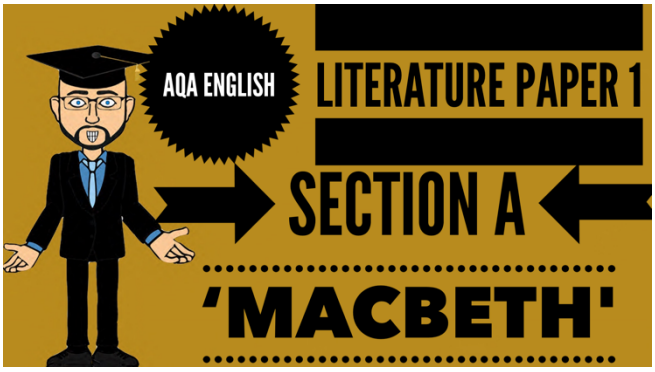
AQA English Literature Paper 1 Section A

To be completed whilst watching Mr Bruff's YouTube video: https://youtu.be/4YJIfbm-3vs
Search 'AQA English Literature Paper 1 Section A: 2024 Update (with 'Macbeth' Example)'



QUESTIONS:

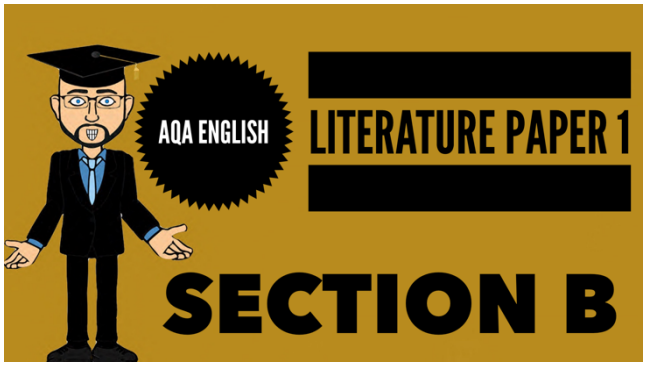
1) Which writer is assessed in Section A?
2) How many marks are available for Section A?
3) How long should you spend on this section?
4) Tick the assessment objectives relevant to Section A:

AO1 Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3 Show understanding of the relationships between texts and the contexts in which they were written.
AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

5) What is a conceptualised response?
6) List two benefits of writing a brief introduction to your answer.
7) List three examples of types of supporting references you can use in the exam.
8) List five things you can analyse under the heading of 'writer's methods'.
9) How can you achieve full marks for AO4?
10) List three things you didn't know about this section of the exam.

AQA English Literature Paper 1 Section B

To be completed whilst watching Mr Bruff's video: https://youtu.be/__PRX71gDGA On YouTube, search for: 'AQA English Literature Paper 1 Section B: 2024 Update'



QUESTIONS:

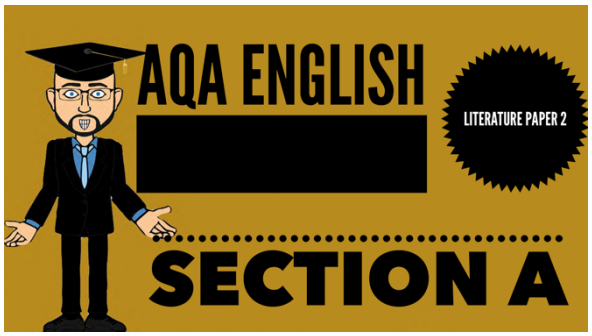
1) How many marks are available for Section B?
2) How long should you spend on this section?
3) Tick the assessment objectives relevant to Section B:

AO1 Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3 Show understanding of the relationships between texts and the contexts in which they were written.
AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

4) What is a conceptualised response?
5) List two benefits of writing a brief introduction to your answer.
6) List three examples of types of supporting references you can use in the exam.
7) List five things you can analyse under the heading of 'writer's methods'.

AQA English Literature Paper 2 Section A

To be completed whilst watching Mr Bruff's YouTube video: https://youtu.be/r9bZAgzotbg
On YouTube, search for: 'AQA English Literature Paper 2 Section A: 2024 Update'



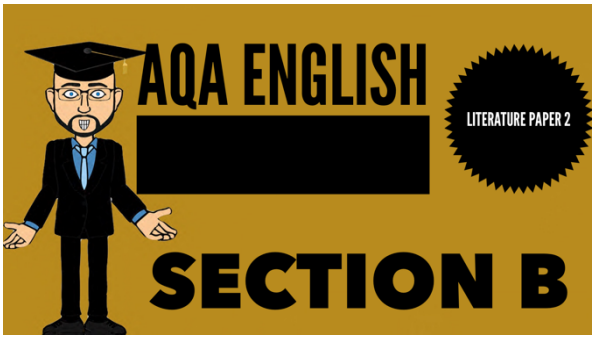
1) How many marks are available for Section A?
2) How long should you spend on this section?
3) Tick the assessment objectives relevant to Section A:

AO1 Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3 Show understanding of the relationships between texts and the contexts in which they were written.
AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

4) What is a conceptualised response?
5) List two benefits of writing a brief introduction to your answer.
6) List three examples of types of supporting references you can use in the exam.
7) List five things you can analyse under the heading of 'writer's methods'.
8) Is there always one question on character and one on theme?
9) How should you choose the question you are going to attempt?

AQA English Literature Paper 2 Section B

To be completed whilst watching Mr Bruff's YouTube video: https://youtu.be/Ctxd2SmMzhs
On YouTube, search for: 'AQA English Literature Paper 2 Section B: 2024 Updated Edition'



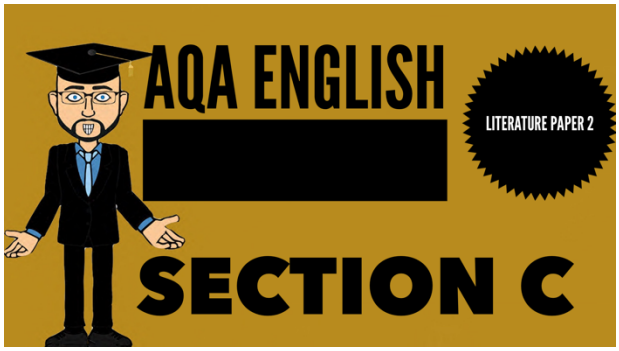
1) Which cluster of poems are you studying?
2) How many marks are available for Section B?
3) How long should you spend on this section?
4) What do you have to do in this section of the exam?
5) Tick the assessment objectives relevant to Section B:

AO1 Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3 Show understanding of the relationships between texts and the contexts in which they were written.
AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

6) What is a conceptualised response?
7) How should you choose your second poem?
8) List two benefits to writing a brief introduction to your answer.
9) List three examples of types of supporting references you can use in the exam.

AQA English Literature Paper 2 Section C

To be completed whilst watching Mr Bruff's YouTube video: https://youtu.be/iIWmthgysSM On YouTube, search for: 'AQA English Literature Paper 2 Section C: Unseen Poetry (2024 Update)'



QUESTIONS:

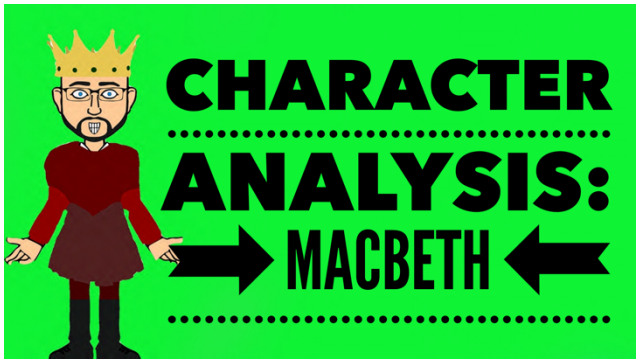
1) How many marks are available for the first unseen poetry question?
2) How many marks are available for the second unseen poetry question?
3) Approximately how much time should you spend on each question?
4) Tick the assessment objectives relevant to the first unseen poetry question:

   AO1 Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
   AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
   AO3 Show understanding of the relationships between texts and the contexts in which they were written.
   AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.
5) Tick the assessment objective relevant to the second unseen poetry question:

   AO1 Read, understand and respond to texts. Students should be able to: • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
   AO2 Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
   AO3 Show understanding of the relationships between texts and the contexts in which they were written.
   AO4: Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

6) What should you do before you read the poems?
7) What is a conceptualised response?

Macbeth: **Character Analysis**



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/NmMAO82R8Cg
Alternatively, on YouTube, search for: 'Character Analysis: Macbeth'.

QUESTIONS:

1) What is a tragic hero?
2) How is Macbeth described in Act 1 Scene 2?
3) What is Macbeth's hamartia?
4) What does Banquo's reaction to the witches highlight about the character of Macbeth?
5) Fill in the table:

QUOTATION	SCENE	WHO SAYS IT?
'a hand accursed!'		
'Something wicked this way comes'		
'tyrant, whose sole name blisters our tongues'		
'Devilish'		
'tyrant'		
'hell-hound'		
'dead butcher'		

EXTENSION QUESTIONS:

a) How can Macbeth be described as a tragic hero?
b) How does Macbeth change as the play progresses?

EXAM QUESTION (based on the extract on the next page):

Starting with this moment, explore how Shakespeare presents ambition in 'Macbeth'.

Write about:

- how Shakespeare presents ambition in this extract
- how Shakespeare presents ambition in the play as a whole.

Read the following extract from Act 1 Scene 7 of Macbeth and then answer the question on the previous page.

At this point in the play, Macbeth is contemplating murdering King Duncan.

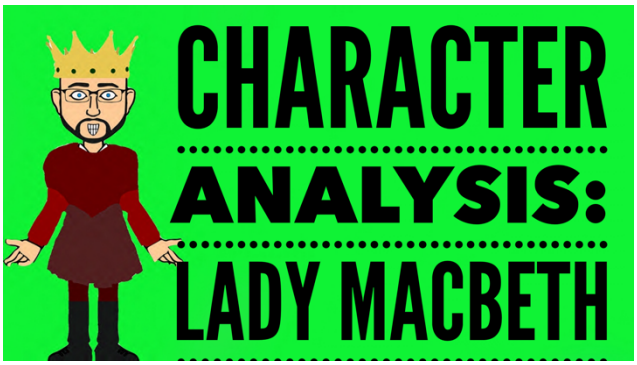
MACBETH
If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch
With his surcease success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'ld jump the life to come. But in these cases
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust;
First, as I am his kinsman and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off;
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

Enter LADY MACBETH

How now! what news?
LADY MACBETH
He has almost supp'd: why have you left the chamber?

Lady Macbeth: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/90iY1ku7flA
Alternatively, on YouTube, search for: 'Character Analysis: Lady Macbeth'.



QUESTIONS:

1) How were women treated in Jacobean times?
2) How is Lady Macbeth presented as powerful in Act 1 Scene 5?
3) In Act 1 Scene 7, how does Lady Macbeth persuade Macbeth to kill King Duncan?
4) What is meant by the term 'proto-feminist'?
5) Fill in the table:

ACTION	QUOTATION	SCENE
Gets the servants drunk	'wine and wassail'	
Unlocks Duncan's door	'The doors are open'	
Prepares the daggers	'I laid their daggers ready'	
Tells Macbeth to wash the blood from his hands	'wash this filthy witness from your hand'	
Tells Macbeth to put his nightgown on	'get on your nightgown'	

EXTENSION QUESTIONS:

a) Does Lady Macbeth subvert feminine stereotypes of the Jacobean era or conform to them?
b) How does Shakespeare create sympathy for the character of Lady Macbeth?

EXAM QUESTION (based on the extract on the next page):

Starting with this speech, explore how Shakespeare presents the relationship between Macbeth and Lady Macbeth.

Write about:

- how Shakespeare presents the relationship in this extract
- how Shakespeare presents the relationship in the play as a whole.

Read the following extract from Act 1 Scene 7 of Macbeth and then answer the question.

At this point in the play Macbeth has told Lady Macbeth that he will not kill King Duncan.

LADY MACBETH
Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time
Such I account thy love. Art thou afeard
To be the same in thine own act and valour
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage?
MACBETH
Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.
LADY MACBETH
What beast was't, then,
That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.
MACBETH
If we should fail?
LADY MACBETH
We fail!

Character Analysis: The Witches in 'Macbeth'

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/XXsAOqPPWIc

Alternatively, on YouTube, search for: 'Character Analysis: The Witches in Macbeth'.



QUESTIONS:

1) How does Shakespeare prompt the audience's curiosity about the witches in Act 1 Scene 1?
2) How would a Jacobean audience respond to the presence of witchcraft in the opening scene? Why?
3) What is trochaic meter?
4) Why does Shakespeare use trochaic meter for the witches' dialogue?
5) How is the witches' power presented as limited in Act 1 Scene 3?
6) What do the apparitions in Act 4 Scene 1 symbolise?

EXTENSION QUESTIONS:

a) How far are the witches responsible for the death of King Duncan?
b) How would a modern audience respond to the witches?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Act 1 Scene 1 of Macbeth and then answer the question that follows.

Starting with this speech, explore how Shakespeare presents the witches as powerful in 'Macbeth'.

Write about:

- how Shakespeare presents the witches as powerful in this extract
- how Shakespeare presents the witches as powerful in the play as a whole.

Thunder and lightning. Enter three Witches

First Witch

When shall we three meet again
In thunder, lightning, or in rain?

Second Witch

When the hurlyburly's done,
When the battle's lost and won.

Third Witch

That will be ere the set of sun.

First Witch

Where the place?

Second Witch

Upon the heath.

Third Witch

There to meet with Macbeth.

First Witch

I come, Graymalkin!

Second Witch

Paddock calls.

Third Witch

Anon.

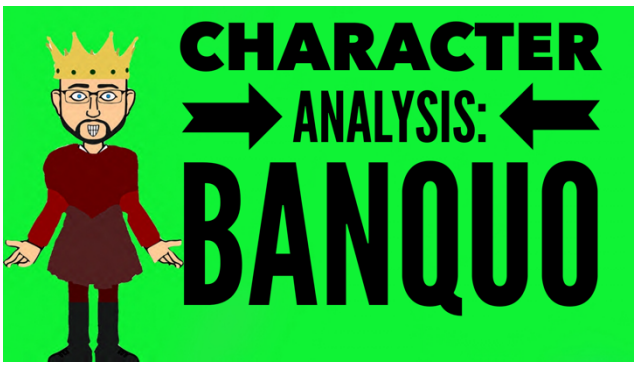
ALL

Fair is foul, and foul is fair:
Hover through the fog and filthy air.

Exeunt

Character Analysis: Banquo

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/lub5BVJ6l3U
Alternatively, on YouTube, search for: 'Character Analysis: Banquo'.



QUESTIONS:

1) What is a foil?
2) How can Banquo be seen as a foil to Macbeth?
3) How is Banquo similar to Macbeth?
4) How is Shakespeare's Banquo different to the historic Banquo found in *Holinshed's Chronicles*? Why is this?
5) Why does Banquo ask Fleance to take his sword in Act 2 Scene 1?
6) Why does Macbeth order the murder of Banquo?

EXTENSION QUESTIONS:

a) 'Banquo is an unrealistically honourable character'. How far do you agree with this statement?
b) What lessons should the audience learn from Shakespeare's presentation of Banquo?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Act 2 Scene 1 of Macbeth and then answer the question that follows.

At this point in the play, Banquo and Fleance are staying at Inverness.

Starting with this speech, explore how Shakespeare presents Banquo in 'Macbeth'.

Write about:

- how Shakespeare presents Banquo in this extract
- how Shakespeare presents Banquo in the play as a whole.

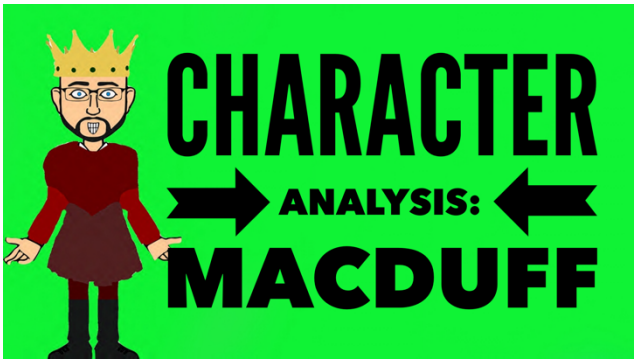
BANQUO
How goes the night, boy?
FLEANCE
The moon is down; I have not heard the clock.
BANQUO
And she goes down at twelve.
FLEANCE
I take't, 'tis later, sir.
BANQUO
Hold, take my sword. There's husbandry in heaven;
Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep: merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose!

Enter MACBETH, and a Servant with a torch

Give me my sword.
Who's there?
MACBETH
A friend.
BANQUO
What, sir, not yet at rest? The king's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.
MACBETH
Being unprepared,
Our will became the servant to defect;
Which else should free have wrought.
BANQUO
All's well.
I dreamt last night of the three weird sisters:
To you they have show'd some truth.

Character Analysis: Macduff

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/1TUfPHH5v5U
Alternatively, on YouTube, search for: 'Character Analysis: Macduff'.



QUESTIONS:

1) When does Macduff first appear in the play? How is this significant?
2) What is a foil?
3) How can Macduff be seen as a foil to Macbeth?
4) How does Shakespeare present Macduff in Act 4 Scene 3?
5) What is suggested by the way in which Macduff calls on 'gentle heavens' in Act 4 Scene 3?

EXTENSION QUESTIONS:

a) How is Macduff similar to Macbeth?
b) What lessons should the audience learn from Shakespeare's presentation of Macduff?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Act 4 Scene 3 of Macbeth and then answer the question.

At this point in the play, Macduff visits Malcolm in England to get his support to remove Macbeth from the throne.

Starting with this speech, explore how Shakespeare presents Macduff as honourable in 'Macbeth'.

Write about:

- how Shakespeare presents Macduff as honourable in this extract
- how Shakespeare presents Macduff as honourable in the play as a whole.

MALCOLM
But I have none: the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them, but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.
MACDUFF
O Scotland, Scotland!
MALCOLM
If such a one be fit to govern, speak:
I am as I have spoken.
MACDUFF
Fit to govern!
No, not to live. O nation miserable,
With an untitled tyrant bloody-scepter'd,
When shalt thou see thy wholesome days again,
Since that the truest issue of thy throne
By his own interdiction stands accursed,
And does blaspheme his breed? Thy royal father
Was a most sainted king: the queen that bore thee,
Oftener upon her knees than on her feet,
Died every day she lived. Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland. O my breast,
Thy hope ends here!

Seamus Heaney: 'Storm on the Island'

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/Sgsu_WgO9GY Alternatively, on YouTube, search for: Seamus Heaney: 'Storm on the Island' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Seamus Heaney.
2) Use the literal translation section of the video to briefly summarise what the poem is about.

Using the *Structure* section of the video:

1) Why is the poem structured as one long stanza?
2) Give one example of half rhyme in the poem.
3) How does Heaney's use of half rhyme reflect the overwhelming power of the storm?

Using the *Form* section of the video:

4) How could the poem be considered a dramatic monologue?
5) Which other poems in the Power and Conflict cluster are dramatic monologues?

THEME:

6) What does the poem tell us about the power of nature?
7) How might the poem be considered to explore the conflict in Ireland and Northern Ireland?
8) What is blank verse? Why does Heaney use it in this poem?

EXTENSION QUESTIONS:

9) What does the poem tell us about power?
10) Which poetic devices are used to present power in the poem?

EXAM QUESTIONS:

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

OR

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

Robert Browning: 'My Last Duchess'

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/T9h_csKEwxg
Alternatively, on YouTube, search for: 'My Last Duchess' by Robert Browning: Mr Bruff Analysis.



1. List three facts about the poet Robert Browning.
2. Using the literal translation section of the video, briefly summarise what the poem is about.
3. Why does Browning repeat the pronoun 'my' throughout the poem?
4. Give one example of formal address in the poem.
5. Give one example of a metaphor used in the poem. What does it suggest about the Duke?
6. How could the poem be considered a dramatic monologue?
7. Which other poems in the Power and Conflict cluster are dramatic monologues?
8. How does Browning employ enjambment for effect?

EXTENSION QUESTIONS:

How can the poem be seen as presenting the Duke as weak? Which poetic devices are used to present power in the poem?

EXAM QUESTION:

Compare how poets present power in 'My Last Duchess' and in **one** other poem from the Power and Conflict cluster.

Percy Shelley: 'Ozymandias'

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/d_Egz2bDQ0o Alternatively, on YouTube, search for: Percy Shelley's 'Ozymandias': Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Percy Shelley.
2) Use the literal translation section of the video to briefly summarise what the poem is about.
1) What are the conventions of Romantic poetry.
2) What does the poem tell us about the theme of power?
3) What is a sonnet? How does the poem challenge the traditional rules of the sonnet form?
4) What is meant by the Greek words 'ozium' and 'mandate'? How does their meaning relate to the poem?
5) Why does the poet distance himself from the poem's content with the line 'I met a traveller from an antique land'?
6) List three words used to indicate a negative attitude in the poem.

EXTENSION QUESTIONS:

7) Where is the irony in the poem?
8) How might the poem be read as a critique of Christianity?

EXAM QUESTIONS:

Compare how poets present power in 'Ozymandias' and in **one** other poem from 'Power and Conflict'.

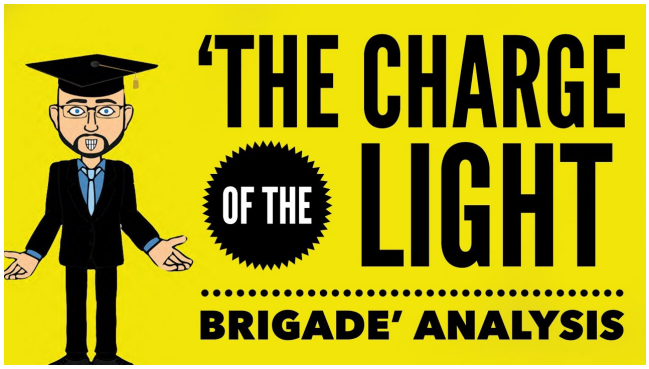
Or

Compare how poets present the transitory nature of power in 'Ozymandias' and in **one** other poem from 'Power and Conflict'.

Alfred Lord Tennyson: 'The Charge of the Light Brigade'

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/OXVs8KydoNY

Alternatively, on YouTube, search for: Alfred Lord Tennyson's 'The Charge of the Light Brigade' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Alfred Tennyson.
2) List 3 facts about the historical context of the Crimean War.
3) Use the literal translation section of the video to briefly summarise what the poem is about.
4) What is a ballad? How is this poem a ballad? Why does Tennyson use the ballad form in this poem?
5) What is dactylic dimeter? Why does Tennyson use it?
6) Where are the Biblical references in the poem? What do they suggest?
7) Where does Tennyson use repetition? Why?
8) Give two interpretations of the word 'wondered'.
9) Explain the repetition of the 'ered' sound in the poem.

EXTENSION:
How does the poem both praise the bravery of the soliders and challenge the upper classes / blind obedience to power?
Why is the following quotation not written in dactylic dimeter: 'Someone had / blundered'?

EXAM QUESTION:

Compare how poets present the effects of war in 'The Charge of the Light Brigade' and in **one** other poem from 'Power and Conflict'.

William Wordsworth: Extract from 'The Prelude'

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/5g3l1E1gHiM

Alternatively, on YouTube, search for: Extract from 'The Prelude', by William Wordsworth: Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet William Wordsworth.
2) How is the poem a Romantic poem?
3) How can the poem be seen as an example of an Epic poem?
4) Who is the 'her' in the poem?
5) Briefly summarise what the poem is about.
6) What does the poem tell us about the pride of man?
7) What is meant by 'elfin pinnace'?
8) Explain the repetition: 'huge peak, black and huge'
9) What is suggested by 'trembling oars'?
10) Give an example of vague language in the poem.

EXTENSION:
How does the poet's use of present participles link to the theme of the poem?
How does the poet use sentence structure to increase the tension and suspense in the poem?

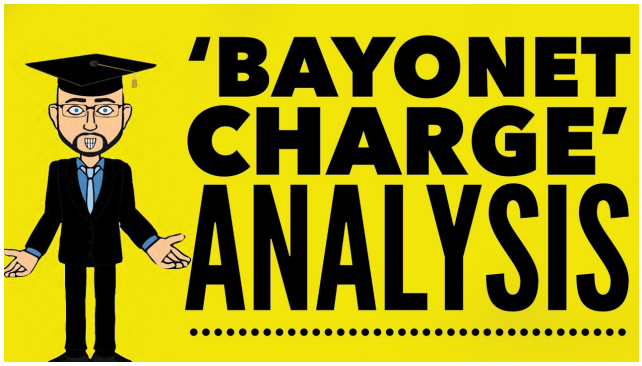
EXAM QUESTION:

Compare how poets present the power of nature in 'Extract from 'The Prelude'' and in **one** other poem from 'Power and Conflict'.

Ted Hughes: 'Bayonet Charge'

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/6AMuwf9zzKM

Alternatively, on YouTube, search for: Ted Hughes: 'Bayonet Charge' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Ted Hughes.
2) Briefly summarise what the poem is about.
3) What is the effect of the poem beginning in the middle of the action with the word 'Suddenly'?
4) Give three examples of enjambment in the poem. What is its effect of this structural device?
5) What is caesura? How does it combine with the enjambment to create a specific effect?
6) What is suggested by the repetition in the line 'raw in raw-seamed hot khaki'?
7) How do the intertextual references to Wilfred Owen's poem suggest the inexpressible horror of war?
8) How many similes are used in the poem? Give three examples.
9) What is the effect of the use of similes?
10) What is significant in the image 'Bullets smacking the belly out of the air.'?
11) What is the significance of the used of the word 'etcetera'?

EXTENSION QUESTIONS:

What might be the significance of the yellow hare imagery. Give at least two different interpretations.

What does the poem tell us about human suffering?

EXAM QUESTION:

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

Wilfred Owen: 'Exposure'

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/64FESmLvQEs

Alternatively, on YouTube, search for: Wilfred Owen: 'Exposure' - Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Wilfred Owen.
2) Briefly summarise what the poem is about.
3) Give an example of: a) a blunt and powerful opening sentence b) highly emotive vocabulary choices c) an anticlimactic final stanza line
4) What is pararhyme? Give an example. Why does Owen use it?
5) How are the soldiers likened to Jesus Christ?
6) Where is the Bibical reference in the poem?
7) Where is the personification in the poem? What does it suggest?
8) What is sibilance? Where is the sibilance in the poem? Why does Owen use it?

EXTENSION QUESTION:

How does the rhyme scheme reflect the building momentum and anticipation of battle which is never realized?

EXAM QUESTION:

Compare how poets present the effects of war in 'Exposure' and in **one** other poem from 'Power and Conflict'.

Carol Ann Duffy: 'War Photographer'

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://www.youtube.com/watch?v=HeZCQlUMQxI

Alternatively, on YouTube, search for: Carol Ann Duffy: 'War Photographer' Mr Bruff Analysis



Questions:

1) List 3 facts about the poet Carol Ann Duffy.
2) What is the theme of the poem?
3) Use the line by line translation section of the video to briefly summarise what the poem is about.
4) How is the poem's structure tightly controlled? What might this suggest about the theme of the poem?
5) Where is there contrast within the poem? Give two examples.
6) What is caesura? How is it used for effect within the poem?
7) Where is the half rhyme in the poem? How is it used for effect?
8) How is 'dark room' an example of symbolism?
9) Where is the religious imagery in the poem?
10) How is 'All flesh is grass' a Biblical reference? What does it suggest about life?
11) What are plosives? Where are they used in the poem?

EXTENSION QUESTIONS:

How does the poem's structure reflect the war photographer's job?
How does the poet use religious imagery for effect?
How does the poet use plosives for effect?
How does the poet's use of punctuation force the reader to reflect on the impact of war?

EXAM QUESTION:

Compare how poets present the effects of conflict in 'War Photographer' and in **one** other poem from 'Power and Conflict'.

John Agard: 'Checking Out Me History'

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/Mj1bMk_E7GQ

Alternatively, on YouTube, search for: John Agard: 'Checking Out Me History' Mr Bruff Analysis



Questions:

1) List 3 facts about the poet John Agard.
2) What does the poem tell us about power?
3) How does Agard use the poem's rhyme scheme challenge the segregation of white and black history?
4) What is enjambment used in the poem? Give an example. What is its effect?
5) What is the effect of the repetition of the word 'Dem'?
6) What is the effect of the poet's use of italics?
7) What is the effect of the imagery related to nature?
8) How can the poem be seen as an example of oral poetry?
9) What is the significance of the metaphor of blindness?
10) Give two examples of phonetic spellings in the poem. What is its effect?
11) What might be symbolised by the lack of punctuation in the poem?

EXTENSION QUESTIONS:
How is the poem structured to challenge the segregation of black and white historical figures?

How does the speaker change as the poem progresses?

EXAM QUESTION:

Compare how poets present power in 'Checking Out Me History' and in **one** other poem from 'Power and Conflict'.

Simon Armitage: Remains

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/vmUCX-dSb9E

Alternatively, on YouTube, search for: Simon Armitage: 'Remains' Mr Bruff Analysis.



1) List three facts about the real life source of the poem.
2) Briefly summarise the poem in your own words.
3) How does this poem link to the Carol Ann Duffy poem 'War Photographer'?
4) What is the effect of the structural decision to begin the poem mid-action?
5) Where does the poet use repetition? What is its effect?
6) How does the poem have a cyclical structure? What is its effect?
7) What is the significance of the title 'Remains'?
8) Give an example of the informal, 'relaxed and casual' language used in the poem. What do these language choices tell us about the soldier's experience of war?
9) How does this language choice change as the poem progresses?
10) What is the effect of the poet's use of compound adjectives in 'sun-stunned' and 'sand-smothered'?

EXTENSION QUESTIONS:

How does this poem challenge pre-conceived ideas about war?

How does the conflict of war affect the solider when he returns home? Use evidence from the text to explain your answer.

EXAM QUESTION:

Compare how poets present different types of conflict in 'Remains' and in **one** other poem from 'Power and Conflict'.

William Blake: London

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/zHp8eVi27Nw

Alternatively, on YouTube, search for: William Blake: 'London' - Mr Bruff Analysis.



1) List three facts about the poet William Blake.
2) Using the 'simple translation' section of the video, briefly summarise the poem.
3) How is the poem's structure repetitive? What is the effect of these structural choices?
4) How is line 7, 'marks of weakness, marks of woe.' different to other lines in terms of metre? Why?
5) Give five examples of imagery related to suffering within the poem.
6) What is meant by the word ''charter'd'?
7) How does the poem link to the French Revolution?
8) Where does the poet use an oxymoron? What is its effect?

EXTENSION QUESTION:
Who or what causes the suffering evident within this poem?
Why does the poet repeat the word 'marks' in the poem?
How does the poem link to Jean-Jacques Rousseau?

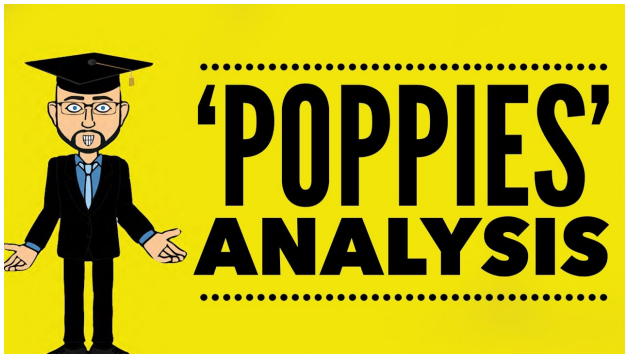
EXAM QUESTION:

Compare how poets present different types of power in 'London' and in **one** other poem from 'Power and Conflict'.

Jane Weir: Poppies

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/FEqSAT77SDQ

Alternatively, on YouTube, search for: 'Poppies' by Jane Weir: Mr Bruff Analysis.



1) List three facts about the poet Jane Weir.
2) Use the 'literal translation' section of the video to briefly summarise what the poem is about.
3) Where it there ambiguity in the poem?
4) How can the poem be seen as a dramatic monologue?
5) What is free verse? Why is it used in the poem?
6) Where does the poet use domestic language? Give two examples.
7) Where does the poet use military language? Give two examples.
8) What is surprising about the quote 'I was brave'?
9) How might this poem compare well with 'Kamikaze' and 'War Photographer'?

EXTENSTION QUESTIONS:
Why does the poet mix domestic and military language in the poem?

How does the quote 'I was brave' challenge our preconceived ideas about conflict?

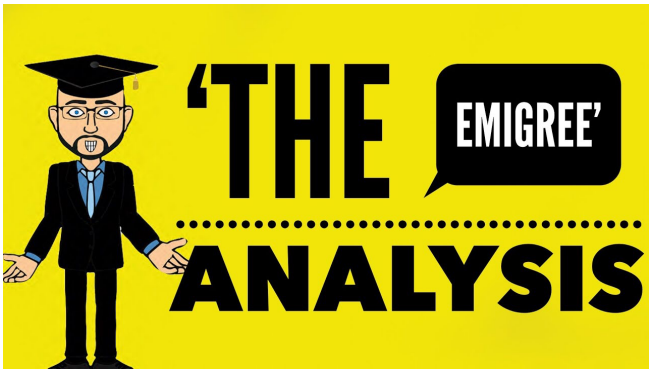
EXAM QUESTION:

Compare how poets present different the effects of war in 'Poppies' and in **one** other poem from 'Power and Conflict'.

Carol Rumens: The Emigree

To To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/RfIJ8iXLfLc

Alternatively, on YouTube, search for*: 'The Emigrée' Mr Bruff Analysis.*



1) List three facts about the poet Carol Rumens.
2) Using the 'line by line translation' in the video, briefly summarise what the poem is about.
3) Where is the ambiguity in the poem?
4) What is an emigree?
5) What is the effect of the poet's use of free verse, enjambment, and caesura?
6) What is the effect of the repetition of 'they' in the final stanza?
7) What is the effect of the repeated image of 'sunlight'?
8) What is significant about the use of a 'paperweight' in the poem?
9) Where does the poet use personification? What is its effect?

EXTENSION QUESTIONS:

How does 'The Emigree' present conflict?
Which poems might compare well with this poem? Give two choices and explain each.

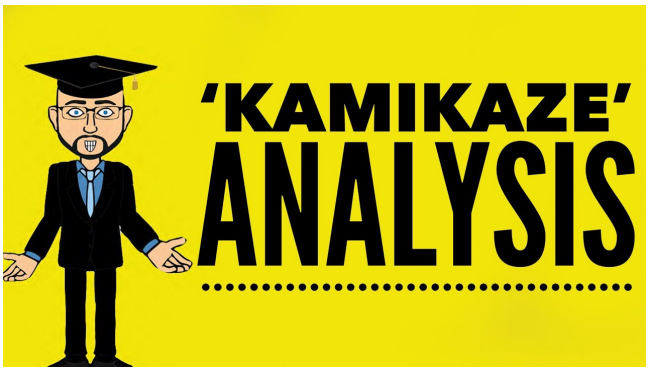
EXAM QUESTION:

Compare how poets present the power of place in 'The Emigree' and in **one** other poem from 'Power and Conflict'.

Beatrice Garland: Kamikaze

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/9zwoe5twfd4

Alternatively, on YouTube, search for: 'Kamikaze' by Beatrice Garland: Mr Bruff Analysis.



1) List three facts about the poet Beatrice Garland.
2) Using the 'simple translation' in the video, briefly summarise what the poem is about.
3) What two types of conflict are presented in the poem?
4) How does 'Kamikaze' compare well with the poem 'Exposure'?
5) How does line length contrast the poet's use of free verse and enjambment?
6) What is sibilance? Where is it used in the poem? What is its effect?
7) What is surprising about the description of the tuna fish?
8) Why is the word 'safe' repeated in the poem?
9) What does the imagery of 'bunting' make the reader think of? How does this reflect the mental state of the pilot?
10) What might be symbolised by the poem's switch from third to first person?

EXTENSION QUESTIONS:
How can the poem be said to represent both personal and national conflict?
How does the poet use contrasting language for effect?

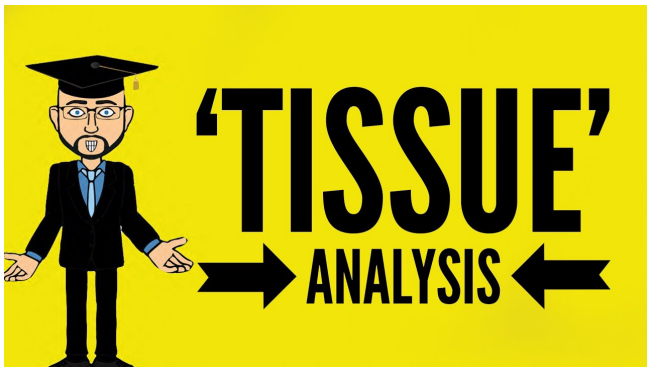
EXAM QUESTION:

Compare how poets present the power of nature in 'Kamikaze' and in **one** other poem from 'Power and Conflict'.

Imtiaz Dharker: Tissue

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/wVjZpi9lkcI

Alternatively, on YouTube, search for: Imtiaz Dharker: 'Tissue' Mr Bruff Analysis.



1) What does the poem tell us about power?
2) List three facts about the poet Imtiaz Dharker.
3) What is the meaning of the poem's title? Give two answers.
4) Using the 'simple translation' in the video, briefly summarise what the poem is about.
5) What is enjambment? Give an example from the poem? What is its effect?
6) Why is the word 'transparent' repeated in the poem?
7) What type of power is symbolised by 'Capitals and monoliths'?
8) What does the metaphor that receipts can 'fly our lives' tell us about power?
9) What does the poem tell us about conflict?

EXTENSION QUESTIONS:

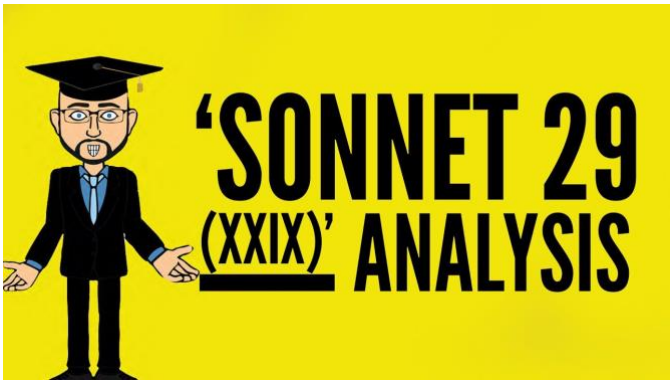
How does the poet use religious imagery to explore power?
How does the poem explore the power of nature?

EXAM QUESTION:

Compare how poets present different types of power in 'Tissue' and in **one** other poem from 'Power and Conflict'.

Elizabeth Barrett Browning: 'Sonnet 29'

To be completed whilst watching: Elizabeth Barrett Browning: 'Sonnet 29 (XXIX)' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Elizabeth Barrett Browning.
2) Use the literal translation section of the video to briefly summarise what the poem is about.
3) What is the overarching theme of the poem?
4) How does the poem fit the sonnet form?
5) Why does the poet follow the Petrarchan sonnet form rather than the Shakespearean sonnet form?
6) Why is the following line not written in iambic pentameter: 'put out broad leaves, and soon there's nought to see'
7) How is the structural position of the volta different to that of a typical sonnet? Why is this?
8) What is a conceit? What is the conceit of this poem?
9) Which Bible verses are linked to this poem?
10) Why does the poet use the word 'thee' to address the one she loves?

EXTENSION QUESTIONS:

How can the poem be said to explore both spiritual and sexual love?

How does Barrett Browning's poem challenge the traditional presentation of women in Victorian poetry?

EXAM QUESTION:

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

Lord Byron: 'When We Two Parted'

To be completed whilst watching: Lord Byron: 'When We Two Parted' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Lord Byron.
2) Why did the poet lie about the date the poem was written?
3) How does the poem not fit into the conventions of Romanticism?
4) What is lyric poetry?
5) What is the common theme in the lyric poetry Byron wrote?
6) Use the literal translation section of the video to briefly summarise what the poem is about.
7) What is accentual verse? Why does Byron use it in this poem?
8) What is significant about lines 5 and 7?
9) What is significant about the rhyme scheme in the poem?
10) Where is the ambiguity in the line 'Thy vows are all broken'?
11) What is a knell? Why is this word used in the poem?
12) Where is the Biblical language in the poem? Give two examples.
13) What are the three distinct time frames referenced in the poem?
14) Why does the poet use the archaic words 'thou' and 'thee'?
15) What is anaphora? Where do we see it in the poem? What might it suggest about the relationship?
16) What is poetic inversion? Where do we see it in the poem? What might it suggest about the relationship?

EXTENSION QUESTIONS:

How can the poem be said to explore the suffering caused by love?

How is punctuation used for effect in the poem?

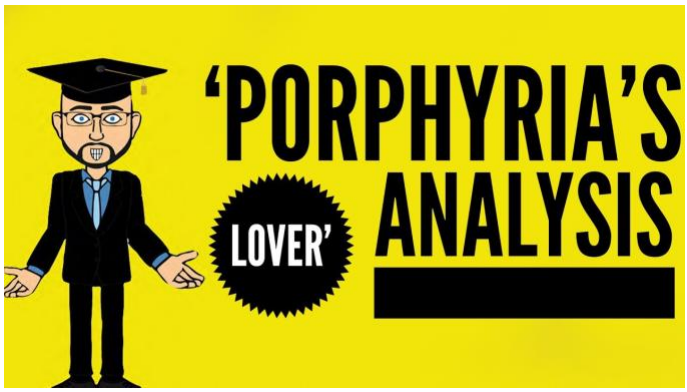
What does the poet's use of verb tense reveal about the relationship?

EXAM QUESTION:

Compare how poets present difficult relationships in 'When We Two Parted' and in **one** other poem from 'Love and Relationships'.

Robert Browing: 'Porphyria's Lover'

To be completed whilst watching: Robert Browning: 'Porphyria's Lover' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Robert Browning.
2) Use the literal translation section of the video to briefly summarise what the poem is about.
3) How might the poem be about euthanasia? Find 5 quotations which back up this interpretation.
4) How might the poem be about a psychopath? Find 5 quotations which back up this interpretation.
5) What is significant about the opening description of the weather?
6) How does the speaker's mood change when Porphyria arrives? Find a quotation to back up your answer.
7) Why does the poet use poetic inversion in the line 'When glided in Porphyria'?
8) What is the significance of the bracketing commas which surround the word 'last' in line 6?
9) What might the adjective 'little' suggest about the speaker's attitude to Porphryia?
10) What might Porphyria's 'one wish' be?
11) What is a dramatic monologue?

EXTENSION QUESTIONS:

How might the poem explore contextual attitudes to women in Victorian England?

How does Browning's overwhelming use of masculine rhyme symbolise the relationship in the poem?

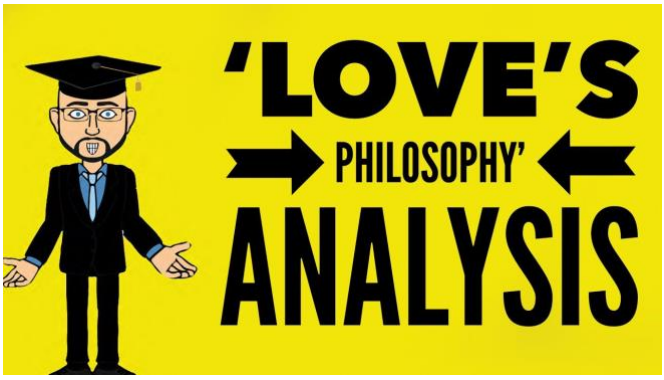
What does the poet's use of the dramatic monologue form add to this poem?

EXAM QUESTION:

Compare how poets present difficult relationships in 'Porphyria's Lover' and in **one** other poem from 'Love and Relationships'.

Percy Shelley: 'Love's Philosophy'

To be completed whilst watching: Percy Shelley's 'Love's Philosophy': Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Percy Shelley.
2) How is the poem a Romantic poem?
3) Use the literal translation section of the video to briefly summarise what the poem is about.
4) How can the poem be seen as a Lyric poem?
5) How can the poem be seen as a dramatic monologue?
6) How do the verb choices progress through the poem?
7) What does the mix of masculine and feminine rhyme suggest?
8) What is the significance of the semi colon usage in the poem?
9) How is the speaker's use of natural imagery used to persuade?

EXTENSTION QUESTION:

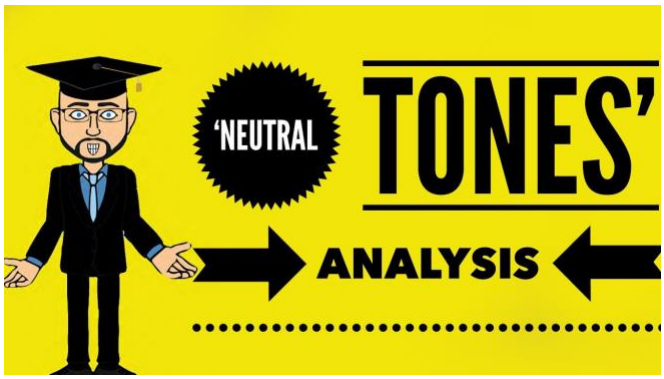
How is the poem structured as an argument? What does this suggest about the relationship?

EXAM QUESTION:

Compare how poets present romance in 'Porphyria's Lover' and in **one** other poem from 'Love and Relationships'.

Thomas Hardy: 'Neutral Tones'

To be completed whilst watching:
Thomas Hardy: 'Neutral Tones' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Thomas Hardy.
2) Use the literal translation section of the video to briefly summarise what the poem is about.
3) How can this poem be considered a Romantic poem?
4) What is the meaning of the poem's title? Give two interpretations.
5) Why is the sun described as being 'white'?
6) Give five examples of bleak imagery in the poem.
7) How is the poem's structure cyclical? What does this suggest about the speaker's relationship?
8) Where is the archaic language in the poem? What is its effect?
9) What is an oxymoron? Give one example from the poem. What does it tell us about the relationship being described?
10) How can the poem be considered a dramatic monologue?

EXTENSION QUESTIONS:

What is the significance of weather imagery in the poem?

What might the repetition of the word 'and' suggest about the relationship?

EXAM QUESTION:

Compare how poets present difficult relationships in 'Neutral Tones' and in **one** other poem from 'Love and Relationships'.

Carol Ann Duffy: 'Before You Were Mine'

To be completed whilst watching:
Carol Ann Duffy: 'Before You Were Mine' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Carol Ann Duffy.
2) Use the literal translation section of the video to briefly summarise what the poem is about.
3) How might the poem be considered a dramatic monologue?
4) Which other poems are 'almost' dramatic monologues?
5) How is the structure of the poem tightly controlled? What does this suggest?
6) How is the poem's structure cyclical?
7) What is caesura? Where is it used in the poem? What might it suggest about the relationship being explored in the poem?
8) What does the rhetorical question tell us about the parent / child relationship in the poem?
9) What is significant about the use of the word 'relics'?

EXTENSION QUESTIONS:

How is the daughter presented as domineering and possessive in the poem?

EXAM QUESTION:

Compare how poets present parent / child relationships in 'Before You Were Mine' and in **one** other poem from 'Love and Relationships'.

Seamus Heaney: 'Follower'

To be completed whilst watching: Seamus Heaney: 'Follower' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Seamus Heaney.
2) Use the literal translation section of the video to briefly summarise what the poem is about.
3) What is the theme of the poem?
4) How is the structure of the poem tightly organized?
5) What is iambic tetrameter? Give an example from the poem.
6) What is full rhyme? Where is it used in the poem?
7) What is half rhyme? What is suggested by the shift from full to half rhyme?
8) What is enjambment? Give an example from the poem. Why is it used?
9) How does Heaney's use of punctuation reflect the boy's love for his father?
10) Why do the final three stanzas start with the pronoun 'I'?
11) How can the title of the poem 'Follower' be interpreted in two different ways?
12) What is the significance of the past tense 'worked'?

EXTENSTION QUESTION:

How does the poet use iambic tetramter to reflect the parent child relationship?

How does the poet use the imagery of sailing within the poem?

How does the poem reflect the love Heaney has for the lost art of a way of life?

EXAM QUESTION:

Compare how poets present changing relationships in 'Follower' and in **one** other poem from 'Love and Relationships'.

Simon Armitage: Mother, Any Distance

To be completed whilst watching:
Simon Armitage: 'Mother, Any Distance' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Simon Armitage.
2) What is the theme of this poem?
3) What is a sonnet? How is the poem loosely based on this form of poetry? Why is this?
4) What is symbolized by the lack of fixed rhyme scheme and varied length of lines?
5) Which sentence is spread over four separate lines?
6) What is the symbolic meaning of the images 'Anchor' and 'Kite'?
7) What is different about the final line in the poem? What is its significance?
8) What is hyperbole? Where do we see it in the poem?
9) What is the symbolic meaning of the measuring tape?
10) Why does the poet use bird imagery in the poem?

EXTENSION QUESTION:

How does the poet's use of structure and form reflect the tension in the parent / child relationship?

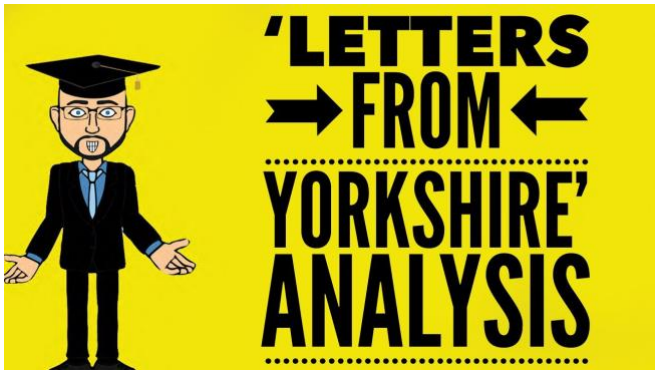
Where does the poet use childish imagery in the poem? What is the effect of this?

EXAM QUESTION:

Compare how poets present changing relationships in 'Follower' and in **one** other poem from 'Love and Relationships'.

Maura Dooley: Letters from Yorkshire

To be completed whilst watching: 'Letters from Yorkshire' by Maura Dooley: Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Maura Dooley.
2) Using the video, write a brief summary of the poem.
3) List two points Maura Dooley made in her email to Mr Bruff.
4) Which poems compare well with this one? Why?
5) What are tercets? Why is the poem written in tercets? What does this tell us about the theme of love?
6) How does the poet use caesura to reflect the two people in the relationship?
7) Where does the poet use internal rhyme? What is the effect of this?
8) Where does the poet use full rhyme? What does it suggest about the relationship?
9) What does the pronoun shift from 'he' to 'you' suggest about the relationship?
10) List three poetic language devices used in the poem.

EXTENSION QUESTION:

How does the relationship change throughout the poem?

EXAM QUESTION:

Compare how poets present difficult relationships in 'Letters from Yorkshire' and in **one** other poem from 'Love and Relationships'.

Owen Sheers: Winter Swans

To be completed whilst watching: Owen Sheers: 'Winter Swans' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Owen Sheers.
2) Using the 'literal translation' section of the video, write a brief summary of the poem.
3) What does the poem tell us about relationships?
4) Why does the poem compare well with 'Neutral Tones'?
5) What is a tercet? What does the use of tercets suggest about the nature of the relationship?
6) How does the final stanza differ from the rest of the poem? Why?
7) What is suggested by the poet's use of personification and pathetic fallacy in the opening lines of the poem?
8) What is suggested by the poet's use of enjambment after the word 'break'?
9) What is suggested by the poet's use of caesura?
10) Give three examples of half rhyme in the poem.

EXTENSION QUESTION:

How does the imagery of nature reflect the relationship in the poem?

How does the poet use rhyme to reflect the relationship in the poem?

EXAM QUESTION:

Compare how poets present changing relationships in 'Winter Swans' and in **one** other poem from 'Love and Relationships'.

C. Day Lewis: Walking Away

To be completed whilst watching: C. Day Lewis: 'Walking Away' Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet C Day Lewis.
2) Using the 'literal translation' section of the video, write a brief summary of the poem.
3) Which poems compare well with 'Walking Away'?
4) What does the poem tell us about parental love?
5) What is a quintet? How does the poet's use of quintets and a tightly controlled rhyme scheme reflect the nature of the parent – child relationship?
6) What is reflected by the poet's use of enjambment?
7) What is suggested by the 'satellite' imagery in the poem?
8) What is suggested by the image of 'touch-lines new-ruled'?
9) How does the use of bird imagery suggest that the child is not ready to grow up?
10) What is suggested by the clay image in the poem?

EXTENSION QUESTION:

How does the poet's use of structure reflect the changing nature of the relationship?

How does the poet use the imagery of nature to reflect the changing nature of the relationship?

EXAM QUESTION:

Compare how poets present parent-child relationships in 'Walking Away' and in **one** other poem from 'Love and Relationships'.

Daljit Nagra: Singh Song!

To be completed whilst watching: *'Singh Song!' Mr Bruff Analysis.*



Questions:

1) List 3 facts about the poet Daljit Nagra.
2) What does the poem tell us about relationships?
3) Using the 'literal translation' section of the video, write a brief summary of the poem.
4) What is a dramatic monologue? Why is this form used?
5) List two different relationships explored in the poem.
6) What is suggested by the use of the word 'daddy'?
7) How does the image of the 'tartan sari' reflect the love for different cultures in the poem?
8) How does the poet's use of phonetic spelling force the reader to engage with the Indian accent? How does this link to love and relationships?
9) How does the poet's use of structure reflect the conflict between love and work?
10) How does the poet's use of half rhyme and rhyme reflect the relationship in the poem?

EXTENSION QUESTION:

What is significant about the poet's use of half rhyme and full rhyme?

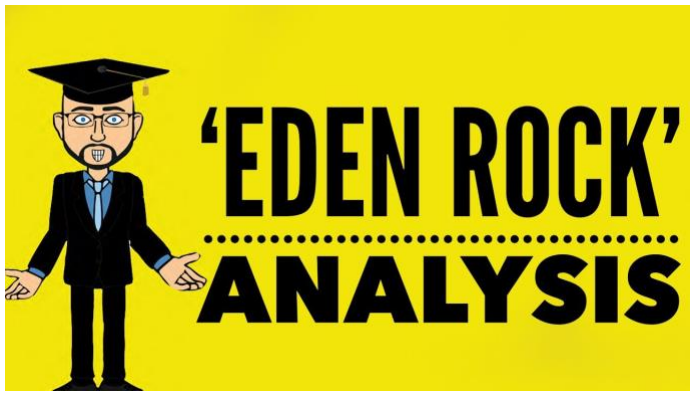
What is the significance of the poem's title?

EXAM QUESTION:

Compare how poets present romantic love in 'Singh Song! and in **one** other poem from 'Love and Relationships'.

Charles Causley: Eden Rock

To be completed whilst watching: 'Eden Rock' by Charles Causley - Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Charles Causley.
2) Using the 'literal translation' section of the video, write a brief summary of the poem.
3) How is the structure of the poem tightly controlled? What does this tell us about the parent – child relationship?
4) How does the poet use half rhyme in the poem?
5) What is the significance of the poem's title 'Eden Rock'?
6) How does the poet use colour imagery for effect?
7) How does the poet use positive, religious imagery to reflect the parent-child relationship?
8) List three examples of natural imagery in the poem.
9) What are monosyllabic words? Why are they used in the final line of the poem?
10) Why is the final line of the poem presented as a one line stanza?

EXTENSION QUESTION:

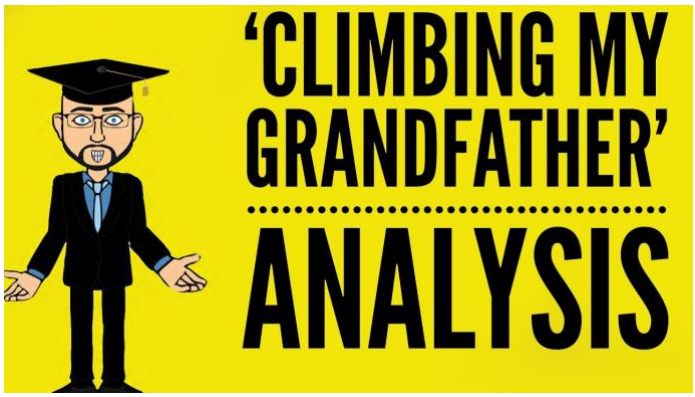
How does the poet use structure for effect in the poem?

EXAM QUESTION:

Compare how poets present parent-child relationships in 'Eden Rock' and in **one** other poem from 'Love and Relationships'.

Andrew Waterhouse: Climbing My Grandfather

To be completed whilst watching: 'Climbing my Grandfather': Mr Bruff Analysis.



Questions:

1) List 3 facts about the poet Andrew Waterhouse.
2) Using the 'literal translation' section of the video, write a brief summary of the poem.
3) What does the extended metaphor of the mountain suggest about the Grandfather?
4) What positive image is used to end the poem?
5) Why is the poem structured as one single stanza?
6) What is suggested by the lexical field of climbing?
7) How does this poem compare to 'Follower' by Seamus Heaney?
8) What is the significance of the image of 'warm ice'?
9) What are monosyllabic words? Why are they used in the final line of the poem?
10) How does the pace slow at the end of the poem? What might this suggest?

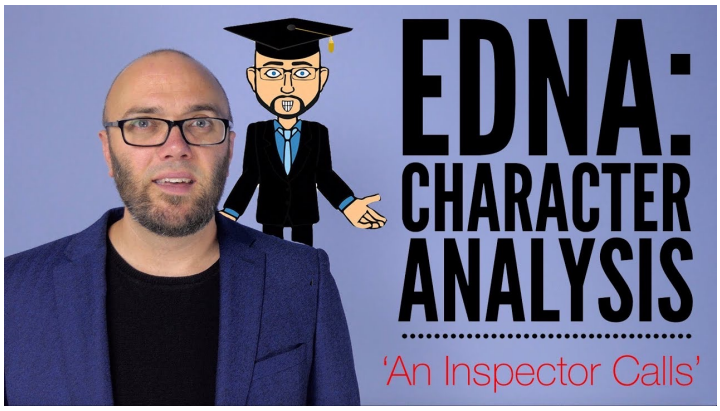
EXTENSION QUESTION:

EXAM QUESTION:

Compare how poets present relationships in 'Climbing my Grandfather' and in **one** other poem from 'Love and Relationships'.

Edna: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/CtqlCIjZtcY
Alternatively, on YouTube, search for: 'An Inspector Calls': Edna Character Analysis (animated).



Questions:

1) What is the significance of the fact that it is Edna who announces the arrival of Inspector Goole?
2) Who changes the lighting in the room when the inspector arrives? What might this symbolise?
3) Which two quotations indicate the change in lighting?
4) What does Mr Birling's use of monosyllabic, imperative driven sentences tell the audience about his attitude towards Edna?
5) Why might Edna's presence on stage feel old-fashioned to a 1945 audience? Would today's audience feel the same way?
6) How is Edna left out of the family engagement celebrations?

EXTENSION QUESTIONS:

How is Edna similar to Eva Smith?
How is Edna's silence symbolic of the lack of power the working poor had?

EXAM QUESTIONS:

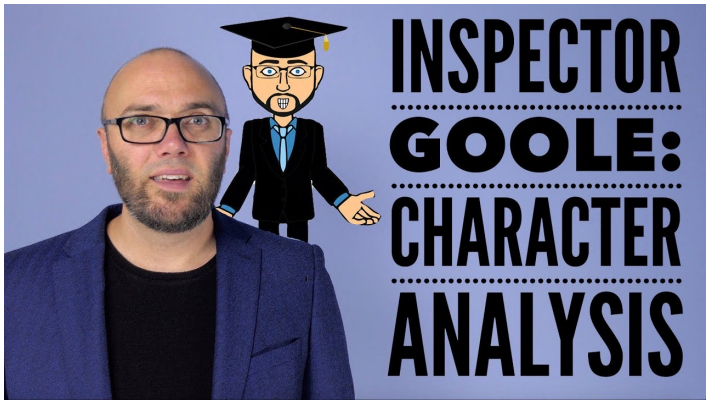
How does Priestley use the character of Edna to explore the importance of social class in *An Inspector Calls?*

Or

How does Priestley explore the importance of social class in *An Inspector Calls*?

Inspector Goole: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/FOeASYrxL1c
Alternatively, on YouTube, search for: 'An Inspector Calls': Inspector Goole Character Analysis (animated).



Questions:

1) How does Priestley invert the generic expectations of detective fiction in the play? Why does he do this?
2) What does Maggie B Gale's quotation tell us about the key ideas behind the play?
3) What is anadiplosis? Give an example. How does this device link to the theme of social responsibility?
4) How does Priestley present Inspector Goole as vague and ambiguous? Give two examples.
5) What message does Inspector Goole present?
6) Which lines appear to be from Priestley himself, rather than Inspector Goole? Give two examples.
7) What did Sewell Stoke say about Inspector Goole?
8) How does Goole use Biblical imagery? Why is this?

EXTENSION QUESTIONS:

Sewell Stoke wrote 'Then the bell rings and in comes Inspector Goole (Inspector Priestley, to be more exact)'. How can Inspector Goole be seen as the mouthpiece of JB Priestley?

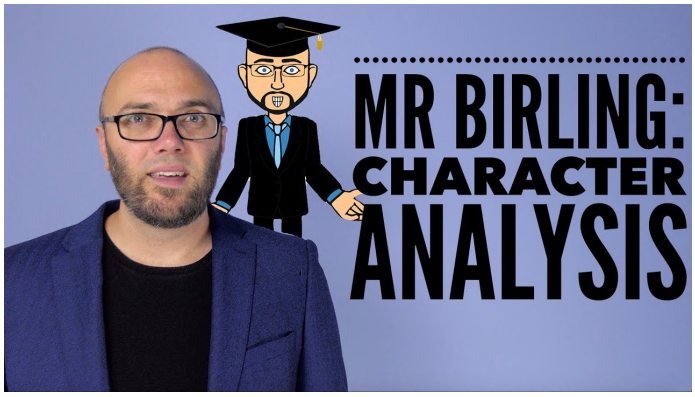
How does Priestley differ in his presentation of Inspector Goole compared to that of other characters? Why is this?

EXAM QUESTION:

How does Priestley use the character of Inspector Goole to present his message of responsibility?

Mr Birling: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/KvhiaECGjTY
Alternatively, on YouTube, search for: 'An Inspector Calls': Mr Birling Character Analysis (animated).



Questions:

1) How is the drinking of port significant in the play?
2) What does Thora Hands explain about the significance of alcohol?
3) Who does Birling name-drop to Gerald? Why?
4) How is Birling's Act One celebratory speech surprising?
5) What are Birling's priorities? How do we know?
6) What is capitalism? How does Birling represent it?
7) What is dramatic irony? How is it used with the character of Mr Birling?
8) Does Mr Birling change by the end of the play?

EXTENSION QUESTION:

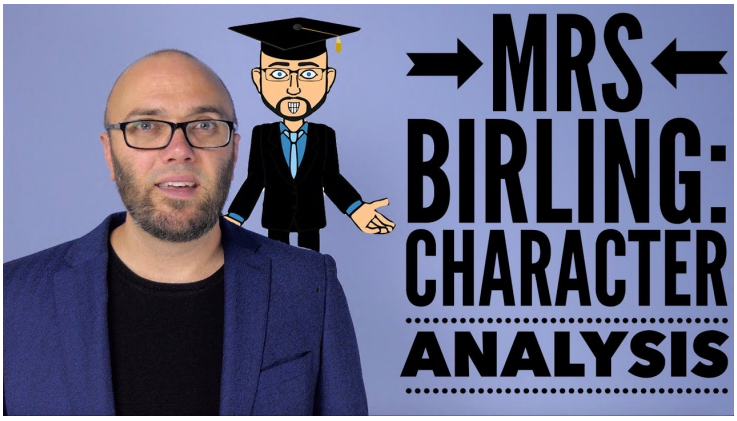
In his 1947 book 'Theatre Outlook', JB Priestley wrote: 'In a good theatrical production we are offered a piece of life so shaped and coloured and contrived that everything in it, down to the smallest detail, is significant.' He continues: 'The shape and colour of a room, the way the light falls through a window, the choice of furnishings, the very relation between a chair and a stool, all mean something.' Aside from the aforementioned drinking of port, which other props are used for effect in the play?

EXAM QUESTION:

How far does Priestley present Mr Birling as an unlikeable character in *An Inspector Calls*?

Mrs Birling: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/NRhvVIINlyM
Alternatively, on YouTube, search for: 'An Inspector Calls': Mrs Birling Character Analysis (animated).



Questions:

1) How does Mrs Birling act in a bossy and controlling manner in Act One? Give three quotations as examples.
2) Why does Mrs Birling name-drop people she knows in the police?
3) What is 'corruption'?
4) Why does Mrs Birling take longer to admit her guilt than other characters? How does this create tension?
5) Why might Mrs Birling be part of the charity committee?
6) How is Mrs Birling presented as privilege?
7) How does Mrs Birling treat Edna? What does this reveal about Mrs Birling?

EXTENSION QUESTIONS:

How does Priestley use the character of Mrs Birling to criticise the class system within society?

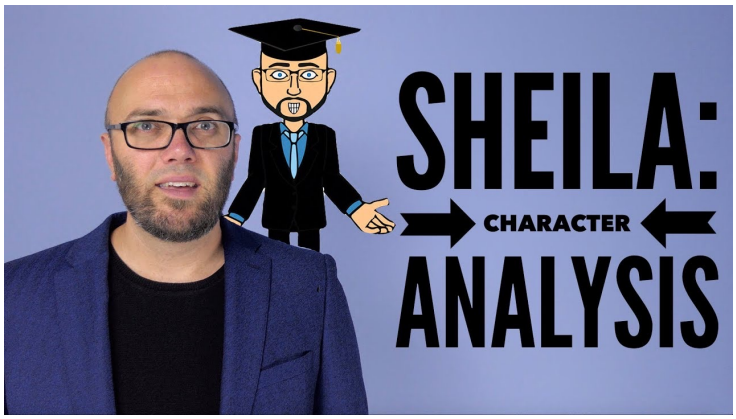
In his radio show, Priestley spoke about women who, after the war, were more concerned about their own lives than helping others. He described how he received bitter letters 'from ladies doing nothing in inland resorts, where their energy is all turned inward instead of outward, turning into hostility instead of helpfulness and fun'. How does Mrs Birling fit this description?

EXAM QUESTION:

How does Priestley use the character of Mrs Birling to explore the importance of class division in *An Inspector Calls*?

Sheila Birling: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/0lfHDKhZ_aw
Alternatively, on YouTube, search for: 'An Inspector Calls': Sheila Character Analysis (animated).



Questions:

1) How is Sheila initially presented as immature and materialistic?
2) How does Mrs Birling treat Sheila as inferior?
3) Why is Sheila treated poorly by other characters?
4) How is Sheila different to her parents at the end of the play?
5) How does Sheila mature by the end of the play? Give two examples from the text.
6) How does Sheila take on the role of Inspector Goole after his exit in Act Three?

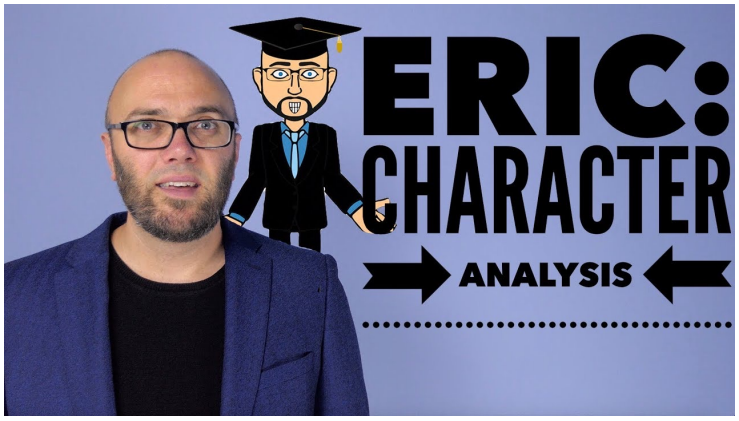
EXTENSION QUESTION:

What are the similarities and differences between Sheila Birling and Eva Smith?

EXAM QUESTION:
How far does Priestley present Sheila as a character who changes her attitudes towards others during the play?

Eric Birling: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/ryE3EnENnBI
Alternatively, on YouTube, search for: 'An Inspector Calls': Eric Character Analysis (animated).



Questions:

1) How do the opening stage directions present Eric as not fully mature?
2) What does Sheila's use of informal language suggest about Eric and Sheila Birling?
3) How does Eric's free and easy use of alcohol foreshadow the future revelations about his interactions with Eva Smith?
4) Why does Eric refer to himself as 'a chap'?
5) Why would the word *prostitute* not be used in the play?
6) How does Priestley present the distant relationship between Eric and Mr Birling?
   How does Eric's character develop throughout the play? What point might be Priestley be making when we see this change?

EXTENSION QUESTIONS:
How does Priestley use the character of Eric to represent young, impulsive, ignorant middle-class men who exploit working-class women like Eva Smith for their own gratification?

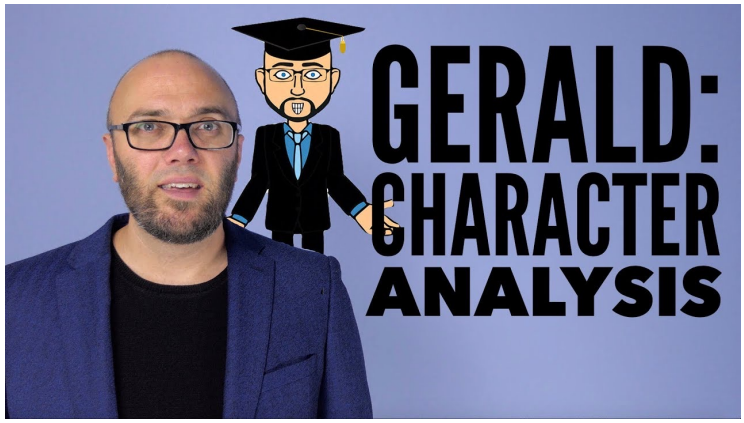
What are the similarities and differences between Eric and Gerald?

EXAM QUESTION:

How does Priestley use Eric to explore the difference between the younger and older generations in 'An Inspector Calls'?

Gerald Croft: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/8TdZtpuDB_Q
Alternatively, on YouTube, search for: 'An Inspector Calls': Gerald Analysis (animated).



Questions:

1) What do the opening stage directions suggest about Gerald Croft?
2) How might a communist audience in Moscow respond to the character of Gerald?
3) How might a British audience in 1946 respond to the character of Gerald.
4) How is Gerald similar to Mr Birling?
5) How is Gerald similar to Eric Birling in his description of the women at the Palace Theatre bar?
6) When does Gerald seem to show remorse for his actions?
7) Does Gerald learn the inspector's message of social responsibility? Why do you think this is?

EXTENSION QUESTION:

'Gerald Croft is Priestley's tool to reveal the flaws of the upper classes. He represents the aristocracy who in 1912 exploited the working classes, especially working-class women like Eva Smith.'

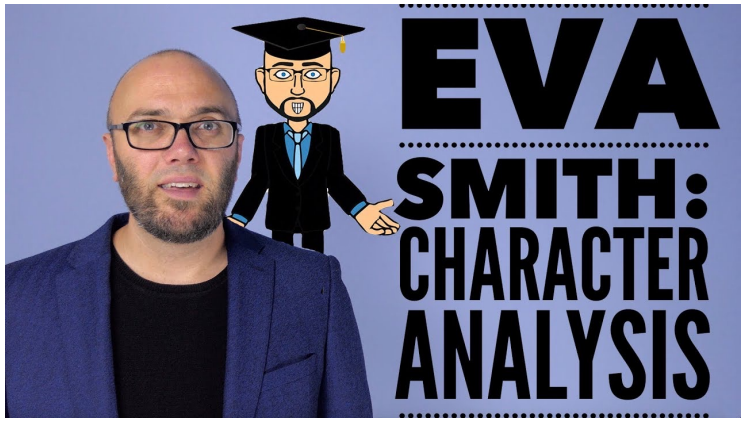
To what extent do you agree with this statement? Explain your answer with reference to the text.

EXAM QUESTION:

How does Priestley use the character of Gerald Croft to explore the theme of social class?

Eva Smith: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/gK9ReKavPnw
Alternatively, on YouTube, search for: 'An Inspector Calls': Eva Smith Analysis (animated).



Questions:

1) What is the symbolic significance of the name Eva Smith?
2) What is the symbolic significance of the name Daisy Renton?
3) Give three examples of Eva Smith being described in terms of her physical appearance.
4) How does Priestley show the way in which women were objectified by men in Edwardian England?
5) How is Eva Smith used to present a double standard between men and women in Edwardian England?
6) How is the character of Eva Smith used to convey Priestley's message of social responsibility?

EXTENSION QUESTION:

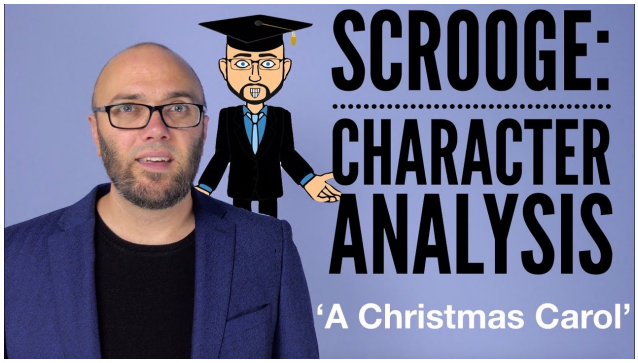
How does Priestley use Eva's lack of voice and presence on stage to symbolise the lack of power held by women and the working class in Edwardian England?

EXAM QUESTION:

How far does Priestley present Eva Smith as an important character in the play?

Ebeneezer Scrooge: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/F2kuQSbazUo
Alternatively, on YouTube, search for: Ebeneezer Scrooge: Character Analysis (animated & updated)



Questions:

1) What does the repetition in the following quotation emphasise about the character of Scrooge? 'Scrooge was his sole executor, his sole administrator, his sole assign, his sole residuary legatee, his sole friend, and sole mourner'.
2) Give two interpretations of the quotation 'Hard and sharp as flint'.
3) How is Scrooge like an oyster?
4) Why does Dickens present Scrooge as a humorous character?
5) When does the reader begin to feel sorry for Scrooge?
6) What does the verb 'profit' in the following quotation suggest about Scrooge: ''I went forth last night on compulsion, and I learnt a lesson which is working now. To-night, if you have aught to teach me, let me profit by it."
7) How do Dickens' use of similes in the final section of the novella highlight Scrooge's transformation?

EXTENSION QUESTIONS:

What does Scrooge learn by the end of the novella?

Which other character is Scrooge most similar to at the end of novella? Support your answer with reference to the text.

EXAM QUESTION: (based on the extract on the next page):

Read the following extract from Chapter 1 of *A Christmas Carol* and then answer this question:

'Dickens' initial presentation of Scrooge presents him as a dislikable character'.

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

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

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

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

The mention of Marley's funeral brings me back to the point I started from. There is no doubt that Marley was dead. This must be distinctly understood, or nothing wonderful can come of the story I am going to relate. If we were not perfectly convinced that Hamlet's Father died before the play began, there would be nothing more remarkable in his taking a stroll at night, in an easterly wind, upon his own ramparts, than there would be in any other middle-aged gentleman rashly turning out after dark in a breezy spot—say Saint Paul's Churchyard for instance—literally to astonish his son's weak mind.

Scrooge never painted out Old Marley's name. There it stood, years afterwards, above the warehouse door: Scrooge and Marley. The firm was known as Scrooge and Marley. Sometimes people new to the business called Scrooge Scrooge, and sometimes Marley, but he answered to both names. It was all the same to him.

Oh! But he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Fred: Character Analysis



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/FOeASYrxL1c
Alternatively, on YouTube, search for: Fred: Character Analysis - 'A Christmas Carol' (Animated)

Questions:

1) How is Fred's dialogue different to that of Scrooge?
2) What is asyndetic listing?
3) What does this list indicate about Fred: 'kind, forgiving, charitable, pleasant time'.
4) How does Fred mirror Scrooge?
5) What does this quotation tell the reader about Fred: ''I mean to give him the same chance every year, whether he likes it or not, for I pity him".

EXTENSION QUESTIONS:

Is Fred a believable character?

Which other character in the novella most closely resembles Fred? Support your answer with reference to the text.

EXAM QUESTION: (based on the extract on the next page):

Read the following extract from Chapter 1 of *A Christmas Carol* and then answer this question:

Starting with this extract, explore how Dickens presents Fred as a role model in *A Christmas Carol*.

The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed.

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

"Bah!" said Scrooge, "Humbug!"

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

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure?"

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

"Come, then," returned the nephew gaily. "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge having no better answer ready on the spur of the moment, said, "Bah!" again; and followed it up with "Humbug."

"Don't be cross, uncle!" said the nephew.

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

"Uncle!" pleaded the nephew.

"Nephew!" returned the uncle sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."

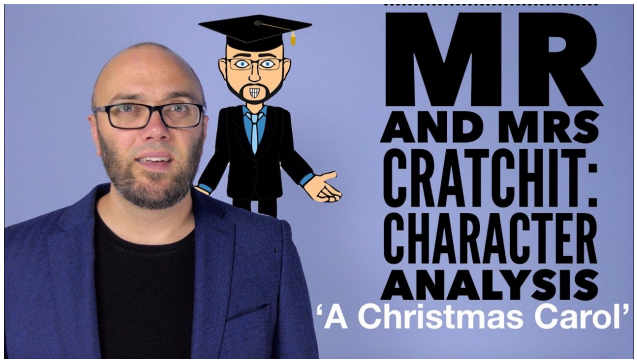
"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"

"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!"

Mr & Mrs Cratchit: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/pjxyPlA79aY

Alternatively, on YouTube, search for: Mr & Mrs Cratchit: Character Analysis (animated and updated)



Questions:

1) How do Mr and Mrs Cratchit differ in their attitude towards Scrooge?
2) How does Dickens invite the reader to feel sorry for Bob?
3) What does the following quotation tell us about Bob's character when he 'ran home to Camden Town as hard as he could pelt, to play at blindman's-buff'
4) How does Mrs Cratchit's effort to mark Christmas day with 'ribbons' contrasts with Scrooge's attitude?

EXTENSION QUESTION:

In 1843:

- A woman was first the legal possession of her father and then that of her husband (this is the origin of the tradition of a bride being given away by her father at a church wedding).
- When a woman married, everything she owned belonged to her husband.
- If she earnt any money, she was not allowed to keep it—she had to pass it to her husband.

How does the presentation of Mrs Cratchit conform to contemporary attitudes of the time towards married women?

EXAM QUESTION: (based on the extract on the next page):

Read the following extract from Chapter 3 of *A Christmas Carol* and then answer this question:

Starting with this extract, explore how Dickens uses the Cratchit family to present the life of the poor.

"Mr. Scrooge!" said Bob; "I'll give you Mr. Scrooge, the Founder of the Feast!"

"The Founder of the Feast indeed!" cried Mrs. Cratchit, reddening. "I wish I had him here. I'd give him a piece of my mind to feast upon, and I hope he'd have a good appetite for it."

"My dear," said Bob, "the children! Christmas Day."

"It should be Christmas Day, I am sure," said she, "on which one drinks the health of such an odious, stingy, hard, unfeeling man as Mr. Scrooge. You know he is, Robert! Nobody knows it better than you do, poor fellow!"

"My dear," was Bob's mild answer, "Christmas Day."

"I'll drink his health for your sake and the Day's," said Mrs. Cratchit, "not for his. Long life to him! A merry Christmas and a happy new year! He'll be very merry and very happy, I have no doubt!"

The children drank the toast after her. It was the first of their proceedings which had no heartiness. Tiny Tim drank it last of all, but he didn't care twopence for it. Scrooge was the Ogre of the family. The mention of his name cast a dark shadow on the party, which was not dispelled for full five minutes.

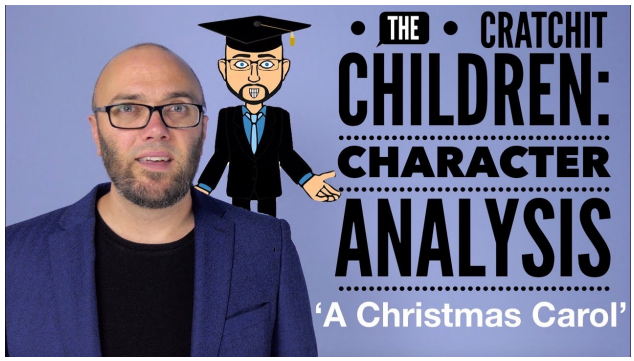
After it had passed away, they were ten times merrier than before, from the mere relief of Scrooge the Baleful being done with. Bob Cratchit told them how he had a situation in his eye for Master Peter, which would bring in, if obtained, full five-and-sixpence weekly. The two young Cratchits laughed tremendously at the idea of Peter's being a man of business; and Peter himself looked thoughtfully at the fire from between his collars, as if he were deliberating what particular investments he should favour when he came into the receipt of that bewildering income. Martha, who was a poor apprentice at a milliner's, then told them what kind of work she had to do, and how many hours she worked at a stretch, and how she meant to lie abed to-morrow morning for a good long rest; to-morrow being a holiday she passed at home. Also how she had seen a countess and a lord some days before, and how the lord "was much about as tall as Peter;" at which Peter pulled up his collars so high that you couldn't have seen his head if you had been there. All this time the chestnuts and the jug went round and round; and by-and-bye they had a song, about a lost child travelling in the snow, from Tiny Tim, who had a plaintive little voice, and sang it very well indeed.

There was nothing of high mark in this. They were not a handsome family; they were not well dressed; their shoes were far from being water-proof; their clothes were scanty; and Peter might have known, and very likely did, the inside of a pawnbroker's. But, they were happy, grateful, pleased with one another, and contented with the time; and when they faded, and looked happier yet in the bright sprinklings of the Spirit's torch at parting, Scrooge had his eye upon them, and especially on Tiny Tim, until the last.

The Cratchit Children: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/NXUROxCLtfA

Alternatively, on YouTube, search for: The Cratchit Children: Character Analysis - 'A Christmas Carol' (Animated)



Questions:

1) What does Tiny Tim represent?
2) What does this quotation reveal about the character of Tiny Tim: ''He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see".
3) What is symbolised by Peter Cratchit's new shirt with its 'monstrous' collar?
4) What is a milliner?
5) What is ironic about the fact that Martha 'had seen a countess and a lord some days before'?

EXTENSION QUESTIONS:

What does this description of Bella and Mrs Cratchit tell us about the role of women in Victorian England:

> 'Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons'

EXAM QUESTION: (based on the extract on the next page):

Read the following extract from Chapter 3 of *A Christmas Carol* and then answer this question:

Starting with this extract, explore how Dickens presents the Cratchit children as worthy of sympathy.

Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt collar (Bob's private property, conferred upon his son and heir in honour of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

"What has ever got your precious father then?" said Mrs. Cratchit. "And your brother, Tiny Tim! And Martha warn't as late last Christmas Day by half-an-hour?"

"Here's Martha, mother!" said a girl, appearing as she spoke.

"Here's Martha, mother!" cried the two young Cratchits. "Hurrah! There's *such* a goose, Martha!"

"Why, bless your heart alive, my dear, how late you are!" said Mrs. Cratchit, kissing her a dozen times, and taking off her shawl and bonnet for her with officious zeal.

"We'd a deal of work to finish up last night," replied the girl, "and had to clear away this morning, mother!"

"Well! Never mind so long as you are come," said Mrs. Cratchit. "Sit ye down before the fire, my dear, and have a warm, Lord bless ye!"

"No, no! There's father coming," cried the two young Cratchits, who were everywhere at once. "Hide, Martha, hide!"

So Martha hid herself, and in came little Bob, the father, with at least three feet of comforter exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!

"Why, where's our Martha?" cried Bob Cratchit, looking round.

"Not coming," said Mrs. Cratchit.

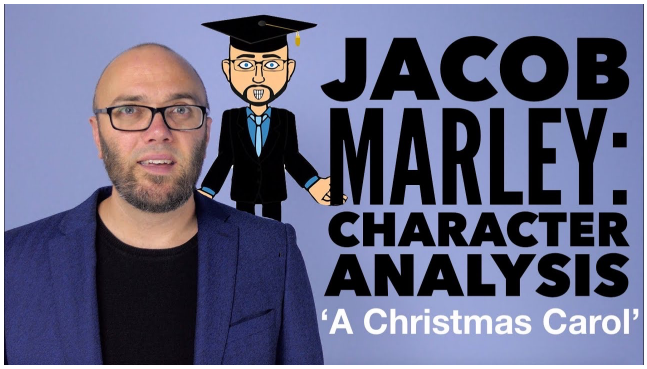
"Not coming!" said Bob, with a sudden declension in his high spirits; for he had been Tim's blood horse all the way from church, and had come home rampant. "Not coming upon Christmas Day!"

Martha didn't like to see him disappointed, if it were only in joke; so she came out prematurely from behind the closet door, and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into the wash-house, that he might hear the pudding singing in the copper.

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

"As good as gold," said Bob, "and better. Somehow he gets thoughtful, sitting by himself so much, and thinks the strangest things you ever heard. He told me, coming home, that he hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk, and blind men see."

Jacob Marley: Character Analysis



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/A9TNVOWQxdY

Alternatively, on YouTube, search for: Jacob Marley: Character Analysis - 'A Christmas Carol' (updated & animated)

Questions:

1) How does the opening description of Jacob Marley introduce a supernatural theme and create anticipation?
2) What is the significance of the fact that Marley's Ghost wears a chain made of 'cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses'?
3) Which quotation hints at religious reasons for Marley's torment?
4) Dickens describes Scrooge as Marley's 'sole friend', highlighting how lonely they were in pursuit of money. He was also, sadly, the 'sole mourner' at Marley's funeral. What is suggested by the repetition of the adjective 'sole'?

EXTENSION QUESTION:

How does Dickens use Marley as his mouthpiece to emphasise the importance of social responsibility and the need to look after family, friends and employees?

EXAM QUESTION: (based on the extract on the next page):

Read the following extract from Chapter 1 of *A Christmas Carol* and then answer this question:

Starting with this extract, explore how Dickens uses the ghosts to teach the value of social responsibility.

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

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

No, nor did he believe it even now. Though he looked the phantom through and through, and saw it standing before him; though he felt the chilling influence of its death-cold eyes; and marked the very texture of the folded kerchief bound about its head and chin, which wrapper he had not observed before; he was still incredulous, and fought against his senses.

"How now!" said Scrooge, caustic and cold as ever. "What do you want with me?"

"Much!"—Marley's voice, no doubt about it.

"Who are you?"

"Ask me who I *was*."

"Who *were* you then?" said Scrooge, raising his voice. "You're particular, for a shade." He was going to say "*to* a shade," but substituted this, as more appropriate.

"In life I was your partner, Jacob Marley."

"Can you—can you sit down?" asked Scrooge, looking doubtfully at him.

"I can."

"Do it, then."

Scrooge asked the question, because he didn't know whether a ghost so transparent might find himself in a condition to take a chair; and felt that in the event of its being impossible, it might involve the necessity of an embarrassing explanation. But the ghost sat down on the opposite side of the fireplace, as if he were quite used to it.

"You don't believe in me," observed the Ghost.

"I don't," said Scrooge.

"What evidence would you have of my reality beyond that of your senses?"

"I don't know," said Scrooge.

"Why do you doubt your senses?"

"Because," said Scrooge, "a little thing affects them. A slight disorder of the stomach makes them cheats. You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato. There's more of gravy than of grave about you, whatever you are!"

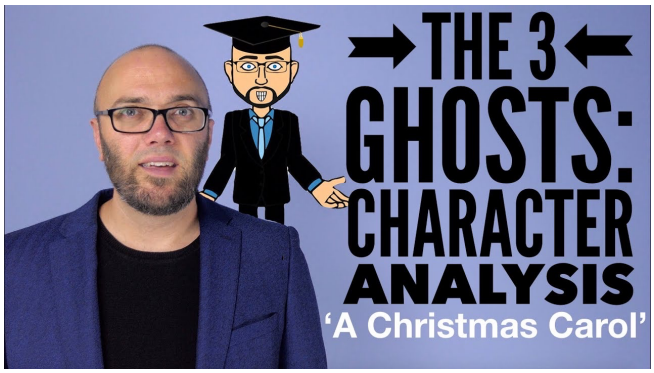
Scrooge was not much in the habit of cracking jokes, nor did he feel, in his heart, by any means waggish then. The truth is, that he tried to be smart, as a means of distracting his own attention, and keeping down his terror; for the spectre's voice disturbed the very marrow in his bones.

To sit, staring at those fixed glazed eyes, in silence for a moment, would play, Scrooge felt, the very deuce with him. There was something very awful, too, in the spectre's being provided with an infernal atmosphere of its own.

The Three Ghosts: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/YW6Qo3TB39o

Alternatively, on YouTube, search for: The 3 Ghosts: Character Analysis - 'A Christmas Carol' (animated)



Questions:

1) What is the symbolic significance of the fact that the Ghost of Christmas Past is associated with light?
2) How does the reader know that the Ghost of Christmas Present is non-threatening?
3) What kind of imagery is used to describe the Ghost of Christmas Yet to Come? Give two examples.
4) How does the tone change at this moment:
'"Are there no prisons?" said the Spirit, turning on him for the last time with his own words. "Are there no workhouses?"

EXTENSION QUESTIONS:

Which Ghost teaches Scrooge the most important lesson? Back up your answer with reference to the text.

Summarise the message presented by each ghost.

EXAM QUESTION (based on the extract on the next page):

In this extract the Ghost of Christmas Past is being introduced to the reader. Starting with this extract, how does Dickens present the supernatural?

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

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

"Are you the Spirit, sir, whose coming was foretold to me?" asked Scrooge. "I am." The voice was soft and gentle. Singularly low, as if instead of being so close beside him, it were at a distance. "Who, and what are you?" Scrooge demanded. "I am the Ghost of Christmas Past." "Long Past?" inquired Scrooge: observant of its dwarfish stature. "No. Your past." Perhaps, Scrooge could not have told anybody why, if anybody could have asked him; but he had a special desire to see the Spirit in his cap; and begged him to be covered.

"What!" exclaimed the Ghost, "Would you so soon put out, with worldly hands, the light I give? Is it not enough that you are one of those whose passions made this cap, and force me through whole trains of years to wear it low upon my brow!"

Scrooge reverently disclaimed all intention to offend or any knowledge of having willfully bonneted the Spirit at any period of his life. He then made bold to inquire what business brought him there.

"Your welfare," said the Ghost.

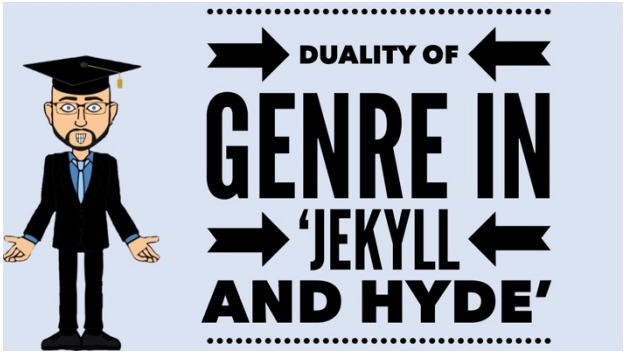
Scrooge expressed himself much obliged, but could not help thinking that a night of unbroken rest would have been more conducive to that end. The Spirit must have heard him thinking, for it said immediately:

"Your reclamation, then. Take heed.

'Jekyll and Hyde': Genre Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/BLQ1FL6p0so

Alternatively, on YouTube, search for 'Duality of Genre in 'Jekyll and Hyde' (very clever from Stevenson)'



1. What is the major theme in the novella?
2. What are the main conventions of gothic fiction?
3. How does 'Jekyll and Hyde' fit the conventions of gothic fiction?
4. What are the main conventions of a scientific journal?
5. How does 'Jekyll and Hyde' fit the conventions of a scientific journal?

EXTENSION QUESTION:

a) Why did Stevenson mix the two genres in the novella?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 10 of *The Strange Case of Dr. Jekyll and Mr. Hyde* and answer the question that follows.

In this extract, Henry Jekyll begins his statement of the case.

Starting with this extract, explore how Stevenson presents the duality of humans in *The Strange Case of Dr Jekyll and Mr Hyde*.
Write about:

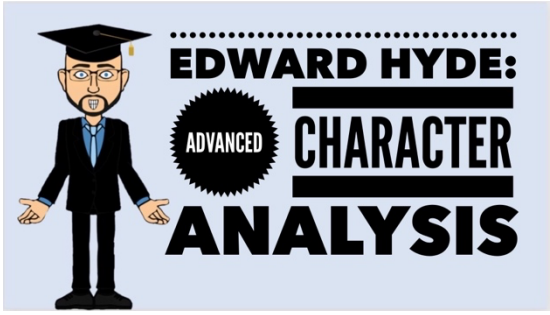
- How Stevenson presents the duality of humans in this extract
- How Stevenson presents the duality of humans in the novella as a whole

[30 marks]

I was born in the year 18— to a large fortune, endowed besides with excellent parts, inclined by nature to industry, fond of the respect of the wise and good among my fellowmen, and thus, as might have been supposed, with every guarantee of an honourable and distinguished future. And indeed the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high, and wear a more than commonly grave countenance before the public. Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life. Many a man would have even blazoned such irregularities as I was guilty of; but from the high views that I had set before me, I regarded and hid them with an almost morbid sense of shame. It was thus rather the exacting nature of my aspirations than any particular degradation in my faults, that made me what I was, and, with even a deeper trench than in the majority of men, severed in me those provinces of good and ill which divide and compound man's dual nature. In this case, I was driven to reflect deeply and inveterately on that hard law of life, which lies at the root of religion and is one of the most plentiful springs of distress. Though so profound a double-dealer, I was in no sense a hypocrite; both sides of me were in dead earnest; I was no more myself when I laid aside restraint and plunged in shame, than when I laboured, in the eye of day, at the furtherance of knowledge or the relief of sorrow and suffering. And it chanced that the direction of my scientific studies, which led wholly towards the mystic and the transcendental, reacted and shed a strong light on this consciousness of the perennial war among my members. With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to that truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two. I say two, because the state of my own knowledge does not pass beyond that point. Others will follow, others will outstrip me on the same lines; and I hazard the guess that man will be ultimately known for a mere polity of multifarious, incongruous and independent denizens. I, for my part, from the nature of my life, advanced infallibly in one direction and in one direction only. It was on the moral side, and in my own person, that I learned to recognise the thorough and primitive duality of man; I saw that, of the two natures that contended in the field of my consciousness, even if I could rightly be said to be either, it was only because I was radically both; and from an early date, even before the course of my scientific discoveries had begun to suggest the most naked possibility of such a miracle, I had learned to dwell with pleasure, as a beloved daydream, on the thought of the separation of these elements. If each, I told myself, could be housed in separate identities, life would be relieved of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to disgrace and penitence by the hands of this extraneous evil.

'Jekyll and Hyde': Edward Hyde Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/4K42eyGPZoo
Alternatively, on YouTube, search for 'Edward Hyde: Advanced Character Analysis'



1 What did Charles Darwin suggest about apes and humans?
2 Give two examples of animal imagery used to describe Edward Hyde.
3 How does Danvers Carew represent the upper-classes of Victorian London?
4 Why does Hyde have his apartment in Soho?
5 How does Hyde represent the middle and upper classes of Victorian society?

EXTENSION QUESTIONS:
A How does Stevenson's presentation of Hyde tap into fears related to evolution?
B How does Edward Hyde represent the middle and upper classes of Victorian Britain?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 4 of *The Strange Case of Dr. Jekyll and Mr. Hyde* and answer the question that follows.

In this extract, Utterson and Inspector Newcomen arrive at Hyde's lodgings.

Starting with this extract, explore how Stevenson present Edward Hyde in *The Strange Case of Dr Jekyll and Mr Hyde*.
Write about:

- How Stevenson presents Edward Hyde in this extract
- How Stevenson presents Edward Hyde in the novella as a whole

[30 marks]

In the whole extent of the house, which but for the old woman remained otherwise empty, Mr. Hyde had only used a couple of rooms; but these were furnished with luxury and good taste. A closet was filled with wine; the plate was of silver, the napery elegant; a good picture hung upon the walls, a gift (as Utterson supposed) from Henry Jekyll, who was much of a connoisseur; and the carpets were of many plies and agreeable in colour. At this moment, however, the rooms bore every mark of having been recently and hurriedly ransacked; clothes lay about the floor, with their pockets inside out; lock-fast drawers stood open; and on the hearth there lay a pile of grey ashes, as though many papers had been burned. From these embers the inspector disinterred the butt end of a green cheque book, which had resisted the action of the fire; the other half of the stick was found behind the door; and as this clinched his suspicions, the officer declared himself delighted. A visit to the bank, where several thousand pounds were found to be lying to the murderer's credit, completed his gratification.

'You may depend upon it, sir,' he told Mr. Utterson: 'I have him in my hand. He must have lost his head, or he never would have left the stick or, above all, burned the cheque book. Why, money's life to the man. We have nothing to do but wait for him at the bank, and get out the handbills.'

This last, however, was not so easy of accomplishment; for Mr. Hyde had numbered few familiars--even the master of the servant maid had only seen him twice; his family could nowhere be traced; he had never been photographed; and the few who could describe him differed widely, as common observers will. Only on one point were they agreed; and that was the haunting sense of unexpressed deformity with which the fugitive impressed his beholders.

'Jekyll and Hyde': The Novella

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/DfSDt_FZYRU

Alternatively, on YouTube, search for 'Jekyll and Hyde' Analysis: The Novella'.



1. 1) What is a 'shilling shocker'?
2. 2) Why might Victorian readers have considered 'Jekyll and Hyde' to be a shilling shocker?
3. 3) When was 'Jekyll and Hyde' published?
4. 4) What content was removed during the redrafting of the novella?
5. 5) Why might the novella be particularly frightening to a Victorian reader?
6. 6) Why does the novella still resonate with readers today?

EXTENSTION QUESTONS:

a) Do **you** agree that 'Jekyll and Hyde' is a shilling shocker? Explain your answer.

b) Stevenson said he had 'long been trying to write a story on [the] subject, to find a body, a vehicle, for that strong sense of man's double being'. How does 'Jekyll and Hyde' achieve this?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 1 of *The Strange Case of Dr. Jekyll and Mr. Hyde* and answer the question that follows.

In this extract, Utterson describes his first encounter with Mr. Hyde.

Stevenson's sole aim in 'Jekyll and Hyde' is to terrify the reader.

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

Write about:

- Your response with reference the extract
- Your response with reference to the novella as a whole

[30 marks]

"Well, it was this way," returned Mr. Enfield: "I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street and all the folks asleep—street after street, all lighted up as if for a procession and all as empty as a church—till at last I got into that state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a few halloa, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent put in his appearance. Well, the child was not much the worse, more frightened, according to the sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural. But the doctor's case was what struck me. He was the usual cut and dry apothecary, of no particular age and colour, with a strong Edinburgh accent and about as emotional as a bagpipe. Well, sir, he was like the rest of us; every time he looked at my prisoner, I saw that sawbones turn sick and white with the desire to kill him. I knew what was in his mind, just as he knew what was in mine; and killing being out of the question, we did the next best. We told the man we could and would make such a scandal out of this as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them. And all the time, as we were pitching it in red hot, we were keeping the women off him as best we could for they were as wild as harpies. I never saw a circle of such hateful faces; and there was the man in the middle, with a kind of black sneering coolness—frightened too, I could see that—but carrying it off, sir, really like Satan. 'If you choose to make capital out of this accident,' said he, 'I am naturally helpless. No gentleman but wishes to avoid a scene,' says he. 'Name your figure.' Well, we screwed him up to a hundred pounds for the child's family; he would have clearly liked to stick out; but there was something about the lot of us that meant mischief, and at last he struck. The next thing was to get the money; and where do you think he carried us but to that place with the door?—whipped out a key, went in, and presently came back with the matter of ten pounds in gold and a cheque for the balance on Coutts's, drawn payable to bearer and signed with a name that I can't mention, though it's one of the points of my story, but it was a name at least very well known and often printed. The figure was stiff; but the signature was good for more than that if it was only genuine. I took the liberty of pointing out to my gentleman that the whole business looked apocryphal, and that a man does not, in real life, walk into a cellar door at four in the morning and come out with another man's cheque for close upon a hundred pounds. But he was quite easy and sneering. 'Set your mind at rest,' says he, 'I will stay with you till the banks open and cash the cheque myself.' So we all set off, the doctor, and the child's father, and our friend and myself, and passed the rest of the night in my chambers; and next day, when we had breakfasted, went in a body to the bank. I gave in the cheque myself, and said I had every reason to believe it was a forgery. Not a bit of it. The cheque was genuine."

'Jekyll and Hyde': Setting



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/XAI3R7zBvLU

Alternatively, on YouTube, search for 'Jekyll and Hyde' Analysis of Setting'.

1. 1) Where is the novella set?
2. 2) How is the novella different to other stories set in London at this time?
3. 3) List three similarities between London and Edinburgh?
4. 4) How did London change from 1800 to 1900?
5. 5) Who was Deacon Brodie? How was his life similar to the plot of 'Jekyll and Hyde'?
6. 6) Who was John Hunter? How did he develop his knowledge of human anatomy?

EXTENSTION QUESTIONS:

a) How does the setting of the novella reflect the characters of Dr Jekyll and Mr Hyde?

b) 'Whether or not Stevenson had London or Edinburgh in mind for Jekyll and Hyde, it's clear that he has borrowed from both.' How far do you agree with this statement? Explain your answer with reference to the text.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 1 of *The Strange Case of Dr. Jekyll and Mr. Hyde* and answer the question that follows.

In this extract, Utterson and Enfield are walking down a side-street in a busy area of London.

Starting with this extract, explore how Stevenson uses the novella's settings to explore ideas about people and society.

Write about:

- How Stevenson uses the setting in the extract
- How Stevenson uses the setting in the novella as a whole **[30 marks]**

No doubt the feat was easy to Mr. Utterson; for he was undemonstrative at the best, and even his friendship seemed to be founded in a similar catholicity of good-nature. It is the mark of a modest man to accept his friendly circle ready-made from the hands of opportunity; and that was the lawyer's way. His friends were those of his own blood or those whom he had known the longest; his affections, like ivy, were the growth of time, they implied no aptness in the object. Hence, no doubt the bond that united him to Mr. Richard Enfield, his distant kinsman, the well-known man about town. It was a nut to crack for many, what these two could see in each other, or what subject they could find in common. It was reported by those who encountered them in their Sunday walks, that they said nothing, looked singularly dull and would hail with obvious relief the appearance of a friend. For all that, the two men put the greatest store by these excursions, counted them the chief jewel of each week, and not only set aside occasions of pleasure, but even resisted the calls of business, that they might enjoy them uninterrupted.

It chanced on one of these rambles that their way led them down a by-street in a busy quarter of London. The street was small and what is called quiet, but it drove a thriving trade on the weekdays. The inhabitants were all doing well, it seemed and all emulously hoping to do better still, and laying out the surplus of their grains in coquetry; so that the shop fronts stood along that thoroughfare with an air of invitation, like rows of smiling saleswomen. Even on Sunday, when it veiled its more florid charms and lay comparatively empty of passage, the street shone out in contrast to its dingy neighbourhood, like a fire in a forest; and with its freshly painted shutters, well-polished brasses, and general cleanliness and gaiety of note, instantly caught and pleased the eye of the passenger.

Two doors from one corner, on the left hand going east the line was broken by the entry of a court; and just at that point a certain sinister block of building thrust forward its gable on the street. It was two storeys high; showed no window, nothing but a door on the lower storey and a blind forehead of discoloured wall on the upper; and bore in every feature, the marks of prolonged and sordid negligence. The door, which was equipped with neither bell nor knocker, was blistered and distained. Tramps slouched into the recess and struck matches on the panels; children kept shop upon the steps; the schoolboy had tried his knife on the mouldings; and for close on a generation, no one had appeared to drive away these random visitors or to repair their ravages.

Mr. Enfield and the lawyer were on the other side of the by-street; but when they came abreast of the entry, the former lifted up his cane and pointed.

"Did you ever remark that door?" he asked; and when his companion had replied in the affirmative, "It is connected in my mind," added he, "with a very odd story."

"Indeed?" said Mr. Utterson, with a slight change of voice, "and what was that?"

'Jekyll and Hyde': Context



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/mpMdy9YGdZc

Alternatively, on YouTube, search for 'Jekyll and Hyde: Context'.

1. 1) How was the 1800s a time of great change in London?
2. 2) Why were the upper classes nervous at this time?
3. 3) Which type of people tended to live in the west of London?
4. 4) What is an allegory?
5. 5) How can 'Jekyll and Hyde' be seen as an allegory? What is the moral of the story?
6. 6) How were science and medicine changing during the 1800s?
7. 7) What is psychoanalysis?
8. 8) What did Freud suggest about present illness?

EXTENSION QUESTIONS:

a) How does 'Jekyll and Hyde' tap into the fears of Victorian society?

b) Is the novella as frightening today? Explain your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 10 of *The Strange Case of Dr. Jekyll and Mr. Hyde* and answer the question that follows.

In this extract, Dr. Jekyll is detailing his experiments.
Starting with this extract, explore how far Stevenson presents Dr. Jekyll as worthy of

sympathy.

Write about:

- How Stevenson presents Dr. Jekyll in this extract
- How Stevenson presents Dr. Jekyll in the novella as a whole **[30 marks]**

I hesitated long before I put this theory to the test of practice. I knew well that I risked death; for any drug that so potently controlled and shook the very fortress of identity, might, by the least scruple of an overdose or at the least inopportunity in the moment of exhibition, utterly blot out that immaterial tabernacle which I looked to it to change. But the temptation of a discovery so singular and profound at last overcame the suggestions of alarm. I had long since prepared my tincture; I purchased at once, from a firm of wholesale chemists, a large quantity of a particular salt which I knew, from my experiments, to be the last ingredient required; and late one accursed night, I compounded the elements, watched them boil and smoke together in the glass, and when the ebullition had subsided, with a strong glow of courage, drank off the potion.

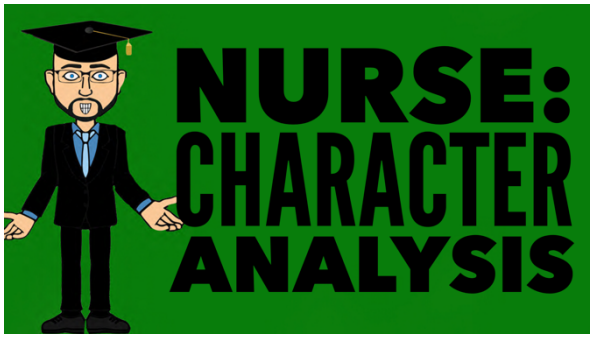
The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness. There was something strange in my sensations, something indescribably new and, from its very novellaty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a millrace in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands, exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost in stature.

There was no mirror, at that date, in my room; that which stands beside me as I write, was brought there later on and for the very purpose of these transformations. The night however, was far gone into the morning—the morning, black as it was, was nearly ripe for the conception of the day—the inmates of my house were locked in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to my bedroom. I crossed the yard, wherein the constellations looked down upon me, I could have thought, with wonder, the first creature of that sort that their unsleeping vigilance had yet disclosed to them; I stole through the corridors, a stranger in my own house; and coming to my room, I saw for the first time the appearance of Edward Hyde.

I must here speak by theory alone, saying not that which I know, but that which I suppose to be most probable. The evil side of my nature, to which I had now transferred the stamping efficacy, was less robust and less developed than the good which I had just deposed. Again, in the course of my life, which had been, after all, nine tenths a life of effort, virtue and control, it had been much less exercised and much less exhausted. And hence, as I think, it came about that Edward Hyde was so much smaller, slighter and younger than Henry Jekyll. Even as good shone upon the countenance of the one, evil was written broadly and plainly on the face of the other. Evil besides (which I must still believe to be the lethal side of man) had left on that body an imprint of deformity and decay. And yet when I looked upon that ugly idol in the glass, I was conscious of no repugnance, rather of a leap of welcome. This, too, was myself. It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed to call mine. And in so far I was doubtless right. I have observed that when I wore the semblance of Edward Hyde, none could come near to me at first without a visible misgiving of the flesh. This, as I take it, was because all human beings, as we meet them, are commingled out of good and evil: and Edward Hyde, alone in the ranks of mankind, was pure evil.

Nurse: **Character Analysis**

To be completed whilst watching Mr Bruff's YouTube analysis video. Search for: 'Mr Bruff Character Analysis: Nurse'.



QUESTIONS:

1) What is blank verse?
2) What is prose?
3) Which types of character usually speak in blank verse?
4) What is surprising about Nurse's use of blank verse in Act 1 Scene 3?
5) What does this suggest about her character?
6) How is Nurse a nurturing character in the play? Give three examples.
7) What is a malapropism?
8) How is Nurse a comic character in the play? Give two examples.
9) Write down key quotations for:
    a) The significance of Nurse's character
    b) Nurse's nurturing behaviour
    c) Nurse's comic behaviour

EXTENSION QUESTIONS:

a) What is the significance of Nurse's absence on-stage in the play's final scene?
b) How does the relationship between Juliet and Nurse change as the play progresses?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Act 2 Scene 5 of 'Romeo and Juliet' and then answer the question.

At this point in the play Nurse has returned from meeting with Romeo, where Juliet eagerly awaits news of his intentions.

Starting with this moment, explore how Shakespeare presents relationships in 'Romeo and Juliet'.

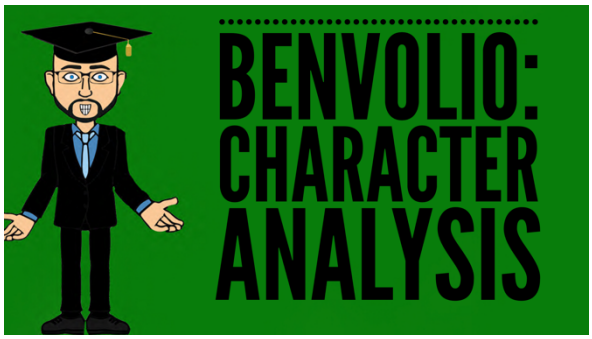
Write about:

- how Shakespeare presents relationships in this extract
- how Shakespeare presents relationships in the play as a whole.

Nurse
Well, you have made a simple choice; you know not how to choose a man. Romeo? No, not he. Though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, but I'll warrant him as gentle as a lamb. Go thy ways, wench; serve God. What, have you dined at home?
JULIET
No, no. But all this did I know before.
What says he of our marriage, what of that?
Nurse
Lord, how my head aches! What a head have I!
It beats as it would fall in twenty pieces.
My back o' t' other side; ah, my back, my back!
Beshrew your heart for sending me about
To catch my death with jaunting up and down!
JULIET
I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet Nurse, tell me, what says my love?
Nurse
Your love says, like an honest gentleman, and a
courteous, and a kind, and a handsome, and, I
warrant, a virtuous,--Where is your mother?
JULIET
Where is my mother! why, she is within.
Where should she be? How oddly thou repliest:
'Your love says, like an honest gentleman,
“Where is your mother?”'

Benvolio: **Character Analysis**

To be completed whilst watching Mr Bruff's YouTube analysis video:
Search for: 'Mr Bruff Character Analysis: Benvolio'.



QUESTIONS:

1) What is the first thing Benvolio says in the play?
2) How is this a Biblical reference?
3) What is blank verse?
4) What is suggested by Benvolio's use of blank verse?
5) How can Benvolio be seen as a peacekeeper?
6) How is Benvolio used for plot development?
7) What is a chorus?
8) How does Benvolio function as a chorus-like figure?

Extension questions:

a) How does Benvolio fit into the theme of fate within the play?
b) Which character can be seen as the complete opposite of Benvolio? Explain your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Act 1 Scene 1 of 'Romeo and Juliet' and then answer the question.

At this point in the play, Benvolio attempts to stop the fighting between the Capulet and Montague servants.

Starting with this moment, explore how Shakespeare presents Benvolio as a peacekeeper in 'Romeo and Juliet'.

Write about:

- how Shakespeare presents Benvolio as a peacekeeper in this extract
- how Shakespeare presents Benvolio as a peacekeeper in the play as a whole.

GREGORY
Do you quarrel, sir?
ABRAHAM
Quarrel, sir! No, sir.
SAMPSON
But if you do, sir, I am for you: I serve as good a man as you.
ABRAHAM
No better.
SAMPSON
Well, sir.

Enter Benvolio on one side, Tybalt on the other.

GREGORY
[aside to Sampson, on seeing Tybalt:] Say 'better:' here comes one of my master's kinsmen.
SAMPSON
[to Abraham] Yes, better, sir.
ABRAHAM
You lie.
SAMPSON
Draw, if you be men. Gregory, remember thy swashing blow.

[They fight]

Enter BENVOLIO

BENVOLIO
[drawing:] Part, fools!
Put up your swords; you know not what you do.

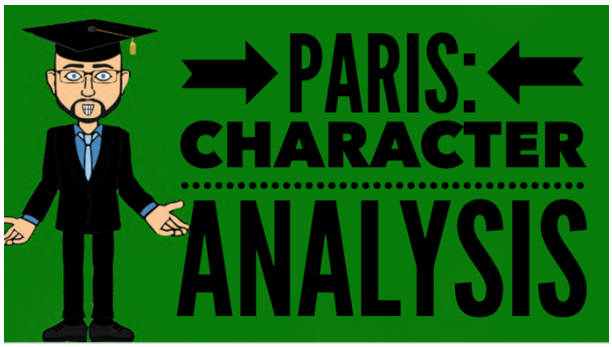
Beats down their swords

TYBALT
What, art thou drawn among these heartless hinds?
Turn thee, Benvolio; look upon thy death.
BENVOLIO
I do but keep the peace: put up thy sword,
Or manage it to part these men with me.
TYBALT
What, drawn, and talk of peace? I hate the word,
As I hate hell, all Montagues, and thee:
Have at thee, coward!

They fight

Paris: **Character Analysis**

To be completed whilst watching Mr Bruff's YouTube analysis video. Search for: 'Mr Bruff Character Analysis: Paris'



Questions:

1) How does Shakespeare present Paris in Act 1 Scene 2?
2) How does Shakespeare present Paris as being similar to Romeo? Give three examples.
3) What is an antagonist?
4) How does Paris fill the role of antagonist in Act 5 Scene 3?
5) Why does Shakespeare suddenly promote Paris to the role of antagonist at this point in the play?

Extension questions:

a) How does the character of Paris remind the audience of the key theme of fate?
b) How are Romeo and Paris different?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Act 5 Scene 3 of 'Romeo and Juliet' and then answer the question.

At this point in the play, Romeo meets Paris in the Capulet tomb.

Starting with this moment, explore how Shakespeare presents Paris in 'Romeo and Juliet'.

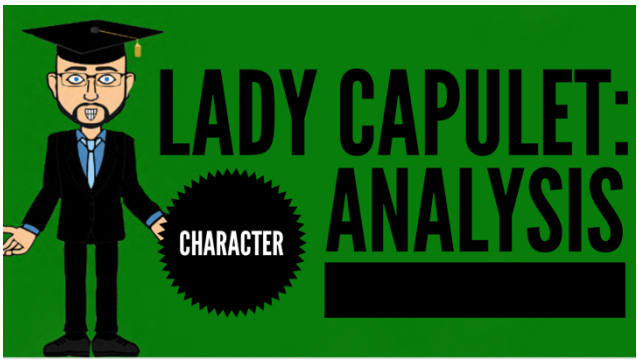
Write about:

- how Shakespeare presents Paris in this extract
- how Shakespeare presents Paris in the play as a whole.

PARIS
[Aside] This is that banishd haughty Montague
That murdered my love's cousin - with which grief,
It is supposed the fair creature died -
And here is come to do some villainous shame
To the dead bodies: I will apprehend him.
[Comes forward]
Stop thy unhallowed toil, vile Montague!
Can vengeance be pursued further than death?
Condemned villain, I do apprehend thee.
Obey, and go with me, for thou must die.
ROMEO
I must indeed; and therefore came I hither.
Good gentle youth, tempt not a desperate man.
Fly hence and leave me. Think upon these gone;
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head
By urging me to fury: O, be gone!
By heaven, I love thee better than myself,
For I come hither armed against myself.
Stay not, be gone, live, and hereafter say,
A madman's mercy bid thee run away.
PARIS
I do defy thy conjuration,
And apprehend thee for a felon here.
ROMEO
Wilt thou provoke me? then have at thee, boy!
[They figh]
PAGE
O Lord, they fight! I will go call the watch.
[Exit]
PARIS
O, I am slain! *[He falls]* If thou be merciful,
Open the tomb, lay me with Juliet.

Lady Capulet: **Character Analysis**

To be completed whilst watching Mr Bruff's YouTube analysis video. Search for: 'Mr Bruff Character Analysis: Lady Capulet'



Questions:

1. How were women treated in Elizabethan times?
2. Give three examples from the text that demonstrate attitudes to women in Elizabethan England.
3. What did Coyle and Peck say about Lady Capulet?
4. How does Capulet respond to Lady Capulet's comment 'No, not till Thursday; there is time enough' in Act 4 Scene 2?
5. How can Shakespeare be seen as proto-feminist?
6. How does Shakespeare's use of structure present Lady Capulet as subverting feminine stereotypes?

Extension questions:

a) Jess Dorynne wrote that she saw Lady Capulet as 'the strongest character in the play'. How far do you agree with this statement?
b) Why is Lady Capulet the only live female character on-stage at the close of the play?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Act 1 Scene 3 of 'Romeo and Juliet' and then answer the question.

At this point in the play, Lady Capulet broaches the prospect of Juliet marrying Paris.

Starting with this moment, explore how Shakespeare presents parent-child relationships in 'Romeo and Juliet'.

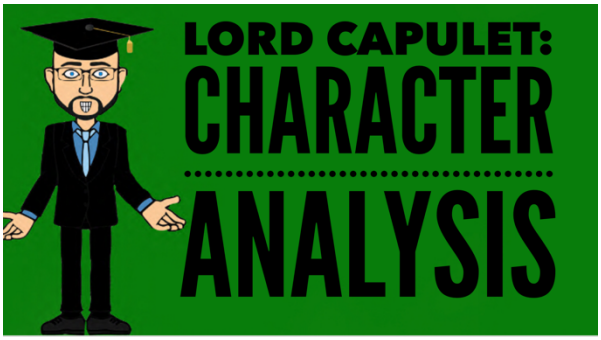
Write about:

- how Shakespeare presents parent-child relationships in this extract
- how Shakespeare presents relationships in the play as a whole.

LADY CAPULET
Marry, that 'marry' is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your disposition to be married?
JULIET
It is an honour that I dream not of.
Nurse
An honour! Were not I thine only nurse,
I would say thou hadst sucked wisdom from thy teat.
LADY CAPULET
Well, think of marriage now: younger than you
Here in Verona, ladies of esteem,
Are made already mothers, by my count.
I was your mother much upon these years
That you are now a maid. Thus then in brief:
The valiant Paris seeks you for his love.
Nurse
A man, young lady! Lady, such a man
As all the world--Why, he's a man of wax.
LADY CAPULET
Verona's summer hath not such a flower.
Nurse
Nay, he's a flower; in faith, a very flower.
LADY CAPULET
What say you: can you love the gentleman?
This night you shall behold him at our feast:
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen;
Examine every married lineament,
And see how one another lends content;
And what obscured in this fair volume lies,
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him, only lacks a cover.
The fish lives in the sea; and 'tis much pride
For fair without the fair within to hide.
That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story.
So shall you share all that he doth possess,
By having him, making yourself no less.

Lord Capulet: Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video. Search for: 'Mr Bruff Character Analysis: Lord Capulet'



QUESTIONS:

1. How does Shakespeare present Lord Capulet in Act 1 Scene 1?
2. In Act 1 Scene 2, what does it mean when Capulet tells Paris 'My will to her consent is but a part'?
3. How does Capulet react when he learns that Romeo is at the feast in Act 1 Scene 5?
4. What is meant by the term 'patriarchy'?
5. What does Lord Capulet mean when he tells Juliet 'I will drag thee on a hurdle thither'?

EXTENSION QUESTIONS:

a) How does Shakespeare present Lord Capulet as a character who changes throughout the play?
b) What might Shakespeare be saying about patriarchy through the presentation of Lord Capulet?

Read the following extract from Act 3 Scene 5 of 'Romeo and Juliet' and then answer the question.

At this point in the play, Juliet has refused her parents' direction to marry Paris.

Starting with this moment, explore how Shakespeare presents adult-child relationships in 'Romeo and Juliet'.

Write about:

- how Shakespeare presents adult-child relationships in this extract
- how Shakespeare presents relationships in the play as a whole.

CAPULET
Soft, take me with you, take me with you, wife.
How, will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?
JULIET
Not proud you have; but thankful, that you have.
Proud can I never be of what I hate,
But thankful even for hate that is meant love.
CAPULET
'How, how, how, how? Chop-logic! What is this?
'Proud,' and 'I thank you,' and 'I thank you not',
And yet 'not proud,' mistress minion you?
Thank me no thankings nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! Out, you baggage!
You tallow-face!

LADY CAPULET
Fie, fie; what, are you mad?
JULIET
[kneeling] Good father, I beseech you on my knees,
Hear me with patience but to speak a word.
CAPULET
Hang thee, young baggage, disobedient wretch!
I tell thee what: get thee to church o' Thursday,
Or never after look me in the face.
Speak not, reply not, do not answer me!
My fingers itch. Wife, we scarce thought us blest
That God had lent us but this only child;
But now I see this one is one too much,
And that we have a curse in having her.
Out on her, hilding!

'Great Expectations': Importance of the Title



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/Uce140q9Lyo

Alternatively, on YouTube, search for *'Great Expectations': Importance of the Title*

QUESTIONS:

1) How many of Dickens' novel titles refer to a theme within the text?
2) Why does the novel start when Pip is seven years old?
3) What are Pip's expectations about money?
4) What are Pip's expectations about Estella?
5) Why does Pip overspend his generous allowance?
6) Define the word 'expectation' (6:00 into the video).
7) Which other characters have expectations in the novel?

EXTENSION QUESTION:

'The central theme of the story is the expectations of wealth, not wealth itself.'

How far do you agree with this statement? Refer to the text in your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 18 of 'Great Expectations'.

In this extract, the lawyer Jaggers tells Pip that he will soon inherit a large fortune.

Starting with this extract, explore how Dickens presents Pip's expectations in the novel.

Write about:
• how Dickens presents Pip's expectations in this extract

• how Dickens presents Pip's expectations in the novel as a whole. **[30 marks]**

‘I am instructed to communicate to him,’ said Mr. Jaggers, throwing his anger at me sideways, ‘that he will come into a handsome property. Further, that it is the desire of the present possessor of that property, that he be immediately removed from his present sphere of life and from this place, and be brought up as a gentleman - in a word, as a young fellow of great expectations.’

My dream was out; my wild fancy was surpassed by sober reality; Miss Havisham was going to make my fortune on a grand scale.

‘Now, Mr. Pip,’ pursued the lawyer, ‘I address the rest of what I have to say, to you. You are to understand, first, that it is the request of the person from whom I take my instructions, that you always bear the name of Pip. You will have no objection, I dare say, to your great expectations being encumbered with that easy condition. But if you have any objection, this is the time to mention it.’

My heart was beating so fast, and there was such a singing in my ears, that I could scarcely stammer I had no objection.

‘I should think not! Now you are to understand, secondly, Mr. Pip, that the name of the person who is your liberal benefactor remains a profound secret, until the per- son chooses to reveal it. I am empowered to mention that it is the intention of the person to reveal it at first hand by word of mouth to yourself. When or where that intention may be carried out, I cannot say; no one can say. It may be years hence. Now, you are distinctly to understand that you are most positively prohibited from making any inquiry on this head, or any allusion or reference, however distant, to any individual whomsoever as the individual, in all the communications you may have with me. If you have a suspicion in your own breast, keep that suspicion in your own breast. It is not the least to the purpose what the reasons of this prohibition are; they may be the strongest and gravest reasons, or they may be mere whim. It is not for you to inquire into. The condition is laid down. Your acceptance of it, and your observance of it as binding, is the only remaining condition that I am charged with, by the person from whom I take my instructions, and for whom I am not otherwise responsible. at person is the person from whom you derive your expectations, and the secret is solely held by that person and by me. Again, not a very di cult condition with which to encumber such a rise in fortune; but if you have any objection to it, this is the time to mention it. Speak out.’

'Great Expectations': Theme of Control

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/pg1fOHENrB4

Alternatively, on YouTube, search for *'Great Expectations' and the theme of Control*



QUESTONS:

1) Who controls Pip as a boy?
2) What does Mrs Joe use to control both Joe and Pip?
3) How does Mrs Joe's apron help her to control Joe?
4) Give one example of Mrs Joe treating Pip like an object.
5) How does Magwitch try to control Pip?
6) How does Mrs Havisham try to control Estella?
7) How does Estella try to control others?

EXTENSTION QUESTION:

What is Dickens' message about control in the novel? Refer to the text in your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 7 of 'Great Expectations'.

In this extract, Joe tells Pip why he married Mrs Joe.

Starting with this extract, explore how Dickens presents control in the novel.

Write about:

• how Dickens presents control in this extract

• how Dickens presents control in the novel as a whole. **[30 marks]**

He had taken up the poker again; without which, I doubt if he could have proceeded in his demonstration.

'Your sister is given to government.'

'Given to government, Joe?' I was startled, for I had some shadowy idea (and I am afraid I must add, hope) that Joe had divorced her in a favour of the Lords of the Admiralty, or Treasury.

'Given to government,' said Joe. 'Which I meantersay the government of you and myself.'

'Oh!'

'And she an't over partial to having scholars on the premises,' Joe continued, 'and in partickler would not be over partial to my being a scholar, for fear as I might rise. Like a sort or rebel, don't you see?'

I was going to retort with an inquiry, and had got as far as 'Why—' when Joe stopped me.

'Stay a bit. I know what you're a-going to say, Pip; stay a bit! I don't deny that your sister comes the Mogul over us, now and again. I don't deny that she do throw us back-falls, and that she do drop down upon us heavy. At such times as when your sister is on the Ram-page, Pip,' Joe sank his voice to a whisper and glanced at the door, 'candour compels fur to admit that she is a Buster.'

Joe pronounced this word, as if it began with at least twelve capital Bs.

'Why don't I rise? at were your observation when I broke it o , Pip?'

'Yes, Joe.'

'Well,' said Joe, passing the poker into his le hand, that he might feel his whisker; and I had no hope of him whenever he took to that placid occupation; 'your sister's a master-mind. A master-mind.'

'What's that?' I asked, in some hope of bringing him to a stand. But, Joe was readier with his definition than I had expected, and completely stopped me by arguing circularly, and answering with a fixed look,

'Her.'

'And I an't a master-mind,' Joe resumed, when he had unfixed his look, and got back to his whisker. 'And last of all, Pip - and this I want to say very serious to you, old chap - I see so much in my poor mother, of a woman drudging and slaving and breaking her honest hart and never getting no peace in her mortal days, that I'm dead afeerd of going wrong in the way of not doing what's right by a wom-an, and I'd fur rather of the two go wrong the t'other way, and be a little ill-conwenienced myself. I wish it was only me that got put out, Pip; I wish there warn't no Tickler for you, old chap; I wish I could take it all on myself; but this is the up-and-down-and-straight on it, Pip, and I hope you'll overlook shortcomings.'

'Great Expectations': Growing Up

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/jVe53uYYfSU

Alternatively, on YouTube, search for *'Great Expectations' Theme Analysis: Growing Up*



1) Who is the main character in 'Great Expectations'?
2) What age is Pip at the start of the novel?
3) What age is Pip at the end of the novel?
4) List three of the focal points of Pip's life.
5) How is the adult Pip different to the child Pip?

EXTENSION QUESTION:

How does Pip develop and 'grow up' throughout the novel?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 1 of 'Great Expectations'.

In this extract, Pip introduces himself.

Starting with this extract, explore how Dickens presents Pip's growth in the novel.

Write about:
• how Dickens presents Pip in this extract

• how Dickens presents Pip in the novel as a whole.

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 dikes 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 gray, 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.

"Oh! 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."

'Great Expectations': Society

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/4lENjMqUeCU

Alternatively, on YouTube, search for *The Theme of Society in 'Great Expectations'*



QUESTIONS:

1) Why does Pip want to become a gentleman?
2) List two components of becoming a gentleman?
3) How is Drummle a gentleman?
4) How is Herbert a gentleman?
5) How is Matthew Pocket a gentleman?
6) What social status does Estella have?

EXTENSION QUESTION:

Which characters have an admirable attitude to class? Refer to the text in your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 27 of 'Great Expectations'.

In this extract, Joe visits Pip.

Starting with this extract, explore how Dickens explores class in the novel.

Write about:
• how Dickens explores class in this extract

• how Dickens explores class in the novel as a whole.

I felt my face fire up as I looked at Joe. I hope one remote cause of its firing may have been my consciousness that if I had known his errand, I should have given him more encouragement.

"Biddy," pursued Joe, "when I got home and asked her fur to write the message to you, a little hung back. Biddy says, 'I know he will be very glad to have it by word of mouth, it is holiday time, you want to see him, go!' I have now concluded, sir," said Joe, rising from his chair, "and, Pip, I wish you ever well and ever prospering to a greater and a greater height."

"But you are not going now, Joe?"

"Yes I am," said Joe.

"But you are coming back to dinner, Joe?"

"No I am not," said Joe.

Our eyes met, and all the "Sir" melted out of that manly heart as he gave me his hand.

"Pip, dear old chap, life is made of ever so many partings welded together, as I may say, and one man's a blacksmith, and one's a whitesmith, and one's a goldsmith, and one's a coppersmith. Diwisions among such must come, and must be met as they come. If there's been any fault at all to-day, it's mine. You and me is not two figures to be together in London; nor yet anywheres else but what is private, and beknown, and understood among friends. It ain't that I am proud, but that I want to be right, as you shall never see me no more in these clothes. I'm wrong in these clothes. I'm wrong out of the forge, the kitchen, or off th' meshes. You won't find half so much fault in me if you think of me in my forge dress, with my hammer in my hand, or even my pipe. You won't find half so much fault in me if, supposing as you should ever wish to see me, you come and put your head in at the forge window and see Joe the blacksmith, there, at the old anvil, in the old burnt apron, sticking to the old work. I'm awful dull, but I hope I've beat out something nigh the rights of this at last. And so GOD bless you, dear old Pip, old chap, GOD bless you!"

I had not been mistaken in my fancy that there was a simple dignity in him. The fashion of his dress could no more come in its way when he spoke these words than it could come in its way in Heaven. He touched me gently on the forehead, and went out. As soon as I could recover myself sufficiently, I hurried out after him and looked for him in the neighboring streets; but he was gone.

'Great Expectations': The Theme of Love

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/XknlpMOTSw4

Alternatively, on YouTube, search for *The Theme of Love in 'Great Expectations'*



QUESTIONS:

1) What different types of love do we find in the novel?
2) How is the relationship between Pip and Estella one-sided?
3) How is the relationship between Pip and Biddy one-sided?
4) How is the relationship between Pip and Joe one-sided?
5) How is the relationship between Joe and Mrs Joe one-sided?
6) How is the relationship between Magwitch and Pip one-sided?
7) How is the relationship between Miss Havisham and Compeyson one-sided?
8) Which relationships in the novel are mutual?

EXTENSION QUESTION:

'Wemmick splits himself between the rather cynical and pragmatically dry person at work and the whimsical person he is when outside of work. In his relationship with Miss Skiffins, he hides a rather romantic self behind a very unromantic façade.'

How far do you agree with this statement?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 37 of 'Great Expectations'.

In this extract, Wemmick returns from a walk with Miss Skiffins, who he is courting.

Starting with this extract, explore how Dickens presents love in the novel.

Write about:
• how Dickens presents love in this extract

• how Dickens presents love in the novel as a whole.

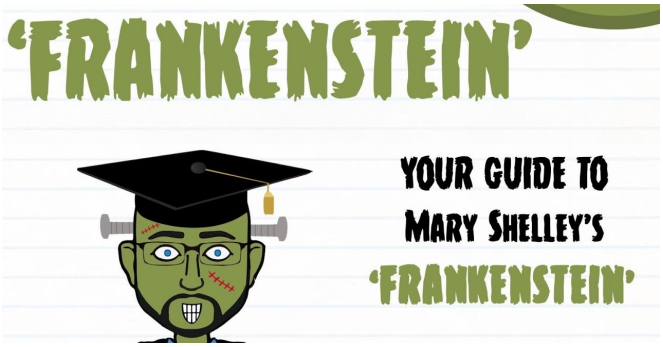
It was worth any money to see Wemmick waving a salute to me from the other side of the moat, when we might have shaken hands across it with the greatest ease. The Aged was so delighted to work the drawbridge, that I made no offer to assist him, but stood quiet until Wemmick had come across, and had presented me to Miss Skiffins; a lady by whom he was accompanied.

Miss Skiffins was of a wooden appearance, and was, like her escort, in the post-office branch of the service. She might have been some two or three years younger than Wemmick, and I judged her to stand possessed of portable property. The cut of her dress from the waist upward, both before and behind, made her figure very like a boy's kite; and I might have pronounced her gown a little too decidedly orange, and her gloves a little too intensely green. But she seemed to be a good sort of fellow, and showed a high regard for the Aged. I was not long in discovering that she was a frequent visitor at the Castle; for, on our going in, and my complimenting Wemmick on his ingenious contrivance for announcing himself to the Aged, he begged me to give my attention for a moment to the other side of the chimney, and disappeared. Presently another click came, and another little door tumbled open with "Miss Skiffins" on it; then Miss Skiffins shut up and John tumbled open; then Miss Skiffins and John both tumbled open together, and finally shut up together. On Wemmick's return from working these mechanical appliances, I expressed the great admiration with which I regarded them, and he said, "Well, you know, they're both pleasant and useful to the Aged. And by George, sir, it's a thing worth mentioning, that of all the people who come to this gate, the secret of those pulls is only known to the Aged, Miss Skiffins, and me!"

"And Mr. Wemmick made them," added Miss Skiffins, "with his own hands out of his own head."

While Miss Skiffins was taking off her bonnet (she retained her green gloves during the evening as an outward and visible sign that there was company), Wemmick invited me to take a walk with him round the property, and see how the island looked in wintertime. Thinking that he did this to give me an opportunity of taking his Walworth sentiments, I seized the opportunity as soon as we were out of the Castle.

'Frankenstein': Context



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/mAyRrA5ORmM

Alternatively, on YouTube, search for *Mary Shelley's 'Frankenstein': Importance of Context*

1) Who was Luigi Galvani?
2) How is his influence found in 'Frankenstein'?
3) How is the novel still relevant today?
4) Who was Johan Dipple?
5) How is his influence found in 'Frankenstein'?
6) How did doctors learn about anatomy? How does this relate to the plot of 'Frankenstein'?

Now watch this video: https://youtu.be/81ligX0KLcA
Alternatively, on YouTube, search for *Mary Shelley's 'Frankenstein': Stranger than Fiction*

7) Who was Giovanni Aldini?
8) What did he do to the body of George Foster?
9) How is this similar to the plot of 'Frankenstein'?

EXTENSION QUESTION:

How did Shelley tap into society's fears to make 'Frankenstein' a terrifying read?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 5 of Mary Shelley's 'Frankenstein'.

In this extract, Victor Frankenstein brings his creature to life.

Starting with this extract, explore how Shelley presents Frankenstein's attitudes to the creature.

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

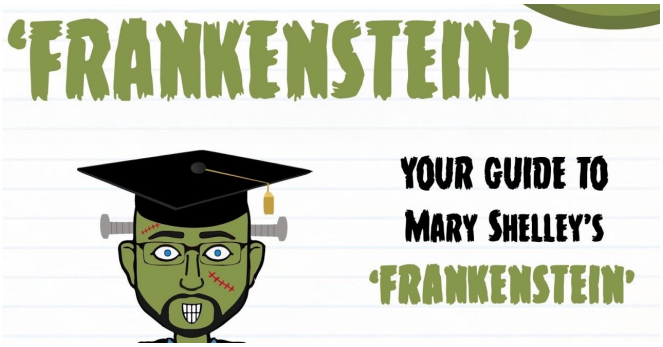
How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! -- Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

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

'Frankenstein': Importance of the Title

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/k1xbVGCCSi0

Alternatively, on YouTube, search for *Mary Shelley's 'Frankenstein': The Importance of the Title*



1) Who is the character referred to in the novel's title?
2) What does this suggest about the main focus of the novel?
3) What is the subtitle of the novel?
4) Which Greek myth does this subtitle refer to?
5) How does the plot of 'Frankenstein' mirror the myth of Prometheus? Make reference to the liver in your answer.

EXTENSION QUESTION:

How might it be argued that the creature is the main character in 'Frankenstein'? Refer to the text in your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 1 of Mary Shelley's 'Frankenstein'.

In this extract, Victor Frankenstein details his childhood.

'Shelley's presentation of Frankenstein allows the reader feel sympathy for him'.

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

I am by birth a Genevese, and my family is one of the most distinguished of that republic. My ancestors had been for many years counsellors and syndics, and my father had filled several public situations with honour and reputation. He was respected by all who knew him for his integrity and indefatigable attention to public business. He passed his younger days perpetually occupied by the affairs of his country; a variety of circumstances had prevented his marrying early, nor was it until the decline of life that he became a husband and the father of a family.

As the circumstances of his marriage illustrate his character, I cannot refrain from relating them. One of his most intimate friends was a merchant who, from a flourishing state, fell, through numerous mischances, into poverty. This man, whose name was Beaufort, was of a proud and unbending disposition and could not bear to live in poverty and oblivion in the same country where he had formerly been distinguished for his rank and magnificence. Having paid his debts, therefore, in the most honourable manner, he retreated with his daughter to the town of Lucerne, where he lived unknown and in wretchedness. My father loved Beaufort with the truest friendship and was deeply grieved by his retreat in these unfortunate circumstances. He bitterly deplored the false pride which led his friend to a conduct so little worthy of the affection that united them. He lost no time in endeavouring to seek him out, with the hope of persuading him to begin the world again through his credit and assistance.

Beaufort had taken effectual measures to conceal himself, and it was ten months before my father discovered his abode. Overjoyed at this discovery, he hastened to the house, which was situated in a mean street near the Reuss. But when he entered, misery and despair alone welcomed him. Beaufort had saved but a very small sum of money from the wreck of his fortunes, but it was sufficient to provide him with sustenance for some months, and in the meantime he hoped to procure some respectable employment in a merchant's house. The interval was, consequently, spent in inaction; his grief only became more deep and rankling when he had leisure for reflection, and at length it took so fast hold of his mind that at the end of three months he lay on a bed of sickness, incapable of any exertion.

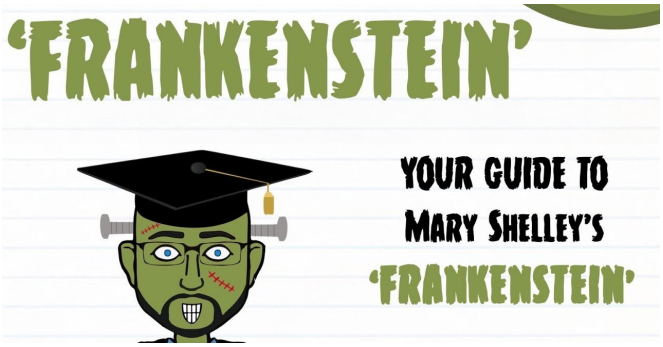
His daughter attended him with the greatest tenderness, but she saw with despair that their little fund was rapidly decreasing and that there was no other prospect of support. But Caroline Beaufort possessed a mind of an uncommon mould, and her courage rose to support her in her adversity. She procured plain work; she plaited straw and by various means contrived to earn a pittance scarcely sufficient to support life.

Several months passed in this manner. Her father grew worse; her time was more entirely occupied in attending him; her means of subsistence decreased; and in the tenth month her father died in her arms, leaving her an orphan and a beggar. This last blow overcame her, and she knelt by Beaufort's coffin weeping bitterly, when my father entered the chamber. He came like a protecting spirit to the poor girl, who committed herself to his care; and after the interment of his friend he conducted her to Geneva and placed her under the protection of a relation. Two years after this event Caroline became his wife.

'Frankenstein': Role of Women

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/VCeicwhTeYI

Alternatively, on YouTube, search for *Mary Shelley's 'Frankenstein': Role of Women*



1) Who was Mary Shelley's mother? What was she famous for?
2) List three facts about the way women were treated in Mary Shelley's time.
3) How are women described in the novel? Give two examples.
4) How are men described in the novel? Give two examples.
5) How is Frankenstein's proposal to Elizabeth described? What does this tell us about attitudes to women?

EXTENSION QUESTION

What do we learn from this quotation, which describes how Frankenstein's father treated Frankenstein's mother?

'He strove to shelter her, as a fair exotic is sheltered by the gardener, from every rougher wind and to surround her with all that could tend to excite pleasurable emotion in her soft and benevolent mind.'

EXAM QUESTION (based on the extract on the next page):

In this extract, taken from Chapter 8, Justine Moritz stands trial for the murder of young William.

How does Shelley present attitudes to women in this extract, an in the novel as a whole?

"I commit my cause to the justice of my judges, yet I see no room for hope. I beg permission to have a few witnesses examined concerning my character, and if their testimony shall not overweigh my supposed guilt, I must be condemned, although I would pledge my salvation on my innocence."

Several witnesses were called who had known her for many years, and they spoke well of her; but fear and hatred of the crime of which they supposed her guilty rendered them timorous and unwilling to come forward. Elizabeth saw even this last resource, her excellent dispositions and irreproachable conduct, about to fail the accused, when, although violently agitated, she desired permission to address the court.

"I am," said she, "the cousin of the unhappy child who was murdered, or rather his sister, for I was educated by and have lived with his parents ever since and even long before his birth. It may therefore be judged indecent in me to come forward on this occasion, but when I see a fellow creature about to perish through the cowardice of her pretended friends, I wish to be allowed to speak, that I may say what I know of her character. I am well acquainted with the accused. I have lived in the same house with her, at one time for five and at another for nearly two years. During all that period she appeared to me the most amiable and benevolent of human creatures. She nursed Madame Frankenstein, my aunt, in her last illness, with the greatest affection and care and afterwards attended her own mother during a tedious illness, in a manner that excited the admiration of all who knew her, after which she again lived in my uncle's house, where she was beloved by all the family. She was warmly attached to the child who is now dead and acted towards him like a most affectionate mother. For my own part, I do not hesitate to say that, notwithstanding all the evidence produced against her, I believe and rely on her perfect innocence. She had no temptation for such an action; as to the bauble on which the chief proof rests, if she had earnestly desired it, I should have willingly given it to her, so much do I esteem and value her."

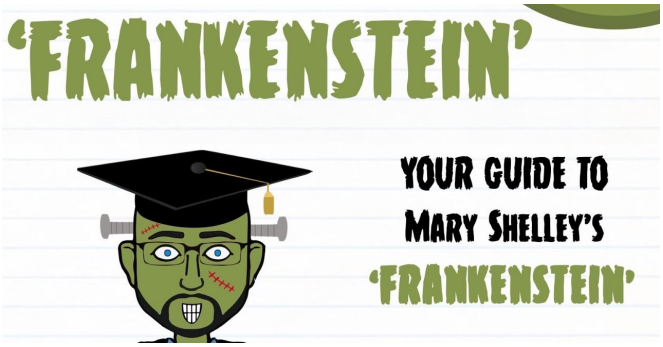
A murmur of approbation followed Elizabeth's simple and powerful appeal, but it was excited by her generous interference, and not in favour of poor Justine, on whom the public indignation was turned with renewed violence, charging her with the blackest ingratitude. She herself wept as Elizabeth spoke, but she did not answer. My own agitation and anguish was extreme during the whole trial. I believed in her innocence; I knew it. Could the dæmon who had (I did not for a minute doubt) murdered my brother also in his hellish sport have betrayed the innocent to death and ignominy? I could not sustain the horror of my situation, and when I perceived that the popular voice and the countenances of the judges had already condemned my unhappy victim, I rushed out of the court in agony. The tortures of the accused did not equal mine; she was sustained by innocence, but the fangs of remorse tore my bosom and would not forgo their hold.

I passed a night of unmingled wretchedness. In the morning I went to the court; my lips and throat were parched. I dared not ask the fatal question, but I was known, and the officer guessed the cause of my visit. The ballots had been thrown; they were all black, and Justine was condemned.

'Frankenstein': Dr Frankenstein Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/EZtQswjgtBk

Alternatively, on YouTube, search for *Mary Shelley's 'Frankenstein': Character Analysis of Dr Frankenstein*



1) What do we learn about Frankenstein when he explains 'what glory would attend the discovery if I could banish disease from the human frame and render man invulnerable to any but a violent death!'?
2) Why might the reader feel concerned for Frankenstein in Chapter 4?
3) What is the mental state of Frankenstein in Chapter 5, when he brings the creature to life?
4) How has Frankenstein changed by the end of novel?

EXTENSION QUESTION:

What does Frankenstein's shift from science to the supernatural suggest about him as a character?

EXAM QUESTION (based on the extract on the next page):

In this extract, taken from Chapter 4, Victor Frankenstein begins his scientific experiment to create life.

How is Frankenstein presented as irrational and obsessed in the extract, and the novel as a whole?

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

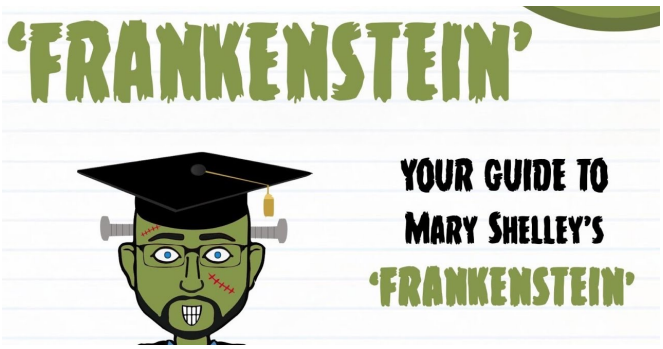
These thoughts supported my spirits, while I pursued my undertaking with unremitting ardour. My cheek had grown pale with study, and my person had become emaciated with confinement. Sometimes, on the very brink of certainty, I failed; yet still I clung to the hope which the next day or the next hour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

The summer months passed while I was thus engaged, heart and soul, in one pursuit. It was a most beautiful season; never did the fields bestow a more plentiful harvest or the vines yield a more luxuriant vintage, but my eyes were insensible to the charms of nature. And the same feelings which made me neglect the scenes around me caused me also to forget those friends who were so many miles absent, and whom I had not seen for so long a time. I knew my silence disquieted them, and I well remembered the words of my father: “I know that while you are pleased with yourself you will think of us with affection, and we shall hear regularly from you. You must pardon me if I regard any interruption in your correspondence as a proof that your other duties are equally neglected.”

'Frankenstein': The Creature Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/AjH9dBUfS5k

Alternatively, on YouTube, search for *Mary Shelley's 'Frankenstein': Character Analysis of The Creature*



1) How is the creature's voice described in Chapter 11?
2) What is the intertextual reference when the creature describes the setting as 'divine a retreat as Pandemonium appeared to the demons of hell'?
3) What does this intertextual reference indicate about the creature?
4) How are Biblical references used when describing the creature?
5) What do these Biblical references tell us about the creature?
6) How is the creature like the Biblical Adam?

EXTENSION QUESTION:

How is the creature presented as intelligent in the novel?

EXAM QUESTION (based on the extract on the next page):

In this extract, taken from Chapter 11, Victor Frankenstein narrates the creature's tale.

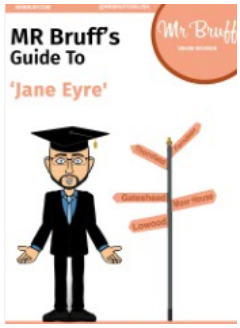
Starting with this extract, explore how Shelley presents the creature as a victim.

"Food, however, became scarce, and I often spent the whole day searching in vain for a few acorns to assuage the pangs of hunger. When I found this, I resolved to quit the place that I had hitherto inhabited, to seek for one where the few wants I experienced would be more easily satisfied. In this emigration I exceedingly lamented the loss of the fire which I had obtained through accident and knew not how to reproduce it. I gave several hours to the serious consideration of this difficulty, but I was obliged to relinquish all attempt to supply it, and wrapping myself up in my cloak, I struck across the wood towards the setting sun. I passed three days in these rambles and at length discovered the open country. A great fall of snow had taken place the night before, and the fields were of one uniform white; the appearance was disconsolate, and I found my feet chilled by the cold damp substance that covered the ground.

"It was about seven in the morning, and I longed to obtain food and shelter; at length I perceived a small hut, on a rising ground, which had doubtless been built for the convenience of some shepherd. This was a new sight to me, and I examined the structure with great curiosity. Finding the door open, I entered. An old man sat in it, near a fire, over which he was preparing his breakfast. He turned on hearing a noise, and perceiving me, shrieked loudly, and quitting the hut, ran across the fields with a speed of which his debilitated form hardly appeared capable. His appearance, different from any I had ever before seen, and his flight somewhat surprised me. But I was enchanted by the appearance of the hut; here the snow and rain could not penetrate; the ground was dry; and it presented to me then as exquisite and divine a retreat as Pandæmonium appeared to the dæmons of hell after their sufferings in the lake of fire. I greedily devoured the remnants of the shepherd's breakfast, which consisted of bread, cheese, milk, and wine; the latter, however, I did not like. Then, overcome by fatigue, I lay down among some straw and fell asleep.

"It was noon when I awoke, and allured by the warmth of the sun, which shone brightly on the white ground, I determined to recommence my travels; and, depositing the remains of the peasant's breakfast in a wallet I found, I proceeded across the fields for several hours, until at sunset I arrived at a village. How miraculous did this appear! The huts, the neater cottages, and stately houses engaged my admiration by turns. The vegetables in the gardens, the milk and cheese that I saw placed at the windows of some of the cottages, allured my appetite. One of the best of these I entered, but I had hardly placed my foot within the door before the children shrieked, and one of the women fainted. The whole village was roused; some fled, some attacked me, until, grievously bruised by stones and many other kinds of missile weapons, I escaped to the open country and fearfully took refuge in a low hovel, quite bare, and making a wretched appearance after the palaces I had beheld in the village. This hovel however, joined a cottage of a neat and pleasant appearance, but after my late dearly bought experience, I dared not enter it. My place of refuge was constructed of wood, but so low that I could with difficulty sit upright in it. No wood, however, was placed on the earth, which formed the floor, but it was dry; and although the wind entered it by innumerable chinks, I found it an agreeable asylum from the snow and rain.

'Jane Eyre' Analysis: The Author



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/dU-YB2OQXVU Alternatively, on YouTube, search for: *Mr Bruff Jane Eyre the author.*

Facts about Charlotte Brontë's Life

1. What are the years of her birth and death?

2. What are the names of the Rev. Patrick and Maria Brontë's six children? List them from oldest to youngest (Branwell, the only son, is fourth).

Education

1. Why were Charlotte and three sisters sent to boarding school?

2. How is the absence of parent figures reflected in Charlotte Brontë's novels?

3. Complete the chart with the events that are mirrored in 'Jane Eyre':

Real Life Events	**Events in 'Jane Eyre'**
	The trauma of losing Helen Burns at the Clergy Daughters' School
	Charlotte's cruel teacher Miss Andrews
	The tyrannical head teacher Rev. Carus Wilson
	Small portions of sometimes spoiled food, insufficient heating, inadequate winter clothes, epidemics of fevers
	At the age of fifteen, Charlotte attended Roe Head School, which she returned to as a teacher.
	In 1839 (when Charlotte was briefly a governess), one of her pupils threw a Bible at her.

Writing Career

1. In which three novels do we see the influence of Charlotte's time abroad in Brussels?

2. What is the title of Charlotte's first novel, which was rejected by publishers?

3. When was 'Jane Eyre: An Autobiography' published?

4. In the same year that 'Jane Eyre: An Autobiography' was published, Charlotte's two sisters published novels. Write the names of the sisters and novels.

5. Why did Charlotte publish under the name of Currer Bell?

Contemporary Views in 'Jane Eyre'

1. What is Charlotte's view of the impact of the Industrial Revolution?

2. What is Charlotte's view of the influence of literature?

3. What is Charlotte's view of the influence of 'poetry' and 'genius'?

4. What is phrenology? How do we see it referenced in 'Jane Eyre'?

After Publication

1. When Charlotte and Ann went to London in 1848, why was their publisher greatly surprised?

2. Which three siblings died in 1848?

3. Which novel was published in 1849?

4. In 1849, which famous people did Charlotte meet?

5. In 1854, whom did Charlotte marry?

6. How old was Charlotte when she died?

7. Which novel was posthumously published?

Practice Exam Question (based on the extract on the next page):

Read the extract in which Jane enjoys spring at Lowood School. Explore how Brontë presents Jane as an independent character:

- In this extract
- And elsewhere in the novel

I stayed behind a few minutes to plant in my garden a handful of roots I had dug up in the forest, and which I feared would wither if I left them till the morning. This done, I lingered yet a little longer: the flowers smelt so sweet as the dew fell; it was such a pleasant evening, so serene, so warm; the still glowing west promised so fairly another fine day on the morrow; the moon rose with such majesty in the grave east. I was noting these things and enjoying them as a child might, when it entered my mind as it had never done before:—

"How sad to be lying now on a sick bed, and to be in danger of dying! This world is pleasant—it would be dreary to be called from it, and to have to go who knows where?"

And then my mind made its first earnest effort to comprehend what had been infused into it concerning heaven and hell; and for the first time it recoiled, baffled; and for the first time glancing behind, on each side, and before it, it saw all round an unfathomed gulf: it felt the one point where it stood—the present; all the rest was formless cloud and vacant depth; and it shuddered at the thought of tottering, and plunging amid that chaos. While pondering this new idea, I heard the front door open; Mr. Bates came out, and with him was a nurse. After she had seen him mount his horse and depart, she was about to close the door, but I ran up to her.

"How is Helen Burns?"

"Very poorly," was the answer.

"Is it her Mr. Bates has been to see?"

"Yes."

"And what does he say about her?"

"He says she'll not be here long."

This phrase, uttered in my hearing yesterday, would have only conveyed the notion that she was about to be removed to Northumberland, to her own home. I should not have suspected that it meant she was dying; but I knew instantly now! It opened clear on my comprehension that Helen Burns was numbering her last days in this world, and that she was going to be taken to the region of spirits, if such region there were. I experienced a shock of horror, then a strong thrill of grief, then a desire—a necessity to see her; and I asked in what room she lay.

'Jane Eyre' Analysis: The Importance of the Title



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/sVjCJ81Q5fE Alternatively, on YouTube, search for: *Mr Bruff Jane Eyre title.*

Title Page

The title page of the first edition, published in 1847, read:

JANE EYRE

An Autobiography

Edited by

Currer Bell

Autobiography

1. Why does Brontë lead her readers to think that it is a genuine autobiography, edited by male writer Currer Bell?

2. Why is the subtitle 'An Autobiography' deceptive?

3. What does the subtitle 'An Autobiography' prepare the readers for?

Jane

List the associations of the name 'Jane':

1.

2.

Eyre: Homophones

Explain the significance of the homophones for 'Eyre':

1. *Heir—*

2. *Air—*

Eyre: Historic Meaning

1. In medieval times, what was an eyre?

2. Why is this significant?

Practice Exam Question (based on the extract on the next page):

Read the conversation between Mr Rochester and Jane the morning after she has accepted his proposal of marriage. Explore how Brontë presents gender roles and relations:

- In this extract
- And elsewhere in the novel

“Jane, you look blooming, and smiling, and pretty,” said he: “truly pretty this morning. Is this my pale, little elf? Is this my mustard-seed? This little sunny-faced girl with the dimpled cheek and rosy lips; the satin-smooth hazel hair, and the radiant hazel eyes?” (I had green eyes, reader; but you must excuse the mistake: for him they were new-dyed, I suppose.)

“It is Jane Eyre, sir.”

“Soon to be Jane Rochester,” he added: “in four weeks, Janet; not a day more. Do you hear that?”

I did, and I could not quite comprehend it: it made me giddy. The feeling, the announcement sent through me, was something stronger than was consistent with joy—something that smote and stunned. It was, I think almost fear.

“You blushed, and now you are white, Jane: what is that for?”

“Because you gave me a new name—Jane Rochester; and it seems so strange.”

“Yes, Mrs. Rochester,” said he; “young Mrs. Rochester—Fairfax Rochester’s girl-bride.”

“It can never be, sir; it does not sound likely. Human beings never enjoy complete happiness in this world. I was not born for a different destiny to the rest of my species: to imagine such a lot befalling me is a fairy tale—a day-dream.”

“Which I can and will realise. I shall begin to-day. This morning I wrote to my banker in London to send me certain jewels he has in his keeping,—heirlooms for the ladies of Thornfield. In a day or two I hope to pour them into your lap: for every privilege, every attention shall be yours that I would accord a peer’s daughter, if about to marry her.”

“Oh, sir!—never rain jewels! I don’t like to hear them spoken of. Jewels for Jane Eyre sounds unnatural and strange: I would rather not have them.”

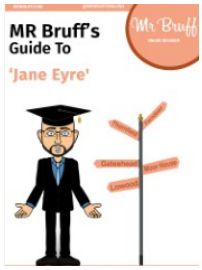
“I will myself put the diamond chain round your neck, and the circlet on your forehead,—which it will become: for nature, at least, has stamped her patent of nobility on this brow, Jane; and I will clasp the bracelets on these fine wrists, and load these fairy-like fingers with rings.”

“No, no, sir! think of other subjects, and speak of other things, and in another strain. Don’t address me as if I were a beauty; I am your plain, Quakerish governess.”

“You are a beauty in my eyes, and a beauty just after the desire of my heart,—delicate and aërial.”

“Puny and insignificant, you mean. You are dreaming, sir,—or you are sneering. For God’s sake don’t be ironical!”

'Jane Eyre' Analysis: Form and Genre Analysis



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/kAWcpAtC0PE Alternatively, on YouTube, search for: *Mr Bruff Jane Eyre form and genre*

Form

1. What is the form of 'Jane Eyre'?

2. What sub-form does 'Jane Eyre' take?

3. In your own words, write an example for each of Brontë's following decisions. Explain the effect of each decision:

   - First person narration with an older Jane intruding
   - Shift from past to present tense
   - Direct address
   - Shift from Present to Past Tense
   - Deliberately withholding information from the reader

Mixing Genres

1. Brontë also decided to mix genres. What is a genre and how is it related to form?

Bildungsroman

1. What is a Bildungsroman?

2. By writing from the point of view of a woman, what does Brontë emphasise about a woman's inner development?

Romance

1. Why was Brontë's decision to write as a first person female appealing to Brontë's fans?

2. In what way is Mr Rochester described as a Byronic hero?

3. What typical characteristics of the romance genre are present in 'Jane Eyre'?

The Gothic Novel

1. The Gothic genre combines Romanticism with what?

2. Brontë was successful because she managed to combine gothic melodrama with what? Give an example.

Practice Exam Question (based on the extract on the next page):
Read the extract in which Mrs Fairfax gives Jane a tour of Thornfield Hall. Explore how Brontë presents the unknown:

- In this extract
- And elsewhere in the novel

Mrs. Fairfax stayed behind a moment to fasten the trap-door; I, by drift of groping, found the outlet from the attic, and proceeded to descend the narrow garret staircase. I lingered in the long passage to which this led, separating the front and back rooms of the third storey: narrow, low, and dim, with only one little window at the far end, and looking, with its two rows of small black doors all shut, like a corridor in some Bluebeard's castle.

While I paced softly on, the last sound I expected to hear in so still a region, a laugh, struck my ear. It was a curious laugh; distinct, formal, mirthless. I stopped: the sound ceased, only for an instant; it began again, louder: for at first, though distinct, it was very low. It passed off in a clamorous peal that seemed to wake an echo in every lonely chamber; though it originated but in one, and I could have pointed out the door whence the accents issued.

"Mrs. Fairfax!" I called out: for I now heard her descending the great stairs. "Did you hear that loud laugh? Who is it?"

"Some of the servants, very likely," she answered: "perhaps Grace Poole."

"Did you hear it?" I again inquired.

"Yes, plainly: I often hear her: she sews in one of these rooms. Sometimes Leah is with her; they are frequently noisy together."

The laugh was repeated in its low, syllabic tone, and terminated in an odd murmur.

"Grace!" exclaimed Mrs. Fairfax.

I really did not expect any Grace to answer; for the laugh was as tragic, as preternatural a laugh as any I ever heard; and, but that it was high noon, and that no circumstance of ghostliness accompanied the curious cachinnation; but that neither scene nor season favoured fear, I should have been superstitiously afraid. However, the event showed me I was a fool for entertaining a sense even of surprise.

The door nearest me opened, and a servant came out,—a woman of between thirty and forty; a set, square-made figure, red-haired, and with a hard, plain face: any apparition less romantic or less ghostly could scarcely be conceived.

"Too much noise, Grace," said Mrs. Fairfax. "Remember directions!" Grace curtseyed silently and went in.

'Jane Eyre' Analysis: Analysis of Setting



To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/TqX6MQmj6qM Alternatively, on YouTube, search for: *Mr Bruff Jane Eyre setting*

Setting and Symbolism
Each setting symbolises a new phase in Jane's life. Watch the video and make notes about the symbolism of each setting.

Gateshead:

Lowood:

Thornfield Hall:

Moor House:

Also called *Marsh End:*

Nearby*: Whitcross Crossroads*

Ferndean:

Other Uses of Setting

1. How does Brontë use setting to create contrast?

2. How does Brontë use setting to develop suspense?

Practice Exam Question (based on the extract on the next page):

Read the extract, which is towards the end of the novel when Jane arrives at Ferndean. Explore how Brontë presents the setting:

- In this extract
- And elsewhere in the novel

The manor-house of Ferndean was a building of considerable antiquity, moderate size, and no architectural pretensions, deep buried in a wood. I had heard of it before. Mr. Rochester often spoke of it, and sometimes went there. His father had purchased the estate for the sake of the game covers. He would have let the house, but could find no tenant, in consequence of its ineligible and insalubrious site. Ferndean then remained uninhabited and unfurnished, with the exception of some two or three rooms fitted up for the accommodation of the squire when he went there in the season to shoot.

To this house I came just ere dark on an evening marked by the characteristics of sad sky, cold gale, and continued small penetrating rain. The last mile I performed on foot, having dismissed the chaise and driver with the double remuneration I had promised. Even when within a very short distance of the manor-house, you could see nothing of it, so thick and dark grew the timber of the gloomy wood about it. Iron gates between granite pillars showed me where to enter, and passing through them, I found myself at once in the twilight of close-ranked trees. There was a grass-grown track descending the forest aisle between hoar and knotty shafts and under branched arches. I followed it, expecting soon to reach the dwelling; but it stretched on and on, it wound far and farther: no sign of habitation or grounds was visible.

I thought I had taken a wrong direction and lost my way. The darkness of natural as well as of sylvan dusk gathered over me. I looked round in search of another road. There was none: all was interwoven stem, columnar trunk, dense summer foliage—no opening anywhere.

I proceeded: at last my way opened, the trees thinned a little; presently I beheld a railing, then the house—scarce, by this dim light, distinguishable from the trees; so dank and green were its decaying walls. Entering a portal, fastened only by a latch, I stood amidst a space of enclosed ground, from which the wood swept away in a semicircle. There were no flowers, no garden-beds; only a broad gravel-walk girdling a grass-plat, and this set in the heavy frame of the forest. The house presented two pointed gables in its front; the windows were latticed and narrow: the front door was narrow too, one step led up to it. The whole looked, as the host of the Rochester Arms had said, “quite a desolate spot.” It was as still as a church on a week-day: the pattering rain on the forest leaves was the only sound audible in its vicinage.

“Can there be life here?” I asked.

'Jane Eyre': Structure Analysis, Part 1

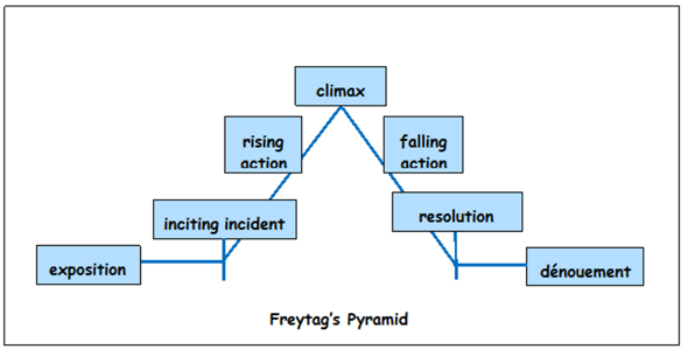


To be completed whilst watching Mr Bruff's YouTube analysis video:
https://youtu.be/RsCUb6RmCos Alternatively, on YouTube,
search for: *Mr Bruff Jane Eyre structure part 1*

Creating Cohesion

Because the novel is structured by settings, there is a risk of it becoming disjointed. Ho Brontë create cohesion?

Freytag's Pyramid



1. Write the definition of each part of Freytag's Pyramid in the chart, below.

2. Then write a corresponding example from chapters 1-4 in the *Gateshead Chapters* column.

	Definition	**Gateshead Chapters**
Exposition		
Inciting incident		
Rising action		
Climax		
Falling action		
Resolution		
Dénouement		

Practice Exam Question

Read the extract, in which the young Jane has been locked in the red-room at Gateshead. Explore how Brontë develops ideas about the supernatural:

- In this extract
- And elsewhere in the novel

A singular notion dawned upon me. I doubted not—never doubted—that if Mr. Reed had been alive he would have treated me kindly; and now, as I sat looking at the white bed and overshadowed walls—occasionally also turning a fascinated eye towards the dimly gleaming mirror—I began to recall what I had heard of dead men, troubled in their graves by the violation of their last wishes, revisiting the earth to punish the perjured and avenge the oppressed; and I thought Mr. Reed's spirit, harassed by the wrongs of his sister's child, might quit its abode—whether in the church vault or in the unknown world of the departed—and rise before me in this chamber. I wiped my tears and hushed my sobs, fearful lest any sign of violent grief might waken a preternatural voice to comfort me, or elicit from the gloom some haloed face, bending over me with strange pity. This idea, consolatory in theory, I felt would be terrible if realised: with all my might I endeavoured to stifle it—I endeavoured to be firm. Shaking my hair from my eyes, I lifted my head and tried to look boldly round the dark room; at this moment a light gleamed on the wall. Was it, I asked myself, a ray from the moon penetrating some aperture in the blind? No; moonlight was still, and this stirred; while I gazed, it glided up to the ceiling and quivered over my head. I can now conjecture readily that this streak of light was, in all likelihood, a gleam from a lantern carried by some one across the lawn: but then, prepared as my mind was for horror, shaken as my nerves were by agitation, I thought the swift darting beam was a herald of some coming vision from another world. My heart beat thick, my head grew hot; a sound filled my ears, which I deemed the rushing of wings; something seemed near me; I was oppressed, suffocated: endurance broke down; I rushed to the door and shook the lock in desperate effort. Steps came running along the outer passage; the key turned, Bessie and Abbot entered.

"Miss Eyre, are you ill?" said Bessie.

"What a dreadful noise! it went quite through me!" exclaimed Abbot.

"Take me out! Let me go into the nursery!" was my cry.

"What for? Are you hurt? Have you seen something?" again demanded Bessie.

"Oh! I saw a light, and I thought a ghost would come."

'The Sign of Four': Setting

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/idMzIhha3pA

Alternatively, on YouTube, search for *'The Sign of Four': Setting*





1) Which city is the main setting for 'The Sign of Four'?
2) How did this city change between 1800 and 1900?
3) How was this city a city of contrast?
4) What is suggested by Holmes' knowledge of all areas of the city.
5) How are the police force presented in 'The Sign of Four'?
6) What is suggested by the fact that Watson is uncomfortable in some areas of the city?

EXTENSTION QUESTION:

a) How does Watson's description create a sense of uncertainty?

'It was a September evening, and no yet seven o' clock, but the day had been dreary one, and a dense, drizzly fog lay low upon the great city... Down the Strand the lamps were but misty splotches of diffused light which threw a feeble circular glimmer upon the slimy pavement.'

b) 'London was a dangerous city to live in during this period.' Explain how far you agree with this statement. Refer to the text throughout your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 4 of 'The Sign of Four'.

In this extract, Holmes, Watson and Mary Morston enter the home of Thaddeus Sholto.

How does Conan Doyle use the novella's settings to explore ideas about people and society?

Write about:
• how Conan Doyle presents the setting in this extract

• how Conan Doyle presents the setting in the novel as a whole. **[30 marks]**

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

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

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

"Mr. Thaddeus Sholto," said the little man, still jerking and smiling. "That is my name. You are Miss Morstan, of course. And these gentlemen—"

"This is Mr. Sherlock Holmes, and this is Dr. Watson."

'The Sign of Four': Context

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/VhO58isrAqo

Alternatively, on YouTube, search for *'The Sign of Four': Context*



'THE SIGN OF FOUR' ANALYSIS

1. What did Queen Victoria say about the police force?
2. What did Sir Robert Peel set up in 1829.
3. Why did the police force recruit from the lower classes?
4. How did the police have a fixed mindset towards criminals?
5. Which new detective technique was invented in the 1800s and also features in 'The Sign of Four'?
6. Why was 'the fear of the other' so prevalent in Victorian London?
7. What happened in 1857 in India? How does this link to events in 'The Sign of Four'?
8. How does a modern reader react to Holmes' drug use? How would a Victorian reader react?

EXTENSION QUESTIONS:

a) How does Conan Doyle tap into the fears of Victorian England to create tension in 'The Sign of Four'?
b) How important is it that 'The Sign of Four' is set in London? Would another city have worked just as well?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 6 of 'The Sign of Four'.

In this extract the police detective, Mr. Athelney Jones, arrives at the scene of Bartholomew Sholto's death.

Starting with this extract, explore how Conan Doyle presents the police in 'The Sign of Four'.

Write about:
• how Conan Doyle presents the police in this extract

• how Conan Doyle presents the police in the novel as a whole. **[30 marks]**

As he spoke, the steps which had been coming nearer sounded loudly on the passage, and a very stout, portly man in a grey suit strode heavily into the room. He was red-faced, burly and plethoric, with a pair of very small twinkling eyes which looked keenly out from between swollen and puffy pouches. He was closely followed by an inspector in uniform, and by the still palpitating Thaddeus Sholto.

"Here's a business!" he cried, in a muffled, husky voice. "Here's a pretty business! But who are all these? Why, the house seems to be as full as a rabbit-warren!"

"I think you must recollect me, Mr. Athelney Jones," said Holmes, quietly.

"Why, of course I do!" he wheezed. "It's Mr. Sherlock Holmes, the theorist. Remember you! I'll never forget how you lectured us all on causes and inferences and effects in the Bishopgate jewel case. It's true you set us on the right track; but you'll own now that it was more by good luck than good guidance."

"It was a piece of very simple reasoning."

"Oh, come, now, come! Never be ashamed to own up. But what is all this? Bad business! Bad business! Stern facts here,—no room for theories. How lucky that I happened to be out at Norwood over another case! I was at the station when the message arrived. What d'you think the man died of?"

"Oh, this is hardly a case for me to theorise over," said Holmes, dryly.

"No, no. Still, we can't deny that you hit the nail on the head sometimes. Dear me! Door locked, I understand. Jewels worth half a million missing. How was the window?"

"Fastened; but there are steps on the sill."

"Well, well, if it was fastened the steps could have nothing to do with the matter. That's common sense. Man might have died in a fit; but then the jewels are missing. Ha! I have a theory. These flashes come upon me at times.—Just step outside, sergeant, and you, Mr. Sholto. Your friend can remain.—What do you think of this, Holmes? Sholto was, on his own confession, with his brother last night. The brother died in a fit, on which Sholto walked off with the treasure. How's that?"

"On which the dead man very considerately got up and locked the door on the inside."

"Hum! There's a flaw there. Let us apply common sense to the matter. This Thaddeus Sholto *was* with his brother; there *was* a quarrel; so much we know. The brother is dead and the jewels are gone. So much also we know. No one saw the brother from the time Thaddeus left him. His bed had not been slept in. Thaddeus is evidently in a most disturbed state of mind. His appearance is—well, not attractive. You see that I am weaving my web round Thaddeus. The net begins to close upon him."

"You are not quite in possession of the facts yet," said Holmes. "This splinter of wood, which I have every reason to believe to be poisoned, was in the man's scalp where you still see the mark; this card, inscribed as you see it, was on the table; and beside it lay this rather curious stone-headed instrument. How does all that fit into your theory?"

"Confirms it in every respect," said the fat detective, pompously. "House is full of Indian curiosities. Thaddeus brought this up, and if this splinter be poisonous Thaddeus may as well have made murderous use of it as any other man. The card is some hocus-pocus,—a blind, as like as not. The only question is, how did he depart? Ah, of course, here is a hole in the roof." With great activity, considering his bulk, he sprang up the steps and squeezed through into the garret, and immediately afterwards we heard his exulting voice proclaiming that he had found the trap-door.

'The Sign of Four': Structure

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/MlhN87iNwPg

Alternatively, on YouTube, search for 'Structure Analysis: 'The Sign of Four' (plus my dog barking)'



'THE SIGN OF FOUR' ANALYSIS

1) What is meant by the term 'structure'?
2) Copy out Freytag's pyramid, adding both the key definitions and examples from 'The Sign of Four' (presented at 2:10 and 2:25 in the video).
3) How does Conan Doyle use structure to create suspense and tension when Holmes, Watson and their entourage arrive at Bartholomew Sholto's estate?

EXTENSION QUESTIONS:

a) How does an understanding of Freytag's pyramid increase the reader's enjoyment of 'The Sign of Four'?
b) Apart from the example in question 3, where does Conan Doyle use structure to create suspense and tension? Refer to the text in your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 2 of 'The Sign of Four'.

In this extract, Holmes and Watson meet Mary Morston.

Starting with this extract, explore how Conan Doyle presents the ways male characters treat Mary Morstan.

Write about:

- How Mary Morston is treated in this extract
- How Mary Morston is treated in the novel as a whole. **[30 marks]**

Miss Morstan entered the room with a firm step and an outward composure of manner. She was a blonde young lady, small, dainty, well gloved, and dressed in the most perfect taste. There was, however, a plainness and simplicity about her costume which bore with it a suggestion of limited means. The dress was a sombre greyish beige, untrimmed and unbraided, and she wore a small turban of the same dull hue, relieved only by a suspicion of white feather in the side. Her face had neither regularity of feature nor beauty of complexion, but her expression was sweet and amiable, and her large blue eyes were singularly spiritual and sympathetic. In an experience of women which extends over many nations and three separate continents, I have never looked upon a face which gave a clearer promise of a refined and sensitive nature. I could not but observe that as she took the seat which Sherlock Holmes placed for her, her lip trembled, her hand quivered, and she showed every sign of intense inward agitation.

"I have come to you, Mr. Holmes," she said, "because you once enabled my employer, Mrs. Cecil Forrester, to unravel a little domestic complication. She was much impressed by your kindness and skill."

"Mrs. Cecil Forrester," he repeated thoughtfully. "I believe that I was of some slight service to her. The case, however, as I remember it, was a very simple one."

"She did not think so. But at least you cannot say the same of mine. I can hardly imagine anything more strange, more utterly inexplicable, than the situation in which I find myself."

Holmes rubbed his hands, and his eyes glistened. He leaned forward in his chair with an expression of extraordinary concentration upon his clear-cut, hawklike features. "State your case," said he, in brisk, business tones.

I felt that my position was an embarrassing one. "You will, I am sure, excuse me," I said, rising from my chair.

To my surprise, the young lady held up her gloved hand to detain me. "If your friend," she said, "would be good enough to stop, he might be of inestimable service to me."

I relapsed into my chair.

"Briefly," she continued, "the facts are these. My father was an officer in an Indian regiment who sent me home when I was quite a child. My mother was dead, and I had no relative in England. I was placed, however, in a comfortable boarding establishment at Edinburgh, and there I remained until I was seventeen years of age. In the year 1878 my father, who was senior captain of his regiment, obtained twelve months' leave and came home. He telegraphed to me from London that he had arrived all safe, and directed me to come down at once, giving the Langham Hotel as his address. His message, as I remember, was full of kindness and love. On reaching London I drove to the Langham, and was informed that Captain Morstan was staying there, but that he had gone out the night before and had not yet returned. I waited all day without news of him. That night, on the advice of the manager of the hotel, I communicated with the police, and next morning we advertised in all the papers. Our inquiries led to no result; and from that day to this no word has ever been heard of my unfortunate father. He came home with his heart full of hope, to find some peace, some comfort, and instead—" She put her hand to her throat, and a choking sob cut short the sentence.

"The date?" asked Holmes, opening his note-book.

"He disappeared upon the 3rd of December, 1878,—nearly ten years ago."

"His luggage?"

"Remained at the hotel. There was nothing in it to suggest a clue,—some clothes, some books, and a considerable number of curiosities from the Andaman Islands. He had been one of the officers in charge of the convict-guard there."

'The Sign of Four': Sherlock Holmes Character Analysis

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/41mXYO_U9ZM

Alternatively, on YouTube, search for 'Sherlock Holmes Character Analysis: 'The Sign of Four''





1) How is Holmes a workaholic?
2) What do we learn about Holmes when Miss Morstan arrives?
3) How do Holmes and Watson react differently to Miss Morstan? What does this reveal about each character?
4) How is Holmes presented as being devoid of human emotion?
5) Holmes often takes pains to downplay his achievements. What does this suggest about his character?

EXTENSION QUESTIONS:

a) 'Holmes is not a balanced person'. How far do you agree with this statement? Refer to the text in your answer.
b) How doe Holmes and Watson differ? Refer to the text in your answer.

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 1 of 'The Sign of Four'.

In this extract, Sherlock Holmes and Dr Watson are introduced.

Starting with this extract, explore how Conan Doyle presents Holmes as a complex character in 'The Sign of Four'.

Write about:

- How Sherlock Holmes is presented in this extract
- How Sherlock Holmes is presented in the novel as a whole. **[30 marks]**

Sherlock Holmes took his bottle from the corner of the mantel-piece and his hypodermic syringe from its neat morocco case. With his long, white, nervous fingers he adjusted the delicate needle, and rolled back his left shirt-cuff. For some little time his eyes rested thoughtfully upon the sinewy forearm and wrist all dotted and scarred with innumerable puncture-marks. Finally he thrust the sharp point home, pressed down the tiny piston, and sank back into the velvet-lined arm-chair with a long sigh of satisfaction.

Three times a day for many months I had witnessed this performance, but custom had not reconciled my mind to it. On the contrary, from day to day I had become more irritable at the sight, and my conscience swelled nightly within me at the thought that I had lacked the courage to protest. Again and again I had registered a vow that I should deliver my soul upon the subject, but there was that in the cool, nonchalant air of my companion which made him the last man with whom one would care to take anything approaching to a liberty. His great powers, his masterly manner, and the experience which I had had of his many extraordinary qualities, all made me diffident and backward in crossing him.

Yet upon that afternoon, whether it was the Beaune which I had taken with my lunch, or the additional exasperation produced by the extreme deliberation of his manner, I suddenly felt that I could hold out no longer.

"Which is it to-day?" I asked,—"morphine or cocaine?"

He raised his eyes languidly from the old black-letter volume which he had opened. "It is cocaine," he said,—"a seven-per-cent. solution. Would you care to try it?"

"No, indeed," I answered, brusquely. "My constitution has not got over the Afghan campaign yet. I cannot afford to throw any extra strain upon it."

He smiled at my vehemence. "Perhaps you are right, Watson," he said. "I suppose that its influence is physically a bad one. I find it, however, so transcendently stimulating and clarifying to the mind that its secondary action is a matter of small moment."

"But consider!" I said, earnestly. "Count the cost! Your brain may, as you say, be roused and excited, but it is a pathological and morbid process, which involves increased tissue-change and may at last leave a permanent weakness. You know, too, what a black reaction comes upon you. Surely the game is hardly worth the candle. Why should you, for a mere passing pleasure, risk the loss of those great powers with which you have been endowed? Remember that I speak not only as one comrade to another, but as a medical man to one for whose constitution he is to some extent answerable."

He did not seem offended. On the contrary, he put his finger-tips together and leaned his elbows on the arms of his chair, like one who has a relish for conversation.

"My mind," he said, "rebels at stagnation. Give me problems, give me work, give me the most abstruse cryptogram or the most intricate analysis, and I am in my own proper atmosphere. I can dispense then with artificial stimulants. But I abhor the dull routine of existence. I crave for mental exaltation. That is why I have chosen my own particular profession,—or rather created it, for I am the only one in the world."

'The Sign of Four': Genre

To be completed whilst watching Mr Bruff's YouTube analysis video: https://youtu.be/xlAm0kJuISw

Alternatively, on YouTube, search for *'The Sign of Four': Genre Analysis*





1) Who is widely credited as being the creator of detective fiction in the West?
2) Complete the sentence: In the Sherlock Holmes story there is the constant tension between Holmes and _____ _____.
3) How is Holmes presented in 'The Sign of Four'?
4) List the three basic generic conventions of detective fiction.
5) List the three generic conventions of detective fiction specific to Victorian literature.

EXTENSION QUESTIONS:

a) How is Holmes presented as being intriguing to the reader?
b) How does 'The Sign of Four' focus on the exotic?

EXAM QUESTION (based on the extract on the next page):

Read the following extract from Chapter 10 of 'The Sign of Four'.

In this extract, Holmes, Watson and Jones chase Jonathan Small and the islander by boat.

What ideas about society is Conan Doyle suggesting in this extract?

Write about:

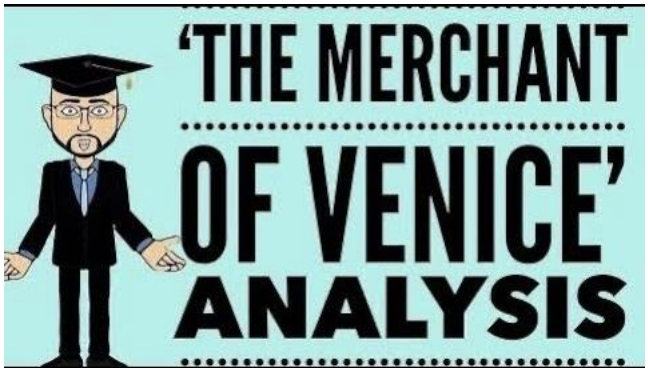
- Ideas about society Conan Doyle presents in this extract
- Ideas about society Conan Doyle presents in the novel as a whole. **[30 marks]**

At that moment, however, as our evil fate would have it, a tug with three barges in tow blundered in between us. It was only by putting our helm hard down that we avoided a collision, and before we could round them and recover our way the *Aurora* had gained a good two hundred yards. She was still, however, well in view, and the murky uncertain twilight was setting into a clear starlit night. Our boilers were strained to their utmost, and the frail shell vibrated and creaked with the fierce energy which was driving us along. We had shot through the Pool, past the West India Docks, down the long Deptford Reach, and up again after rounding the Isle of Dogs. The dull blur in front of us resolved itself now clearly enough into the dainty *Aurora*. Jones turned our search-light upon her, so that we could plainly see the figures upon her deck. One man sat by the stern, with something black between his knees over which he stooped. Beside him lay a dark mass which looked like a Newfoundland dog. The boy held the tiller, while against the red glare of the furnace I could see old Smith, stripped to the waist, and shovelling coals for dear life. They may have had some doubt at first as to whether we were really pursuing them, but now as we followed every winding and turning which they took there could no longer be any question about it. At Greenwich we were about three hundred paces behind them. At Blackwall we could not have been more than two hundred and fifty. I have coursed many creatures in many countries during my checkered career, but never did sport give me such a wild thrill as this mad, flying man-hunt down the Thames. Steadily we drew in upon them, yard by yard. In the silence of the night we could hear the panting and clanking of their machinery. The man in the stern still crouched upon the deck, and his arms were moving as though he were busy, while every now and then he would look up and measure with a glance the distance which still separated us. Nearer we came and nearer. Jones yelled to them to stop. We were not more than four boat's lengths behind them, both boats flying at a tremendous pace. It was a clear reach of the river, with Barking Level upon one side and the melancholy Plumstead Marshes upon the other. At our hail the man in the stern sprang up from the deck and shook his two clinched fists at us, cursing the while in a high, cracked voice. He was a good-sized, powerful man, and as he stood poising himself with legs astride I could see that from the thigh downwards there was but a wooden stump upon the right side. At the sound of his strident, angry cries there was movement in the huddled bundle upon the deck. It straightened itself into a little black man—the smallest I have ever seen—with a great, misshapen head and a shock of tangled, dishevelled hair. Holmes had already drawn his revolver, and I whipped out mine at the sight of this savage, distorted creature. He was wrapped in some sort of dark ulster or blanket, which left only his face exposed; but that face was enough to give a man a sleepless night. Never have I seen features so deeply marked with all bestiality and cruelty. His small eyes glowed and burned with a sombre light, and his thick lips were writhed back from his teeth, which grinned and chattered at us with a half animal fury.

"Fire if he raises his hand," said Holmes, quietly. We were within a boat's-length by this time, and almost within touch of our quarry. I can see the two of them now as they stood, the white man with his legs far apart, shrieking out curses, and the unhallowed dwarf with his hideous face, and his strong yellow teeth gnashing at us in the light of our lantern.

'The Merchant of Venice' Act 1, Scene 1

Based on the video: https://youtu.be/QWBQw3djc8I
Alternatively, search YouTube for 'The Merchant of Venice Act 1, Scene 1 updated analysis – Mr Bruff'



QUESTIONS:

1. In the beginning of the play, what is Antonio's mood and how is it reflected in the rhythm of his lines?
2. What is the significance of Antonio and Bassanio speaking in blank verse?
3. How does Shakespeare use Salarino and Salanio to foreshadow events related to Antonio's wealth?
4. What does Bassanio's description of Portia reveal about his motivations?
5. How does the 'golden fleece' simile portray Portia in Bassanio's eyes?
6. What is the significance of the shared line between Antonio and Bassanio in the scene?
7. How does the use of the rhyming couplet at the end of the scene signal to the audience that the scene is ending?
8. How did Shakespeare change the source material from Fiorentino's novella 'Il Pecorone' and what might be the reason for the change?
9. In the context of Antonio's sadness, how does the play's portrayal of melancholy relate to the cultural and social norms of the Elizabethan era?

EXTENSION QUESTION:

a) How does this scene establish the differences between romantic and platonic (non romantic) relationships?

EXAM QUESTION: (based on the extract on the next page):

Starting with this conversation from Act 1, Scene 1, where Antonio expresses his sadness to his friends Salarino and Solanio, explore how Shakespeare presents friendship. Write about:
• how Shakespeare presents friendship in this extract
• how Shakespeare presents friendship in the play as a whole

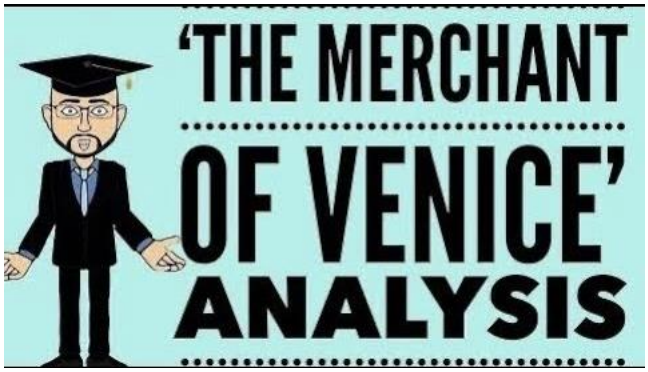
ANTONIO
In sooth, I know not why I am so sad:
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 'tis made of, whereof it is born,
I am to learn;
And such a want-wit sadness makes of me,
That I have much ado to know myself.

SALARINO
Your mind is tossing on the ocean;
There, where your argosies with portly sail,
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.

SALANIO
Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass, to know where sits the wind,
Peering in maps for ports and piers and roads;
And every object that might make me fear
Misfortune to my ventures, out of doubt
Would make me sad.

‘The Merchant of Venice’ Act 1, Scene 2

Based on the video: https://youtu.be/PjEqRuc-C_U
Alternatively, search YouTube for ‘The Merchant of Venice Act 1, Scene 2 updated analysis – Mr Bruff’



QUESTIONS:

1. What is the significance of Portia speaking in prose instead of blank verse in Act 1, Scene 2?
2. How does Shakespeare use alternating structure to maintain audience engagement and heighten tension in the play?
3. What is the purpose of juxtaposing Antonio's and Portia's sadness in the opening lines of the first two scenes?
4. How does Shakespeare use Portia's wit and humour to foreshadow her role in the court scene later in the play?
5. How does Portia's father's will challenge the expectations of an Elizabethan audience in regard to arranged marriages?
6. What factors from historical context explain why Portia does not disregard her father's will?
7. How does the Elizabethan education system contribute to Portia's limited options in life?
8. How does Portia's conversation with Nerissa about Bassanio foreshadow the outcome of the play?
9. What are the implications of the word 'obtayning' used in the First Quarto's description of the play in relation to Portia's role?

EXTENSION QUESTION:

A) Analyse the role of comedy in Act 1, Scene 2, and how it contributes to the development of Portia's character and the overall themes of 'The Merchant of Venice'.

EXAM QUESTION (based on the extract on the next page):

Starting with this conversation from Act 1, Scene 2, where Portia and Nerissa discuss the suitors and the casket test, Explore how Shakespeare presents the relationship between Portia and Nerissa. Write about:
• how Shakespeare presents their relationship in this extract

- how Shakespeare presents their relationship in the play as a whole

PORTIA
By my troth, Nerissa, my little body is aweary of this great world.

NERISSA
You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are: and yet, for aught I see, they are as sick that surfeit with too much as they that starve with nothing. It is no mean happiness therefore, to be seated in the mean: superfluity comes sooner by white hairs, but competency lives longer.

PORTIA
Good sentences and well pronounced.

NERISSA
They would be better, if well followed.

PORTIA
If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree: such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband. O me, the word 'choose!' I may neither choose whom I would nor refuse whom I dislike; so is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one nor refuse none?

NERISSA
Your father was ever virtuous; and holy men at their death have good inspirations: therefore the lottery,
that he hath devised in these three chests of gold, silver and lead, whereof who chooses his meaning chooses you, will, no doubt, never be chosen by any rightly but one who shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come?

PORTIA
I pray thee, over-name them; and as thou namest them, I will describe them; and, according to my description, level at my affection.

*Note: further worksheets will be added to this document as future YouTube analysis videos are uploaded.

William Wordsworth: 'Lines Written in Early Spring'



To be completed whilst watching Mr Bruff's YouTube analysis video. On YouTube, search for: William Wordsworth: 'Lines Written in Early Spring' Mr Bruff Analysis.

QUESTIONS:

1. How did the early life tragedies of William Wordsworth influence his relationship with nature and his approach to poetry?
2. In which book does Wordsworth explain the circumstances surrounding the composition of 'Lines Written in Early Spring'?
3. Describe the landscape that inspired 'Lines Written in Early Spring' according to Wordsworth's account.
4. What are the key differences between Enlightenment poetry and Romantic poetry, as outlined in the video?
5. What are three defining features of Romantic poetry that are present in 'Lines Written in Early Spring'?
6. How does Wordsworth's language choice in 'Lines Written in Early Spring' reflect his main goal with these poems?
7. What is the literary genre of 'Lines Written in Early Spring' and how does this genre align with its publication in 'Lyrical Ballads'?
8. How does the speaker in the poem express his admiration for nature?
9. How does the speaker's view of nature contrast with his thoughts about humanity?
10. What figurative language techniques does Wordsworth employ in 'Lines Written in Early Spring'? How do they enhance the poem?
11. How does the structural form of the poem (the quatrains and rhyme scheme) reflect the theme of harmony in nature?
12. Explain how the syllable count per line contributes to the overall impact of the poem.
13. What is the effect of the shorter, final lines in each stanza?
14. How does the poem's treatment of nature lead the speaker to reflections on human action?
15. How might this poem be read as a commentary on wider historical events such as the French Revolution or the Industrial Revolution, despite its lack of explicit references?

EXTENSION QUESTIONS:

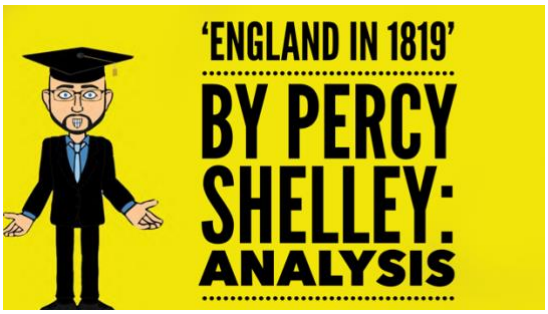
What is Wordsworth saying about the importance of belonging?
What does the poem tell us about the importance of place?

EXAM QUESTION:

Compare how poets present the ways in which the world affects people's lives in 'Lines Written in Early Spring' and one other poem from Worlds and lives.

Percy Shelley: 'England in 1819'

To be completed whilst watching Mr Bruff's YouTube analysis video. On YouTube, search for: Percy Shelley: 'England in 1819' - Mr Bruff Analysis.



QUESTIONS:

1. What is the historical context of the poem 'England in 1819'? What was Percy Shelley's personal situation when he wrote it?
2. For what audience was Shelley initially writing 'England in 1819'?
3. How does the poem 'England in 1819' fit into the AQA 'Worlds and Lives' cluster?
4. What is the main way that the world affects people's lives according to 'England in 1819'?
5. What deeper meaning might be suggested by Shelley's use of the adjective 'old' in the description of King George 3rd?
6. What is the significance of the adjective 'blind' in Shelley's depiction of King George 3rd?
7. Who might the 'Princes' referred to in the poem symbolise?
8. How does Shelley use the simile 'leechlike' to characterise the leaders of England?
9. What historical event is possibly referenced by the phrase 'A people starved and stabbed in th' untilled field'?
10. How does the word 'untilled' connect to Shelley's critique of the Industrial Revolution?
11. How does 'England in 1819' embody the conventions of the second generation of Romantic poetry?
12. What is the typical structure and theme of a Petrarchan sonnet?
13. How does the structure and theme of a Shakespearean sonnet differ from that of a Petrarchan sonnet?
14. Why might Shelley have chosen to write 'England in 1819' in the form of a sonnet, a genre traditionally associated with love poetry?
15. In 'England in 1819', how does Shelley express hope for a brighter future despite the long list of problems he identifies?

EXTENSION QUESTIONS:

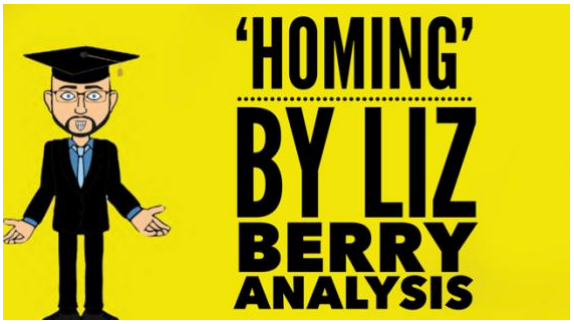
A) Analyse the poem's portrayal of the various oppressive forces in England during the time and discuss how they affected people's lives.
B) Explore the ways in which Shelley's 'England in 1819' is a Romantic poem.

EXAM QUESTION:

Compare how poets present the ways in which the world affects people's lives in 'England in 1819' and one other poem from Worlds and lives.

Liz Berry: ‘Homing’

To be completed whilst watching Mr Bruff’s YouTube analysis video. On YouTube, search for: Liz Berry: ‘Homing’ - Mr Bruff Analysis.



QUESTIONS:

1. How does the poet Liz Berry describe her motivation behind writing 'Homing'?
2. What key themes does 'Homing' explore, especially in relation to the AQA Worlds and Lives cluster?
3. Identify some examples of West Midlands vernacular used in 'Homing' and provide their meanings.
4. What is the principal object of Romantic poetry as explained by Wordsworth, and how does Berry's 'Homing' fit into this concept?
5. Why does Berry use the Black Country vernacular in her poem and how does this affect the reader?
6. Explain the significance of the two italicised, four-word lines in the poem. How does their structure affect their meaning?
7. What is the significance of the title 'Homing' in relation to the content of the poem?
8. What connection is established between homing pigeons and the speaker's relationship with language and heritage?
9. How does the poem reflect on the industrial past of the Black Country?
10. Analyse the imagery used from line 15 onwards. What do they represent and why are they important?
11. How does 'Homing' show a perspective on the urban, industrial world that contrasts with some other poems in the cluster?
12. What does the use of disappearing industries and dialects in 'Homing' suggest about the world and heritage?
13. How do the words 'fly' to the reader on the page at the end of the poem?
14. How does 'Homing' reflect on the 'worlds' and 'lives' aspect of the AQA Worlds and Lives cluster?
15. What does Liz Berry aim to achieve by embracing and passing forward the Black Country language and heritage through her poem 'Homing'?

EXTENSION QUESTION:

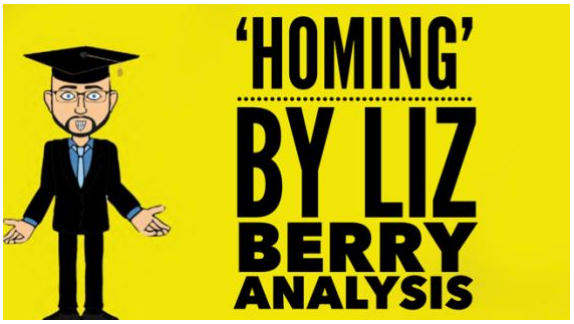
a) Examine the role of dialect and heritage in shaping individual identity in Liz Berry's 'Homing'. In your answer, consider the speaker's emotional connection to these elements and how they contribute to her sense of self.

EXAM QUESTION:

Compare how poets present the impact of heritage on personal identity in 'Homing' and one other poem from Worlds and Lives.

Seni Seneviratne: 'A Wider View'

To be completed whilst watching Mr Bruff's YouTube analysis video. On YouTube, search for: Seni Seneviratne: 'A Wider View' - Mr Bruff Analysis.



QUESTIONS:
1. What type of housing did the great great grandfather live in and what problems did such houses cause?
2. How did rapid population growth during the industrial revolution affect cities like Leeds?
3. What major health issue arose in Leeds and other industrial cities due to the poor conditions and overcrowding?
4. How does the great great grandfather react to the harsh industrial life?
5. What does the title of the poem symbolize in the context of the great-great grandfather's life?
6. What were the working conditions like in the flax mill, as described in the second stanza?
7. Can you explain the significance of Harding's chimney in the context of this poem?
8. How does the poem's title relate to the great great grandfather's daily life and aspirations?
9. How does the speaker's life differ from that of the great great grandfather in the fourth stanza?
10. How does the term 'sodium gloom' symbolise the speaker's connection (or lack thereof) to nature and a 'wider view'?
11. What does the recurring image of looking up in the poem symbolise?
12. What does the connection between the speaker and the great great grandfather in the final stanza suggest about a sense of belonging?
13. What does Harding's chimney, resembling the bell tower of Florence Cathedral in Italy, symbolise in the context of belonging?
14. How does Seni's own mixed heritage and feelings of belonging influence the themes of the poem?
15. How do the buildings, Temple Mill and Harding's Chimney, with their designs borrowed from different cultures, represent the diverse influences that constitute one's sense of belonging?

Extension Question:
'A Wider View' not only tells the story of the great-great-grandfather but also that of the modern-day speaker. How does the poet intertwine these two narratives to present a more profound understanding of the individual struggle and hope? Discuss the use of poetic devices, structure, and recurring motifs in your answer.

Exam Question:
Compare how poets present the impacts of settings on the lives of individuals in 'A Wider View' and one other poem from the Worlds and Lives collection.

NOTE: This document will be updated as I complete my analysis of more poems. Please check the website again soon!

‘Lord of the Flies’: Darwinian, Biblical and Freudian Analysis

Based on the video https://youtu.be/4KcCGnE_GXQ
Alternatively, search YouTube for: ‘Lord of the Flies’: Darwinian, Biblical and Freudian Analysis Mr Bruff



QUESTIONS:

1. What is the major overarching theme in William Golding's 'Lord of the Flies'?
2. How does Charles Darwin's theory of evolution connect to the theme of innate evil in humanity in the novel?
3. What animal imagery does Golding use to describe the boys in the novel, and how can this be linked to the theory of evolution?
4. How does the name progression of the twins, 'Sam' and 'Eric', to 'Samneric' signify the devolution of language in the novel?
5. How does Golding's portrayal of the island parallel the biblical Garden of Eden?
6. What is the significance of the boys' fear of a snake beast in relation to the Bible's account of the Garden of Eden?
7. How do Jack, Ralph, and Piggy represent Freud's concepts of the id, ego, and super-ego, respectively?
8. According to Freud, how does the relationship between the id, ego, and super-ego connect to the human psyche?
9. In the context of Golding's experiences during World War II, how did his perspective on humanity change?
10. What are the three different sources of innate evil in humanity explored in the novel, and how do they relate to each other?

EXTENSION QUESTION:

Which idea of the source of human savagery in the novel is most convincing? Explain your answer.

EXAM QUESTION:
Golding has said about *Lord of the Flies*, ‘“man produces evil as a bee produces honey”. How far do you agree that the novel shows this to be true?

‘Lord of the Flies’: Leadership

Based on the video https://youtu.be/XiZIb9-Dd8U
Alternatively, search YouTube for: ‘Lord of the Flies’: Leadership, Mr Bruff



QUESTIONS:

1. How does the novel 'Lord of the Flies' explore different styles of leadership through the characters of Ralph and Jack?
2. What does Ralph's democratic leadership style entail and how does he ensure that everyone has an equal voice?
3. How does Ralph take responsibility for others on the island, and what are some of the rules he implements?
4. What type of leadership does Jack represent and how does his desire for power manifest throughout the novel?
5. How does Golding's use of sentence length and exclamations indicate Jack's leadership style?
6. Why does Ralph's democratic approach not work in all situations, and how does fear play a role in the failure of his leadership?
7. What does Raychel Haugrud Reiff suggest is the reason the boys willingly give up their freedom and idyllic life?
8. According to Golding's lecture, why have political systems never worked, and what does this reveal about human nature?
9. How does Golding's experience in World War II influence his view on the perfectibility of social man and the structure of society?
10. Despite being intelligent and intuitive, why is Piggy never considered for a leadership role, and what does this suggest about the qualities people look for in a leader?

EXTENSION QUESTION:
Which model of leadership is most effective on the island? Why?

EXAM QUESTION:

How does Golding present Jack as a leader in *Lord of the Flies*?

‘Lord of the Flies’: Simon

Based on the video https://youtu.be/DuzdgKgn1bo
Alternatively, search YouTube for: ‘Lord of the Flies’: Simon Analysis Mr Bruff



QUESTIONS:

1. How does the physical description of Simon set him apart from other characters in the novel?
2. According to Golding, what type of figure does Simon represent in ‘Lord of the Flies’?
3. How does Simon's prophecy in chapter 7 link him to Jesus in the Bible?
4. What does Golding reveal about Simon's solitary wanderings into the jungle in his 1962 UCLA lecture?
5. How does the interaction between Simon and the Lord of the Flies resemble Jesus' temptation in the desert?
6. In what way does Simon's death parallel Jesus' crucifixion, as discussed by David Anderson in ‘The Tragic Protest’?
7. How did Charles Monteith, Golding's editor, feel about Simon's character, and what changes were made to the original manuscript?
8. Why do you think Golding included a Christ figure like Simon in the story?
9. What message does Simon's death convey about the innate evil in humanity, as described by Golding in his UCLA lecture?

EXTENSION QUESTION:
How does the character of Simon fit into the wider themes of the novel?

EXAM QUESTION:

How does Golding use the novel’s settings to explore ideas about people and society?

‘Lord of the Flies’: Piggy

Based on the video https://youtu.be/LWqQNvI13xc
Alternatively, search YouTube for: ‘Lord of the Flies’: Piggy, Mr Bruff



QUESTIONS:

1. How is Piggy physically described in the opening chapter, and how does this contrast with Ralph?
2. What is the class-based contrast between Piggy and the other boys?
3. How does Piggy represent rationality and science in the novel?
4. Can you give examples of Piggy's intelligence and his understanding of the situation on the island?
5. How does Golding use Piggy to criticise those who look down on the working class?
6. What is Piggy's irrational trust in adults, and why is it significant?
7. How does Piggy's scientific approach to life sometimes fail him, and what are some examples?
8. What message does Golding convey about science through the character of Piggy?
9. How does Piggy's inability to understand things beyond the rational, scientific realm relate to the novel's theme of innate evil in humanity?

EXTENSION QUESTION:

Given his obvious intelligence, why isn’t Piggy the leader on the island?

EXAM QUESTION:

How does Golding present Piggy as different from the other boys on the island?

‘Lord of the Flies’: Chapter 1

Based on the video https://youtu.be/B57kzFfEPwA
Alternatively, search YouTube for: ‘Lord of the Flies’: Mr Bruff chapter 1



QUESTIONS:

1. What is one of the main themes in ‘Lord of the Flies’ that can be connected to the Biblical story of the Garden of Eden?
2. How does Golding use negative language to describe the mark left on the island by the plane crash?
3. How does the immediate behaviour of Ralph and Jack towards Piggy support the theme of inherent evil in mankind?
4. Why is leadership and control an important theme in the novel?
5. How do Ralph and Piggy attempt to establish leadership on the island in Chapter 1?
6. How is clothing used as a symbol in the novel, and what does it represent?
7. In what ways do the children's actions with their clothing parallel the changes in their behaviour?
8. How is Piggy's intelligence shown in the first chapter, and why is he not considered for leadership?
9. What might Golding be suggesting about political leadership systems through the treatment of Piggy?
10. How do the themes of inherent evil and the need for control and organisation relate to the boys' actions and experiences on the island?

EXTENSION QUESTION:
What is suggested by the instantaneous savage behaviour of the boys on the island in chapter one?

EXAM QUESTION:
How does Golding present the theme of human savagery in the novel?

‘Animal Farm’: Title, Form and Allegory

Based on the video: https://youtu.be/rVDtTgN6BD0
Alternatively, search YouTube for: ‘'Animal Farm': The Title, Form, and Allegory, Mr Bruff’



QUESTIONS:

1. Why did Orwell write ‘Animal Farm’ in the form of a fable?
2. How does Orwell use the passive voice in ‘Animal Farm’ and what is its effect?
3. What is an allegory and how is ‘Animal Farm’ an example of one?
4. What is the significance of the novella's original subtitle, ‘A Fairy Story’?
5. What is the structure of a traditional fairy tale and how does the novella subvert this structure?
6. How does this text criticise the Soviet Union indirectly?
7. What is the role of genre in ‘Animal Farm’ and how does it make the story accessible to the everyday reader?
8. What is the meaning behind the pigs as characters?

EXTENSION QUESTION:

‘Orwell wants us to think about how ordinary people who don't care enough or are easily fooled can let bad leaders and governments take over.’ How far do you agree with this statement?

EXAM QUESTION:

‘Orwell wants us to think about how ordinary people are easily fooled and can let bad leaders and governments take over.’ How far do you agree with this statement?

‘Animal Farm’: Structure

Based on the video: https://youtu.be/7Zm8V8RAGLQ
Alternatively, search YouTube for: ''Animal Farm': Structure, Mr Bruff’



QUESTIONS:

1. What is Freytag's pyramid?
2. In the exposition of the novella, who are the main characters introduced, and what is the setting of the story?
3. What is the inciting incident in ‘Animal Farm’, and how does it trigger the rebellion?
4. What key events take place during the rising action?
5. What is the climax of the novella, and what choice does the main character face at this point in the story?
6. In the falling action, what are the consequences of Napoleon's leadership as he consolidates his power, and what key events take place during this part of the plot?
7. What is the resolution of the story, and how does it address the main problem or conflict presented in the novella?
8. What is the denouement of the story, and how does it resolve any leftover questions, mysteries, or secrets presented in the plot?
9. What is the significance of the gap of an unspecified number of years between the end of chapter 9 and the beginning of chapter 10?
10. How does Orwell use the structural device of foreshadowing to create a sense of inevitability that the communist regime is doomed to fail, and what is the reader invited to consider as a result of this device?

EXTENSION QUESTION:

Is there an alternative way of mapping the novella to Freytag’s pyramid other than the one explained in this video?

EXAM QUESTION:

What is the significance of the ending of ‘Animal Farm’?

‘Animal Farm’: Historical Parallels in Chapter 1

Based on the video: https://youtu.be/vZyND00oInU
Alternatively, search YouTube for: ‘'Animal Farm': Historical Parallels in Chapter 1, Mr Bruff’



QUESTIONS:

1. How does the character of Mr. Jones in Animal Farm reflect the leadership of Tsar Nicholas in Russia before the revolution?
2. What historical parallel can be drawn between Old Major's speech and the ideas presented in the Communist Manifesto?
3. How does the anthem ‘Beasts of England’ parallel with the Soviet Union's national anthem ‘The Internationale’?
4. What does the firing of Mr. Jones's gun in response to the animals singing ‘Beasts of England’ symbolise in terms of historical events in Russia?
5. How does the Cossack dance in Chapter 2 parallel with the celebration of the Tsar's coronation in 1896?
6. What historical events does the Battle of the Cowshed parallel with?
7. How does Snowball's expulsion from Animal Farm parallel with Trotsky's exile from the Soviet Union?
8. What historical events does the construction of the windmill parallel with?
9. How does the rise of Napoleon in ‘Animal Farm’ parallel with Stalin's rise to power after Lenin's death?
10. In what ways does ‘Animal Farm’ serve as an allegory for the events leading up to and during the Russian Revolution?

EXTENSION QUESTION:

What are the major themes of the novella that can be applied to today’s society?

EXAM QUESTION:

How does Orwell explore ideas about leadership in ‘Animal Farm’?

‘Animal Farm’: Symbolism of the Windmill

Based on the video: https://youtu.be/6zq6V9Ynswg
Alternatively, search YouTube for: ‘'Animal Farm': Symbolism of the Windmill, Mr Bruff’



QUESTIONS:

1. What does the windmill symbolise initially?
2. How does Napoleon initially feel about Snowball's plan for the windmill?
3. What is Squealer's role in defending Napoleon's decisions about the windmill?
4. How does the failure of the windmill in chapter 6 parallel the Soviet Union's failures in agriculture?
5. What do the humans observing the farm represent in relation to the Soviet Union?
6. How do the pigs use Snowball as a scapegoat when the windmill collapses?
7. What opportunity does the storm's destruction of the windmill provide Napoleon with?
8. How does Napoleon violate the principles of Animalism by naming the windmill 'Napoleon Mill'?
9. What does the blowing up of the windmill in the Battle of the Windmill symbolise?
10. What does the windmill symbolise by the end of the novella, and how does it represent the pigs' betrayal of the animals?

EXTENSION QUESTION:

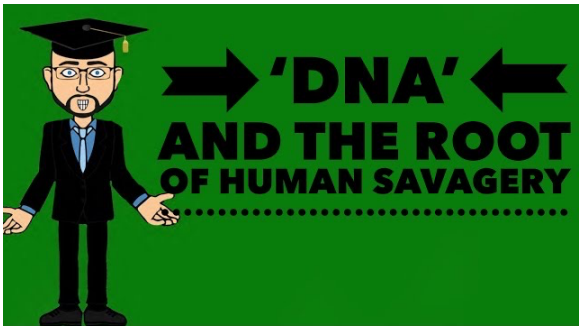
How else does Orwell use symbolism in the novella? Explore two examples.

EXAM QUESTION:

How does Orwell present the ways in which characters control others in ‘Animal Farm’?

‘DNA’: The Root of Human Savagery

To be completed whilst watching Mr Bruff’s YouTube analysis video: https://youtu.be/2Mw1TIwIzH4
Alternatively, search on YouTube for ‘DNA Root of Human Savagery, Mr Bruff’.



Questions:

1. What are the two main ideas explored in Dennis Kelly's play 'DNA' as the source of savagery?
2. How does Kelly incorporate Charles Darwin's theory of evolution into the play?
3. Give three examples of animal imagery or references in the play.
4. How does the play's setting contribute to the idea of devolving into an animalistic state?
5. Explain the significance of Adam's name in the play and how it relates to the Biblical narrative of the Garden of Eden.
6. What is the nature/nurture debate, and how does the play's title relate to this debate?
7. Why is it important that the characters in 'DNA' are children?
8. What are the two main ideas about the cause of savagery in 'DNA'?
9. How does the play connect to Darwin's theory of evolution?
10. Give three examples of animal imagery or references in the play.
11. How does the play's setting contribute to the idea of devolving into an animalistic state?
12. Why is Adam's name important in the play, and how does it connect to the Bible story of Adam and Eve?
13. What is the nature versus nurture debate, and how is it linked to the play's title?
14. Why is it important that the characters in ‘DNA’ are children?

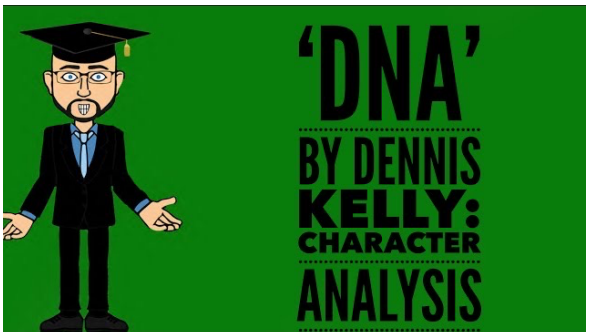
Extension Questions:

a) How do the events in 'DNA' function as a microcosm of the wider world, and what statement might this make about human nature?
b) Considering both the Darwinian and Biblical interpretations of human savagery presented in the play, what message do you think Kelly wants the audience to take away?

Exam question:
How does Kelly use the play *DNA* to explore ideas about human behaviour?

‘DNA’: Jan, Mark and John Tate

To be completed whilst watching Mr Bruff’s YouTube analysis video:
https://youtu.be/m4KnmyQs3uw
Alternatively, search on YouTube for ‘DNA: Jan, Mark and John Tate, Mr Bruff’.



Questions:

1. What is the role of Jan and Mark in the play?
2. List three instances in which Jan and Mark reveal key information to the audience.
3. How does John Tate first appear as a leader, and what methods does he use to control the group?
4. What is the significance of John Tate being the only character with a mentioned surname?
5. Describe the power struggle between Richard and John Tate. How does this interaction highlight John Tate's bully behaviour?
6. Compare John Tate's dialogue with Phil's. What does this reveal about John Tate's character and his ability to lead?
7. What happens to John Tate after he disappears from the play? Provide three references to his fate mentioned by other characters.

Extension Questions:

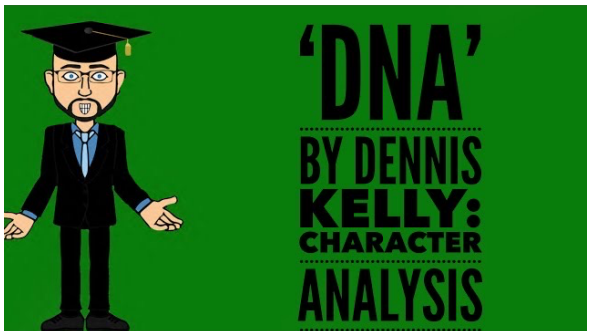
a) Discuss the different leadership styles of John Tate and Phil. How do their methods of control differ, and what does this reveal about their characters?
b) How might John Tate's character contribute to the themes of power and leadership in the play?

Exam question:

‘John Tate is not an effective leader.’ How far do you agree with this view?

‘DNA’ Character Analysis: Phil

To be completed whilst watching Mr Bruff’s YouTube analysis video: https://youtu.be/vEasPMnNx8o
Alternatively, search on YouTube for ‘Phil Character Analysis, Mr Bruff’.



Questions:

1. How does Phil assert his power over Leah in the early scenes of the play?
2. Compare Phil's leadership style to John Tate's. What makes Phil more effective as a leader?
3. List three instances where Phil uses imperatives to direct other characters in the play.
4. Describe how Phil's behaviour is different when interacting with Leah, Brian, and Lou. What does this tell us about his leadership style?
5. How does Phil react to emotional or shocking events in the play? What does this reveal about his character?
6. Explain how Leah might be considered a foil for Phil. Provide at least two examples from the play.
7. How do the roles between Phil and Leah change in Act Three, Scene Four? What is the significance of this change?
8. What happens to Phil at the end of the play? How does his character change, and what might have caused this change?

Extension Questions:

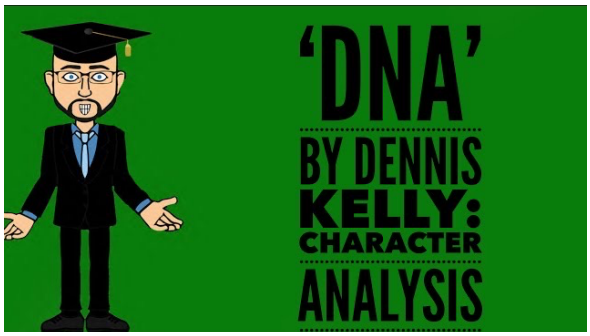
a) Discuss how Phil's character can be related to the concept of psychopathy. Provide examples from the play to support your answer.
b) Analyse the role of power and control in the play, specifically focusing on Phil's leadership style and interactions with other characters.

Exam question:

How does Kelly use the character of Phil to explore ideas about leadership?

‘DNA’ Character Analysis: Brian and Danny

To be completed whilst watching Mr Bruff’s YouTube analysis video: https://youtu.be/pT0A5l-SIX8
Alternatively, search on YouTube for ‘Brian and Danny Character Analysis, Mr Bruff’.



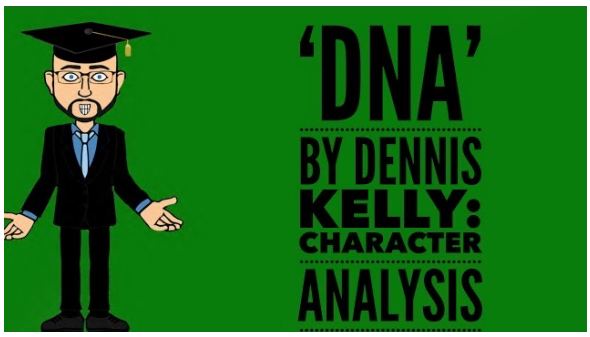
1. In Act One, Scene Three, how is Brian initially presented to the audience? Give specific examples from the text.
2. What is Brian's first line of dialogue in Act One, and what does it reveal about his character?
3. In Act Two, Scene Three, what does Brian say about how he feels when speaking to the police? Why is this statement significant?
4. Describe the power dynamic between Phil and Brian during the conversation about going to the police station. Provide specific lines from the play to support your answer.
5. How does Brian's mental state change by the end of Act Three, and what factors contribute to this change?
6. What is Danny's major concern about being involved in the murder of Adam, and how does it reflect his character?
7. In Act Two, how does Danny respond when he hears that the postman has been arrested? What does this reveal about his priorities?
8. What is Danny's reaction when Phil threatens to take Brian to the grille, and what does it suggest about his character?
9. Describe the one instance when Danny stands up for what is right. How does his reasoning compare to Brian's actions in a similar situation?
10. How is Danny's experience at the dentist's at the end of the play connected to the events surrounding Adam's murder?

Extension Questions:
a) Compare and contrast the ways Brian and Danny succumb to peer pressure throughout the play. Provide specific examples from the text.
b) Analyse the similarities and differences between Brian's and Danny's reactions to the consequences of their actions. How does this reflect on their individual characters?

Exam question:
‘None of the characters are inherently bad.’ How far do you agree with this view of DNA?

‘DNA’ Character Analysis: Leah

To be completed whilst watching Mr Bruff’s YouTube analysis video: https://youtu.be/7gx-H51hl7Q
Alternatively, search on YouTube for ‘Leah Character Analysis, Mr Bruff’.



1. How is Leah first introduced in Act One, Scene Two, and what does her interaction with Phil reveal about her character?
2. In Act One, Scene Three, what does Leah's statement about the group's actions show about her loyalty?
3. What are some themes and topics Leah explores through her monologues and speeches in the play?
4. How does Leah's bonobos monologue relate to the theme of human savagery and the events that unfold in the play?
5. What is the significance of Leah's question about whether people are ‘doomed to behave like people before us did’ in relation to the play's structure and themes?
6. How does Leah's Act Two, Scene Two revelation about Jerry demonstrate her desire to impress Phil?
7. In what ways does Leah change by the end of the play, particularly in her interactions with Phil and the group?
8. How does Leah's decision to leave the school and group signify her transformation from the beginning of the play?

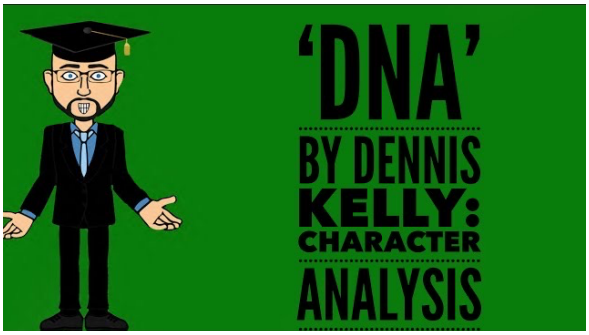
EXTENSION:
a) Compare and contrast the characters of Leah and Brian in terms of their morality, intelligence, and vulnerability. How do their roles in the group evolve throughout the play?
b) Analyse the significance of Leah's monologues in relation to the play's overall themes and messages. How do her monologues contribute to the understanding of human nature and the consequences of peer pressure?

Exam question:

How is Leah changed by what happens in the play?

‘DNA’ Character Analysis: Adam and Cathy

To be completed whilst watching Mr Bruff’s YouTube analysis video: https://youtu.be/syqrjVgIiBI
Alternatively, search on YouTube for ‘Adam and Cathy Character Analysis, Mr Bruff’.



1. How does Cathy's initial reaction to Adam's death reveal her character and attitude towards the events in the play?
2. How does Cathy follow Phil's plan without asking questions, and how is this different from other characters in the play?
3. What does Cathy do to frame an innocent person for the crime, and what does it suggest about her character?
4. How does Cathy use threats and violence in the play, and how does it help her become the leader of the group?
5. What is the difference between Phil being a psychopath and Cathy being sadistic, and how do these traits affect the play's outcomes?
6. How does Adam being an outsider in the group affect how he is treated by the other characters?
7. How does the play use animal imagery or references to show Adam's character and connect to the theme of savagery?
8. Explain the ways in which Kelly uses animal imagery in relation to Adam's character. How does this connect to Darwinian theory and the theme of human savagery?
9. Why is Adam's name important in the play, and how does it connect to the Bible story of Adam and Eve?
10. How are the two different ideas about the cause of savagery shown through Adam's character: becoming more animal-like and the Bible idea of original sin?

EXTENSION QUESTION:

a) Examine Cathy's role in the play, focusing on her relationship with Adam and her reactions to his death. How does her character development contribute to the play's exploration of themes such as loyalty, peer pressure, and the consequences of actions?

Exam question:

How does the play explore the root of human behaviour?