

# GCSE English Literature Top Tips



Everyone valued • Every day an opportunity • Every moment focused on success

# Time Management

Paper/Question	What to do?	Marks/ Minutes
<b>Literature Paper 1</b>		
Section A	Macbeth PESMAC x6	34 marks/ 45 minutes
Section B	Jekyll and Hyde PESMAC x6	30 marks/ 45 mins
<b>Literature Paper 2</b>		
Section A	An Inspector Calls (no extract) PESMAC x6	34 marks / 45 minutes
Section B	Love and Relationships Poetry PESMACx6	30 marks/ 45 minutes
Section C	Unseen Poetry (x2 questions) MESSI for both	24 + 8 marks/ 45 minutes

# **Underline key words and information**

Always READ THE QUESTION FIRST before you read the extract or poems.

This saves time having to read something twice.

Use a pen or highlighter to make sure you know what the question is asking you to do.

Then use your pen or highlighter to look for evidence in the extracts or poems.

# AQA English Literature

## Paper 1: Macbeth

### Revision

#### GCSE English Literature: Paper 1

##### A: Macbeth

Possible question: Starting with this extract, explain how far you think Shakespeare presents \_\_\_\_\_ as \_\_\_\_\_. (34 marks)

B: The Strange Case of Doctor Jekyll and Mr Hyde



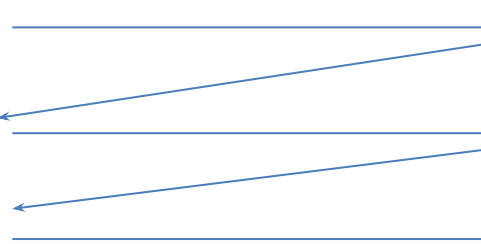
#### Key Characters:

Macbeth  
Lady Macbeth  
Banquo  
Macduff  
King Duncan  
Malcolm and Donaldbain  
The Witches

# PESMAC

**Introduction:** Shakespeare presents \_\_\_\_\_ as a \_\_\_\_\_ throughout the whole of Macbeth. In the extract... (Include question in introduction, 3 sentences total).

## **Extract:**

- PESMAC 1
  - PESMAC 3
  - PESMAC 5
- 

## **Whole play:**

- PESMAC 2
- PESMAC 4
- PESMAC 6

**Conclusion:** In conclusion, Shakespeare presents \_\_\_\_\_ as a \_\_\_\_\_ through his use of language, structure and form. (1 or 2 sentences total)

### **Making inferences**

Suggests  
Demonstrate  
Shows  
Reveals  
Displays  
Infers  
Implies  
Advocates

### **The AUDIENCE might FEEL:**

Admiration	horror
Alarm	optimistic
Apprehension	pessimistic
Astonishment	relief
Disapproval	revulsion
Disturbed	satisfied
Enjoyment	thrilled
Fear	uncomfortable
Fury	wary

**because**

...

# Context:

- Macbeth was written by William Shakespeare in 1605.
- Macbeth is a tragedy.
- It is loosely based on real events – Macbeth was a real Scottish king who ruled in the 11<sup>th</sup> century.
- James I was in power at the time Shakespeare wrote the play. He was also the patron of Shakespeare's acting company (The King's Men).
- James I was related to Banquo and Fleance. This is why they are very moral characters in the play.
- Elizabethans believed that even honourable men could be corrupted by ambition and the want for power. Ambition was not a good characteristic to have.
- Elizabethans also believed in the Divine Right of Kings which meant that kings were chosen by God.
- James I wrote 'Daemonologie' about witchcraft and 'Basilikon Doron', which looks at how to be a good king. In Macbeth, the character of Malcolm represents the template of the ideal king.

# Language:

- Shakespeare generally uses **blank verse** for most characters (except the witches). This means that the lines don't usually rhyme (except for couplets at the end of speeches/ soliloquys).
- Shakespeare uses **iambic pentameter**. This means that there are 5 big beats/ stressed syllables in each line. This puts more emphasis on certain words.
- Shakespeare gets characters to describe the weather 'fog and filthy air' using **metaphor** and **imagery** to create **atmosphere**.
- Shakespeare uses **gothic language** – words like 'blood', 'murder' and gruesome words 'birth strangled babe'.
- Shakespeare uses **dramatic irony**, Duncan describes Macbeth's castle as 'pleasant' when the audience know he will be murdered there.
- Shakespeare uses Macbeth's **soliloquys** to show us his thoughts and feelings, 'is this a dagger I see before me?'
- The Porter speaks in **prose** (unrhymed sentences with no iambic pentameter). This links to how he is lower class.
- The witches speak in **rhymed verse**, usually rhyming couplets, with 7 to 8 syllables. This shows they are unnatural and different. It also makes their speech sound like a chant.

# Macbeth:

- Macbeth begins as a **strong warrior** 'brave Macbeth, well he deserves that name'.
- He is also described as 'valiant' and a 'worthy gentleman'. Duncan rewards his **bravery** with the title of Thane of Cawdor.
- Shakespeare uses **strong, commanding language** at the beginning to show this, 'stars hide your fires, let not light see my black and deep desires.'
- He is **ambitious**, 'I have no spur to prick the sides of my intent, but only vaulting ambition.'
- Lady Macbeth thinks he is 'too full o'th'milk of human kindness' – a **coward**.
- However, he has a **conscience** and feels guilty, 'Will all great Neptune's ocean wash this blood clean from my hand?' Shakespeare uses **questions** to show his uncertainty.
- His **confidence** returns on the battlefield before he dies, at the end, when he 'will not yield' to Macduff and he fights 'bear like'.
- He is also a **brutal murderer** 'I am settled and bend up each corporal agent to this terrible feat.' He makes a **deliberate decision** to kill Duncan. He becomes a 'tyrant'.
- He is influenced by Lady Macbeth and the witches. His ambition is stronger than his morals.
- At the end of the play Malcolm calls him a 'hell hound' and a 'butcher'. Macbeth's **ambition** has ruined all of his **noble** characteristics.



# Lady Macbeth:

- Lady Macbeth is a **cruel** character, 'And fill me from the crown to the toe topfull of direst cruelty.' The 'crown' also shows that she is **ambitious**. She is violent, 'dash the brains out'.
- She is also **cunning** and **manipulative**, 'look like th'innocent flower but be the serpent under't'. Shakespeare uses **verse** to show her confidence and strength.
- She appeals to the spirit world to 'unsex' her, as her ambitions can only be achieved through Macbeth in a **male dominated** society, 'Come to my women's breasts and take my milk for gall' (gall = poison).
- She is **afraid** of some things, 'Had he not resembled my father as he slept, I had done 't.'
- She comes up with the **plan** to drug Duncan's servants, 'leave all the rest to me.'
- She **pretends** to faint when Duncan's murder is discovered, 'help me hence, ho!'
- Lady Macbeth is slowly driven **mad** by guilt, her punishment for her crimes, 'Out, damned spot, out I say.' Shakespeare uses **repetitions** to show she has lost her confidence and self control, 'Come, come, come, come, give me your hand.' Sleepwalking was seen as **unnatural** and caused by **guilt** by Elizabethan audiences. This also links to when Macbeth says 'Macbeth hath murdered sleep.'

# Duncan:

- Shakespeare presents Duncan as an almost **model** king, 'full of growing'. Shakespeare uses **plant imagery** to show Duncan wants to **nurture** those that are loyal to him.
- Macduff states he is 'a most sainted king' reminding the audience of the **divine right of kings**, that they were chosen by God.
- Duncan is **kind**, 'hold thee to my heart.'
- He **trusted** the first Thane of Cawdor, 'a gentleman on whom I built an absolute trust.' This suggests he is **too trusting**, 'there's no art to find the mind's construction in the face.'
- He hands out honours to Macbeth, 'and with his former title greet Macbeth' and to Malcolm, 'the prince of Cumberland.'
- Macbeth says that 'his virtues will plead like angels.'
- Duncan is not a soldier and does not have manly qualities, he has 'gentle senses', which makes the Elizabethan audience question the qualities of a good leader.

# Malcolm and Donaldbain:

- Malcolm and Donaldbain are aware of the danger from people closest to them, unlike Duncan, 'There's daggers in men's smiles'. They flee Scotland after Duncan's murder, Malcolm to England and Donaldbain to Ireland.
- Malcolm pretends to be a tyrant when Macduff comes to visit him to test his loyalty, 'But there's no bottom, none, in my voluptuousness.'
- Malcolm is wise, 'wisdom plucks me from over credulous haste' and honest, 'delight no less in truth than in life.'
- When Macbeth is made king, Malcolm and Donaldbain are annoyed he is making grand speeches, 'why do we hold our tongues?'
- Malcolm eventually returns to Scotland with an army, disguising them with branches from Birnam Wood so that they can sneak up on Macbeth's castle, 'Let every soldier hew him down a bough and bear 't before him.' This proves he is a strong leader.

# Banquo:

- Banquo is also a **thane** and a **soldier** like Macbeth. He's also there when the witches make their predictions, 'You are lesser than Macbeth but also greater.'
- Banquo is **moral**, he has a 'wisdom that doth guide his valour.'
- Banquo is **ambitious**, but doesn't act on the witches predictions, 'I dreamt last night of the three weird sisters.' He thinks they are 'instruments of darkness' – he is more **cautious** than Macbeth.
- Banquo's **conscience** is more important than power and glory, he keeps his 'allegiance clear.' He remains **honourable**.
- Banquo suspects Macbeth murdered Duncan, 'I fear thou play'st most foully.'
- Macbeth could be **jealous** of Banquo as he has sons and therefore 'a father of many kings.' Macbeth has a 'fruitless crown' meaning that once he dies, he has no heir.
- Macbeth and Banquo are **opposites** in many ways. As James I was related to Banquo, it was important to present him as **honest**. It is good to make comparisons between them.
- When Macbeth sees **Banquo's ghost** (a sign of his guilt – no one else sees Banquo's ghost), 'it will have blood they say, blood will have blood.' Shakespeare uses **repetition** to show Macbeth's fear.

# Macduff:

- Macduff is **noble**, 'this noble passion, child of integrity.' He is **horrified** by Duncan's murder.
- Macduff is a **soldier**, 'I have no words, my voice is in my sword.' He puts 'O Scotland, Scotland!' first, before his wife and child, 'All my pretty ones? Did you say all?' They are murdered by Macbeth.
- Macduff is **suspicious** of Macbeth, 'new widows howl, new orphans cry.' This is **ironic** as his wife and children are murdered.
- Macduff is **loyal**, he goes to Malcolm to convince him to fight Macbeth, 'Bleed, bleed poor country.'
- He is **brave**, he fights and kills Macbeth, 'Macduff was from his mother's womb untimely ripped.'
- Macduff is also an **opposite** of Macbeth. He is a brave soldier who fights for what is right for his country – Macduff is the **heroic antagonist**.

# The Witches:

- They are also known as the Weird sisters. Weird comes from the Old English 'wyrd' which meant 'fate' – they are **instruments of fate**.
- They are **supernatural**, 'fair is foul and foul is fair' they can change the appearance of reality. They would be seen as unnatural and evil. James I wrote *Daemonologie* about witches and how terrible they were.
- They can see the **future**, 'hail king that shalt be' and gain nothing from telling Macbeth but they seem to **enjoy** creating trouble, 'this supernatural soliciting cannot be ill, cannot be good.'
- Shakespeare uses **short lines and rhyme** to create spell like language, 'eye of newt and toe of frog, wool of bat and tongue of dog.'
- The witches are usually accompanied by 'thunder and lightning' making the atmosphere more frightening.
- The witches never tell Macbeth to murder anyone. It is a **self fulfilling prophecy** – Macbeth makes it come true.
- The audience wouldn't necessarily be afraid of the witches – it would be **entertaining** having them on the stage – especially as they start off the play, getting the audience straight into the action.

# Possible Questions to help you revise:

- Malcolm calls Macbeth a 'butcher'. Do you agree or disagree with this statement?
- Explore how Shakespeare presents Lady Macbeth in the play as a whole.
- Compare how Macbeth and Banquo are presented.
- Who is to blame for Duncan's death?
- How are women presented in Macbeth?

# Macbeth

## Deceptive

-**Fools** others. Tells lies or pretends to be good on the outside.  
**Deceit, Deceptively**

## Claustrophobic

-Shut off. Can make people feel enclosed or imprisoned.  
**Claustrophobia, Claustrophobically**

## Obscure

-Dark & gloomy. Not everything can be seen.  
**Obscurity, Obscurely**

## Scheming

-Obsesses over evil plans that cause harm to others.  
**Scheme**

## Regicide

-The killing of a king.  
**Scheme**

## Macabre

-Associated (Connected) with death or the dead (e.g. skeletons / graves)

**The Macabre**

## Horrific

-Actual physical threat to your body. Evidence of physical harm (e.g. corpses).

**Horror, Horrifically**

## Terrifying

-A suggested threat to your imagination or soul. Makes you feel uncomfortable or panicked. **Terror, Terrifyingly**

## Predatory

-Seeks out and **preys** on innocents by killing them, feeding on them or imprisoning them.

**Predator, Predatorily**



## Vengeful

-Wanting to take **revenge** for a wrong that took place in the past.

**Vengeance, Vengefully**

## Compunction

-A feeling of guilt that follows a sin.

**Compunctious, compunctiously**

## Tragedy

-A play that ends in death

## Dichotomy

-A division or contrast between two things that have polar or opposite qualities (e.g. good and bad, fair and foul).

## Abhorrent

causing repugnance; detestable; loathsome: **abhorrently**

## Hamartia

-A tragic flaw that leads to the death of the protagonist

## Ambitious

-Seeking power or fame over everything else.  
**Ambition, ambitiously**



# Practice Exam Question

Read the following extract from Act 5, scene 8. Here Macduff finally meets Macbeth.

How does Shakespeare present Macbeth in this extract and elsewhere in the play? (34 marks)

[Enter MACDUFF]

MACDUFF Turn, hell-hound, turn!

MACBETH Of all men else I have avoided thee: But get thee back; my soul is too much charged With blood of thine already.

MACDUFF I have no words: My voice is in my sword: thou bloodier villain Than terms can give thee out! [*They fight*]

MACBETH Thou lovest labour: As easy mayst thou the intrenchant air With thy keen sword impress as make me bleed: Let fall thy blade on vulnerable crests; I bear a charmed life, which must not yield, To one of woman born.

MACDUFF Despair thy charm; And let the angel whom thou still hast served Tell thee, Macduff was from his mother's womb Untimely ripp'd.

MACBETH Accursed be that tongue that tells me so, For it hath cow'd my better part of man! And be these juggling fiends no more believed, That palter with us in a double sense; That keep the word of promise to our ear, And break it to our hope. I'll not fight with thee.

MACDUFF Then yield thee, coward, And live to be the show and gaze o' the time: We'll have thee, as our rarer monsters are, Painted on a pole, and underwrit, 'Here may you see the tyrant.'

# AQA English Literature

## Paper 1: *The Strange Case of Doctor Jekyll and Mr Hyde*

### Revision

#### GCSE English Literature: Paper 1

A: Macbeth

#### B: The Strange Case of Doctor Jekyll and Mr Hyde

Possible question: Starting with this extract, explain how far you think Stevenson presents \_\_\_\_\_ as \_\_\_\_\_. (30 marks)



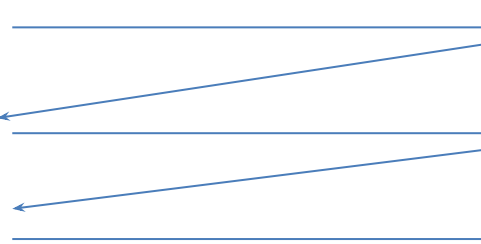
#### Key Characters:

Dr Henry Jekyll  
Mr Edward Hyde  
Mr Gabriel Utterson  
Mr Richard Enfield  
Dr Hastie Lanyon  
Poole  
Sir Danvers Carew  
Mr Guest  
The Maid

# PESMAC

**Introduction:** Stevenson presents \_\_\_\_\_ as a \_\_\_\_\_ throughout the whole of Jekyll and Hyde. In the extract... (Include question in introduction, 3 sentences total).

## **Extract:**

- PESMAC 1
  - PESMAC 3
  - PESMAC 5
- 

## **Whole novella:**

- PESMAC 2
- PESMAC 4
- PESMAC 6

**Conclusion:** In conclusion, Stevenson presents \_\_\_\_\_ as a \_\_\_\_\_ through his use of language, structure and form. (1 or 2 sentences total)

### **Making inferences**

Suggests  
Demonstrate  
Shows  
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### **The AUDIENCE might FEEL:**

Admiration	horror
Alarm	optimistic
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Astonishment	relief
Disapproval	revulsion
Disturbed	satisfied
Enjoyment	thrilled
Fear	uncomfortable
Fury	wary

**because**

...

# Context:

- The Strange Case of Doctor Jekyll and Mr Hyde was published in 1886.
- **Victorian society** was very **religious** and when Darwin published 'On the Origin of the Species' (1859) many people were unhappy.
- **Darwin** suggested that all creatures evolved through 'natural selection' so that humans share a common ancestor with apes. This suggests that humans may have an animalistic side and that we are all capable of uncivilised acts and violent crimes.
- Victorian society expected **gentlemen** to have a good **reputation**. If they were caught doing immoral activities or having uncontrolled emotions, this would damage their reputation. If they lost their reputation, they lost social advantages, so they valued reputation above all else.
- **Evangelical Christianity**, which was very popular in Victorian England, taught that mankind is sinful because Adam and Eve sinned. Stevenson frightens his readers suggesting that the sinful side could be stronger than the honest side.
- The **weather** was greatly effected by **smog** during this time period. Victorians burned coal, which caused pollution in London. The smog made London a grey and atmospheric place to live.
- **Working class London** was overcrowded; slums, factories and brothels all existed here. These areas of London were not respectable. Soho, where Hyde lives is described as a 'dismal quarter'.

# Language:

- Stevenson writes most of the novel from Utterson's perspective. This narrative is mostly formal and controlled, like Utterson is.
- The restrained language makes the moments of violence stand out more.
- The gentlemen's dialogue is all formal. Poole's dialogue reflects his social class as he uses non standard English 'Yes, sir, he do indeed', suggesting his less educated.
- Stevenson uses passages of intense description, like similes (Hyde is 'like Satan'), metaphors (London is a 'drowned city') and personification to describe the lab 'a blind forehead'.
- Stevenson emphasises the theme of duality by using words that can have more than one meaning, creating uncertainty and tension. The name 'Hyde' suggests being hidden, exactly what Jekyll has been doing to this side of himself. When Hyde disappears it's 'as if he never existed' (Hyde never really did exist – just another side of Jekyll).

# Structure and Narrative:

- The structure of the story builds suspense. Utterson is a **third person, limited narrator**. We only find out things when he does.
- It is **chronological** – this gives a feeling of real time passing.
- There are also **embedded narratives** in the story (like Enfield's, the maid's). This also includes letters (this is called **epistolary form**, when letters are part of the structure of a novel) which are fragments of the story.
- We never hear from Hyde's perspective – he's **excluded**, making him more mysterious.
- The full title of the novel is 'The Strange Case of Doctor Jekyll and Mr Hyde' giving a sense of a real investigation.
- The novel has **gothic** characteristics: mysterious settings, disturbing secrets, dreams and visions, supernatural and the idea of the double – two characters who are opposites but have similarities.

# Jekyll and Hyde: key quotes!

## Dr Henry Jekyll

- 'intelligent, reputable'
- 'slyish cast' (hints he's hiding something)
- Lanyon thinks: 'The pink of the proprieties, celebrated too.'
- 'unscientific balderdash'
- 'was wild when he was young'

## Mr Edward Hyde

- 'like Satan'
- 'trampled calmly' over the little girl
- 'I never saw a man I so disliked, and yet I scarce know why.'
- 'pale and dwarfish'
- 'savage laugh' – animalistic 'hissed', 'snarled'
- 'hardly human'
- 'ape like fury'
- 'clubbed him to the earth'
- 'storm of blows' bones were 'audibly shattered'

# Jekyll and Hyde

## Dr Henry Jekyll

- Jekyll has 'kindness'
- Jekyll has 'a tall fine build'
- Jekyll has 'all men's respect'

## Mr Edward Hyde

- Hyde is 'callous' (heartless)
- Hyde is 'dwarfish'
- Hyde is 'damnable'

At first Jekyll enjoys being Hyde, he is like a 'schoolboy'. He doesn't have to worry about reputation any more.

Jekyll alternates between 1<sup>st</sup> and 3<sup>rd</sup> person to refer to Hyde, 'He, I say – I cannot say I.' This distances him from the things he has done, 'I find it in my heart to pity him.' He thinks it is 'Hyde alone' who is guilty. Jekyll becomes addicted to Hyde, he's 'slowly losing hold of my original and better self.'

Hyde doesn't care about Jekyll, 'a son's indifference'.

Hyde still has concern for reputation at the beginning, 'No gentleman but wishes to avoid a scene.'

Hyde is 'astute', he's intelligent.

Hyde eventually takes over, using 'ape like tricks' to punish Jekyll.

Jekyll kills Hyde showing that his **experiment failed**.

**'Man is not truly one, but truly two'** – Jekyll. Theme of duality



# Mr Gabriel Utterson:

- He's a lawyer and typical Victorian gentleman, 'a lover of the sane and customary sides of life.'
- He loves The 3 R's: Reason, Reputation, Respectability.
- Tolerant of others 'the last reputable acquaintance' of ruined men.
- Described as 'lean, long, dusty, dreary' – a criticism of Victorian men from Stevenson.
- He is serious, 'a rugged countenance that was never lighted by a smile.'
- He's curious about Hyde, 'a singularly strong...curiosity.'
- He makes a good amateur detective as he believes there must be 'a plain and natural' reason for everything. The mystery will end if it is 'well examined'.
- Hyde makes Utterson feel a 'shudder in his blood'.

# Dr Hastie Lanyon:

- Lanyon is an 'inseparable friend' of both Utterson and Jekyll. He loves **3 F's**: **Faithful**, **Friendly**, old **Fashioned**.
- Described as 'hearty, healthy, dapper, red faced gentleman'. He is a gentleman, just like Jekyll.
- He's a rational scientist – also just like Jekyll. Jekyll thinks he is a 'ignorant blatant pedant' for being sceptical of his work. Lanyon thinks Jekyll's work is 'unscientific balderdash'. Jekyll and Lanyon have two opposing attitudes to science.
- Lanyon can't cope with Jekyll's secret, he repeatedly screams, 'O God!' showing a breakdown in his language when he sees Hyde change into Jekyll.
- Lanyon can't cope with the truth of what Jekyll has done 'soul sickened'. He dies because he can't recover from his shock.

# Mr Richard Enfield:

- Enfield is a distant cousin of Utterson. People wonder ‘what these two could see in each other’.
- He embodies traditional Victorian values.
- He introduces Utterson to the mystery surrounding Hyde.
- He understands the importance of reputation, says that he’s ‘ashamed’ of his ‘long tongue’ as he knows gossip can affect reputation. Also pressures Hyde into paying money to girl’s family.
- Enfield is returning ‘from someplace at the end of the world’ at 3am when he sees Hyde trample the girl. A hint that he has an immoral side.
- He says ‘the more it looks like Queer Street, the less I ask’ suggesting that he knows all gentlemen are secretly sinning, so doesn’t ask people about it.
- Utterson and Enfield are drawn together despite their differences, a little like Jekyll and Hyde.

# Poole:

- Poole has been Jekyll's butler for 20 years and he recognises when something is wrong.
- Poole believes that Jekyll is a respectable man and would rather believe he is dead than something more sinister. This shows how the lower classes respected gentlemen.
- Utterson says that Poole's explanation is 'wild'. Poole won't say what's happened when he goes to get Utterson. This creates more suspense before they find Hyde's body.
- Poole thought he saw someone outside the cabinet before they went in who was wearing a 'mask'. Hyde is like a mask for Jekyll.
- Stevenson creates tension when Utterson and Poole bravely knock down the door to the cabinet to find Hyde's dead body. They are 'appalled' that they have to break in as this seems disrespectful.

# The Maid:

- The maid's account of the murder case is written like a police statement, 'Nearly a year later, in the month of October...'
- She is described as 'romantically given', so it's hard to know whether we can believe her account.
- 'a crime of singular ferocity' happened on the streets of London.
- Sir Danvers Carew is described as having a 'pretty manner of politeness' in comparison to Hyde's 'ill-contained impatience'.
- Hyde 'broke out in a great flame of anger'
- 'At the horror of these sights and sounds, the maid fainted.' She faints because it is a brutal and shocking crime – Carew is left 'incredibly mangled' on the street.

# Themes:

- **Reputation:** 'looks like Queer Street', 'if it came to a trial, your name might appear', 'like a school boy, strip off these lendings and spring off into a sea of liberty', 'safety was complete'.
- **Duality:** 'man is not truly one, but truly two', 'war' within Jekyll, Jekyll is 'radically both', 'ordinary secret sinner', 'my devil', 'I learned... the thorough and primitive duality of man.'
- **Science and Religion:** 'secret sinner', 'spirit of hell', Hyde scrawls 'blasphemies' all over Jekyll's Bible, 'morbid sense of shame'.
- **Secrecy:** 'secret sinner', smashing cabinet door symbolises revealing secrets, gentlemen characters decide not to speak about things, 'Let us make a bargain never to refer to this again.'

# Settings in Jekyll and Hyde – a possible exam question

**Jekyll's house:** 'a great air of wealth and comfort', back door to lab: 'blistered and distained', a 'house of voluntary bondage'

**Hyde's house:** a 'dismal quarter of Soho' where 'ragged children' huddle in doorways.

**Hyde's door:**

'nothing but a door'

'sinister', 'sordid'

**Soho:** 'haggard shaft of daylight' the fog 'cut him off' (Utterson), 'a district of some city in a nightmare'

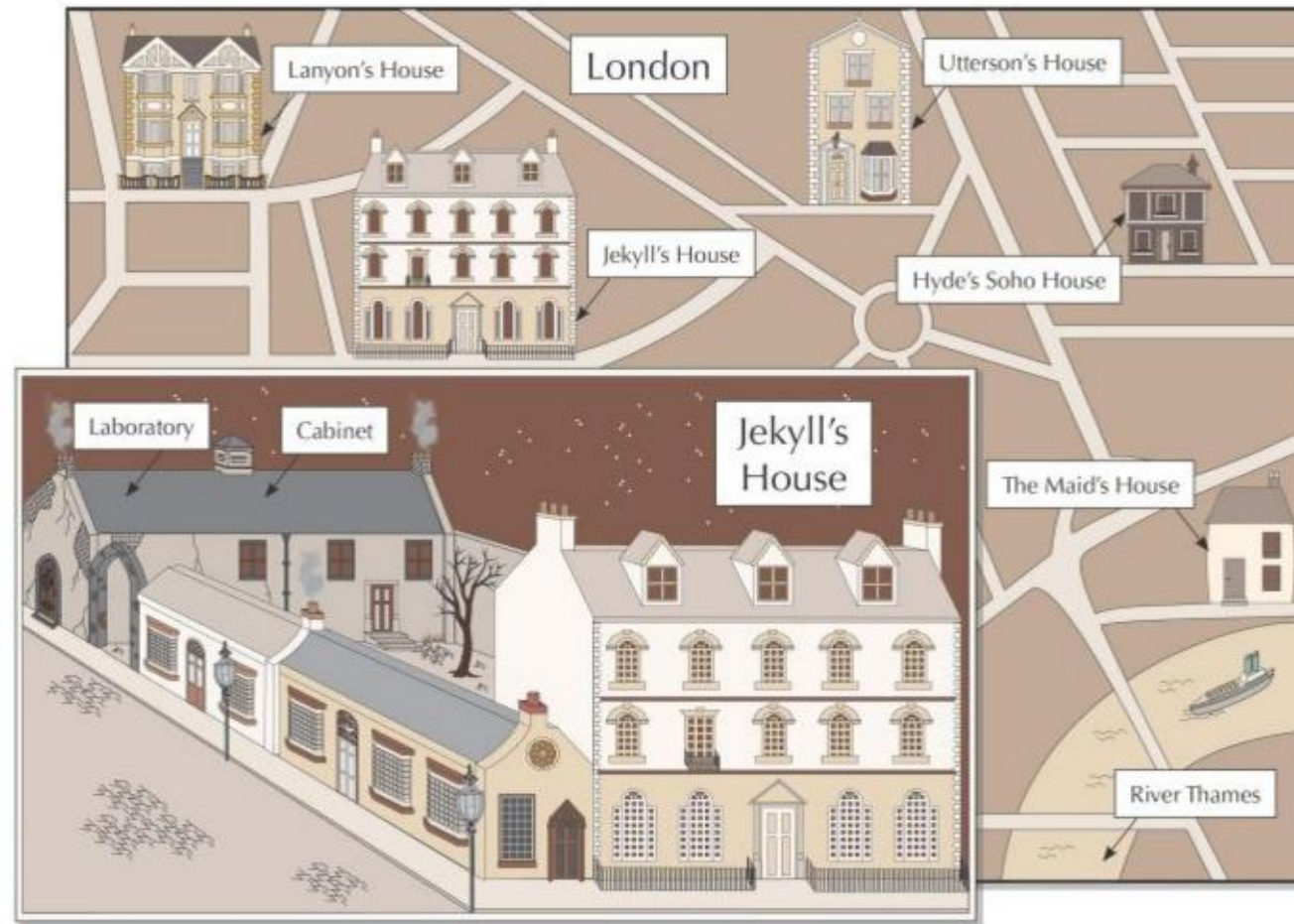
**The laboratory:** a 'dingy windowless structure'

A 'sense of strangeness'

The **settings** are **symbolic of the characters**. Jekyll's house looks respectable from the outside but the lab shows he has two sides to him – **duality**.

## 'Jekyll and Hyde' is set in London

Here are the key locations in the novel:



# Practice Questions to help you revise:

- How does Stevenson show that Utterson is a gentleman?
- How does Stevenson create suspense and tension throughout the novel?
- How are settings presented in Jekyll and Hyde?
- Stevenson presents Jekyll as a sympathetic character. How far do you agree with this?
- How does Stevenson create feelings of mystery and secrecy throughout the novel?



# Section B: Practice Exam Question

Read the following extract from *The Last Night*. Here Poole seeks Utterson's help as he is concerned about Jekyll.

How does Stevenson present Utterson here in this extract and elsewhere in the novel? (30 marks)

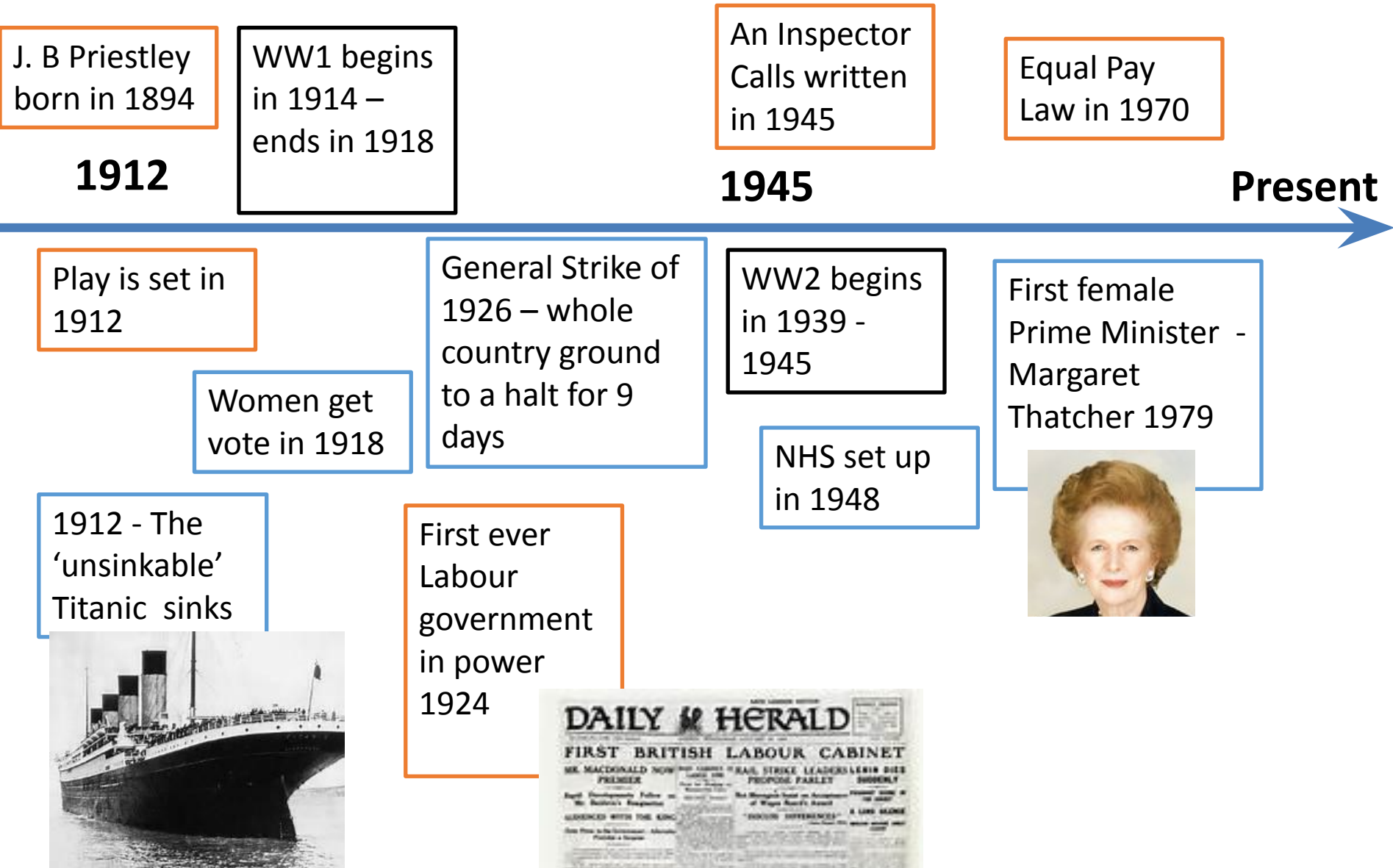
"These are all very strange circumstances," said Mr. Utterson, "but I think I begin to see daylight. Your master, Poole, is plainly seized with one of those maladies that both torture and deform the sufferer; hence, for aught I know, the alteration of his voice; hence the mask and the avoidance of his friends; hence his eagerness to find this drug, by means of which the poor soul retains some hope of ultimate recovery--God grant that he be not deceived! There is my explanation; it is sad enough, Poole, ay, and appalling to consider; but it is plain and natural, hangs well together, and delivers us from all exorbitant alarms."

"Sir," said the butler, turning to a sort of mottled pallor, "that thing was not my master, and there's the truth. My master"--here he looked round him and began to whisper--"is a tall, fine build of a man, and this was more of a dwarf." Utterson attempted to protest. "O, sir," cried Poole, "do you think I do not know my master after twenty years? Do you think I do not know where his head comes to in the cabinet door, where I saw him every morning of my life? No, sir, that thing in the mask was never Dr. Jekyll--God knows what it was, but it was never Dr. Jekyll; and it is the belief of my heart that there was murder done."

"Poole," replied the lawyer, "if you say that, it will become my duty to make certain. Much as I desire to spare your master's feelings, much as I am puzzled by this note which seems to prove him to be still alive, I shall consider it my duty to break in that door."



# History: a timeline for AIC



# Timeline of events in the play: What happened to Eva Smith?

- September 1910 - worked in Mr Birling's factory but was fired.
- Out of work for two months
- December 1910 - taken on at Milwards
- End of January – Sheila complains about her at Milwards and she has to leave.
- Changed her name to Daisy Renton.
- March 1911 - Met Gerald Croft at the stalls bar at the Palace. Admits she is poor and hungry. Gerald installs her in Morgan Terrace.
- First week in September – affair with Gerald ends.
- Eva spends two months by the sea.
- November 1911– met Eric Birling in Palace Bar.
- Two weeks later – meets Eric again not by arrangement, just coincidence in the Palace Bar.
- Two weeks before tonight – saw Mrs Birling
- Early in 1912 - kills herself.

# Mr Arthur Birling

- Mr Arthur Birling is the head of the Birling family.
- Stage directions: 'heavy looking, rather portentous man'. He was the Mayor of Brumley and is still on the bench so he 'knows the Brumley police officers pretty well'.
- He repeats that he is 'a hard-headed practical man of business' – but is he really?
- The audience of 1945+ know what's coming – this is called **dramatic irony**: 'The Germans don't want war', 'unsinkable, absolutely unsinkable'. This makes Birling look overconfident and foolish.
- This makes the audience realise he might be wrong about lots of things. He is not a fan of socialist ideas: 'mixed up together like bees in a hive', 'Every man for himself', 'community and all that nonsense'.
- 'This is Gerald Croft, the son of Sir George Croft' The Crofts are clearly socially superior and this makes Birling a bit nervous. 'Just a knighthood of course'
- He sacked Eva Smith for asking for more pay and going on strike: 'the wretched girl's suicide',
- Eric said: 'You're not the kind of father a cha'she'd had a lot to say – far too much – so she had to go of course.p could go to when he's in trouble. That's why.'
- He said about his wife: 'I must say Sybil, that when this comes out at the inquest, it isn't going to do us much good.'
- When Gerald suggests it was all a hoax: 'The whole story's just a lot of moonshine.'

# Mrs Sybil Birling:

- Mrs Sybil Birling is Arthur's wife and a mother to Sheila and Eric. She is a member of the 'Brumley Women's Charity Organization'.
- Stage directions: 'a rather cold woman and her husband's social superior'.
- She understands social etiquette – how to behave well, 'Arthur, you're not supposed to say such things.'
- (To Sheila) 'when you're married, you'll realise that men with important work to do sometimes have to spend all their time and energy on their business. You'll have to get used to that, just as I had.'
- She feels very separate from 'Girls of that class' and behaves in a snobbish way.
- She feels no guilt for her actions, 'I did nothing I'm ashamed of.' 'I blame the young man. He ought to be dealt with very severely.'
- She only helps 'deserving causes.' She did not feel Eva Smith was 'deserving' because she 'impertinently made use of our name.'
- She thinks Eric is 'only a boy.'

# Sheila Birling:

- Stage directions: 'a pretty girl in her early twenties, very pleased with life and rather excited.'
- In response to mother's comment that women must get used to their husbands working all the time: 'I don't believe I will.'
- Sheila doesn't agree with her father firing Eva Smith: 'But these girls aren't cheap labour – they're people.'
- Sheila blames herself for getting Eva Smith sacked from Milwards: 'I felt rotten about it at the time and now I feel a lot worse.'
- Sheila is superficial – she doesn't understand what it is like to be poor, 'She was very pretty and looked like she could take care of herself.'
- Sheila changes over the course of the play and sides with Inspector Goole, 'I hate to think how much he knows that we don't know yet.'
- 'I know I'm to blame and I'm desperately sorry.'
- 'he's giving us rope so that we'll hang ourselves.'

# Eric Birling:

- Stage directions: 'in his early twenties, not quite at ease, half shy, half assertive.' He hasn't yet grown up.
- Eric **forced** Eva Smith to sleep with him: 'I was in that state when a chap easily turns nasty.' He drinks.
- His mother is shocked by his behaviour saying: 'You stole money!' This shows she doesn't really know him.
- Eric blames his mother for denying Eva Smith the help she needed: 'You killed her – and the child she'd have had too – my child.'
- Eric is **shocked** that his parents decided it was a hoax so quickly, 'You're beginning to pretend as if nothing's really happened at all. And I can't see it like that. The girl's still dead, isn't she?'
- Eric feels **responsible**: 'we helped to kill her.' This means he has socialist characteristics, like his sister Sheila. Priestley is suggesting that there is still hope for the younger generation to be more caring.

# Mr Gerald Croft:

- Stage directions: 'attractive chap about thirty... very much the easy well bred man about town.'
- (To Sheila) 'I hope I can make you as happy as you deserve to be.'
- Mr B to G. 'I have an idea that your mother – Lady Croft ... feels you might have done better for yourself socially.'
- (Sheila to Gerald) 'Except for last summer when you wouldn't come near me.'
- Gerald does feel guilty: 'My God! ...I've suddenly realised – taken it in properly – that she's dead!'
- Gerald behaves like a gentleman, at first: 'I didn't install her there so I could make love to her.'
- He cheats with Eva Smith on Sheila: 'I didn't feel about her as she felt about me.'
- Sheila is annoyed and gives Gerald back the engagement ring: 'You were the wonderful fairy prince. You must have enjoyed it, Gerald.'



# Inspector Goole:

- When he enters (stage directions): 'he creates at once an impression of massiveness, solidity and purposefulness.'
- Stage directions: he speaks 'carefully, weightily ... and has a disconcerting habit of looking hard at the person he addresses before he speaks.' **Remember Goole and ghoul! Is he a ghost?**
- He is **Priestley's voice** – he represents Priestley's strong moral views, 'There are a lot of young women living that sort of existence, Miss Birling, in every city and big town in this country.'
- His job is to make the characters start taking **responsibility**, 'We are responsible for each other' and warns them of the 'fire and blood and anguish' that will result if they don't.
- He **heightens drama** – his entrances and exits are well timed in order to create maximum tension, 'a man has to mind his own business and look after himself and his own – and – We hear the sharp ring of a front doorbell.'
- He **controls the structure of the play** – each revelation moves the play one step forward, 'one line of enquiry at a time'.
- 'If there's nothing else, we'll have to share our guilt.'

# The Inspector's main speech

‘There are millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, with what we think and do. We don't live alone. We are members of one body. We are responsible for each other.’

This really represents theme of **responsibility** but also **Priestley's voice** and the **message** he wants to get across to his **audience**.


# Eva Smith:

- Eva Smith never speaks in the play but lots of characters describe her.
- *Eva* is similar to *Eve*, the first woman created by God in the Bible. *Smith* is the most common English surname. So, *Eva Smith* could **represent** every working class woman.
- Sheila: 'She was very pretty and looked like she could take care of herself.'
- Gerald describes her as 'very pretty - soft brown hair and big dark eyes.'
- Mr Birling speaks of her being 'country-bred.' He also calls her 'wretched girl.'
- The Inspector: 'she died in misery and agony – hating life.'
- The Inspector: 'She was here alone, friendless, almost penniless, desperate. She needed not only money, but advice, sympathy, friendliness.'

# Possible questions to help you

revise:

- How does Priestley explore responsibility in An Inspector Calls?
- How and why does Sheila change in An Inspector Calls?
- How is class presented in An Inspector Calls by Priestley?
- How is Mrs Birling presented in An Inspector Calls?
- How does Priestley present the differences between the generations in An Inspector Calls?



You could add in any of the characters to this question, so you can have a go at all of them to revise! All are worth 34 marks.

# AQA English Literature

## Paper 2: Love and Relationships Poetry

### Revision

#### GCSE English Literature: Paper 2

A: An Inspector Calls

**B: Love and Relationships poetry**

**Compare** how poets present (theme/idea) in 'Poem' and in one other poem from 'Love and relationships'. (30 marks/ 45 minutes)

C: Unseen Poetry

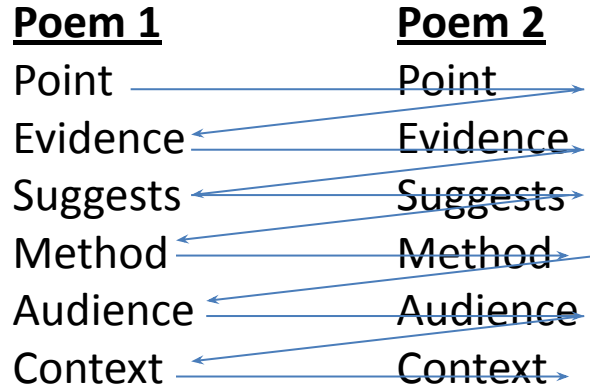


#### Key Themes:

Romantic love  
Family relationships  
Distance  
Desire and Longing  
Death  
Memory  
Nature

# SUPER PESMAC

**Introduction:** Both 'Poem 1' and 'Poem 2' show (theme/ idea). 'Poem 1' is about... Whereas, 'Poem 2' is about... (3 sentences total).



**Conclusion:** In conclusion, both poems show (theme/idea) through their use of language, structure and form. (1 or 2 sentences total)

## **Making inferences**

Suggests  
Demonstrate  
Shows  
Reveals  
Displays  
Infers  
Implies  
Advocates

## **Discourse markers for comparison**

In comparison...  
In contrast...  
One link...  
One similarity/ difference...  
To compare...  
To juxtapose...  
In addition to...

# When We Two Parted – Lord Byron

- Byron published poem in 1816 but claimed to have written it in 1808 to conceal the identity of the married woman, Lady Frances Webster, he was having an affair with.
- Byron was known for his scandalous affairs.
- **Content:** The narrator recalls the day he and his lover parted – she didn't seem to have any affection for him.
- **Form:** 4 8 line stanzas (lots of links to 8 to suggest 8 year time difference), ABAB rhyme scheme. The rhythm focuses on certain syllables 'Cold' to highlight speaker's pain.
- **Structure:** Use of enjambment to move between past, present and future feelings.
- **Language:** 'knell to mine ear' - metaphor to show hearing her name reminds him of a death (church bell to sound out a death – their relationship has died)
- 'share in its shame' – sibilance of 'shh' sound to create feelings of silence (narrator cannot tell people about his feelings)
- 'Long, long shall I rue thee' – repetition to show how long he'll feel regret.
- 'silence and tears' repetition (stanza 1 and 4) he is unable to move on and is still hurting.
- **Feelings:** Grief, anger, regret.
- **Themes:** Loss, memory, death
- **Link it to:** Neutral Tones, Walking Away

# Love's Philosophy – Percy Bysshe Shelley

- Shelley published poem in 1820. He was a part of the Romantic movement (emphasis on emotions and nature). He was deeply impressed with the power of nature. He was married to Mary Shelley (Frankenstein).
- **Content:** The narrator is addressing a woman and trying to persuade her to be with him romantically. He believes everything in nature is connected, that this is God's Law and should be obeyed.
- **Form:** 2 short stanzas (to show a 'simple truth'), ABAB rhyme scheme, except 2 lines 'river' / 'ever' are half rhymes, showing that the couple are not yet together, like the rest of nature.
- **Structure:** Each stanza builds up evidence to support his argument, ending in rhetorical questions 'why not I with thine?' Repetition of 'mingle' to emphasise how everything should be united.
- **Language:** 'fountains mingle with the river' - personification to show parallels between nature and what could happen with his love.
- 'with a sweet emotion' – personification to show that nature enjoys and benefits from this union.
- 'kiss' / 'clasp' – physical language to hint at frustration he cannot touch his lover.
- **Feelings:** Love/ lust, longing, playfulness, desire, frustration
- **Themes:** Nature, longing
- **Link it to:** Winter Swans, Porphyria's Lover, The Farmer's Bride



# Porphyria's Lover – Robert Browning

- Browning published poem in 1836. A Victorian poet known for his dramatic monologues, which are poems from one single (biased) point of view. Linked to Shelley as he used similar forms of poetry. He was an atheist and wrote social commentaries using dark humour.
- **Content:** Porphyria, the narrator's lover, arrives. She flirts and the narrator seems uninterested. He then decides she loves him and to preserve this moment, he kills her.
- **Form:** A dramatic monologue, asymmetrical ABABB rhyme scheme and enjambment suggest the narrator is unstable.
- **Structure:** Enjambment used to create cadence (speech like). Poem of two halves which are mirrored, 1<sup>st</sup> half Porphyria has power, 2<sup>nd</sup> half narrator has power. Repetition of 'mine' shows he thinks he owns her and can do as he pleases.
- **Language:** 'sullen wind soon awake' - pathetic fallacy/ personification creates an threatening atmosphere, also links to nature/ Romanticism
- 'when glided in Porphyria' – verb 'glided' – ghostly (foreshadowing?), magical, powerful woman. She contrasts with 'spite'ful weather.
- 'And strangled her/ 'And yet God has not said a word' – blunt, casual language to create more shock.
- **Feelings:** Love/ lust, madness, passivity, sin
- **Themes:** Longing, nature, death
- **Link it to:** The Farmer's Bride, Eden Rock – Sonnet 29 (if comparing about longing)

# Sonnet 29 – I think of thee – Elizabeth Barrett Browning

- Browning published poem in 1846. She was born in County Durham. A Victorian poet, married to Robert Browning. Poem from 'Sonnets of the Portuguese' – she pretended that she translated them as they were her personal feelings for her husband.
- **Content:** The narrator expresses her love for 'thee' (you) using vines and trees to express it, links to Romanticism.
- **Form:** A Petrarchan sonnet, using iambic pentameter.
- **Structure:** Enjambment used to create cadence (speech like). Poem of two halves which are mirrored, 1<sup>st</sup> half Porphyria has power, 2<sup>nd</sup> half narrator has power. Repetition of 'mine' shows he thinks he owns her and can do as he pleases.
- **Language:** 'my thoughts do twine and bud/About thee' – metaphor to show her intimate feelings for her husband. Verbs link to nature 'twine'/'bud'
- 'a palm tree' – religious language, palms for Christians represent faith and belief
- 'Rustle thy boughs and set thy trunk all bare' – metaphor to show she doesn't only want her thoughts, she wants him in the flesh.
- **Feelings:** Love,
- **Themes:** Longing, nature,
- **Link it to:** Sing Song, Winter Swans, Love's Philosophy

# Neutral Tones – Thomas Hardy

- Hardy wrote this poem in 1867 and published it in 1898 – leaving a 20 year gap. He was a poet and novelist. Much of his work regarded as pessimistic and bleak.
- **Content:** The narrator remembers a day when he and his lover stood by a pond. It is an unpleasant memory as he is aware their relationship is coming to an end.
- **Form:** 4 stanzas of 4 lines (quatrains), with final line indented to slow pace of poem and create a pause.
- **Structure:** Cyclical structure, begins and ends with the image of the pond. He has been repeatedly hurt by love. Enjambment to link aspects of the memory together.
- **Language:** ‘sun was white as though chidden of God’- simile to suggest sun (nature – Romanticism) is being told off by God for shining. Seems inappropriate to shine when narrator is sad.
- ‘smile... Was the dearest thing’ – metaphor to show narrator’s pain and suffering over her smile.
- ‘And a pond edged with greyish leaves’ – blunt language to show narrator’s lack of hope reflected in landscape.
- **Feelings:** pain, sadness, death
- **Themes:** nature, death
- **Link it to:** The Farmer’s Bride, Winter Swans, When We Two Parted

# The Farmer's Bride – Charlotte Mew

- Mew published this poem in 1912. It is thought she was homosexual, at a time when this wasn't accepted. This may explain the tone of longing and frustration.
- **Content:** The poem tells a story of a farmer's relationship with a 'maid' that went wrong. It is three years since they were married and she is still afraid of him.
- **Form:** A dramatic monologue (see Porphyria's Lover) of 6 stanzas, mostly in iambic tetrameter. This rhythm drives the narrative forward.
- **Structure:** In the first two stanzas, the farmer tells the story of the marriage. Use of a rhyming couplet at the end of each stanza to emphasise actions and feelings. Also repetition 'her hair' in last stanza shows he is losing control.
- **Language:** 'like a little frightened fay' - simile to suggest she is a fairy (nature – Romanticism) and she is scared of him.
- 'we chased her, flying like a hare' – simile linked to hunting to suggest her terror.
- 'she runned away' – the dialect of the farmer, creating a sense of character. The only voice we hear in the dramatic monologue.
- **Feelings:** frustration, desire, fear
- **Themes:** nature, desire, distance
- **Link it to:** Winter Swans, Porphyria's Lover, Love's Philosophy

# Letters from Yorkshire – Maura Dooley

- Dooley published this poem in 2002. She lived in Yorkshire for a few years before moving to London.
- **Content:** A man is working in the garden and see the first lapwing (bird) of the season and writes to the narrator about it. She reflects on their different lives.
- **Form:** Free verse and enjambment are used to make it sound more like speech. The stanzas flow into each other (enjambment) imitating the constant changing of the seasons.
- **Structure:** In the first three stanzas differences between the man and the narrator's lives are shown 'you out there... Me with my heartful of headlines'.
- **Language:** 'digging', 'planting', 'singing'- active verbs to show how the man's life is connected with nature.
- 'feeding words onto a blank screen' – metaphor 'feeding' links to nature but emphasises how different her life is. Contrasts seem artificial in comparison to his life.
- 'our souls tap out messages' – metaphor to show how their connection is almost spiritual – communication bridges the gap between them.
- **Feelings:** appreciation, connections, longing
- **Themes:** nature, desire, distance
- **Link it to:** Follower, Sonnet 29

# Eden Rock – Charles Causley

- Causley published this poem in 1988. He was born in Cornwall and was only 7 when his father died. It is likely he is talking about his own parents in this poem.
- **Content:** The narrator imagines his parents are both young again and they are on the bank of a stream. His parents are trying to convince him to cross the stream. This could be a real memory or a metaphor for him joining them in the afterlife.
- **Form:** 5 stanzas, 4 lines long with 10 syllables in each line. This regular structure suggests the steady relationship he had with his parents. The final line is separate, much like how he is separate from his parents until he crosses the stream/ joins them again in the afterlife.
- **Structure:** The first 2 stanzas introduce the parents in a mirrored way 'my father twenty five... My mother, twenty three...' Enjambment in the 4<sup>th</sup>/ 5<sup>th</sup> stanza 'Leisurely...' slows the pace, creating a pause and building tension for what the narrator will do.
- **Language:** 'Eden Rock'- biblical language referring to the Garden of Eden, a perfect place in the Bible where Adam and Eve lived – this suggests this is a ideal place too.
- 'her hair... takes on the light' – metaphor to suggest how angelic the mother is. Creates a heavenly scene.
- 'I had not thought it would be like this' – monosyllabic language creates ambiguity – does he mean being with parents? Going to the afterlife? Being born?
- **Feelings:** appreciation, connections, deep and lasting family bonds
- **Themes:** family relationships, memory, distance
- **Link it to:** Follower, Before You Were Mine, Mother, Any Distance

# Follower – Seamus Heaney

- Heaney published this poem in 1966. He was born in Northern Ireland and grew up on his father's farm.
- **Content:** The narrator describes his father's 'expert' ploughing'. As a boy he would get in the way of his father's farm work, but as they age, the roles are reversed.
- **Form:** 6 stanzas, 4 lines long, using mainly iambic tetrameter. This regular structure mimics the steady rhythm of ploughing. ABAB rhyme scheme – some are only half rhymes, representing how the narrator falls short of being like his father.
- **Structure:** The first 3 stanzas focus on the father, the next 2 are about the narrator's struggle with his identity, he wants to be like him 'I wanted to grow up and plough'. There is a role reversal in the last stanza, 'today it is my father who keeps stumbling.'
- **Language:** 'An expert.'- noun used to describe father's skill and strength. Simple, blunt sentence makes it seem like a truth that can't be argued with.
- 'like a full sail strung' – simile used along side other images of the sea to show how his father harnesses the power of the land, similar to how the wind is controlled by the sails.
- 'stumbled' / 'stumbling' – repetition, first it is the narrator who 'stumbled' when following his father. Now it is his father who is 'stumbling' 'and will not go away'. Ambiguity of this last line – could mean that he is glad he is still there.
- **Feelings:** admiration, self criticism, family ties
- **Themes:** family relationships, memory, nature
- **Link it to:** Before You Were Mine, Mother, Any Distance, Climbing my Grandfather

# Walking Away – Cecil Day Lewis

- Day Lewis published this poem in 1962. He was born in Ireland and this poem was dedicated to his first son, Sean. He was Poet Laureate from 1968 until his death in 1972.
- **Content:** The narrator remembers watching his son play football and he worries about him because he watches him walk uncertainly away. He realises this is a natural process that everyone must go through – to let go.
- **Form:** 1<sup>st</sup> person narrator (personal poem), 4 stanzas, 5 lines each. ABACA regular rhyme scheme, repetition of 'A' part of rhyme scheme suggests how the memory still affects him.
- **Structure:** Enjambment (line 5 begins with 'wrenched' reflecting how painful separation can be) and caesura (e.g. Line 17) create cadence (like natural speech).
- **Language:** 'like a satellite/ wrenched from its orbit' - suggests how son has drifted away from father and how father is no longer the centre of his son's life.
- 'half fledged thing set free' – metaphor to suggest father's concern that his son isn't ready.
- 'love is proved in the letting go' – philosophical language, the moral of the poem.
- **Feelings:** protectiveness, loss, reflection
- **Themes:** family relationships, memory, distance
- **Link it to:** Follower, Eden Rock, Mother, Any Distance



# Mother, Any Distance – Simon Armitage

- Armitage published this poem in 1963. He was born in West Yorkshire and left home to study Geography at university. This poem is from a poetry collection called 'Book of Matches'.
- **Content:** The narrator's mother (poem is addressed to her 'Mother, any distance...') comes to the house he is moving into to help him measure. He is looking forward to being independent but a bit worried too. He knows his mum will always be there if he needs her.
- **Form:** Loosely in the form of a sonnet (suggests his love for his mother), but has an irregular rhyme scheme (suggests uncertainty for his future). Uneven final lines suggest that the bond is reaching 'breaking point'.
- **Structure:** The 1<sup>st</sup> stanza states how narrator needs his mother 'requires a second pair of hands', in the 2<sup>nd</sup> stanza he explores independence 'unreeling years between us'. The poem ends with the narrator unsure if he will 'fall or fly'.
- **Language:** 'Anchor. Kite'- metaphor to suggest he is kite beginning to fly and mother still secures him, like an anchor. Also an umbilical link between them (mother and son).
- 'I space walk' – metaphor to suggest how these are new experiences and how exciting/ scary it is.
- 'acres of the walls, the prairies of the walls' – hyperbole linked to nature to show vast open spaces. Suggests he feels worried.
- 'hatch' – metaphor to represent hatching or being reborn as an adult.
- **Feelings:** appreciation, connection, excitement, fear
- **Themes:** family relationships, memory, nature
- **Link it to:** Follower, Before You Were Mine, Walking Away

# Before You Were Mine – Carol Ann Duffy

- Duffy published this autobiographical poem in 1993. She was born in Glasgow and is the first Scottish LGBT woman to be Poet Laureate (2009).
- **Content:** The narrator imagines her mother when she was happier and younger, before Duffy was born. She realises that her mum could have had a different life if she hadn't been born.
- **Form:** 4 equal stanzas, 5 lines long. Consistent form reflects steady passage of time and the inevitable change that time brings.
- **Structure:** The poem begins and ends with the mother on the 'pavement' (repetition, cyclical structure). At the beginning she's with her friends and at the end she is with her daughter. Clear division between before and after Duffy is born. 1<sup>st</sup> 3 stanzas begin with reminders of the distance in time between Duffy and her mother 'I'm not here yet'
- **Language:** 'fizzy, movie tomorrows'- metaphor to suggest exciting possibilities.
- 'polka dot dress blows round your legs. Marilyn.' – compares her mother with Marilyn Monroe (tragic figure who committed suicide at 36) – could suggest her mother's greatness but also unhappiness to come.
- 'sparkle and waltz and laugh' – repetition of 'and' emphasises how many energetic qualities her mother had.
- 'ghost clatters towards me' – metaphor to suggest this image of her mother is in the past.
- **Feelings:** admiration, nostalgia, self criticism
- **Themes:** family relationships, memory, distance
- **Link it to:** Follower, Eden Rock, Mother, Any Distance

# Winter Swans – Owen Sheers

- Sheers published this poem in 2005. He was born in Fiji, but grew up in South Wales. This poem comes from a collection entitled 'Skirrid Hill' – Skirrid means divorce or separation in Welsh
- **Content:** A couple walk around a lake after 2 days of bad weather. Their relationship is troubled, they don't speak to each other. They see swans and then they walk away holding hands.
- **Form:** 7 stanzas, 3 lines long (tercets) which make stanzas look unbalanced. This could reflect how the couple are feeling.
- **Structure:** The couple are separated in the first 5 stanzas 'silent and apart'. They reunite when the beauty of the swans reminds them of their love.
- **Language:** 'clouds had given their all'- personification/ pathetic fallacy to suggest problems in their relationship.
- 'icebergs of white feather' – metaphor to suggest how impressive swans are. Also icebergs are bigger below surface of water, perhaps the couple are keeping things from each other.
- 'our hands... Swum the distance between us' – metaphor to suggest the couple have come closer emotionally and well as physically.
- **Feelings:** peace, connections, tension
- **Themes:** memory, distance, nature
- **Link it to:** Neutral Tones, When We Two Parted, Letters from Yorkshire

# Singh Song! – Daljit Nagra

- Nagra published this poem in 2007. His parents emigrated from Britain to India and the experience of being an Indian Immigrant has influenced Nagra's poetry.
- **Content:** The narrator is British Indian and works in his father's corner shop. He sneaks out of the shop to spend time with his new wife.
- **Form:** There's no regular rhyme scheme, some rhyme used to create humour. It's more like a 'song' with verses and a chorus, which makes it sound energetic and rhythmic.
- **Structure:** The poem alternates between customers complaining and descriptions of the narrator's marriage. Repetition of 'my bride' suggests he can't stop thinking about her.
- **Language:** 'ver yoo bin'- phonetic spelling to exaggerate Indian English, creating humour. Also sounds like a chorus in a song.
- 'tiny eyes ov a gun and di tummy ov a teddy' – metaphor to suggest wife is dangerous and cute. He is still finding things out about her.
- 'Is priceless baby - ' – adjective to suggest love is more important than money. Dash leaves reader hanging. It looks to the future of their relationship.
- **Feelings:** Love, rebellion
- **Themes:** family relationships, love
- **Link it to:** Sonnet 29, Mother, Any Distance

# Climbing My Grandfather – Andrew Waterhouse

- Waterhouse published this poem in 2000. He was born in Lincolnshire. He was an environmental campaigner and worked on a farm before he began lecturing at an agricultural college. He committed suicide in 2001, at the age of 42.
- **Content:** The narrator imagines himself climbing his grandfather, using an extended metaphor of him as a climber and his grandfather as a mountain.
- **Form:** 1 stanza, 27 lines long. Written in present tense following the narrator's journey up the mountain. Visually the poem looks strong and solid, like a mountain.
- **Structure:** Enjambment imitates the motion of climbing and emphasises the steady progress being made. It feels as though he is getting higher with each new line of the poem.
- **Language:** 'old brogues, dusty and cracked'- extended metaphor (runs throughout whole poem) of grandfather as mountain. Here is shoes are the foothills of the mountain. 'Cracked' (adjective) could suggest grandfather's age.
- 'like warm ice' – simile to suggest grandfather is strong as ice but not cold. Oxymoron creates child like tone (warm ice?)
- 'drink among teeth' – metaphor for listening to the wise words his grandfather says, he may enjoy listening and learning from his stories.
- **Feelings:** appreciation, inquisitiveness, effort, closeness
- **Themes:** family relationships, memory, nature
- **Link it to:** Follower, Eden Rock, Mother, Any Distance

# Possible Questions

- Compare the way in which feelings of loss are presented in Neutral Tones and one other poem from 'Love and Relationships'.
- Compare the way in which the role of nature is presented in Letters from Yorkshire and one other poem from 'Love and Relationships'.
- Compare the way in which desire and longing is presented in Porphyria's Lover and one other poem from 'Love and Relationships'.
- Compare the way in which parent child relationships are presented in Walking Away and one other poem from 'Love and Relationships'.
- Compare the way in which memory is presented in Before You Were Mine and one other poem from 'Love and Relationships'.

30 marks each. Spend 45 minutes on each practice essay. Plan your points. Use PESMAC or SuperPES.

# AQA English Literature Paper 2: Unseen Poetry Revision

## GCSE English Literature: Paper 2

A: An Inspector Calls

B: Love and Relationships poetry

C: Unseen Poetry

How does the poet present feelings of... in the poem? (24 marks)

Both poets show... Compare how the poets use methods to..



You need to write  
in MESSI for  
these last two  
questions as we  
don't know  
context!

# *Unseen poetry - Steps to Success*

1. Read the question first (always - for everything!)
2. Now read the poem
3. Identify Poetic Devices
4. Look at the Form and Structure
5. Writer's Intentions/ authorial intent
6. Consider Deeper Meanings

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I'd been tired, under  
the weather, but the ansaphone kept screaming:  
*one more sick-note, mister, and you're finished. Fired.*  
I thumbed a lift to where the car was parked.  
A Vauxhall Astra. It was hired.

I picked him up in Leeds.  
He was following the sun to west from east  
with just a toothbrush and the good earth for a bed. The truth,  
he said, was blowin' in the wind,  
or round the next bend.

I let him have it  
on the top road out of Harrogate - once  
with the head, then six times with the krooklok  
in the face - and didn't even swerve.  
I dropped into third

and lent across  
to let him out, and saw him in the mirror  
bouncing off the kerb, then disappearing down the verge.  
We were the same age, give or take a week.  
He said he liked the breeze

to run its fingers  
through his hair. It was twelve noon.  
The outlook for the day was moderate to fair.  
Stitch that, I remember thinking,  
you can walk from there.

# 'Hitcher'

## Simon Armitage



1. Read the question first
2. Now read the poem
3. Identify Poetic Devices
4. Look at the Form and Structure
5. Writer's Intentions/ authorial intent
6. Consider Deeper Meanings

# Section Ci: How does the poet present the speaker's feelings? (24 marks)

No need for an introduction here.

*The writer uses a... in order to show the speaker's feelings of...*

*EMBED THE QUOTE*

*This shows/ implies/ illustrates/ demonstrates/ infers/ creates a sense of/ makes the reader think of*

*This suggests / indicates / alludes / insinuates / hints*

*The writer creates a tone of/ mood/ the writer wants the reader to feel...*