

# Year 11

## English Literature

### Revision Booklet

### Paper 1 – Romeo and Juliet Part a Success Criteria

|   |   |
|---|---|
|   | <b>English Literature: Paper 1, Section A: Part A: Extract Based - AO2 (20 Marks): 30 minutes</b>   |
| A | Plan your answer before you begin writing   |
| B | Make four separate <b>points</b> in four separate paragraphs  |
| C | Use short quotations from the extract to support each point   |
| D | Analyse the language (tone, formality, implied meanings)  |
| E | Analyse structural features (punctuation, rhythm, repetition, sentence types)   |
| F | Include the effect on the audience  |
| G | Link your analysis to the question (keywords)   |
| H | Use subject specific terminology (metaphor, oxymoron, contrast, alliteration, rhyme, iambic pentameter...)  |
| I | Use grammatical terminology (verb, adverb, adjective, imperative verb, noun, superlative, comparative, noun phrase, modal verb, preposition, pronoun) |

### Paper 1 – Romeo and Juliet Part b Success Criteria

|   |   |
|---|---|
|   | <b>English Literature: Paper 1, Section A: Part B: Whole text Question AO1 (15 marks), AO3 (5 marks): 25 minutes on Part B</b>  |
| J | Plan your answer before you begin writing   |
| K | Write a range of points (3-5)   |
| L | Explain how your point link to the question   |
| M | Include short embedded quotations or a detailed references to the text (what happens before/after, where/when, who is involved) |
| N | Explore quotations and references in relation to the question   |
| O | Interweave relevant context whenever possible   |
| P | Explain the importance of the question focus – what do the audience learn?  |

Read the extract below. How does Shakespeare use language and structure to present Mercutio?

**Summary to help (YOU WILL NOT GET A SUMMARY IN THE EXAM)**

In this speech from **Act 1, Scene 4** of Romeo and Juliet, Mercutio tells of Queen Mab, a fairy who stirs dreams. While the speech starts in **good fun**, Mercutio's language and tone take a **dark turn**.

MERCUTIO

O, then, I see Queen Mab hath been with you.

She is the fairies' midwife, and she comes

In shape no bigger than an agate-stone

On the fore-finger of an alderman,

Drawn with a team of little atomies

Athwart men's noses as they lie asleep;

Her wagon-spokes made of long spinners' legs,

The cover of the wings of grasshoppers,

The traces of the smallest spider's web,

The collars of the moonshine's wat'ry beams,

Her whip of cricket's bone; the lash of film;

Her waggoner a small grey-coated gnat,

Not half so big as a round little worm

Pricked from the lazy finger of a maid:

Her chariot is an empty hazelnut

Made by the joiner squirrel or old grub,

Time out o' mind the fairies' coachmakers.

And in this state she gallops night by night

Through lovers' brains, and then they dream of love;

O'er courtiers' knees, that dream on court'sies straight,

O'er lawyers' fingers, who straight dream on fees,

O'er ladies' lips, who straight on kisses dream,

Which oft the angry Mab with blisters plagues,

Because their breaths with sweetmeats tainted are:

Sometime she gallops o'er a courtier's nose,  
And then dreams he of smelling out a suit;  
And sometime comes she with a tithe-pig's tail  
Tickling a parson's nose as a' lies asleep,  
Then dreams, he of another benefice:  
Sometime she driveth o'er a soldier's neck,  
And then dreams he of cutting foreign throats,  
Of breaches, ambuscadoes, Spanish blades,  
Of healths five-fathom deep; and then anon  
Drums in his ear, at which he starts and wakes,  
And being thus frighted swears a prayer or two  
And sleeps again. This is that very Mab  
That plaits the manes of horses in the night,  
And bakes the elflocks in foul sluttish hairs,  
Which once untangled, much misfortune bodes:  
This is the hag, when maids lie on their backs,  
That presses them and learns them first to bear,  
Making them women of good carriage  
This is she—

In this extract, Mercutio discusses the theme of temptation.

Explain the importance of temptation **elsewhere** in the play.

In your answer, you **must** consider:

- how temptation is presented
- the effects temptation has within the play.

You **must** refer to the context of the play in your answer.

Read the extract below. How does Shakespeare use language and structure to present the relationship between Romeo and Friar Lawrence?

**Act 2, Scene 3** – Romeo visits Friar Lawrence to inform him of his newfound love, Juliet.

**ROMEO**

Good morrow, father.

**FRIAR LAWRENCE**

Benedicite!

What early tongue so sweet saluteth me?  
Young son, it argues a distempered head  
So soon to bid good morrow to thy bed.  
Care keeps his watch in every old man's eye,  
And where care lodges, sleep will never lie;  
But where unbruised youth with unstuff'd brain  
Doth couch his limbs, there golden sleep doth reign.  
Therefore thy earliness doth me assure  
Thou art up-rous'd with some distemp'ature;  
Or if not so, then here I hit it right—  
Our Romeo hath not been in bed tonight.

**ROMEO**

That last is true—the sweeter rest was mine.

**FRIAR LAWRENCE**

God pardon sin! Wast thou with Rosaline?

**ROMEO**

With Rosaline? My ghostly father, no;  
I have forgot that name, and that name's woe.

**FRIAR LAWRENCE**

That's my good son, but where hast thou been then?

**ROMEO**

I'll tell thee ere thou ask it me again.  
I have been feasting with mine enemy,  
Where on a sudden one hath wounded me  
That's by me wounded; both our remedies  
Within thy help and holy physic lies.  
I bear no hatred, blessed man, for lo  
My intercession likewise steads my foe.

**FRIAR LAWRENCE**

Be plain, good son, and homely in thy drift,  
Riddling confession finds but riddling shrift.

**ROMEO**

Then plainly know my heart's dear love is set  
On the fair daughter of rich Capulet.  
As mine on hers, so hers is set on mine,  
And all combin'd, save what thou must combine

By holy marriage. When and where and how  
We met, we woo'd, and made exchange of vow,  
I'll tell thee as we pass, but this I pray,  
That thou consent to marry us today.

**FRIAR LAWRENCE**

Holy Saint Francis, what a change is here!  
Is Rosaline, that thou didst love so dear,  
So soon forsaken? Young men's love then lies  
Not truly in their hearts, but in their eyes.  
Jesu Maria, what a deal of brine  
Hath wash'd thy sallow cheeks for Rosaline!  
How much salt water thrown away in waste,  
To season love, that of it doth not taste!  
The sun not yet thy sighs from heaven clears,  
Thy old groans yet ringing in mine ancient ears;  
Lo here upon thy cheek the stain doth sit  
Of an old tear that is not wash'd off yet.  
If e'er thou wast thyself and these woes thine,  
Thou and these woes were all for Rosaline.  
And art thou chang'd? Pronounce this sentence then:  
Women may fall, when there's no strength in men.

**ROMEO**

Thou chidst me oft for loving Rosaline.

**FRIAR LAWRENCE**

For doting, not for loving, pupil mine.

**ROMEO**

And badst me bury love.

**FRIAR LAWRENCE**

Not in a grave,  
To lay one in, another out to have.

**ROMEO**

I pray thee chide me not. Her I love now  
Doth grace for grace and love for love allow;  
The other did not so.

In this extract, Friar Lawrence discusses the topic of love with Romeo.

Explain the importance of love **elsewhere** in the play.

In your answer, you **must** consider:

- how love is presented
- the effects love has within the play.

You **must** refer to the context of the play in your answer.

Read the extract below. How does Shakespeare use language and structure to present the Nurse?

**Act 2, Scene 4** – The Nurse seeks out Romeo to discuss marriage on Juliet’s behalf.

**NURSE**

Now, afore God, I am so vex’d that every part about me quivers. Scurvy knave! Pray you, sir, a word: and as I told you, my young lady bid me inquire you out; what she bid me say, I will keep to myself. But first let me tell ye, if ye should lead her in a fool’s paradise, as they say, it were a very gross kind of behavior, as they say; for the gentlewoman is young; and therefore, if you should deal double with her, truly it were an ill thing to be off’red to any gentlewoman, and very weak dealing.

**ROMEO**

Nurse, commend me to thy lady and mistress. I protest unto thee—

**NURSE**

Good heart, and, i’ faith, I will tell her as much. Lord, Lord, she will be a joyful woman.

**ROMEO**

What wilt thou tell her, nurse? Thou dost not mark me.

**NURSE**

I will tell her, sir, that you do protest, which, as I take it, is a gentleman-like offer.

**ROMEO**

Bid her devise  
Some means to come to shrift this afternoon,  
And there she shall at Friar Lawrence’ cell  
Be shriv’d and married. Here is for thy pains.

**NURSE**

No, truly, sir, not a penny.

**ROMEO**

Go to, I say you shall.

**NURSE**

This afternoon, sir? Well, she shall be there.

**ROMEO**

And stay, good nurse—behind the abbey wall  
Within this hour my man shall be with thee,  
And bring thee cords made like a tackled stair,  
Which to the high top-gallant of my joy  
Must be my convoy in the secret night.  
Farewell, be trusty, and I’ll quit thy pains.  
Farewell, commend me to thy mistress.

**NURSE**

Now God in heaven bless thee! Hark you, sir.

**ROMEO**

What say’st thou, my dear nurse?

**NURSE**

Is your man secret? Did you ne'er hear say,  
"Two may keep counsel, putting one away"?

**ROMEO**

'Warrant thee, my man's as true as steel.

**NURSE**

Well, sir, my mistress is the sweetest lady—Lord, Lord! When 'twas a little prating thing—O, there is a nobleman in town, one Paris, that would fain lay knife aboard; but she, good soul, had as lief see a toad, a very toad, as see him. I anger her sometimes and tell her that Paris is the properer man, but I'll warrant you, when I say so, she looks as pale as any clout in the versal world. Doth not rosemary and Romeo begin both with a letter?

**ROMEO**

Ay, nurse, what of that? Both with an R.

**NURSE**

Ah, mocker, that's the dog's name. R is for the—no, I know it begins with some other letter—and she hath the prettiest sententious of it, of you and rosemary, that it would do you good to hear it.

**ROMEO**

Commend me to thy lady.

**NURSE**

Ay, a thousand times.

In this extract, the Nurse is concerned about Juliet.

Explain the importance of concern **elsewhere** in the play.

In your answer, you **must** consider:

- how concern is presented
- the effects concern has within the play.

You **must** refer to the context of the play in your answer.

Read this extract. How does Shakespeare use language and structure to present Juliet's desire for Romeo?

**Act 3, Scene 2** – Juliet awaits the arrival of Romeo. She looks forward to their wedding night.

**JULIET**

Gallop apace, you fiery-footed steeds,  
Towards Phoebus' lodging; such a wagoner  
As Phaëton would whip you to the west,  
And bring in cloudy night immediately.  
Spread thy close curtain, love-performing night,  
That th' runaway's eyes may wink, and Romeo  
Leap to these arms untalk'd of and unseen!  
Lovers can see to do their amorous rites  
By their own beauties, or, if love be blind,  
It best agrees with night. Come, civil night,  
Thou sober-suited matron all in black,  
And learn me how to lose a winning match,  
Play'd for a pair of stainless maidenhoods.  
Hood my unmann'd blood, bating in my cheeks,  
With thy black mantle, till strange love grow bold,  
Think true love acted simple modesty.  
Come, night, come, Romeo, come, thou day in night,  
For thou wilt lie upon the wings of night,  
Whiter than new snow upon a raven's back.  
Come, gentle night, come, loving, black-brow'd night,  
Give me my Romeo, and, when I shall die,  
Take him and cut him out in little stars,  
And he will make the face of heaven so fine  
That all the world will be in love with night,  
And pay no worship to the garish sun.  
O, I have bought the mansion of a love,  
But not possess'd it, and though I am sold,  
Not yet enjoy'd. So tedious is this day  
As is the night before some festival  
To an impatient child that hath new robes  
And may not wear them. O, here comes my nurse,

In this extract, Juliet is being secretive.

Explain the importance of secrecy **elsewhere** in the play.

In your answer, you **must** consider:

- how secrecy is presented
- the effects secrecy has within the play.

You **must** refer to the context of the play in your answer.

Read this extract. How does Shakespeare use language and structure to present Romeo?

**Act 5, Scene 1** – Romeo learns of Juliet’s death.

**ROMEO**

If I may trust the flattering truth of sleep,  
My dreams presage some joyful news at hand.  
My bosom’s lord sits lightly in his throne,  
And all this day an unaccustom’d spirit  
Lifts me above the ground with cheerful thoughts.  
I dreamt my lady came and found me dead—  
Strange dream, that gives a dead man leave to think!—  
And breath’d such life with kisses in my lips  
That I reviv’d and was an emperor.  
Ah me, how sweet is love itself possess’d,  
When but love’s shadows are so rich in joy!

*Enter Romeo’s man Balthasar, booted.*

News from Verona! How now, Balthasar?  
Dost thou not bring me letters from the friar?  
How doth my lady? Is my father well?  
How doth my Juliet? That I ask again,  
For nothing can be ill if she be well.

**BALTHASAR**

Then she is well and nothing can be ill:  
Her body sleeps in Capel’s monument,  
And her immortal part with angels lives.  
I saw her laid low in her kindred’s vault,  
And presently took post to tell it you.  
O, pardon me for bringing these ill news,  
Since you did leave it for my office, sir.

**ROMEO**

Is it e’en so? Then I defy you, stars!  
Thou knowest my lodging, get me ink and paper,  
And hire post-horses; I will hence tonight.

**BALTHASAR**

I do beseech you, sir, have patience.  
Your looks are pale and wild, and do import  
Some misadventure.

**ROMEO**

Tush, thou art deceiv’d.  
Leave me, and do the thing I bid thee do.  
Hast thou no letters to me from the friar?

**BALTHASAR**

No, my good lord.

**ROMEO**

No matter, get thee gone,  
And hire those horses; I’ll be with thee straight.

*Exit Balthasar.*

Well, Juliet, I will lie with thee tonight.  
Let's see for means. O mischief, thou art swift  
To enter in the thoughts of desperate men!  
I do remember an apothecary—  
And hereabouts 'a dwells—which late I noted  
In tatt' red weeds, with overwhelming brows,  
Culling of simples; meagre were his looks,  
Sharp misery had worn him to the bones;  
And in his needy shop a tortoise hung,  
An alligator stuff'd, and other skins  
Of ill-shap'd fishes, and about his shelves  
A beggarly account of empty boxes,  
Green earthen pots, bladders, and musty seeds,  
Remnants of packthread, and old cakes of roses  
Were thinly scattered, to make up a show.  
Noting this penury, to myself I said,  
"An' if a man did need a poison now,  
Whose sale is present death in Mantua,  
Here lives a caitiff wretch would sell it him."  
O, this same thought did but forerun my need,  
And this same needy man must sell it me.

In this extract, Romeo begins to plot his own death.

Explain the importance of death **elsewhere** in the play.

In your answer, you **must** consider:

- how death is presented
- the effects death has within the play.

You **must** refer to the context of the play in your answer.

### Paper 1 – An Inspector Calls and Journey’s End Success Criteria

|   |   |
|---|---|
|   | <b>English Literature: Paper 1, Section B: Whole Text Question: 50 minutes: 40 Marks:<br/>AO1: AO3: AO4</b>     |
| A | Plan your answer before you begin writing   |
| B | Write a short 2 sentence introduction   |
| C | Write 4 to 5 separate points linked to the question (keywords   |
| D | Include detailed reference to text in each paragraph  |
| E | Explain clearly how your points link to the question  |
| F | Clearly link how the point you are making would affect the <b>audience</b> (contemporary and a modern audience) |
| G | Clearly link how the point would affect the <b>playwright</b>   |
| H | Interweave references to <b>context</b> within the point you are making   |
| I | Use evaluative phrases to introduce your points   |
| J | Use a critical academic writing style throughout (avoid use of ‘I’)   |
| K | Write a brief conclusion referencing the points you have argued throughout your essay                           |

## **An Inspector Calls Questions**

- 1) Explore the importance of Mrs Birling.

You must refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

- 2) In what ways is Sheila Birling significant in the play?

You must refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

- 3) Explore the importance of gender in the play.

You must refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

- 4) Explore the importance of social status in the play.

You must refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

- 5) Explore the importance of age in the play.

You must refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

## Journey's End Questions

- 1) Explore the importance of Hibbert.

You must refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

- 2) In what ways is Raleigh significant in the play?

You must refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

- 3) Explore the importance of social class in the play.

You must refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

- 4) Explore the importance of community and comradeship in the play.

You must refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

- 5) In what ways is **mental health** significant in the play?

You must refer to the context of the play in your answer.

(includes 8 marks for the range of appropriate vocabulary and sentence structures, and accurate use of spelling and punctuation)

### Paper 2 – Jekyll and Hyde Part a Success Criteria

|   | <b>English Literature: Paper 1, Section A: Part A: Extract Based - AO2 (20 Marks): 30 minutes</b>   |
|---|---|
| A | Plan your answer before you begin writing   |
| B | Make four separate <b>points</b> in four separate paragraphs  |
| C | Use short quotations from the extract to support each point   |
| D | Analyse the language (tone, formality, implied meanings)  |
| E | Analyse structural features (punctuation, rhythm, repetition, sentence types)   |
| F | Include the effect on the audience  |
| G | Link your analysis to the question (keywords)   |
| H | Use subject specific terminology (metaphor, oxymoron, contrast, alliteration, rhyme, iambic pentameter...)  |
| I | Use grammatical terminology (verb, adverb, adjective, imperative verb, noun, superlative, comparative, noun phrase, modal verb, preposition, pronoun) |

### Paper 2 – Jekyll and Hyde Part b Success Criteria

|   | <b>English Literature: Paper 1, Section A: Part B:Whole text Question AO1 (15 marks), AO3 (5 marks): 25 minutes on Part B</b>   |
|---|---|
| J | Plan your answer before you begin writing   |
| K | Write a range of points (3-5)   |
| L | Include short embedded quotations or a detailed references to the text (what happens before/after, where/when, who is involved) |
| M | Explore quotations and references in relation to the question   |
| N | Explain the importance of the question focus – what do the audience learn?  |
| O | Link together parts of the text that have similar ideas/themes/quotations   |
| P | Use evaluative phrases to introduce your points   |
| Q | Use a critical academic writing style   |

**Read the extract below. How does Stevenson use language and structure to present Jekyll as conflicted?**

I began to spy a danger that, if this were much prolonged, the balance of my nature might be permanently overthrown, the power of voluntary change be forfeited, and the character of Edward Hyde become irrevocably mine. The power of the drug had not been always equally displayed. Once, very early in my career, it had totally failed me; since then I had been obliged on more than one occasion to double, and once, with infinite risk of death, to treble the amount; and these rare uncertainties had cast hitherto the sole shadow on my contentment. Now, however, and in the light of that morning's accident, I was led to remark that whereas, in the beginning, the difficulty had been to throw off the body of Jekyll, it had of late gradually but decidedly transferred itself to the other side. All things therefore seemed to point to this; that I was slowly losing hold of my original and better self, and becoming slowly incorporated with my second and worse.

Between these two, I now felt I had to choose. My two natures had memory in common, but all other faculties were most unequally shared between them. Jekyll (who was composite) now with the most sensitive apprehensions, now with a greedy gusto, projected and shared in the pleasures and adventures of Hyde; but Hyde was indifferent to Jekyll, or but remembered him as the mountain bandit remembers the cavern in which he conceals himself from pursuit. Jekyll had more than a father's interest; Hyde had more than a son's indifference. To cast in my lot with Jekyll, was to die to those appetites which I had long secretly indulged and had of late begun to pamper. To cast it in with Hyde, was to die to a thousand interests and aspirations, and to become, at a blow and forever, despised and friendless. The bargain might appear unequal; but there was still another consideration in the scales; for while Jekyll would suffer smartingly in the fires of abstinence, Hyde would be not even conscious of all that he had lost. Strange as my circumstances were, the terms of this debate are as old and commonplace as man; much the same inducements and alarms cast the die for any tempted and trembling sinner; and it fell out with me, as it falls with so vast a majority of my fellows, that I chose the better part and was found wanting in the strength to keep to it.

Yes, I preferred the elderly and discontented doctor, surrounded by friends and cherishing honest hopes; and bade a resolute farewell to the liberty, the comparative youth, the light step, leaping impulses and secret pleasures, that I had enjoyed in the disguise of Hyde. I made this choice perhaps with some unconscious reservation, for I neither

gave up the house in Soho, nor destroyed the clothes of Edward Hyde, which still lay ready in my cabinet. For two months, however, I was true to my determination; for two months, I led a life of such severity as I had never before attained to, and enjoyed the compensations of an approving conscience. But time began at last to obliterate the freshness of my alarm; the praises of conscience began to grow into a thing of course; I began to be tortured with throes and longings, as of Hyde struggling after freedom; and at last, in an hour of moral weakness, I once again compounded and swallowed the transforming draught.

**In this extract, Jekyll discusses the impact of repression.**

Explain how repression is shown **elsewhere** in the novel.

In your answer, you must consider:

- when repression occurs
- the effects of this repression.

**Read the extract below. Explore how Stevenson presents Utterson's experience.**

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 more swiftly, even to dizziness, through wider labyrinths of lamplighted city, and at every street corner crush a child and leave her screaming. And still the figure had no face by which he might know it; even in his dreams, it had no face, or one that baffled him and melted before his eyes; and thus it was that there sprang up and grew apace in the lawyer's mind a singularly strong, almost an inordinate, curiosity to behold the features of the real Mr. Hyde. 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 unimpressionable Enfield, a spirit of enduring hatred.

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

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

**In this extract, Utterson is curious about Mr Hyde.**

Explore the importance of curiosity **elsewhere** in the novel.

In your answer, you must consider:

- when curiosity occurs
- the effects of curiosity.

**Read the extract below. Explore how Stevenson presents Dr Lanyon.**

...it provided not only that, in case of the decease of Henry Jekyll, M.D., D.C.L., L.L.D., F.R.S., etc., all his possessions were to pass into the hands of his "friend and benefactor Edward Hyde," but that in case of Dr. Jekyll's "disappearance or unexplained absence for any period exceeding three calendar months," the said Edward Hyde should step into the said Henry Jekyll's shoes without further delay and free from any burthen or obligation beyond the payment of a few small sums to the members of the doctor's household. This document had long been the lawyer's eyesore. It offended him both as a lawyer and as a lover of the sane and customary sides of life, to whom the fanciful was the immodest. And hitherto it was his ignorance of Mr. Hyde that had swelled his indignation; now, by a sudden turn, it was his knowledge. It was already bad enough when the name was but a name of which he could learn no more. It was worse when it began to be clothed upon with detestable attributes; and out of the shifting, insubstantial mists that had so long baffled his eye, there leaped up the sudden, definite presentment of a fiend.

"I thought it was madness," he said, as he replaced the obnoxious paper in the safe, "and now I begin to fear it is disgrace."

With that he blew out his candle, put on a greatcoat, and set forth in the direction of Cavendish Square, that citadel of medicine, where his friend, the great Dr. Lanyon, had his house and received his crowding patients. "If anyone knows, it will be Lanyon," he had thought.

The solemn butler knew and welcomed him; he was subjected to no stage of delay, but ushered direct from the door to the dining-room where Dr. Lanyon sat alone over his wine. This was a hearty, healthy, dapper, red-faced gentleman, with a shock of hair prematurely white, and a boisterous and decided manner. At sight of Mr. Utterson, he sprang up from his chair and welcomed him with both hands. The geniality, as was the way of the man, was somewhat theatrical to the eye; but it reposed on genuine feeling. For these two were old friends, old mates both at school and college, both thorough respectors of themselves and of each other, and what does not always follow, men who thoroughly enjoyed each other's company.

After a little rambling talk, the lawyer led up to the subject which so disagreeably preoccupied his mind.

"I suppose, Lanyon," said he, "you and I must be the two oldest friends that Henry Jekyll has?"

"I wish the friends were younger," chuckled Dr. Lanyon. "But I suppose we are. And what of that? I see little of him now."

"Indeed?" said Utterson. "I thought you had a bond of common interest."

"We had," was the reply. "But it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind; and though of course I continue to take an interest in him for old sake's sake, as they say, I see and I have seen devilish little of the man. Such unscientific balderdash," added the doctor, flushing suddenly purple, "would have estranged Damon and Pythias."

This little spirit of temper was somewhat of a relief to Mr. Utterson. "They have only differed on some point of science," he thought; and being a man of no scientific passions (except in the matter of conveyancing), he even added: "It is nothing worse than that!" He gave his friend a few seconds to recover his composure, and then approached the question he had come to put. Did you ever come across a protege of his--one Hyde?" he asked.

"Hyde?" repeated Lanyon. "No. Never heard of him. Since my time."\*\*\*

That was the amount of information that the lawyer carried back with him to the great, dark bed on which he tossed to and fro, until the small hours of the morning began to grow large. It was a night of little ease to his toiling mind, toiling in mere darkness and besieged by questions.

**In this extract, Dr Lanyon describes his conflict with Dr Jekyll.**

Explore the importance of conflict **elsewhere** in the novel.

In your answer, you must consider:

- when conflict occurs
- the effects of conflict.

**Read the extract below. Explore how Stevenson presents the setting.**

It was by this time about nine in the morning, and the first fog of the season. A great chocolate-coloured pall lowered over heaven, but the wind was continually charging and routing these embattled vapours; so that as the cab crawled from street to street, Mr. Utterson beheld a marvelous number of degrees and hues of twilight; for here it would be dark like the back-end of evening; and there would be a glow of a rich, lurid brown, like the light of some strange conflagration; and here, for a moment, the fog would be quite broken up, and a haggard shaft of daylight would glance in between the swirling wreaths. The dismal quarter of Soho seen under these changing glimpses, with its muddy ways, and slatternly passengers, and its lamps, which had never been extinguished or had been kindled afresh to combat this mournful reinvasion of darkness, seemed, in the lawyer's eyes, like a district of some city in a nightmare. The thoughts of his mind, besides, were of the gloomiest dye; and when he glanced at the companion of his drive, he was conscious of some touch of that terror of the law and the law's officers, which may at times assail the most honest.

As the cab drew up before the address indicated, the fog lifted a little and showed him a dingy street, a gin palace, a low French eating house, a shop for the retail of penny numbers and twopenny salads, many ragged children huddled in the doorways, and many women of many different nationalities passing out, key in hand, to have a morning glass; and the next moment the fog settled down again upon that part, as brown as umber, and cut him off from his blackguardly surroundings. This was the home of Henry Jekyll's favourite; of a man who was heir to a quarter of a million sterling.

An ivory-faced and silvery-haired old woman opened the door. She had an evil face, smoothed by hypocrisy: but her manners were excellent.

**In this extract, the setting appears to have been corrupted.**

Explore the importance of corruption **elsewhere** in the novel.

In your answer, you must consider:

- when corruption occurs
- the effects of corruption.

**Read the extract below. Explore how Stevenson presents Jekyll.**

It chanced on Sunday, when Mr. Utterson was on his usual walk with Mr. Enfield, that their way lay once again through the by-street; and that when they came in front of the door, both stopped to gaze on it.

“Well,” said Enfield, “that story’s at an end at least. We shall never see more of Mr. Hyde.”

“I hope not,” said Utterson. “Did I ever tell you that I once saw him, and shared your feeling of repulsion?”

“It was impossible to do the one without the other,” returned Enfield. “And by the way, what an ass you must have thought me, not to know that this was a back way to Dr. Jekyll’s! It was partly your own fault that I found it out, even when I did.”

“So you found it out, did you?” said Utterson. “But if that be so, we may step into the court and take a look at the windows. To tell you the truth, I am uneasy about poor Jekyll; and even outside, I feel as if the presence of a friend might do him good.”

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

“What! Jekyll!” he cried. “I trust you are better.”

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

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

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

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

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

“God forgive us, God forgive us,” said Mr. Utterson.

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

**In this extract, Utterson remains loyal to his friend Jekyll.**

Explore the importance of loyalty **elsewhere** in the novel.

In your answer, you must consider:

- when loyalty occurs
- the effects of loyalty.

## Relationships Poetry Success Criteria

|   |   |
|---|---|
|   | <b>English Literature (Paper 2): Poetry Since 1789 Section B: Part A: Anthology Relationships Poetry Cluster:</b>   |
| A | Write a short 2 sentence introduction summarising each poem in relation to the question focus and naming your poems |
| B | Make 3 points relating to the question focus for each poem  |
| C | Use precise embedded quotations   |
| D | Analyse language techniques (metaphor, simile, imagery etc.)  |
| E | Analyse structural techniques (Caesura, Enjambment, Rhyme, Rhythm)  |
| F | Use comparison connectives  |
| G | Write about both poems equally  |
| H | <b>Make reference to relevant contextual points for both poems</b>  |
| I | Write a short conclusion summarising the key differences and similarities between the poems                         |

Re-read *My Last Duchess*. Choose **one** other poem from the *Relationships* anthology. Compare how control is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

Re-read *La Belle Dame Sans Merci*. Choose **one** other poem from the *Relationships* anthology. Compare how women are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

Re-read *One Flesh*. Choose **one** other poem from the *Relationships* anthology. Compare how time is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

Re-read *Love's Dog*. Choose **one** other poem from the *Relationships* anthology. Compare how romantic love is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

### Unseen Poetry Success Criteria

|   |  |
|---|--|
|   | <b>English Literature (Paper 2): Poetry Since 1789 Section B: Part B: Compare two unseen poems</b> |
| J | Write a short introduction summarising the meaning of each poem in relation to the question focus  |
| K | Make 3 points about each poem in relation to the question focus                                    |
| L | Use precise embedded quotations  |
| M | Analyse language techniques (metaphor, simile, imagery etc.)                                       |
| N | Analyse structural techniques (Caesura, Enjambment, Rhyme, Rhythm)                                 |
| O | Use comparison connectives   |
| P | Write about both poems equally   |

Compare the ways the writers present the experience of being poor. In your answer you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use evidence from the poems to support your comparison.

|  |  |
|--|--|
| <p><b>The Rich Eat Three Full Meals</b></p> <p>The rich eat three full meals, the poor two small bowls<br/>         But peace is what matters.<br/>         Thirsty, I drink sweet plum tea;<br/>         Warm, I lie in the shade, in the breeze;<br/>         My paintings are mountains and rivers all around me,<br/>         My damask, embroidered, the grass.<br/>         I rest at night, rest easy,<br/>         Am awake with the sun<br/>         And enjoying Heaven's heaped-up favours.</p> <p><b>Nguyen Binh Khiem</b></p> | <p><b>Blessing</b></p> <p>The skin cracks like a pod.<br/>         There never is enough water.</p> <p>Imagine the drip of it,<br/>         the small splash, echo<br/>         in a tin mug,<br/>         the voice of a kindly god.</p> <p>Sometimes, the sudden rush<br/>         of fortune. The municipal pipe bursts,<br/>         silver crashes to the ground<br/>         and the flow has found<br/>         a roar of tongues. From the huts,<br/>         a congregation : every man woman<br/>         child for streets around<br/>         butts in, with pots,<br/>         brass, copper, aluminium,<br/>         plastic buckets, frantic hands,</p> <p>and naked children<br/>         screaming in the liquid sun,<br/>         their highlights polished to perfection,<br/>         flashing light,<br/>         as the blessing sings<br/>         over their small bones.</p> <p><b>Imtiaz Dharker</b></p> |
|--|--|

Compare the ways the writers present memories of childhood. In your answer you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use evidence from the poems to support your comparison.

| <b>Half Past Two</b>  | <b>Piano</b>   |
|---|--|
| <p>Once upon a schooldtime<br/>He did Something Very Wrong<br/>(I forget what it was).</p> <p>And She said he'd done<br/>Something Very Wrong, and must<br/>Stay in the school-room till half-past two.</p> <p>(Being cross, she'd forgotten<br/>She hadn't taught him Time.<br/>He was too scared at being wicked to remind<br/>her.)</p> <p>He knew a lot of time: he knew<br/>Gettinguptime, timeyouwereofftime,<br/>Timetogohomenowtime, TVtime,<br/>Timeformykisstime (that was Grantime).<br/>All the important times he knew,<br/>But not half-past two.</p> <p>He knew the clockface, the little eyes<br/>And two long legs for walking,<br/>But he couldn't click its language,</p> <p>So he waited, beyond onceupona,<br/>Out of reach of all the timefors,</p> | <p>Softly, in the dusk, a woman is singing to me;<br/>Taking me back down the vista of years, till I see<br/>A child sitting under the piano, in the boom of<br/>the tingling strings<br/>And pressing the small, poised feet of a mother<br/>who smiles as she sings.</p> <p>In spite of myself, the insidious mastery of song<br/>Betrays me back, till the heart of me weeps to<br/>belong<br/>To the old Sunday evenings at home, with<br/>winter outside<br/>And hymns in the cosy parlour, the tinkling<br/>piano our guide.</p> <p>So now it is vain for the singer to burst into<br/>clamour<br/>With the great black piano appassionato. The<br/>glamour<br/>Of childish days is upon me, my manhood is cast<br/>Down in the flood of remembrance, I weep like a<br/>child for the past.</p> <p><b>D H Lawrence</b></p> |

And knew he'd escaped for ever

Into the smell of old chrysanthemums on Her  
desk,

Into the silent noise his hangnail made,  
Into the air outside the window, into ever.

And then, My goodness, she said,

Scuttling in, I forgot all about you.

Run along or you'll be late.

So she slotted him back into schooltime,

And he got home in time for teatime,

Nexttime, notimeforthatnowtime,

But he never forgot how once by not knowing  
time,

He escaped into the clockless land for ever,

Where time hides tick-less waiting to be born.

**U A Fanthorpe**

Compare the ways the writers present the experience of parenthood.

In your answer you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.
- Use evidence from the poems to support your comparison

**3 a.m. Feed**

Soon we abandoned our "turns". I volunteered  
Finding that, alone, the world hushed, I could  
almost hear  
It whispered – "This is your son."  
In the crook of my arm, a perfect fit,  
You were those words given weight.  
Your fish mobiles made it seem we sat on the  
sea bed,  
Your bottle a little oxygen tank,  
Your gentle sucking like a tick, tick, tick  
Timing how long before we had to go up,  
Face currents that tugged us apart – the fuss  
Of want-to-hold relatives and, worse, the office  
That kept me from your first step, first clear  
word.  
Those moments were in the presence of  
grandparents and mum,  
Remembered in detail – "Ten past one,  
Blur on the radio; he went from the armchair  
To the coffee table." Still, for me,  
Those feeds have equal clarity,  
Last week coming so strongly to mind –  
Caught T-shirted in a summer storm,  
My forearm felt drops as large and warm  
As the one I'd splash there to test the  
temperature  
That white drop would sometimes dribble  
Down to my palm – a pearl.

*Steven Blyth*

**Night feed**

This is dawn  
Believe me  
This is your season, little daughter.  
The moment daisies open,  
The hour mercurial\* rainwater  
Makes a mirror for sparrows.  
It's time we drowned our sorrows.  
I tiptoe in.  
I lift you up  
Wriggling  
In your rosy, zipped sleeper.  
Yes, this is the hour  
For the early bird and me  
When finder is keeper.  
I crook the bottle.  
How you suckle!  
This is the best I can be,  
Housewife  
To this nursery  
Where you hold on,  
Dear life.  
A silt\* of milk.  
The last suck  
And now your eyes are open,  
Birth-coloured and offended.  
Earth wakes.  
You go back to sleep.  
The feed is ended.  
Worms turn.  
Stars go in.  
Even the moon is losing face.  
Poplars\* stilt for dawn.  
And we begin  
The long fall from grace.  
I tuck you in.

*Eavan Boland*

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\* *mercurial* – shining

\* *silt* – the last bit at the bottom of the bottle

\* *poplars* – tall, straight trees