing from my occupation, whilst, still urged on by an eagerness which perpetually increased, I brought my work near to a conclusion.

Question 11

Explain how Shelley represents Frankenstein.

Write about:

- how Shelley represents Frankenstein in this extract;
- how Shelley represents Frankenstein in the overall novel.

30 marks

OR

Pride and Prejudice (Jane Austen)

This extract is taken from **Chapter 3**. This part of the novel sees Mr Darcy and Mr Bingley first meet the Bennet sisters.

Mr. Bingley was good-looking and gentlemanlike: he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend, Mr. Darcy, soon drew the attention of the room by his fine, tall person, handsome features, noble mien, and the report, which was in general circulation within five minutes after his entrance, of his having ten thousand a-year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend.

Mr. Bingley had soon made himself acquainted with all the principal people in the room: he was lively and unreserved, danced every dance, was angry that the bell closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss. Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and every body hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour was sharpened into particular resentment, by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to overhear a conversation

between him and Mr. Bingley, who came from the dance for a few minutes to press his friend to join it.

“Come Darcy,” said he, “I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.”

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

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

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

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

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

Question 12

Explain how Austen conveys men and women in *Pride and Prejudice*.

Write about:

- how Austen conveys men and women in this extract;
- how Austen conveys men and women in the novel overall.

OR

The Sign of Four (Sir Arthur Conan Doyle)

This extract is taken from **Chapter 4**. Holmes, Watson and Mary meet Sholto for the first time.

We followed the Indian down a sordid and common passage, ill-lit and worse furnished, until he came to a door upon the right, which he threw open. A blaze of yellow light streamed out upon us, and in the centre of the glare there stood a small man with a very high head, a bristle of red hair all round the fringe of it, and a bald, shining scalp with a shot out from among it like a mountain-peak from fir-trees. He writhed his hands together as he stood, and his features were in a perpetual jerk -- now smiling, now scowling, but never for an instant in repose. Nature had given him a pendulous lip, and a too visible line of yellow and irregular teeth, which he strove feebly to conceal by constantly passing his hand over the lower part of his face. In spite of his obtrusive baldness he gave the impression of youth. In point of fact, he had just turned his thirtieth year.

"Your servant, Miss Morstan," he kept repeating in a thin, high voice. "Your servant, gentlemen. Pray step into my little sanctum. A small place, miss, but furnished to my own liking. An oasis of art in the howling desert of South London."

We were all astonished by the appearance of the apartment into which he invited us. In that sorry house it looked as out of place as a diamond of the first water in a setting of brass. The richest and glossiest of curtains and tapestries draped the walls, looped back here and there to expose some richly mounted painting or Oriental vase. The carpet was of amber and black, so soft and so thick that the foot sank pleasantly into it, as into a bed of moss. Two great tiger-skins thrown athwart it increased the suggestion of Eastern luxury, as did a huge hookah which stood upon a mat in the corner. A lamp in the fashion of a silver dove was hung from an almost invisible golden wire in the centre of the room. As it burned it filled the air with a subtle and aromatic odour.

Question 13

Explain how Conan Doyle conveys a sense of mystery in *The Sign of Four*.

Write about:

- how Conan Doyle explores mystery in this extract;
- how Conan Doyle explores mystery in the overall novel.



30 marks

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GCSE

ENGLISH LITERATURE

Paper 2 Modern Texts and Poetry

2 hours and 15 minutes

Materials

For this paper you must have:

- An answer booklet.

Instructions

- Answer **one** question from Section A, **one** question from Section B, and **both** questions in Section C.
- Write the information required on the front of your answer booklet.
- Use a black pen.

Information

- The marks for the questions are shown in brackets.
- The maximum mark for this paper is 96.
- AO4 will be assessed during Section A. There are 34 marks in total for this section.
- There are 30 marks in total for Section B and 32 marks for Section C.

SECTION A

Modern Texts

Question

- *An Inspector Calls* 1+2
- *Blood Brothers* 3+4
- *The History Boys* 5+6
- *DNA* 7+8
- *The Curious Incident of the Dog in the Night-Time* 9+10
- *A Taste of Honey* 11+12
- *Lord of the Flies* 13+14
- *Telling Tales* 15+16
- *Animal Farm* 17+18
- *Never Let Me Go* 19+20
- *Anita and Me* 21+22
- *Pigeon English* 23+24

SECTION B

Poetry

Question

- *AQA Anthology* 25+26

SECTION C

Unseen Poetry

Question

27

Section A = Modern Texts

Answer **one** question from this section.

EITHER

An Inspector Calls (JB Priestly)

Q1

How is class difference represented in *An Inspector Calls*?

Write about:

- how Priestly conveys different social classes;
- how Priestly presents class difference by the way he writes.

34 marks

OR

An Inspector Calls (JB Priestly)

Q2

How is Eva Smith represented in *An Inspector Calls*?

Write about:

- how Priestly presents Eva Smith;
- how Priestly builds sympathy for the character of Eva Smith.

34 marks

OR

*Blood Brothers (Willy Russell)***Q3**

How does Russell use the characters Mrs Johnstone and Linda to represent women?

Write about:

- how Russell represents women;
- how Russell explores gender differences.

34 marks

OR

*Blood Brothers (Willy Russell)***Q4**

How is the theme of friendship explored in *Blood Brothers*?

Write about:

- how Russell represents friendship;
- how Russell represents changes in friendship as the characters grow up.

34 marks

OR

*The History Boys (Alan Bennett)***Q5**

How is education represented in *The History Boys*?

Write about:

- the different attitudes of education;
- how Bennett uses language to convey particular messages about education.

34 marks

OR

*The History Boys (Alan Bennett)***Q6**

How is the theme of sympathy explored in *The History Boys*?

Write about:

- the character you sympathise with most;
- how Bennett uses language in order to create an emotional response.

34 marks

OR

*DNA (Dennis Kelly)***Q7**

How is modern day society represented in *DNA*?

Write about:

- the context, language and plot of *DNA* and how this represents modern day society;
- how Kelly presents danger with regards to modern society.

34 marks

OR

*DNA (Dennis Kelly)***Q8**

Explore the character of Cathy in *DNA*.

Write about:

- how Kelly represents Cathy;
- why Cathy is a significant character to *DNA*.

34 marks

OR

The Curious Incident of the Dog in the Night-Time (Simon Stephens)

Q9

How is fatherhood explored in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- how Stephens writes about Christopher's father;
- how language and plot are used to develop the reader's understanding of Christopher's father.



34 marks

OR

The Curious Incident of the Dog in the Night-Time (Simon Stephens)

Q10

How is Christopher represented in *The Curious Incident of the Dog in the Night-Time*?

Write about:

- how Stephens uses different themes to convey particular themes;
- the response Stephen's will receive from his audience.



34 marks

OR*A Taste of Honey (Shelagh Delaney)***Q11**

Explore the relationship between the characters Helen and Jo.

Write about:

- the relationship they have as mother and daughter;
- how Delaney uses language to convey certain messages about the two characters.

34 marks

OR*A Taste of Honey (Shelagh Delaney)***Q12**

Explore the themes of darkness and death in *A Taste of Honey*.

Write about:

- how Delaney uses different characters to explore death and darkness;
- the impact this representation would have on an audience.

34 marks

OR*Lord of the Flies (William Golding)***Q13**

Discuss how Golding presents Piggy in *Lord of the Flies*.

Write about:

- Golding's use of language;
- Golding's portrayal of Piggy in relation to other characters.

34 marks

OR

*Lord of the Flies (William Golding)***Q14**

Explore the theme of violence and savagery in *Lord of the Flies*.

Write about:

- Golding's portrayal of violence and savagery and how this plays a significant role in the overall narrative;
- how characters are represented to support this idea.

34 marks

OR

*Telling Tales (AQA Anthology)***Q15**

Compare and contrast two stories of your choice in *Telling Tales*.

Write about:

- what the author is trying to convey;
- what the author is trying to present and the reasons why.

34 marks

OR

*Telling Tales (AQA Anthology)***Q16**

Explore how authors present the idea of Childhood in 'Chemistry' and one other story from *Telling Tales*.

Write about:

- why the author presents childhood in this way;
- how childhood is presented and the impact on the reader.

34 marks

OR

Animal Farm (George Orwell)

Q17

Explore the character of Napoleon in *Animal Farm*.

Write about:

- the key themes and ideas that are presented by Napoleon's character;
- how is Napoleon portrayed to the rest of the characters.

34 marks

OR

Animal Farm (George Orwell)

Q18

How does Orwell use language to explore differences and similarities between animals and humans in *Animal Farm*?

Write about:

- the reasons why Orwell uses particular language;
- the importance of the differences and similarities and how they impact the rest of the novel.

34 marks

OR

Never Let Me Go (Kazuo Ishiguro)

Q19

Discuss the importance of water imagery in *Never Let Me Go*.

Write about:

- the characters of Tommy and Kathy;

- the reasons why Ishiguro uses water imagery particularly near the end of the novel.



34 marks

OR

Never Let Me Go (Kazuo Ishiguro)

Q20

Do you think the title, *Never Let Me Go*, is an effective title?

Write about:

- the characters and plotline which highlight the importance of the title;
- how the title is relevant to the main themes in the novel.



34 marks

OR

Anita and Me (Meera Syal)

Q21

How is parenthood portrayed in *Anita and Me*?

Write about:

- how Meena and her parent's relationship is conveyed;
- the importance of parenthood in relation to the overall narrative.



34 marks

OR

Anita and Me (Meera Syal)

Q22

How are Meena and Anita represented?

Write about:

- Meena's character and why this is important;
- Anita's character and why this is important.

34 marks

OR

Pigeon English (Stephen Kelman)

Q23

How does Kelman explore culture in *Pigeon English*?

Write about:

- the struggle of culture differentiation;
- the characters and the idea of community.

34 marks

OR

Pigeon English (Stephen Kelman)

Q24

How is Harrison represented in *Pigeon English*?

Write about:

- how Kelman's language creates meaning and effect;
- Harrison's character in relation to other characters in *Pigeon English*.

34 marks

Section B = Poetry

Answer **one** question from this section.

EITHER*Love and Relationships (AQA Anthology)*

This poems that you would have studied are:

- When We Two Parted
- Love's Philosophy
- Porphyria's Lover
- Sonnet 29
- Neutral Tones
- The Farmer's Bride
- Walking Away
- Letters From Yorkshire
- Eden Rock
- Follower
- Mother, and distance
- Before You Were Mine
- Winter Swans
- Singh Song!
- Climbing My Grandfather

Q25

Compare how poets present attitudes towards romantic love in Sonnet 29 and in **one** other poem from 'Love and Relationships'.

I think of thee!—my thoughts do twine and bud
About thee, as wild vines, about a tree,
Put out broad leaves, and soon there 's nought to see
Except the stragglng green which hides the wood.
Yet, O my palm-tree, be it understood
I will not have my thoughts instead of thee
Who art dearer, better! Rather, instantly
Renew thy presence; as a strong tree should,
Rustle thy boughs and set thy trunk all bare,
And let these bands of greenery which insphere thee
Drop heavily down,—burst, shattered, everywhere!
Because, in this deep joy to see and hear thee
And breathe within thy shadow a new air,
I do not think of thee—I am too near thee.

30 marks

OR

Power and Conflict (AQA Anthology)

This poems that you would have studied are:


- Ozymandias
- London
- The Prelude: stealing the boat
- My Last Duchess
- The Charge of the Light Brigade
- Exposure
- Storm on the Island
- Bayonet Charge
- Remains
- Poppies
- War Photographer
- Tissue
- The Emigree
- Kamikaze
- Checking Out Me History

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Q26

Compare how poets present power in *Storm on the Island* and in **one** other poem from 'Power and Conflict'.

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 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 with the empty air.
Strange, it is a huge nothing that we fear.


30 marks

Section C = Unseen Poetry

Answer **both** questions from this section.

Q27a

How Do I Love Thee? (Sonnet 43)

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of being and ideal grace.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

Elizabeth Barrett Browning

How does Barrett Browning present the concept of love in 'How Do I Love Thee?'

24 marks

Q27b

Sonnet 40

Take all my loves, my love, yea, take them all:
What hast thou then more than thou hadst before?
No love, my love, that thou mayst true love call—
All mine was thine before thou hadst this more.
Then if for my love thou my love receivest,
I cannot blame thee for my love thou usest;
But yet be blamed if thou this self deceivest
By wilful taste of what thyself refuseth.
I do forgive thy robb'ry, gentle thief,
Although thou steal thee all my poverty;
And yet love knows it is a greater grief
To bear love's wrong than hate's known injury.
Lascivious grace, in whom all ill well shows,
Kill me with spites, yet we must not be foes.

William Shakespeare

In 'How Do I Love Thee' and 'Sonnet 40', both poets write about the concept of love. What are the similarities and differences in the way these poems present the idea of love?

8 marks

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**SUGGESTED COMMENTS
TO PRACTICE PAPERS**

SUGGESTED COMMENTS

SHAKESPEARE

Question 1 (Macbeth)

- The play, Macbeth, shows three witches who are able to predict the future and control the weather. This provides a sense of magic and supernatural – creating an intriguing and mystic atmosphere.
- At the time of writing, supernatural was a fascinating topic for the majority of people. Many of the people believed in some form of witchcraft or supernatural element.
- Hallucinations play a crucial role in the play. Both the characters of Macbeth and Lady Macbeth suffer from extreme hallucinations.
- The floating dagger not only illustrates the violence of the play, but also acts as a symbol of Macbeth's guilty conscience. It is a reminder of Macbeth's actions and how this triggers the dramatic events of the narrative.

QUOTATIONS TO CONSIDER:

"I have thee not, and yet I see thee still art thou not, fatal vision, sensible to feeling as to sight? Or art though but a dagger of the mind, a false creation, proceeding from the heat-oppressed brain?"

- This quote shows Macbeth talking to the floating dagger. Macbeth is questioning whether he should kill the king. The supernatural element is based on the fact that he can see the dagger but can't touch it – is he able to kill the King of Scotland?

"Thy bones are marrowless, thy blood is cold; Thou hast no speculation in those eyes, which thou dost glare with"

- Here, Macbeth is spooked by the ghost of Banquo. The use of the supernatural allows Macbeth's character to visually decline in front of the audience's eyes and emphasise revenge. Macbeth told the dining guests that Banquo was simply running late, however Macbeth knows full well what he has done, and the ghost is a visual reminder of his bloody hands.

"Into the air, and what seem'd corporal melted as breath into the wind. Would they had stay'd?"

- This quote signifies the witches' prophecies and how the witches travel by vanishing into thin air. Along with the three prophecies that the witches have predicted, this shows how supernatural plays a huge role in the events of the play.

"Yet who would have thought the old man to have had so much blood in him."

- This quote uses hallucinations to show Lady Macbeth's character as slowly declining, and is no longer the powerful, dominant character she once was.

Question 2 (Romeo and Juliet)

- You can talk about this idea of coming-of-age romance.
- You can discuss how they are both willing to defy their parents and run away with one another – despite the family feuds between her family and his.

SUGGESTED COMMENTS

- Their love is conveyed in a strong, poetic way.
- Find different quotes and examples that use specific themes and imagery in order to convey this idea of romance.
- Romeo continues to express his love throughout the play.
- The pivotal scenes, the balcony scene and the death scene, highlight the strength of their love. The death scene in particular shows how they are willing to do anything (including killing themselves) in order to be with one another.
- You can talk about how Shakespeare explores this idea of classic romantic love.

QUOTATIONS TO CONSIDER:

"You kiss by th' book"

- This shows how Juliet teases Romeo for being very conventional in his ways of 'wooing' her.

"It is too rash, too unadvis'd, too sudden"

- Juliet realises how quickly their romance has escalated. Not only does this show naivety and innocence, but it also shows the strength of their love for one another.

"Did my heart love till now? Forswear it, sight! For I ne'er saw true beauty till this night."

- Romeo questions whether he's been in love before (with Rosalind), after seeing Juliet for the very first time.

"My lips, two blushing pilgrims, ready

stand / To smooth that rough touch with a tender kiss"

- The language used in the dialogue between Romeo and Juliet is romantic, expressive, and poetic. This use of language clearly captures the romance between these two characters, which is probably why the play Romeo and Juliet can be classed as one of the all-time best love stories in literary history.

Question 3 (The Tempest)

- You can talk about how Ferdinand is in service to Prospero.
- Explore how Shakespeare uses Miranda to distract Ferdinand as being his taskmaster instead.
- You can explore how balance is conveyed in Ferdinand's speech in relation to Miranda.
- Ferdinand is represented as the character who often allows fate to take its course.
- The fact that he tries to win Miranda's father's approval, shows his persistent and purity to win over Miranda and her family.

QUOTATIONS TO CONSIDER:

"Might I but through the prison once a day / Behold this maid. All corners else o'th'earth / Let liberty make use of"

- Ferdinand implies that as long as he can see Miranda, he will be free. This shows the desire and lust between these two characters.

SUGGESTED COMMENTS

"Oh you, / So perfect and so peerless, are created / Of every creature's best"

- This signifies the love and romance between Miranda and Ferdinand. He claims that Miranda has no rival in the world and that she's utter perfection.

"Weeping again the king my father's wrack"

- This represents Ferdinand as being a caring son. This ties in with how Shakespeare conveys him throughout the play – as being noble and sweet.

"I had rather crack my sinews, break my back, / Than you should such dishonor undergo"

- Again, this represents Ferdinand as being a noble and chivalrous character.

Question 4 (The Merchant of Venice)

- You can explore how Antonio and Shylock's relationship is based on animosity and mistrust.
- You can talk about Shylock's determination to seek revenge on Antonio.
- Shylock and Antonio's personal feud stems from an "ancient grudge".
- Discuss how Shylock's idea of justice is based on "an eye for an eye". This has religious connotations as it's taken from the Old Testament.
- Explore how Antonio and Shylock's characters are represented differently. For example, Antonio is the Merchant of Venice and makes money by trading costly goods. He is anti-Jewish, which means he is often portrayed as cruel

towards Shylock.

- The fact that Antonio forces Shylock to convert to Christianity says a lot about his character. Explore whether you think he does this because he is passionate about his religion, or whether he merely seeks revenge.

QUOTATIONS TO CONSIDER:

"I hate him for he is a Christian; / But more for that in low simplicity / He lends out money gratis, and brings down / The rate of usance here with us in Venice".

- The disdain that Antonio possesses sets a dismal tone for the play.

"If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge!"

- This reinforces Shylock's belief that Christianity is hypocritical. What effect does this have on Shakespearean audiences vs. audiences of today?

"My daughter! O my ducats! O my daughter!... My ducats and my daughter!"

- When his daughter, Jessica, runs away, it appears that he is just as upset about losing his money as he is about losing his daughter. This might suggest that Shylock cares immensely about money. Does he really value his relationship with his daughter? Or does he value money more?

SUGGESTED COMMENTS

Question 5 (Much Ado About Nothing)

- Explore how Shakespeare's play is predominantly around the battle between sexes.
- Shakespeare conforms to the stereotypical female representations, which are heavily influenced by the historical context in which it was set.
- The female character, Hero, is portrayed as a well-mannered girl who lives up to the typical homely female representation.
- The female character, Beatrice, possesses quick wit and a sharp tongue. This signifies how Shakespeare attempts to convey both conventional and unconventional roles for women.
- Society is ruled by men. Women have to do what they are told. Women are represented as either innocent and pure and thus ready for marriage, or dirty and ready for sex.

QUOTATIONS TO CONSIDER:

"For thee I'll lock up all the gates of love"

- In other words, Claudio is saying how because of Hero, he will keep himself away from love. This reiterates how women are basically made to marry for fortune, and not for love.

"Not till God make men of some other metal than earth. / Would it not grieve a woman to be overmastered with a piece of valiant dust? To make an account of her life to a clod of wayward marl?"

- The use of this quote by Beatrice in response to Leonato hoping she is able to obtain a husband someday

is an expression that was not often conveyed in Elizabethan times. However, a modern audience would view this as an act of a heroin – a strong, powerful woman who can stand up for herself.

"Be ruled by your father"

- *This shows how men constantly put the female down by ensuring they conform to the patriarchy of society.*

Question 6 (Julius Caesar)

- Portia stabs herself in the thigh to show her husband that she can be trusted. Not only does this show a high level of strength and bravery, but it also portrays Portia as being a very active and confident character.
- Portia continues to challenge female stereotypes throughout the play.
- Although she only has sixteen lines in the play, Shakespeare's choice of language promotes Portia in a positive and strong light.
- Portia is one of two women to appear in the play. Why do you think Shakespeare only uses two female characters?

QUOTATIONS TO CONSIDER:

"When I ask'd you what the matter was, / You stared upon me with ungentle looks"

- In this line, Shakespeare uses very strong language in order to create a strong image of Portia. She is portrayed as not fearing to speak what she thinks, thus something an Elizabethan audience would not be

SUGGESTED COMMENTS

expecting.

*"Think you I am no stronger than my sex,
/ Being so father'd and so husbanded?"*

- Not only does this show that Portia can speak her own mind, but this also highlights how even she knows women are put down and considered weak. In this line, it clearly emphasises Portia's belief that she is stronger than most women – suggesting she too, believes the common Elizabethan stereotypes.
- This line also references Queen Elizabeth I – the monarch during Shakespeare's time. The Queen famously quoted 'I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a King'. This shows the comparison between the Queen and Portia as being an exemption.

THE 19TH-CENTURY NOVEL

Question 7 (The Strange Case of Dr Jekyll and Mr Hyde)

- Explore how Stevenson's use of vocabulary, choice of setting and his characters add to the idea of mystery and suspense.
- The first two chapters of the novel prove to be very mysterious. The fact that we are introduced to Mr Utterson who never smiles but is lovable, is concerning.

QUOTATIONS TO CONSIDER:

*"Tossed in the gross darkness of the night
and the curtained room"*

- The use of the words "darkness", "night" and "curtained" suggests confinement, isolation and mystery.

"sinister"

- The use of the word "sinister" to describe the house has eery connotations. It gives the impression that something has, or is about to, happen.

*"The last good influence of the lives of
down going men"*

- This quote foreshadows what's to come. It suggests that Mr Utterson could be involved, thus leaving the reader in suspense.

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Question 8 (A Christmas Carol)

- Discuss how the portrayal of the three ghosts offers the idea of choice.
- Scrooge is confronted with the choices he has made in the past. The Ghost of Christmas Past represents Scrooge throughout his life. His perception of life has been shaped by his feelings of sad, happy and sad. Why do you think the author has done this? What does this say about Scrooge as a character?
- Is Scrooge tortured by his past as a result of the realisation provided to him by the ghosts? Do you think Scrooge would have come to terms with this without the help of the ghosts? Thus, what is the significance of the ghosts?
- The description of the Ghost of Christmas Present in the extract signifies a sense of ideal and free, somewhat different to the representation of Scrooge.
- How are each of the ghosts portrayed? Why do you think Dickens does that? What effect would this have on a reader?

QUOTATIONS TO CONSIDER:

"Scrooge entered timidly, and hung his head before the Spirit"

- The fact that Scrooge automatically holds his head down before the Spirit suggests that he knows his behaviour has been far from exemplary.

"And on its head it wore no other covering than a holly wreath"

- This quote not only demonstrates tranquility and angel-like connotations,

but it also carries religious imagery.

"The chain he drew was clasped around his middle..."cash-boxes, keys, padlocks, ledgers, deeds and heavy purses"

- This suggests that the ghost is being used to signify how Marley's regrets and sins resulted to an early death. Dickens explores the idea that, with the help of the ghost, Scrooge can change his ways before it's too late.

Question 9 (Great Expectations)

- A key aspect to discuss in your response is the the idea of social class.
- Magwitch is described as being less than fortunate. What do you think a reader of today would feel? Would this be the same feeling as someone reading it when it was published?
- Analyse how Magwitch is an orphan and therefore creates a sense of longing. This will bound to have an emotional effect on the reader.
- Could Magwitch's poor start in life be the reason why his life is condemned to a life of a criminal?
- Pip comes to admire Magwitch, and this shows how characters respond to Magwitch's character. He is admired by a young boy, he accepts him as being noble and good.
- Does Dickens choose to send the message that criminals are just unlucky as opposed to being bad people?

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QUOTATIONS TO CONSIDER:

"Pitying his desolation"

- This enforces how not only the reader feels pitiful for Magwitch, but other characters in the novel do too.

"I now noticed a decided similarity between the dog's way of eating, and the man's"

- Magwitch's character being compared to a dog suggests how Magwitch has little in his life, especially when it comes to food. His way of eating being compared to how a dog eats suggests that he just ravishes the food implying hunger and lack of human etiquette.

"Look'ee here, Pip. I'm your second father. You're my son. I've put away money, only for you to spend"

- The fact that Magwitch takes Pip under his wing and looks after him suggests to the reader that he is trying to change his ways. The reader feels a sense of admiration and pity for both the characters. Both have very little in the world, and use each other in a way to make them a stronger person.

Question 10 (Jane Eyre)

- The colour of red connotes this idea of mystery, blood, danger, desire, passion or power. There are lots of other connotations of the colour red, but from this extract it mostly connotes an intense feeling that possibly something bad or emotional has happened in the room.
- In the extract, Bronte describes the room as being "chill" because it demonstrates how the room has been

left deserted and empty. The "chill" could also imply a chilling feeling, as if someone is on edge being in the room. A chill could also suggest a ghostly figure.

- The fact that a person died in the room creates an intense and ghostly atmosphere. The author also draws on these feelings by stating that the room has a "chill", which again implies an eerie atmosphere.
- Considering that "Mr. Reed had been dead nine years" implies how the room has been left unattended ever since, and therefore has built up a sense of abandonment.

QUOTATIONS TO CONSIDER:

"Mr. Reed had been dead nine years"

- The fact that a person has died in the room creates an eerie atmosphere. At this point, the reader feels slightly uncomfortable and a little uneasy about the goings-on that have happened in the room.

"A bed supported on massive pillars of mahogany, hung with curtains of deep red damask"

- This creates a heavy and domineering atmosphere. Although the room was "one of the largest and stateliest chambers" it provided a sense of isolation and confinement.

"red room"

- The use of the word "red" is used to prepare the reader for the themes to come in the novel. Not only does this suggest that Jane Eyre is a Gothic Novel, but also shows Jane's

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character as being confined and trapped.

act of goodness is shot down and he's made to look like a villain, even though he acted as a hero.

Question 11 (Frankenstein)

- Shelley conveys Frankenstein as a monster who should be pitied as opposed to being criticised.
- Explore how Frankenstein is often viewed as frightening by the other characters in the novel.
- Discuss how the monster commits several acts of kindness.
- How does Shelley use the word "Frankenstein" to create a sense of fear? How accurate is this presentation?
- Does the reader's view of the monster change at anytime in the novel? Why do you think the author has done this?

QUOTATIONS TO CONSIDER:

"of gigantic stature"

- This suggests that characters find the monster alarming. This is one way in which Frankenstein is portrayed by the author.

"the agonies of torturing flames"

- Frankenstein's final act to commit suicide after the death of his creator allows the reader to empathise with his loss.

"feelings of kindness...give place to hellish rage and gnashing of teeth"

- After rescuing a girl from drowning, he is shot. The readers of this would feel sympathy for the monster. His

Question 12 (Pride and Prejudice)

- Explore how within the extract, Mr. Darcy is represented as being quite egotistical, headstrong, and upper class.
- The fact that Mr Darcy undermines women shows that not only does he exert authority, but also shows the conflict between upper and lower classes – he sees himself better than the people he is around.
- Mr. Darcy and Mr. Bingley are represented in different ways. Masculinity can be analysed within this extract, by both gentlemen exerting their masculinity in different ways.
- Mr. Darcy is represented as being reserved, egotistical and conceited, withdrawn from anyone who he deems beneath him.
- In contrast, Mr. Bingley's attempts to 'woo' a woman show how he is less about fortune, and more about companionship and romance.
- The character of Elizabeth seems to be quite headstrong for a woman of her time (the 1800s).
- She finds Mr. Darcy to be quite an arrogant character, and has no cordial feelings towards him.

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QUOTATIONS TO CONSIDER:

"attention of the room by his fine, tall person, handsome features [and] noble mien"

- This reinforces how he is a significant character to the narrative.

"What a contrast between him and his friend!"

- This highlights the point of the characters of Mr Darcy and Mr Bingley being represented in different ways. Why do you think Austen has done this?

"Elizabeth Bennet had been obliged"

- The use of the word "obliged" creates the idea of being forced to. This emphasises a clear distinction between genders, and how they are confronted with very specific roles.

Question 13 (The Sign of Four)

- How does Conan Doyle use dialogue to reveal the mystery behind the novel?
- Explore how victorian fear is explored in the novel. What is the effect of this? How does this create mystery?
- Explore how evil and justice are portrayed in the novel. What is the effect of this? How does this create mystery?
- Discuss the ideas of betrayal, greed and chance and how these are used to help promote this idea of mystery.

QUOTATIONS TO CONSIDER:

"you are a wronged woman, and shall have justice"

- The reader is intrigued at this point. What justice is she owed? This builds up a sense of mystery and anticipation.

"never have I seen features so deeply marked with all bestiality and cruelty"

- The use of the words "bestiality" and "cruelty" provide negative connotations. Again, this reinforces mystery by allowing the reader to think about the 'savage' look of the man.

"We followed the Indian down a sordid and common passage"

- The use of the word "followed" creates an eerie feel for the reader. If someone is following someone, it is usually for a reason. As the reader continues to read, they are intrigued to find out how the story unfolds.

"This savage, distorted creature"

- The character of Tonga represents victorian fear by creating a fear of others. This supports the victorian belief that other races should be considered dangerous and inferior.

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MODERN TEXTS

Question 1 (An Inspector Calls)

- Apart from Edna (the maid), the play does not include any characters from the lower class. Why do you think Priestly chooses to do this?
- The fact that Eva is a woman automatically puts her in a position lower down than a lower class man. What do you think this suggests?
- The characters of Mr and Mrs Birling are used to highlight the importance of social class and society.
- Mrs Birling is upper class and often refers to other female characters of lower status to be inadequate and not human.
- The Inspector in the play is middle class, and his character can be compared to the working-class character of Eva.
- Priestly draws upon socialism throughout the play. You should discuss the importance of this theme, and how Priestly explores this concept. Why do you think this is done? What effect would this have on an audience of this time?
- Priestly shows how the upper class are oblivious to the fact that their easy lives stems from the hard work of the lower class.
- When Eva dies, Priestly expresses how the upper classes show no remorse or consideration, suggesting this idea of cheap labor.
- Draw upon historical context in the play. Prior to World War Two, class

divided Britain. Although the war helped bring the classes together, Priestly uses social class to highlight the continued inequality even post-war.

Question 2 (An Inspector Calls)

- Eva Smith never actually appears on stage. What effect does this have on an audience?
- Eva Smith is described as being working class. This allows the audience to visualise a clear distinction between the upper class and the working class. Why was this important during the time it was written? What effect would this have on an audience of today?
- Eva's name beholds biblical meaning. 'Eva' is similar to 'Eve' – Eve was the first woman to be created by God in the Bible. The fact that her last name is 'Smith' is one of the most common English surnames, which could signify how her character represents every woman of her class.
- The fact that she supposedly committed suicide is presented to be a direct result of society.
- Eva turns to a life of promiscuity. This shows how her life is far from ideal, and she has no way of controlling her fate.
- Eva, at the time the play was written, would have been seen as a troublemaker. The fact that she is a woman and requesting for higher earnings, in a time of Suffragette militancy, would have implied that she would not have been taken seriously.

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- The fact that the audience have no idea whether she is a real character, suggests that her character is merely used to express a certain view and idea about social class and society.
- Her character is often referred to by different names. This could suggest how Eva is a confused character, who struggles with identity and belonging.
- that demonstrates this. Not only does the signify stereotypes, but also implies a moral idea that contraception (back in that time) was considered unacceptable.
- Mrs Johnston is presented as being uneducated. Why do you think Russell chooses to present a female character in this manner?

Question 3 (Blood Brothers)

- The three women in the play all suffer at the hands of a male character. Mrs Johnston, Mrs Lyons and Linda are either all let down by their husbands or long for affection from them.
- Russell represents women and men in very different ways. Why do you think he does this? Would this have something to do with the time in which it was written?
- Female characters are presented as being passive, whereas the male characters are conveyed as being domineering, active and masculine.
- Mrs Lyons is represented as being a lonely character. She has a cold exterior and finds it difficult to show affection. Is this her actual personality or do you think her husband has something to do with why she behaves in this way?
- The women in the play demonstrate a strong motherly instinct. The over-protective mother of Mrs Lyons demonstrates this. This conforms to the stereotype of women, whereby they would be required to stay at home and look after the family. Mrs Johnston is also another character
- Poverty and entrapment are also key themes that are conveyed in Blood Brothers. How does this have an impact on both the characters in the play and the audience?
- The character of Linda is conveyed as being strong-willed and supportive of male characters. A kind, compassionate character, she also highlights a feisty and humorous persona. Does this say anything about gender?

Question 4 (Blood Brothers)

- Discuss how, despite the difference in their social backgrounds, the characters of Mickey and Eddie highlight a strong friendship.
- What quotations or examples can you find to support the above statement?
- Explore how children's friendships are based purely on an instant connection, despite what their parents think.
- Again, can you find an example of quotation to support the above point?
- Discuss how, as the characters Mickey and Eddie grow up, the audience can identify a change in their friendship. They are now subject to status, wealth, employment... all

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of which play a huge impact on their friendship.

- Why do you think Russell wants to convey such a change in friendship?
- You can write about how social class plays a contributing factor with regards to friendships and character relations.
- What other friendships are explored within Blood Brothers? What impact do they have on the reader/audience? Why do you think Russell chooses to represent friendship in this way?

Question 5 (The History Boys)

- Explore the different attitudes in The History Boys about education.
- How is private education represented? What does this say about social class and society?
- Why do you think Bennett offers different viewpoints about education? What influence would this have a reader/audience?
- Hector, the teacher is represented as teaching from the heart. He tries to teach students in a way that will allow them to develop in the future.
- Irwin's idea of school is to teach education in a very different way compared to Hector. He believes that creativity and entertaining the examiners is the key to obtaining a place in a prestigious university.
- How does Bennett use Irwin and Mrs Lintott to convey this idea that private schools aggravates social inequality? Why do you think Bennett has chosen

to convey this idea?

- How does the Headmaster signify his views of education as being utilitarian? What impact does this have?
- Can you find examples and quotations from The History Boys to support all of your points?

Question 6 (The History Boys)

- This question is asking YOU about who YOU sympathise with the most. Can you offer examples and reasoning as to why you feel this way about that character?
- For example, you could sympathise with Rudge the most. He is constantly represented as being less bright than other students, and this is often reflected by how other characters (even teachers) address him.
- How does Bennett use humour to explore this idea of sympathy with regards to Rudge's character? Why do you think Bennett does this?
- This question specifically asks you to talk about how Bennett uses language in order to create an emotional response. Can you find any examples or quotations which support your points and how this highlights the theme of sympathy?

Question 7 (DNA)

- What examples in the text can you find to present modern day society?
- What do you think inspired Kelly to write about this?

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- In context, people at the time of writing were becoming increasingly concerned with terrorism. The message of the play is evident. Kelly explores this idea of how far a person should go in order to protect the greater good.
- Explore how the themes of the play create certain ideologies with regards to society. For example, bullying, gang culture, friendship, responsibility and fear are all central themes to the play.
- How does Kelly use context, language and narrative to represent modern day society? Do you think this holds up in the society in which we live today?
- Why do you think Kelly chooses to write about society in this way? How would this have an effect on an audience/reader?

Question 8 (DNA)

- Explore how Cathy is represented in DNA.
- Why do you think Cathy is an important character in the play?
- Cathy's character is represented as being excited as opposed to fearful about the whole situation.
- She is often conveyed as cruel and disturbed, which is indicated by the fact that she prepares to kill Adam.
- Her violent behaviour could be caused by poor relationship skills, or the fact that she is 'acting out' in order to be noticed, or in order to feel something.
- How does Cathy's character progress

from a 'follower' to a 'leader'? How and why does her character change over the duration of the play?

- Why do you think Kelly chooses to use a female leader as opposed to a male leader? Could it be because Cathy chooses to adopt male characteristics?

Question 9 (The Curious Incident of the Dog in the Night-Time)

- Explore how we see Christopher and his father often disagreeing. What effect does this have on the audience/reader?
- The central theme of the play is family, its importance, its impact, and its nature.
- Compare how parenthood is portrayed between Christopher and his father, and Ed and Judy. Why do you think Stephens portrays different ideas about parenthood?
- How does Stephens portray love and tension between the characters of Christopher and his father? Why do you think this is done?
- The play takes a dramatic turn when Christopher finds out that his father lied to him about his mother dying, and admitting that he killed Wellington.
- How is parenting conveyed to the reader/audience? Are the readers/audience able to relate to what is being shown?

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Question 10 (The Curious Incident of the Dog in the Night-Time)

- Christopher is presented as being a very intelligent, young boy who shows a great interest in Mathematics and space.
- He shares many similarities with his father, despite the tension between them. They are both stubborn and determined individuals.
- Can you find examples or quotations to support the point above?
- Stephens presents Christopher as being possibly autistic. Although this is not directly mentioned, we see Christopher as being extremely determined to track down how his dog died. We also see him notice small details about things around him - things that would go unnoticed to you and I.
- Why do you think Stephens presents Christopher in this manner? Do you think the audience will be able to relate to this behaviour?
- We see Christopher take a journey throughout the play, which allows his character to progress. That step between childhood to adolescence is made smaller as the story unfolds.
- The fact that he finds people confusing shows his inability to interact with the people around him.
- Although some of his behaviour could be deemed unacceptable, his determination only makes him human. Christopher is a strong character who represents this idea that nothing nor no one is 'normal'.

Question 11 (A Taste of Honey)

- Jo and Helen's troubled relationship not only plays a huge role to the story, but also creates a negative impact on the other characters in the play.
- Jo is presented as being extremely critical of her mother, Helen. Jo is shown to be insecure yet independent.
- Do you think Jo's insecurities have something to do with her relationship with her mother? Do you think that when her boyfriend proposes to her, she is destined to be unsure?
- The fact that Jo sees her mother paying more attention to men, suggests to the audience that this is the reason for her independence.
- The fact that the mother and daughter move around a lot could also imply that Jo has little friends and little 'roots' to feel close to or comforted by.
- The character of Helen is, from the offset, represented as being selfish and lacks maternal instincts. Why do you think Delaney chooses to represent Helen's character in this way? Does this go against gender stereotypes?
- She is conveyed as selfish by constantly uplifting Jo from her roots. This suggests why their mother and daughter relationship is a very turbulent one.
- Despite being represented as cruel and insensitive, Helen also portrays some tender-hearted moments. An example of this is when she is talking to Jo about all the baby items that she has bought her grandchild.
- Explore the language used to convey

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certain messages. Why has Delaney chosen this language with regards to each character? What does this language say about their relationship?

Question 12 (A Taste of Honey)

- The theme of darkness is automatically presented through Jo's fear of the dark. What does the darkness signify? What impact would this have on an audience?
- Could the darkness signify Jo's constant loneliness when her mother used to leave her home alone?
- The fact that Jo's flat overlooks a slaughterhouse instantly draws upon the themes of darkness and death. Why do you think Delaney has chosen a slaughterhouse?
- Jo's dream about her mother's death is another example of the theme of death. The fact that Jo is dreaming about death could be an attempt to resolve the anxiety and anger towards her relationship with her mother.
- Jo's boyfriend is black. Again, this is an attempt to add another dimension to the theme of darkness. In context, Delaney uses this as a chance to reference a Shakespearean text, Othello, whereby the male protagonist was black. This also reflects the interracial relationship between the two sets of characters.

Question 13 (Lord of the Flies)

- You could argue how Piggy is represented as being the outsider of the group.

- Golding's language highlights Piggy's imperfections by reiterating that he is overweight, asthmatic, and short sighted. Why do you think Golding decided to convey a character in this way? How does the reader feel towards this character?

- Despite Piggy being represented as the outsider, he is also written to be the most mature and intelligent – despite his grammatical inaccuracies.
- Do you think Golding has done this to create the impression of 'rooting for the underdog?' What does the reader think about this?
- Why do you think the other characters exclude Piggy from social activities?
- Explore how Golding conveys Piggy as being like an old man as opposed to a young boy? What is the reason for this?
- Give examples to show how Piggy is represented as the voice of reason.
- The fact that Piggy wants to create a civilised community reinforces his child-like and naive manner.
- Explore how after Piggy's death, the other characters realise how integral Piggy was to their survival.

Question 14 (Lord of the Flies)

- Explore the conflict between violence, savagery and human impulses.
- Ralph and Jack are represented in very different ways. Ralph uses rules and order to create peace and harmony. Whereas Jack is more interested in gaining control and

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signifies primal instincts.

- Explore how Golding represents civilisation with goodness, and savagery with evil. Why do you think Golding conveys the message of good vs. evil?
- Do the characters have a particular role in the story with regards to civilisation or savagery?
- Why do you think these themes are key to the story of Lord of the Flies? What message is Golding trying to put across? Does this have a particular impact on the reader?

Question 15 and 16 (Telling Tales)

In regards to these two questions, you will need to study the AQA Anthology book called Telling Tales.

Whilst we cannot provide an exact account of what to write, here are a few things that you should be focusing on within your answers:

- Context and Outline;
- Characters;
- Style and Structure;
- Language;
- Themes;
- Important quotations and meaning.

Question 17 (Animal Farm)

- The character of Napoleon is a pig who is the leader in Animal Farm. Why do you think Orwell chooses to use the name 'Napoleon' to represent the lead character?

- Explore how Napoleon's character is based on Joseph Stalin. What intended impact is the author trying to create for his readers?
- Why do you think Napoleon is represented in military terms? For example, Napoleon uses a military force (the dogs) to intimidate other animals on the farm. What does this behaviour say about the character of Napoleon?
- Discuss this idea of Napoleon as a corrupt opportunist.
- Explore how Napoleon represents a political tyranny. The fact that politics is a clear influence to Orwell's work, suggests Orwell as being very politically aware.
- How does Napoleon's character contrast with other characters in the novel? How does the character of Napoleon and Snowball differ? Why do you think Orwell chooses to create very different characters?

Question 18 (Animal Farm)

- As mentioned in the answer to question 17, you can explore how the character of Napoleon (the pig) is heavily based on a real-life person – Joseph Stalin. Why does the author do this? Does this have a particular effect on the reader?
- Explore the struggle of importance between Trotsky and Stalin in the characters of Napoleon and Snowball (historical context).
- Why do you think Orwell uses animals (particularly pigs) in contrast with men? Do they share

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any similarities? If so, what would the reader make of this?

- Animal Farm is used to symbolise Russia and the Soviet Union under a Communist ruling.
- Animal Farm stands for any society. It contains a government (of pigs), a force (the dogs) and the working class (the other animals). Why do you think the author has payed such a close resemblance between animal and human communities? What does this say about us as humans?

Question 19 (Never Let Me Go)

There are lots of examples in Never Let Me Go which reference water:

- The art gallery being filled with sea-themed paintings;
- Tommy's fantasy that he was splashing through water after scoring a goal;
- Ruth's dream of where the grounds were flooded;
- Tomm'y image of a couple in a strong-current river.
- What is the significance of water imagery? Does the water signify the ups and downs of life? What effect does this have on the reader?
- The water has both negative and positive connotations. Why do you think this might be?
- Why do you think the writer

has chosen to use water as a symbol? Can readers relate to this symbolism?

Question 20 (Never Let Me Go)

- This requires YOUR personal opinion. Do YOU think the title is an effective one? If so, why? If not, why not?
- As you read, you will notice that the phrase "never let me go" means different things to different characters.
- The title relates to Kathy in that it acts as a reminder of deep-rooted humanity. She was fond of the song as a child, which therefore is symbolic to her character.
- Kathy is holding on to her past and Haisham connections. She is unwilling to let go of her friendships and memories.
- Another example of not letting something go, is Kathy's inability to conceive, despite longing to have a baby.
- What themes are explored in the novel that makes you think this is an effective title (or not)?

Question 21 (Anita and Me)

- The main parental relationship in Anita and Me is that of Meena and her mama and papa.
- Explore how their relationship grows

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closer as the story progresses. The way in which their relationship changes symbolises the change in Meena's character and how she is growing up.

- The fact that the novel is written in first person gives the reader a direct account presented in the eyes of Meena only. Why do you think the author has chosen to write the book using first person?
- How is parenthood presented in the eyes of Meena?
- Can you give examples to support your statements?
- Explain how Meena and her parents protect each other.
- Explore how Meena's mother relies on her own mother, and why this is important.

Question 22 (Anita and Me)

- Explain how the characters of Meena and Anita are represented as being different from one another right from the offset. Discuss topics such as backgrounds, traditions, values and cultures.
- Why do you think Syal represents two very distinctive characters? What effect would this have on its reader?
- Explore how the setting of 1970s is a great place for these two feisty protagonists. This brings life and character to the setting, which otherwise is considered sleepy and

dull.

- Anita is represented with beauty and confidence is contrasted by Meena's awkward persona.
- Explore how just because Anita's skin colour automatically gives her a connection to society, she somehow is presented as a character who still doesn't fit in. Why do you think Syal does this? What does this say about culture and society?

Question 23 (Pigeon English)

- Explore how Harrison and his family have recently emigrated from Ghana to England. This is a clear example of culture differences. How do you suppose Harrison would cope with a whole new culture and way of life?
- The fact that Harrison's father, grand mother and baby sister have had to remain in Ghana due to finances, clearly shows a cultural difference. Of course, England is full of financial strains, but Ghana is generally considered far more poverty-struck.
- Why do you think the family have moved to England based on the above point?
- Despite moving to a new country, whereby a better life was hoped, Harrison finds himself in a school where one of his classmates has been murdered.
- Do you think Kelman is trying to make a comparison between cultures by

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way of showing imperfections and uncertainty?

- The idea of gang culture is present in Pigeon English. Harrison's sister, Lydia, has got herself involved in a local gang, a gang that is accountable for the murder. What view is Kelman trying to present about gang culture?
- How is school culture represented? Are friendships all that they seem? Why do you think Kelman conveys these messages throughout the narrative?

he now has to worry whether he's wearing the right trainers, what person he sits next to in class and so forth.

- Explore how Kelman uses both English and Ghana language to emphasise Harrison's culture confliction.

Question 24 (Pigeon English)

- Harrison is the protagonist of the story – an 11-year old boy who has just recently emigrated from Ghana to England.
- The story is told in the eyes of Harrison, and as the reader we discover that he is in fact telling the story to a befriended pigeon.
- What does the above say about Harrison's character? Do you think he is lonely? Do you think he struggles to communicate with the outside world?
- How does Kelman represent Harrison as being naive and impressionable?
- Explore how Harrison's actions of trying to solve the murder says a lot about his character and personality.
- How does Harrison convey normal growing-up problems? For example,

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POETRY

Question 25

This question requires you to analyse the concept of love in Sonnet 29 and a poem of your choice from 'Love and Relationships'.

Below we have provided you with a breakdown analysis of Sonnet 29 which you can use to tailor your response and analyse a poem of your choosing:

"I think of thee!"

- This could suggest that the speaker and her love are apart. The use of the exclamation mark could signify the strength of her love.

"twine and bud"

- This creates natural imagery. This could be used to signify a romantic, blossoming relationship between them.

"Put out broad leaves, and soon there's nought to see"

- This is an extended metaphor used to emphasise the longing of the speaker's passion – waiting for her husband's imminent arrival.

"I do not think of thee- I am too near thee"

- The caesura is used to create a pause for dramatic effect. This suggests that the speaker will find harmony and peace on the return of her husband.

"Rustle thy boughs and set thy trunk all

bare, / And let these bands of greenery which insphere thee / Drop heavily down"

- This extended tree metaphor is used to reiterate this idea of natural beauty. The use of the word "sphere" suggests eternity which implies a long-lasting love.

Question 26

This question requires you to analyse the concept of power in Storm on the Island and a poem of your choice from 'Power and Conflict'.

Below we have provided you with a breakdown analysis of Storm on the Island which you can use to tailor your response and analyse a poem of your choosing:

"Storm on the Island"

- You can begin your analysis with the title. The title is clear, blunt and explicit. The fact that the title doesn't use an article 'a' or 'the' suggests that Heaney is referring to several storms.

"When it blows full / Blast"

- The use of enjambment conveys a sense of continuity. It creates the impression that a gust of wind suddenly blasts creating a powerful image for the reader.

"We just sit tight while wind dives / And strafes"

- This wind metaphor is used to create the impression of a fighter

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plane. Again, this allows the reader to feel a sense of power.

"Rock and roof"

- Heaney uses alliteration in the poem to create a rhythmic effect. The strength of the houses are demonstrated via the use of this literary technique by making the words create an impact.

"We are prepared"

- The use of the word "We" at the start of the poem gives a sense of community.

UNSEEN POETRY

Question 27a

This question requires you to analyse the concept of love in *How Do I Love Thee?*

Below we have provided you with a breakdown analysis of the poem which you can use to tailor your response and analyse the poem:

"How do I love thee? Let me count the ways"

- This suggests that there are multiple reasons as to why a person can love. This expresses an intense feeling of romance and passion.
- Browning's attempt to define love is explored using this rhetorical question. The reader is automatically drawn in by questioning the topic themselves.

"I love thee"

- This phrase is used as repetition and reflects the love the poet has for their lover. This is a common literary technique used in sonnets.

"My old griefs"

- The use of the word "my" highlights the fact that the poem is autobiographical.

Other things that you should discuss should be structure.

- This sonnet is traditional – it contains 14 lines, and often uses

SUGGESTED COMMENTS

- assonance (Faith) and (Praise) as a way of defining the perfect love.
- The poem uses a fairly regular rhyming scheme. For example "height" and "light", "breath" and "death". This creates a steady flow within the poem, which suggests that love is being defined as steady and calm.

popular writing technique during the time Shakespeare was writing. The rhyming scheme used is ABABCDCDEFEGG. The rhyming scheme used by Browning is not so strict, and therefore creates an idea of being more free.

"my love"

- Shakespeare uses repetition throughout the poem in order to work elegantly with the rhyme and theme of the poem. This is similar in the way Browning uses repetition in the way to create the impression that love is an important factor.

Question 27b

This question requires you to compare two poems – How Do I Love Thee? which was question 27a, and Sonnet 40.

You need to look at both the similarities and differences within the poems, and how the poets convey the concept of love.

Below we have provided you with a few examples to help you get started:

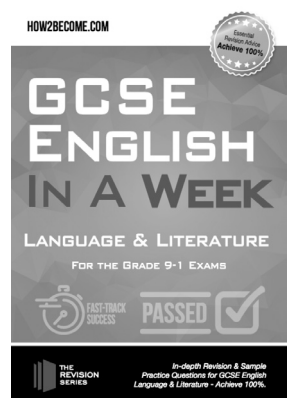
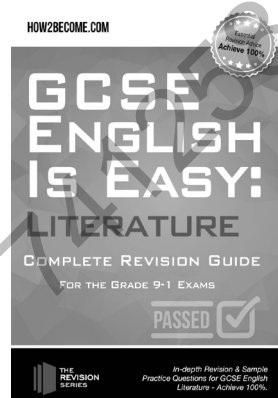
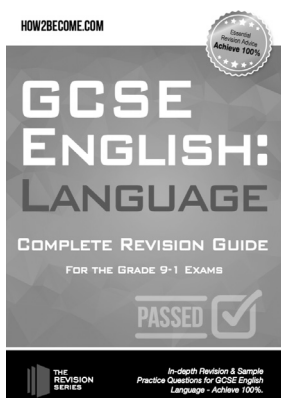
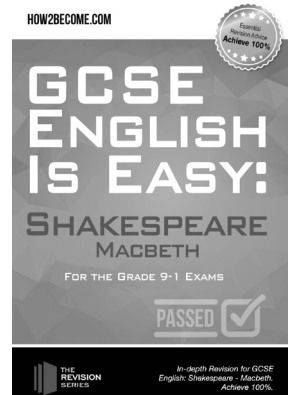
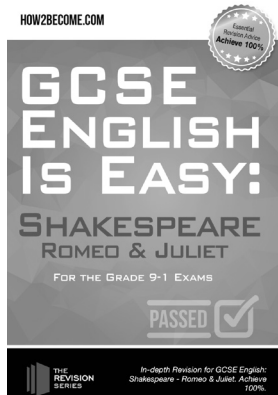
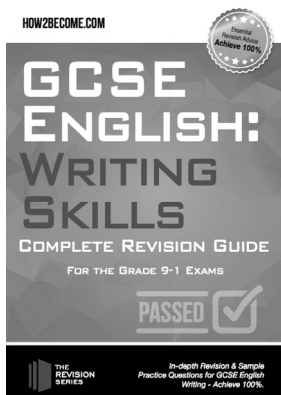
"Sonnet"

- The use of the word "sonnet" in both titles automatically allows the reader to believe that the poems will be about romance.

"gentle thief" and "lascivious grace"

- Shakespeare uses figurative language in the form of an oxymoron. This is used to characterise her and create an image of beauty. This is similar to Browning's depiction of "Grace" and Praise" which also implies elegance and purity.
- The rhyming scheme for Sonnet 40 is written in iambic pentameter – a

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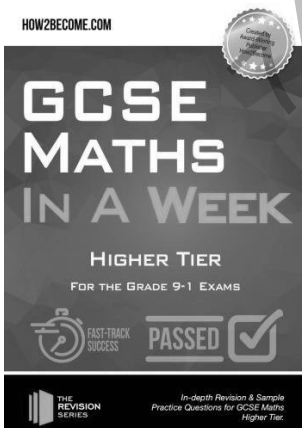
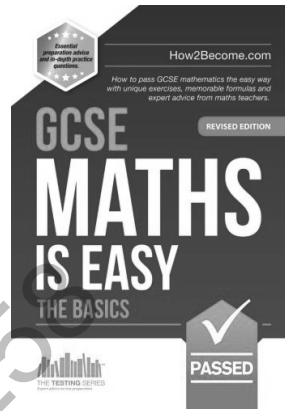
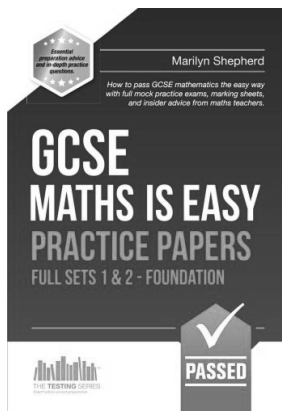
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