# The Whitby High School

# Year 11

## Language and Literature Extension Booklet

Name:………………………………………………………………………………………………………

English Teacher:………………………………………………………………………………………

Language (COMPLETE BELOW TO SHOW YOU KNOW)

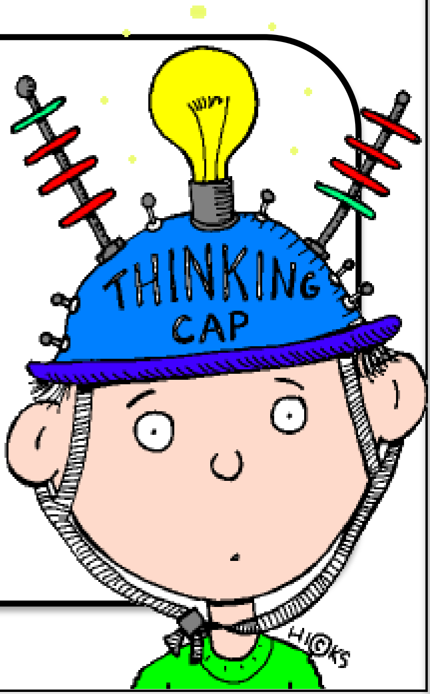
<u>**Paper 1:**</u>

<u>**Paper 2:**</u>

Literature

<u>**Paper 1:**</u>

<u>**Paper 2:**</u>



## How to use this booklet:

- Each task must be completed and signed upon completion by your parent/guardian.
- This booklet will then be taken in by your teacher and marked. Once he/she is happy with your work, you will be given a signature from your teacher.
- This booklet will provide a number of activities for you to complete throughout the preparation of your English GCSE.
- We expect that you want to achieve your potential and that you are motivated and work hard each week!
- If you struggle to complete a weekly task, this is fine! Just do your best and ask for help.
- DO NOT COMPLETE ALL TASKS AT ONCE – THESE HAVE BEEN PLANNED FOR THE WHOLE YEAR TO SUPPORT YOUR LEARNING.
- Your teacher will set you a weekly task from this booklet and you MUST record this in your planner.
- You can also access revision from the PiXL Literature app', Doddle

# Language Paper 1 practice

## This extract is from a novella written by John Steinbeck. Although written in 1960s, it is set in the 1930s. In this section Curley's wife is comforting Lennie after he accidentally killed his pet puppy.

Curley's wife laughed at him. "You're nuts," she said. "But you're a kinda nice fella. Jus' like a big baby. But a person can see kinda what you mean. When I'm doin' my hair sometimes I jus' set an' stroke it 'cause it's so soft." To show how she did it, she ran her fingers over the top of her head. "Some people got kinda coarse hair," she said complacently. "Take Curley. His hair is jus' like wire. But mine is soft and fine. 'Course I brush it a lot. That makes it fine. Here—feel right here." She took Lennie's hand and put it on her head. "Feel right aroun' there an' see how soft it is."

Lennie's big fingers fell to stroking her hair.

"Don't you muss it up," she said.

Lennie said, "Oh! That's nice," and he stroked harder. "Oh, that's nice."

"Look out, now, you'll muss it." And then she cried angrily, "You stop it now, you'll mess it all up." She jerked her head sideways, and Lennie's fingers closed on her hair and hung on. "Let go," she cried. "You let go!"

Lennie was in a panic. His face was contorted. She screamed then, and Lennie's other hand closed over her mouth and nose. "Please don't," he begged. "Oh! Please don't do that. George'll be mad."

She struggled violently under his hands. Her feet battered on the hay and she writhed to be free; and from under Lennie's hand came a muffled screaming. Lennie began to cry with fright. "Oh! Please don't do none of that," he begged. "George gonna say I done a bad thing. He ain't gonna let me tend no rabbits." He moved his hand a little and her hoarse cry came out. Then Lennie grew angry. "Now don't," he said. "I don't want you to yell. You gonna get me in trouble jus' like George says you will. Now don't you do that." And she continued to struggle, and her eyes were wild with terror. He shook her then, and he was angry with her. "Don't you go yellin'," he said, and he shook her; and her body flopped like a fish. And then she was still, for Lennie had broken her neck.

He looked down at her, and carefully he removed his hand from over her mouth, and she lay still. "I don't want to hurt you," he said, "but George'll be mad if you yell." When she didn't answer nor move he bent closely over her. He lifted her arm and let it drop. For a moment he seemed bewildered. And then he whispered in fright, "I done a bad thing. I done another bad thing."

He pawed up the hay until it partly covered her.

From outside the barn came a cry of men and the double clang of shoes on metal. For the first time Lennie became conscious of the outside. He crouched down in the hay and listened. "I done a real bad thing," he said. "I shouldn't of did that. George'll be mad. An' . . . . he said . . . . an' hide in the brush till he come. He's gonna be mad. In the brush till he come. Tha's what he said." Lennie went back and looked at the dead girl. The puppy lay close to her. Lennie picked it up. "I'll throw him away," he said. "It's bad enough like it is." He put the pup under his coat, and he crept to the barn wall and peered out between the cracks, toward the horseshoe game. And then he crept around the end of the last manger and disappeared.

The sun streaks were high on the wall by now, and the light was growing soft in the barn. Curley's wife lay on her back, and she was half covered with hay.

It was very quiet in the barn, and the quiet of the afternoon was on the ranch. Even the clang of the pitched shoes, even the voices of the men in the game, seemed to grow more quiet. The air in the barn was dusky in advance of the outside day. A pigeon flew in through the open hay door and circled and flew out again. Around the last stall came a shepherd bitch, lean and long, with heavy, hanging dugs. Halfway to the packing box where the puppies were she caught the dead scent of Curley's wife, and the hair arose along her spine. She whimpered and cringed to the packing box, and jumped in among the puppies. lightly. The curls, tiny little sausages, were spread on the hay behind her head, and her lips were parted.

**1) Now look at the section below:**

The sun streaks were high on the wall by now, and the light was growing soft in the barn. Curley's wife lay on her back, and she was half covered with hay.

It was very quiet in the barn, and the quiet of the afternoon was on the ranch. Even the clang of the pitched shoes, even the voices of the men in the game, seemed to grow more quiet. The air in the barn was dusky in advance of the outside day. A pigeon flew in through the open hay door and circled and flew out again. Around the last stall came a shepherd bitch, lean and long, with heavy, hanging dugs. Halfway to the packing box where the puppies were she caught the dead scent of Curley's wife, and the hair arose along her spine. She whimpered and cringed to the packing box, and jumped in among the puppies. lightly. The curls, tiny little sausages, were spread on the hay behind her head, and her lips were parted.

From this section, list four things you learn about the **setting**. **[4 marks]**

1. ______________________________

2. ______________________________

3. ______________________________

4. ______________________________

**2) Look in detail at this extract from the source:**

"Don't you muss it up," she said.

Lennie said, "Oh! That's nice," and he stroked harder. "Oh, that's nice."

"Look out, now, you'll muss it." And then she cried angrily, "You stop it now, you'll mess it all up." She jerked her head sideways, and Lennie's fingers closed on her hair and hung on. "Let go," she cried. "You let go!"

Lennie was in a panic. His face was contorted. She screamed then, and Lennie's other hand closed over her mouth and nose. "Please don't," he begged. "Oh! Please don't do that. George'll be mad."

She struggled violently under his hands. Her feet battered on the hay and she writhed to be free; and from under Lennie's hand came a muffled screaming. Lennie began to cry with fright. "Oh! Please don't do none of that," he begged. "George gonna say I done a bad thing. He ain't gonna let me tend no rabbits." He moved his hand a little and her hoarse cry came out. Then Lennie grew angry. "Now don't," he said. "I don't want you to yell. You gonna get me in trouble jus' like George says you will. Now don't you do that." And she continued to struggle, and her eyes were wild with terror. He shook her then, and he was angry with her. "Don't you go yellin'," he said, and he shook her; and her body flopped like a fish. And then she was still, for Lennie had broken her neck.

How does the writer use **language** here to create a sense of panic?

You could include the writer's choice of:
- words and phrases
- language features and techniques
- sentence forms. **[8 marks]**

______________________________

______________________________

______________________________

______________________________

______________________________

______________________________

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

This text is near the ending of the novella.

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

You could write about:
- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you. **[8 marks]**

4) Focus this part of your answer on the **middle section** of the source.

A student, having read this section of the text said: **“The writer creates a real sense of sympathy in the extract. You really feel sorry for the characters.”**

To what extent do you agree?

In your response, you could:
- write about your own impressions of the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

**[20 marks]**

5) You are going to enter a creative writing competition.

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

Either: Write a description suggested by this picture:

Or: Write the opening part of a story about a journey through a barren area.

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

# Literature Paper 1 practice
## Section A: Shakespeare

### Romeo and Juliet

Read the following extract from Act 1 Scene 3 of Romeo and Juliet and then answer the question that follows. At this point in the play Lord Capulet has agreed for Paris to eventually marry his daughter, Juliet; Lady Capulet is about to tell her the news.

**LADY CAPULET**
Nurse, where's my daughter? call her forth to me.
**NURSE**
Now, by my maidenhead, at twelve year old,
I bade her come. What, lamb! what, ladybird!
God forbid! Where's this girl? What, Juliet!
*[Enter JULIET]*
**JULIET**
How now! who calls?
**NURSE**
Your mother.
**JULIET**
Madam, I am here.
What is your will?
**LADY CAPULET**
This is the matter:—Nurse, give leave awhile,
We must talk in secret:—nurse, come back again;
I have remember'd me, thou's hear our counsel.
Thou know'st my daughter's of a pretty age.
**NURSE**
Faith, I can tell her age unto an hour.
**LADY CAPULET**
She's not fourteen.
**NURSE**
I'll lay fourteen of my teeth,—
And yet, to my teeth be it spoken, I have but four—
She is not fourteen. How long is it now
To Lammas-tide?
**LADY CAPULET**
A fortnight and odd days.

Starting with this conversation, explain how far you think Shakespeare presents **good mother figures**.

Write about:
- how Shakespeare presents mother figures in this extract
- how Shakespeare presents mother figures in the play as a whole.

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

## Section B: The 19th-century novel

### Charles Dickens: A Christmas Carol

Read the following extract from Stave 1 and then answer the question that follows. In this extract, we are first shown the character of Scrooge:

> **‘Oh!  But he was a tight-fisted hand at the grind- stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!  Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster.  The cold within him froze his old features, nipped his pointed nose, shriveled his cheek, stiffened his gait; made his eyes red, his thin lips blue and spoke out shrewdly in his grating voice.  A frosty rime was on his head, and on his eyebrows, and his wiry chin.  He carried his own low temperature always about with him; he iced his office in the dogdays; and didn't thaw it one degree at Christmas.**
>
> **External heat and cold had little influence on Scrooge.  No warmth could warm, no wintry weather chill him.  No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty.  Foul weather didn't know where to have him.  The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect.  They often "came down" handsomely, and Scrooge never did.**

Starting with this extract, how does Dickens present **Mr Scrooge as a frightening outsider**?

Write about:
- how Dickens presents Mr Scrooge in this extract
- how Dickens presents Mr Scrooge as a frightening outsider in the novel as a whole.

**[30 marks]**

# Language Paper 2 practice

## SOURCE A: George Orwell – "Shooting an Elephant"

***In this account, set in 1936, George Orwell is a young police officer serving in Burma, India, which was then part of the British Empire. He has been sent to deal with a troublesome elephant.***

As I started forward practically the whole population of the quarter flocked out of the houses and followed me. They had seen the rifle and were all shouting excitedly that I was going to shoot the elephant. They had not shown much interest in the elephant when he was merely ravaging their homes, but it was different now that he was going to be shot. It was a bit of fun to them, as it would be to an English crowd; besides they wanted the meat. It made me vaguely uneasy. I had no

intention of shooting the elephant – I had merely sent for the rifle to defend myself if necessary – and it is always unnerving to have a crowd following you. I marched down the hill, looking and feeling a fool, with the rifle over my shoulder and an ever-growing army of people jostling at my heels. At the bottom, when you got away from the huts, there was a metalled road and beyond that a miry waste of paddy fields a thousand yards across, not yet ploughed but soggy from the first rains and dotted with coarse grass. The elephant was standing eight yards from the road, his left side towards us. He took not the slightest notice of the crowd's approach.

But at that moment I glanced round at the crowd that had followed me. It was an immense crowd, two thousand at the least and growing every minute. It blocked the road for a long distance on either side. I looked at the sea of yellow faces above the garish clothes-faces all happy and excited over this bit of fun, all certain that the elephant was going to be shot. They were watching me as they would watch a conjurer about to perform a trick. They did not like me, but with the magical rifle in my hands I was momentarily worth watching. And suddenly I realized that I should have to shoot the elephant after all. The people expected it of me and I had got to do it; I could feel their two thousand wills pressing me forward, irresistibly. And it was at this moment, as I stood there with the rifle in my hands, that I first grasped the hollowness, the futility of the white man's dominion in the East. Here was I, the white man with his gun, standing in front of the unarmed native crowd – seemingly the leading actor of the piece; but in reality I was only an absurd puppet pushed to and fro by the will of those yellow faces behind. To come all that way, rifle in hand, with two thousand people marching at my heels, and then to trail feebly away, having done nothing – no, that was impossible. The crowd would laugh at me.

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him.

It was perfectly clear to me what I ought to do. I ought to walk up to within, say, twenty-five yards of the elephant and test his behaviour. If he charged, I could shoot; if he took no notice of me, it would be safe to leave him until the mahout came back. But also I knew that I was going to do no such thing. I was a poor shot with a rifle and the ground was soft mud into which one would sink at every step. If the elephant charged and I missed him, I should have about as much chance as a toad under a steam-roller. The sole thought in my mind was that if anything went wrong those two thousand Burmans would see me pursued, caught, trampled on and reduced to a grinning corpse like that Indian up the hill. And if that happened it was quite probable that some of them would laugh. That would never do.

There was only one alternative. I shoved the cartridges into the magazine and lay down on the road to get a better aim. The crowd grew very still, and a deep, low, happy sigh, as of people who see the theatre curtain go up at last, breathed from innumerable throats. They were going to have their bit of fun after all.

**SOURCE B:** Taken from ***The Daily Mail*** online, March 28th, 2011

## Anne's agony: battered, kicked and stabbed, the desperate plight of Britain's last circus elephant

With each repeated blow, the pitchfork makes a sickening thwack as it slams into Anne the elephant's hide. She flinches, at one point even appearing to lose her footing under the weight of a particularly savage strike. The disturbing images come from a secretly shot video which campaigners say lays bare the cruel reality of her life as Britain's last circus elephant.

In secretly shot video, a worker swings a vicious kick into the belly of 58-year-old Anne the elephant. Animal Defenders International planted the device because of concerns about how Anne was being treated at Bobby Roberts's Super Circus. It shows Anne enduring the abuse at the hands of her so-called ‘carers’ while shackled in a dingy barn during the circus' winter break.

As well as being repeatedly hit with a pitchfork by one worker employed to feed and look after her, the 58-year-old elephant also appears to be stabbed in the face with the tool's metal prongs during one attack. A total of 48 strikes, including kicks to her body and head, were recorded as she was left chained to the spot by her legs.

Campaigners claimed shackling Anne with leg irons is particularly cruel because she suffers arthritis and her movements are already badly hampered. They have repeatedly called for circus owner Bobby Roberts to hand over Anne so she can live out her days in a wildlife sanctuary. But Mr Roberts, whose Super Circus began its latest tour on Thursday, insists the elephant is 'part of the family' and to separate her from the circus would cause her to 'pine away and die'. Anne is the oldest surviving elephant in Europe and is wheeled out in a headdress to pose for photographs with audience members up to twice a day.

The Asian elephant has been travelling with the Bobby Roberts Super Circus since the 1950s when she was bought by Mr Roberts's parents for around £3,000. At the time she was one of many performing elephants but since then most circuses have stopped using animals. In 2005, her plight was revealed by our sister newspaper the Mail on Sunday and angry readers sent more than 1,500 letters to Ben Bradshaw, then Labour's Animal Health and Welfare Minister.

Jan Creamer, who leads Animal Defenders International (ADI), said her organisation has been concerned for Anne's welfare for 'many years'. She called on police to examine the material with a view to investigating the circus for offences under the Animal Welfare Act. Ms Creamer said: 'ADI is discussing the potential for legal action with its lawyers and will be in touch with the police. Poor Anne has been with the circus for over 50 years since she was a baby, having been caught in the wild and torn from her family. Elephants are social and extremely intelligent so this has been a living hell for her. At last we have managed to expose this circus operation for the cruel farce that it is.’

## Section A: Reading

1) Read again the first part of **source A, lines 27 to the end.**

Choose four statements below which are TRUE.

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

**[4 marks]**

A Orwell was keen to shoot the elephant. ○

B The elephant is causing chaos, stampeding in the village. ○

C Orwell felt that it would be cruel to shoot the elephant. ○

D Orwell lay down to get a better aim. ○

E Orwell claims to be a good shot with the rifle. ○

F Orwell claims to be a poor shot with the rifle. ○

G The villagers wanted to see Orwell shoot the elephant. ○

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

Use details from **both** sources. Write a summary of the way the animals are described.

**[8 marks]**

3) You now need to refer **only** to **source B**, the article from The Daily Mail.

How does the writer use language to convey the cruelty suffered by Anne, the circus elephant?

**[12 marks]**

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

Compare how the two writers convey the different attitudes to the elephant they each describe.

In your answer, you could:
- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts.

**[16 marks]**

## Section B: Writing

5) “Homework has no value. Some students get it done for them; some don’t do it at all. Students should be relaxing in their free time.”

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

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

# Literature Paper 2 practice
## Section A: Modern prose or drama

### Willy Russell – Blood Brothers

How does Russell use Linda to explore ideas about loyalty in Blood Brothers?

Write about:
- how Russell presents Linda
- how Russell uses Linda to present ideas about loyalty in the novel.

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

# Section B: Poetry

Compare how poets present negative attitudes towards a relationship in ‘My Last Duchess’ and in **one** other poem from ‘Power and Conflict’.

FERRARA

hat’s my last Duchess painted on the wall,
ooking as if she were alive. I call
hat piece a wonder, now; Fra Pandolf’s hands
orked busily a day, and there she stands.
ill’t please you sit and look at her? I said
Fra Pandolf” by design, for never read
trangers like you that pictured countenance,
he depth and passion of its earnest glance,
ut to myself they turned (since none puts by
he curtain I have drawn for you, but I)
nd seemed as they would ask me, if they durst,
ow such a glance came there; so, not the first
re you to turn and ask thus. Sir, ’twas not
er husband’s presence only, called that spot
f joy into the Duchess’ cheek; perhaps
ra Pandolf chanced to say, “Her mantle laps
ver my lady’s wrist too much,” or “Paint
ust never hope to reproduce the faint
alf-flush that dies along her throat.” Such stuff
as courtesy, she thought, and cause enough
or calling up that spot of joy. She had
heart—how shall I say?— too soon made glad,
oo easily impressed; she liked whate’er
he looked on, and her looks went everywhere.
ir, ’twas all one! My favour at her breast,
he dropping of the daylight in the West,
he bough of cherries some officious fool
roke in the orchard for her, the white mule
he rode with round the terrace—all and each
ould draw from her alike the approving speech,
r blush, at least. She thanked men—good! but thanked
omehow—I know not how—as if she ranked
y gift of a nine-hundred-years-old name
ith anybody’s gift. Who’d stoop to blame
his sort of trifling? Even had you skill
n speech—which I have not—to make your will
uite clear to such an one, and say, “Just this
r that in you disgusts me; here you miss,
r there exceed the mark”—and if she let
erself be lessoned so, nor plainly set
er wits to yours, forsooth, and made excuse—
’en then would be some stooping; and I choose
ever to stoop. Oh, sir, she smiled, no doubt,
hene’er I passed her; but who passed without
uch the same smile? This grew; I gave commands;
hen all smiles stopped together. There she stands
s if alive. Will’t please you rise? We’ll meet
he company below, then. I repeat,
he Count your master’s known munificence
s ample warrant that no just pretense
f mine for dowry will be disallowed;
hough his fair daughter’s self, as I avowed
t starting, is my object. Nay, we’ll go
ogether down, sir. Notice Neptune, though,
aming a sea-horse, thought a rarity,
hich Claus of Innsbruck cast in bronze for me!

**[30 marks]**

## Section C: Unseen Poetry

**Quickdraw**

I wear the two, the mobile and the landline phones,
like guns, slung from the pockets on my hips. I'm all
alone. You ring, quickdraw, your voice a pellet
in my ear, and hear me groan.

You've wounded me.
Next time, you speak after the tone. I twirl the phone,
then squeeze the trigger of my tonge, wide of the mark.
You choose your spot, then blast me

through the heart.
And this is love, high noon, calamity, hard liqour
in the old Last Chance saloon. I show the mobile
to the sheriff; in my boot, another one's

concealed. You text them both at once. I reel.
Down on my knees, I fumble for the phone,
read the silver bullets of your kiss. Take this …
and this … and this … and this … and this …

*Carol Ann Duffy*

In 'Quickdraw', how does the poet present the speaker's feelings about her lover?

**[24 marks]**

## In Paris with You

Don't talk to me of love. I've had an earful
And I get tearful when I've downed a drink or two.
I'm one of your talking wounded.
I'm a hostage. I'm maroonded.
But I'm in Paris with you.

Yes I'm angry at the way I've been bamboozled
And resentful at the mess I've been through.
I admit I'm on the rebound
And I don't care where are we bound.
I'm in Paris with you.

Do you mind if we do not go to the Louvre
If we say sod off to sodding Notre Dame,
If we skip the Champs Elysées
And remain here in this sleazy

Old hotel room
Doing this and that
To what and whom
Learning who you are,
Learning what I am.

Don't talk to me of love. Let's talk of Paris,
The little bit of Paris in our view.
There's that crack across the ceiling
And the hotel walls are peeling
And I'm in Paris with you.

Don't talk to me of love. Let's talk of Paris.
I'm in Paris with the slightest thing you do.
I'm in Paris with your eyes, your mouth,
I'm in Paris with... all points south.
Am I embarrassing you?
I'm in Paris with you.

*James Fenton*

In both 'Quickdraw' and 'In Paris with You' the speakers describe feelings about their present/previous relationships. What are the similarities and/or differences between the ways the poets present those feelings?

**[8 marks]**

# Language Paper 1 practice

## This extract is from a novel written by Charles Dickens. It was written in the 1860s. This is the opening of the book and in this section we are introduced to Pip and the Convict.

My father's family name being Pirrip, and my Christian name Philip, my infant tongue could make of both names nothing longer or more explicit than Pip. So, I called myself Pip, and came to be called Pip.

I give Pirrip as my father's family name, on the authority of his tombstone and my sister - Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, 'Also Georgiana Wife of the Above,' I drew a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of five little brothers of mine - who gave up trying to get a living, exceedingly early in that universal struggle - I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.

Ours was the marsh country, down by the river, within, as the river wound, twenty miles of the sea. My first most vivid and broad impression of the identity of things, seems to me to have been gained on a memorable raw afternoon towards evening. At such a time I found out for certain, that this bleak place overgrown with nettles was the churchyard; and that Philip Pirrip, late of this parish, and also Georgiana wife of the above, were dead and buried; and that Alexander, Bartholomew, Abraham, Tobias, and Roger, infant children of the aforesaid, were also dead and buried; and that the dark flat wilderness beyond the churchyard, intersected with dykes and mounds and gates, with scattered cattle feeding on it, was the marshes; and that the low leaden line beyond, was the river; and that the distant savage lair from which the wind was rushing, was the sea; and that the small bundle of shivers growing afraid of it all and beginning to cry, was Pip.

'Hold your noise!' cried a terrible voice, as a man started up from among the graves at the side of the church porch. 'Keep still, you little devil, or I'll cut your throat!'

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

'O! Don't cut my throat, sir,' I pleaded in terror. 'Pray don't do it, sir.'

'Tell us your name!' said the man. 'Quick!'

'Pip, sir.'

'Once more,' said the man, staring at me. 'Give it mouth!'

'Pip. Pip, sir.'

'Show us where you live,' said the man. 'Point out the place!'

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself - for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet - when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

'You young dog,' said the man, licking his lips, 'what fat cheeks you ha' got.'

I believe they were fat, though I was at that time undersized for my years, and not strong.

**1) Now look at the section below:**

I give Pirrip as my father's family name, on the authority of his tombstone and my sister - Mrs. Joe Gargery, who married the blacksmith. As I never saw my father or my mother, and never saw any likeness of either of them (for their days were long before the days of photographs), my first fancies regarding what they were like, were unreasonably derived from their tombstones. The shape of the letters on my father's, gave me an odd idea that he was a square, stout, dark man, with curly black hair. From the character and turn of the inscription, 'Also Georgiana Wife of the Above,' I drew a childish conclusion that my mother was freckled and sickly. To five little stone lozenges, each about a foot and a half long, which were arranged in a neat row beside their grave, and were sacred to the memory of five little brothers of mine - who gave up trying to get a living, exceedingly early in that universal struggle - I am indebted for a belief I religiously entertained that they had all been born on their backs with their hands in their trousers-pockets, and had never taken them out in this state of existence.

From this section, list four things you learn about **Pip.** **[4 marks]**

1. ______________________________________________

2. ______________________________________________

3. ______________________________________________

4. ______________________________________________

**2) Look in detail at this extract from the source:**

'Hold your noise!' cried a terrible voice, as a man started up from among the graves at the side of the church porch. 'Keep still, you little devil, or I'll cut your throat!'

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped, and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

'O! Don't cut my throat, sir,' I pleaded in terror. 'Pray don't do it, sir.'

'Tell us your name!' said the man. 'Quick!'

'Pip, sir.'

'Once more,' said the man, staring at me. 'Give it mouth!'

'Pip. Pip, sir.'

'Show us where you live,' said the man. 'Point out the place!'

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside down, and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself - for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet - when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

'You young dog,' said the man, licking his lips, 'what fat cheeks you ha' got.'

I believe they were fat, though I was at that time undersized for my years, and not strong.

How does the writer use **language** here to create a sense of terror?

You could include the writer's choice of:
- words and phrases
- language features and techniques
- sentence forms. **[8 marks]**

______________________________________________

______________________________________________

______________________________________________

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

This text is the opening pages of the novel.

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

You could write about:
- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the source develops
- any other structural features that interest you. **[8 marks]**

4) Focus this part of your answer on the **beginning and middle sections** of the source.

A student, having read this section of the text said: **“The writer creates a real sense of isolation in the extract. You really feel that Pip is alone.”**

To what extent do you agree?

In your response, you could:
- write about your own impressions of the characters
- evaluate how the writer has created these impressions
- support your opinions with references to the text. **[20 marks]**

5) You are going to enter a creative writing competition.

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

Either: Write a description suggested by this picture:

Or: Write the opening part of a story that is set in a circus.

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

# Literature Paper 1 practice
## Section A: Shakespeare

**Romeo and Juliet**

Read the following extract from Act 1 Scene 4 of Romeo and Juliet and then answer the question that follows. At this point in the play, Mercutio and Benvolio have persuaded Romeo to attend the Capulet ball and this discussion takes place just before they enter.

**ROMEO**
Peace, peace, Mercutio, peace!
Thou talk'st of nothing.
**MERCUTIO**
True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy,
Which is as thin of substance as the air
And more inconstant than the wind, who wooes
Even now the frozen bosom of the north,
And, being anger'd, puffs away from thence,
Turning his face to the dew-dropping south.
**BENVOLIO**
This wind, you talk of, blows us from ourselves;
Supper is done, and we shall come too late.
**ROMEO**
I fear, too early: for my mind misgives
Some consequence yet hanging in the stars
Shall bitterly begin his fearful date
With this night's revels and expire the term
Of a despised life closed in my breast
By some vile forfeit of untimely death.
But He, that hath the steerage of my course,
Direct my sail! On, lusty gentlemen.
**BENVOLIO**
Strike, drum.
*Exeunt*

Starting with this conversation, explain how far you think Shakespeare presents the idea of **fate**.

Write about:
- how Shakespeare presents the idea of fate in this extract
- how Shakespeare presents the idea of fate in the play as a whole.

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

## Section B: The 19th-century novel

### A Christmas Carol – Charles Dickens

Read the following extract from Stave 1 and then answer the question that follows. In this extract Mr Scrooge is talking with his only family member, Fred.

> **"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"**
>
> **"There are many things from which I might have derived good, by which I have not profited, I dare say," returned the nephew. "Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round -- apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that -- as a good time: a kind, forgiving, charitable, pleasant time: the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it *has* done me good, and *will* do me good; and I say, God bless it!"**

Starting with this extract, how does Dickens present the theme of charity and community?

Write about:

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

**[30 marks]**

# Language Paper 2 practice

## SOURCE A

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

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

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

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

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

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

## SOURCE B: *The Guardian* newspaper article, Monday 13th September, 1999

### *Land where killers are free to go hunting*

**The traditional Inuit belief that criminals should not be imprisoned lives on in Greenland.**

"During the reindeer season we take the convicts out hunting - even the murderers," said Torben Thrue, head of the correctional institution in Nuuk. "Obviously, we don't take the mentally unstable," he said. "They get to go fishing."

The centre's 54 convicted criminals, whose offences include sex crimes, murder and drug-dealing, also hold down jobs, often attending to business on mobile telephones from their prison cells. The self-governing Danish colony of Greenland has no closed prisons.

Convicted rapists, murderers and paedophiles are free to walk Nuuk's streets, visit friends and family - even go to a bar! They can even buy clothes, television sets, hi-fis and coffee machines for their cells. Surprisingly, only those considered "a danger to society" are sent to the Herstedvester closed prison in Denmark.

Imprisonment has never been used in Greenland, the world's largest island with a population of 56,076, of which 80% are Inuit. Traditionally, villains were rarely pushed out of the community. Living in one of the world's harshest habitats, the Inuit hunters needed everyone, including criminals, to survive. The Danes retained the essence of this system when they made Greenland their largest county in 1954. They established lay courts, a police force and three correctional institutions.

"We don't believe in punishment," said Mille Pederson, a lay magistrate at the high court in Nuuk. "We achieve more by trying to re-socialise people. Locking someone up for 10 years isn't going to make them a better person."

But convicts at the Nuuk correctional institution said they were more restricted than those in closed prisons. They are locked in their cells between 9.30pm and 6am. They have to pay the centre 735 Danish krone (£63) a week for their board, and send money to their families. Counselling is compulsory.

"It's very hard to be here," said Abel Lennect, a multiple murderer. "They write reports on me all the time. I have to ask permission to do things." Hans Jensen, a drug-smuggler, doubts the system works. Caught with 30kg of drugs in his boat off the coast of Greenland, he said he would be prepared to smuggle again. But fewer than 1% of criminals in Greenland re-offend. Very few try to escape, as there are no roads connecting towns.

"Closed prisons are simply factories for new criminals. This system makes it possible for people to change their lives and return to society," said Yoan Meyer, the chief constable of Greenland.

## Section A: Reading

1) Read again the first part of **source A, lines 9 to 25.**

Choose four statements below which are TRUE.

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

**[4 marks]**

A Wilde believes that prison is a good punishment for children ○

B Wilde claims that prison is a terrifying experience for children ○

C Wilde witnessed a child begging to be released from prison ○

D Wilde believes sending children to prison is not a good idea ○

E The boy had lost his own shoes and socks ○

F The boy was so poor, he did not have his own shoes and socks ○

G The boy cried because he missed his friends ○

H The warders were unkind ○

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

Use details from **both** sources. Write a summary of the differences between the two writers' attitudes to prison.

**[8 marks]**

3) You now need to refer **only** to **source B**, the article from *The Guardian* newspaper.

How does the writer use language to convey her sense of surprise to the reader?

**[12 marks]**

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

Compare how the two writers convey their different attitudes to prisons.

In your answer, you could:
- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts.

**[16 marks]**

## Section B: Writing

5) “More children should get a job before the age of sixteen. Part-time work would teach children valuable skills that they don’t learn in school.”

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

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

# Literature Paper 2 practice
## Section A: Modern prose or drama

### Willy Russell – Blood Brothers

How does Russell use **the motif of 'sweets' to represent wealth in the play?**

Write about:
- how Russell presents the different lives of the characters
- how Russell uses the motif of sweets to present ideas about class in the play.

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

## Section B: Poetry

Compare how poets present **death** in ‘When We Two Parted’ and in **one** other poem from ‘Power and Confilct’.

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

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

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

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

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

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

he’s here in my head when I close my eyes,
dug in behind enemy lines,
not left for dead in some distant, sun-stunned, sand-
smothered land

or six-feet-under in desert sand,
but near to the knuckle, here and now,
his bloody life in my bloody hands.

**[30 marks]**

## Section C: Unseen Poetry

### Sister Maude

Who told my mother of my shame,
Who told my father of my dear?
Oh who but Maude, my sister Maude,
Who lurked to spy and peer.

Cold he lies, as cold as stone,
With his clotted curls about his face:
The comeliest corpse in all the world
And worthy of a queen's embrace.

You might have spared his soul, sister,
Have spared my soul, your own soul too:
Though I had not been born at all,
He'd never have looked at you.

My father may sleep in Paradise,
My mother at Heaven-gate:
But sister Maude shall get no sleep
Either early or late.

My father may wear a golden gown,
My mother a crown may win;
If my dear and I knocked at Heaven-gate
Perhaps they'd let us in:
But sister Maude, oh sister Maude,
Bide *you* with death and sin

*Christina Rossetti*

In 'Sister Maude', how does the poet present the speaker's feelings about her sister?

**[24 marks]**

## Brothers

Saddled with you for the afternoon, me and Paul
ambled across the threadbare field to the bus stop,
talking over Sheffield Wednesday's chances in the Cup
while you skipped beside us in your ridiculous tank-top,
spouting six-year-old views on Rotherham United.

Suddenly you froze, said you hadn't any bus fare.
I sighed, said you should go and ask Mum
and while you windmilled home I looked at Paul.
His smile, like mine, said I was nine and he was ten
and we must stroll the town, doing what grown-ups do.

As a bus crested the hill we chased Olympic Gold.
Looking back I saw you spring towards the gate,
your hand holding out what must have been a coin.
I ran on, unable to close the distance I'd set in motion.

*Andrew Forster*

In both 'Sister Maude' and 'Brothers' the speakers describe feelings about a sibling. What are the similarities and/or differences between the ways the poets present those feelings?

**[8 marks]**

# Language Paper 2 practice

## Source A is from a website called Science Daily (2014)

### Biologist reveals how whales may 'sing' for their supper

Humpback whales have a trick or two when it comes to finding a quick snack at the bottom of the ocean. But how they pinpoint that meal at night, with little or no available light, remains a mystery.

Susan Parks, a professor of biology in the College of Arts and Sciences, in collaboration with other researchers, has been studying these unique feeding behaviours. Her research emphasizes the importance of specific auditory cues that these mammoth creatures emit as they search the deep ocean for their prey.

Parks’ research has revealed that humpback whales are known to co-operate with others to corral prey near the surface. In addition, recent studies suggest they may co-operate with each other when feeding on bottom prey, as well.

Parks’ research involved tagging whales with special underwater recording devices so she could determine how specific acoustic sounds correlated with successful seafloor feeding.

The investigation revealed that whales make "tick-tock" noises while hunting together at night in deep, pitch-black water, but are silent when hunting alone.

So what’s on the menu for whales? Mostly sand lance, which are eel-like fish that are known to bury themselves in the sand of the ocean floor. Parks suggests that whales' vocal sounds may help flush the sand lance out of hiding to where they're scooped up and eaten.

The clock-like sounds created by whales may also serve as a ‘dinner bell’ of sorts for other nearby whales during late-night feedings.

**Source B from the Daily Mirror [2014]**

## Shark attack surfer escaped Great White

British surfer Darren Mills has spoken of the terrifying moment when a great white shark clamped him in its massive jaws.

Darren, 28, was paddling on his board when the 10ft predator pounced. It sunk its deadly teeth into his leg and began to drag him further from shore Amazingly, the desperate surfer escaped the shark's powerful grip by punching it on the nose.

Speaking in detail for the first time about the attack in New Zealand, Darren said: "All of a sudden I felt a terrific thump. I saw the shark had clamped its jaws around my leg and surfboard. "It didn't look real. I could see its gums extended from its mouth and inside I could see rows of teeth that looked like daggers. It was pinning me to the board with its vice-like jaws.

"I started punching it on the nose, a sensitive area for a shark, then got hold of its snout and tried to prise it off me. It must have been on my leg for all of four seconds but it felt a lot longer. When it let me go, it did a massive and swift turn, flicking its tail high in the air as it went."

Darren, who was losing huge amounts of blood and was terrified the killer would return to finish the job, frantically paddled the 30 yards to shore, yelling for help.

He had four gaping bites on his right leg and one particularly gruesome, very deep puncture wound. One gash was 3 inch deep and his pal on the beach had to use the surfboard's leash as a tourniquet.

Darren said that when he first saw the wound he was scared because there was a big lump of flesh hanging out of a rip in his wetsuit. He feared he would die from blood loss.

Luckily, an off-duty paramedic and a doctor were on hand to help until a helicopter arrived to take him to hospital for a life-saving operation.

Darren, who is from Croydon, South London, but emigrated to Queenstown, New Zealand, can hardly believe he survived the mauling. He has now been released from hospital and is making a good recovery, although he may need a year to fully recover.

## Section A: Reading

1) Read again the first part of **source A, lines 1 to 29.**

Choose four statements below which are TRUE.

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

**[4 marks]**

A Scientists do not know how whales find food in the dark. ○

B Professor Susan Parks worked alone. ○

C Parks' research was focused on whales' hearing abilities. ○

D Her research found that whales work alone when hunting food. ○

E Parks tagged the whales with cameras ○

F She found that whales make clock sounds when hunting together. ○

G Whales like eating sand lance. ○

H Parks's research focuses on visual cues ○

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

Use details from **both** sources. Write a summary of the differences between the two writers' experiences.

**[8 marks]**

3) You now need to refer **only** to **source B**, the article from *The Daily Mirror* newspaper.

How does the writer use language to shock the reader?

**[12 marks]**

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

Compare how the two writers convey their different attitudes to sea creatures.

In your answer, you could:
- compare their different attitudes
- compare the methods they use to convey their attitudes
- support your ideas with references to both texts.

**[16 marks]**

## Section B: Writing

5) “School uniforms are a pointless expense. They are never worn correctly, they are uncomfortable and they restrict pupils’ creativity.’

Write a letter to your headmaster/mistress in which you explain your point of view on this statement.

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

# Glossary – make yourself revision cards from this list.

**Active voice/passive voice:** Writing that uses the forms of verbs which create a direct relationship between the subject and the object. Active voice is lively and more direct.

**Alliteration:** The repetition of the consonant sounds at the beginnings of words. It is used to produce sound that adds to the atmosphere or mood of the words, or perhaps even echoes their meaning.

**Allusion:** A reference to another text. This is usually used to clarify an idea or enhance meaning.

**Ambiguity:** A word or phrase that invites at least two interpretations.

**Analogy:** A comparison made between two things that share something in common.

**Anecdote/anecdotal evidence:** A small story, usually based on an individual case that illustrates a point. Often used to introduce feature articles and essays and thought of as a poor substitute for ‘real evidence’.

**Anticlimax:** A point in narrative that promises to be the climax and then fails to deliver. Problems are not resolved, the truth is not revealed, things don’t turn out the way we expected them to and a sense of disappointment is felt.

**Antithesis:** Setting up an opposition of contrasting ideas in a phrase or sentence.

**Assonance:** The repetition of a vowel sound to sound out or to create a particular effect.

**Atmosphere:** The mood created by the language of a text.

**Bias:** A leaning to one side of an argument by deliberately distorting the evidence. Usually provides an unbalanced view.

**Climax:** The part of a narrative or drama at which the crisis point is reached. Usually occurs towards the end of most texts, after which the problems raised earlier on can be resolved and the text can end with a sense of having been properly worked out.

**Colloquial:** In the manner of everyday speech. Casual, relaxed, neither slang nor formal.

**Connotation/denotation:** The denotations of a word are its primary meanings, the ones found in the dictionary. The connotations of a word are the associations we make with the word.

**Context:** The surrounding circumstances.

**Descriptive language:** Language that creates a vivid (clear) picture of an object or scene through diction (choice of words, phrases or images in a text).

**Dialogue:** Speech between characters in a narrative or drama. Often reveals thoughts, feelings, motivations, prejudices and fears of speakers or characters.

**Direct speech:** The speech of characters in a narrative presented directly and identified by the use of inverted commas.

**Ellipsis:** The omission of one or more words in a sentence, indicated by the use of three consecutive dots or stops. Often used when quoting another text to cut down the length of the quote.

**Emotive Language:** Words or phrases that evoke an emotional response and strongly position readers in relation to a subject.

**Empathy:** The involuntary association of a reader with a character or object in a text causing a physical reaction in the reader.

**Emphasis:** Stress laid upon and importance given to a word or phrase in a sentence or paragraph. Usually indicated by placing the words to be emphasized in bold or italic type.

**Euphemism:** A phrase or word substituted for one which is considered tasteless or too blunt.

**Figurative language:** Language that exceeds the literal meanings of words to achieve a special meaning or effect. Some of the most common ‘figures of speech’ are simile, metaphor and personification.

**Form:** The shape, style and structure of a text-as opposed to its content.

**Hyperbole:** A figure of speech that presents an overstatement or exaggeration for emphasis. I

**Ideology:** A way of thinking about the world and people, including beliefs, values and attitudes.

**Idiom:** Phrases that mean something other than the logical or grammatical meaning that one would normally expect from the combination of words.

**Imagery:** Occurs in the form of pictures conjured by a text in a reader’s imagination, the appeals made to the senses in a text, and the figurative language used in a text, that is, the similes, metaphors, personification, onomatopoeia etc.

**Inference:** The process of drawing a conclusion from data or evidence. Usually allows readers to make judgments about characters or events from a limited amount of information.

**Irony:** The condition created by the difference between what is stated and what is actually the case.

**Jargon:** The special vocabulary of particular trades or professions.

**Juxtaposition:** Setting one thing beside another, usually to make a contrast and emphasise or highlight some particular aspect.

**Metaphor:** A figure of speech in which one thing is described in terms of another. The connection is implicit, whereas in a simile, the connection is made explicitly.

**Monologue:** A speech by a single person. They may be alone or they may have an audience.

**Moral:** The lesson to be learned from a story or poem.

**Motif:** Any element that recurs frequently in a literary text that can help to develop and inform the text’s major theme.

**Objective/subjective:** Objectivity means being able to maintain a distance and detachment from the subject matter. This means that a writer’s (or reader’s) feelings or prejudices will not affect the way an issue is presented in a text. A subjective text is one in which we are invited to think of the persona, the ‘I’, as the author.

**Onomatopoeia:** A figure of speech in which the sound of the word is an echo of its sense.

**Oxymoron:** A figure of speech in which two opposites are combined for a striking effect.

**Paradox:** A statement that is apparently selfcontradictory but still holds an attractive truth.

**Parenthesis:** A word or phrase inserted into an already complete sentence, to clarify an idea. This is usually done with brackets (although dashes can also be used).

**Parody:** An imitation of another text in order to send it up or make it appear ridiculous. The imitation usually works by exaggerating a particular aspect (subject matter, style, tone or vocabulary) of the original text, provoking amusement in readers.

**Pathos:** The feeling of pity and sorrow evoked by tragedy.

**Personification:** A figure of speech that gives human qualities to objects or ideas.

**Propaganda:** Texts devoted to the purpose of spreading a particular idea or belief.

**Purpose:** What the text is trying to achieve.

**Realism:** An attempt to present the real world in text

**Repetition:** Repeating a sound, word, phrase, line or idea to provide emphasis and raise importance of the ideas expressed.

**Representation:** A construction in a text that tries to reflect some part of the real world, literally ‘presenting again’ in order to challenge or support current cultural attitudes and beliefs.

**Resolution:** The events following the climax of a play or story in which the conflicts and problems raised by the plot are resolved or worked out.

**Rhetoric:** The art of using language to persuade an audience.

**Rhetorical question:** A question that does not require an answer because the speaker or writer already assumes that the answer is obvious by the context in which the question is asked. The audience is persuaded by positioning them in ways that they cannot easily challenge.

**Rhyme:** The occurrence of similar sounds in lines of verse to provide a pleasant musical effect and to bind the lines together, thus providing structure.

**Sarcasm:** The use of praise in a tone that clearly implies criticism.

**Satire:** A text that uses humour and exaggeration to criticise human foibles. Satire works to portray individuals, groups or institutions as ridiculous. Unlike comedy, the final purpose of satire is to provoke thought and political change.

**Simile:** A figure of speech in which an object is compared to another in one particular aspect. This comparison is set up by using ‘like’ or ‘as _______ as’.

**Slang:** A register of language associated with a particular location or occupation, more localised, more colourful, often considered more common than colloquial or formal language.

**Soliloquy:** A speech in which a character who is usually alone on stage delivers their thoughts and feelings on an issue. This ‘pouring out of the heart’ by a character evokes sympathy from the audience.

**Stereotypes:** Models or templates for a particular kind of character. Stereotypes often define groups in very narrow terms such as ‘dumb blond’ or the ‘romantic Frenchman’. Stereotypes can be damaging and divisive when they become the main way of thinking about a group of people.

**Suspense:** A technique used to keep readers wondering about the outcomes of events in a story. Creates a feeling of tension and anticipation in the reader. There are two kinds of suspense-that connected with causality (whodunit?) and that connected with temporality (what will happen next?).

**Symbol/Symbolism:** An object that stands for something else.

**Theme:** The central idea of a text.

**Tone:** The way language is used to reflect attitudes to the subject matter and the readers. If the text is spoken (or imagined as spoken) then the volume, pitch, emphasis and intonation will carry the tone. Readers and listeners will judge tone from past experience and contextual clues. Words used to describe tone include: serious, sombre, ironic, satiric, parodic, bitter, sarcastic, melodramatic, cynical, critical, knowledgeable, excited, mournful, forceful, wise, guarded, proud, sincere, light-hearted, didactic and flippant.

**Voice:** The sense of personality and intelligence behind the words of a text. (Similar to persona or narrator).

**Wit:** The ability to express a fine idea with precision and perhaps humour. Subtle and clever, as in ‘a witty remark’.