



# **English Literature**

**Paper 2 - Modern texts and poetry**  
**2 hours 15 minutes**

## *Revision Guide*

This guide gives you:

- Examples of questions and model answers
- Mark-schemes and tips
- Suggested timings
- Questions for you to have a go at yourself
- Terminology guide
- Key quotations to learn

**S. Gunter 2018**

# **English Literature**

## **Paper 2 - Modern texts and poetry**

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## **Section A**

### **Section A: Modern prose or drama**

Answer **one** question from this section on your chosen text.

Answer ONE question on “An Inspector Calls” ONLY, as this is what you have studied! (Don’t answer on a text you have not read and don’t answer two “An Inspector Calls” questions).

#### **Sample Questions:**

1. How and why does Sheila change in “An Inspector Calls”?

Write about:

- how Sheila responds to her family and to the Inspector
- how Priestley presents Sheila by the ways he writes.

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

**OR**

2. How does Priestley explore the generation gap in “An Inspector Calls”?

Write about:

- the ideas about responsibility in “An Inspector Calls”
- how Priestley presents these ideas by the ways he writes.

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

## Mark-Scheme:

<b>A01</b>	<b>Critical, exploratory, conceptualised response to task and whole text</b> <ul style="list-style-type: none"><li>• <b>Judicious use of precise references to support interpretation(s)</b></li></ul> <i>THIS MEANS: you explore different aspects of the question with a range of well-chosen quotes. You have a good introduction which states your overall view which you then go on to explore.</i>
<b>A02</b>	<b>Analysis of writer's methods with subject terminology used judiciously</b> <ul style="list-style-type: none"><li>• <b>Exploration of effects of writer's methods on reader</b></li></ul> <i>THIS MEANS: you analyse the effect of the writer's use of words, sentences and language methods: what they suggest and what they make us think and feel (also what they suggest the characters in the text think and feel).</i>
<b>A03</b>	<b>Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</b> <i>THIS MEANS: you show excellent knowledge of the context. Remember this is not just the history or what is socialism and capitalism. Write about how the characters speak and act at different points of the play. Write about how audiences might respond to the play and why.</i>

## A04: Spelling, Punctuation and Grammar

<b>4 Marks</b>	In the context of the level of demand of the question, learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
<b>2 to 3 Marks</b>	In the context of the level of demand of the question, learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
<b>1 Mark</b>	In the context of the level of demand of the question, learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.

**Model Answer:**

Priestley explores the generation gap and the problems which come with it. There seems to be a misunderstanding and conflict between the generations presented in the play, as well as how the younger characters are easily “moulded” -either through exploitation or education – and are more easily controlled and influenced.

Sheila is a clear example of how the younger generation is presented by Priestley as more open-minded and willing to learn. She fully acknowledges that she did something wrong and that her actions have consequences: “I behaved badly too, I know I did. I’m ashamed of it.” She is also more open to listening to other opinions than the ones she has been fed by her elders as even though her parents both seem to almost completely dismiss the Inspector’s opinions. By the end of the play, Sheila has gone from being completely ignorant to learning a lesson, forming her own opinions on things like class and responsibility. She even goes as far as to confront her parents on these things: “You began to learn something. And now you’ve stopped... It frightens me the way you talk, and I can’t listen to any more of it,” which she would not have thought of doing at the beginning of the play. This further shows how impressionable the younger generation are presented as being by Priestley. As well as Sheila being taught the idea of questioning authority of older figures, not believing everything her parents tell her, Sheila also refers to Eva as a person, unlike her father: “but these girls aren’t cheap labour – they’re people.” This shows she is more compassionate.

Daisy is also shown as part of Priestley’s views on the younger generation and how they act and are treated in society, but in an entirely different way. In the time period the play is set in, Daisy is a victim of an unfortunate situation to be in: a poor unemployed young woman, turned to the sex worker industry as a last resort. And the entire reason why she’s in this position is because of the actions of

The student states a clear argument addressing the question.

This student is discussing Priestley’s methods: although language techniques are not mentioned, they clearly understand Priestley is making deliberate decisions when creating his characters to help effectively convey the message of the play: the young should not repeat the mistakes of previous generations.

This student shows good knowledge of the play by using quotations. They choose their quotations carefully to support their point.

By discussing Priestley’s views and how having different generations in the play help him convey these views, this student answers the question and comments on the writer’s methods as well as context.

taken by a mostly older, wealthier upper class family. Daisy is meant to be an illustration of the mass amounts of poor young people who are stripped of any opportunity before they have a chance to get ahead – contrary to Mr Birling's capitalist views which usually argue that everyone has the chance to get to the top of the ladder – but how can that happen if their chances are taken away from them so young?

Daisy is portrayed as extremely vulnerable and she's an eye-opener to Sheila who has grown up very comfortably. She is a way of showing other characters the consequences of their actions and what life is like for the hundreds of others they could affect – "we don't live alone. We are responsible for each other."

Mr Birling is a directly contrasting character compared with Daisy and Sheila. His beliefs are set in stone, unwilling to listen to anyone else – "You're the one I blame for this... There'll be a public scandal... I was almost certain for a knighthood." He also does not seem affected by the consequences of his actions on others but only on himself – focusing on the knighthood and the bad publicity. This shows a contrast between the older and the younger characters as even when Mr Birling is faced with absolute proof that he must be held responsible for something, he is still so set in his selfish personal views that he will not accept any kind of personal blame and quickly hangs on to any flimsy theory that will get him off the hook in his own mind. Mr Birling also shows how he uses his social power to alienate himself and his family from outside opinions, totally dismissing and ignoring the crisis just because the public is not there to witness it – the way he refers to Eva in as derogatory way as possible. He also does not like when other question his behaviour: "She had a lot to say – far too much – she had to go." He tries to ignore and push out other opinions.

The Inspector is an example of how easily older

This student understands not to treat Daisy/Eva as real but as a creation used by Priestley to make his political views clear to the audience.

The student explores the point Priestley is making through his characters. The student clearly understands these are not real people but have been created by a writer for a purpose.

Excellent quotations used to help make strong points.

This student is exploring the question: giving a range of different opinions and ideas linked to the task. The student has clearly thought deeply about the play.

The student is really exploring the play and their interpretation of it.

figures can affect the younger generation. He educates Eric and Sheila throughout the play and seems to make a lasting impression on them both. This is maybe Priestley showing how much potential the younger generation would have. If only they were educated about the inequality in the world, they would have a chance to make a real difference in helping those in need, therefore reducing the numbers of Eva Smiths and John Smiths living out there.

The Inspector is very keen on ideas of social responsibility and community and tries to teach this to the Birlings. His efforts are unfortunately wasted on the older members of the family as they take any opportunity to deflect the blame that he places on them. This may show we need to educate more younger people about the injustices in the world before they become too isolated from them, apathetic towards others and only looking out for themselves, as seen in the stubborn nature of Mr Birling.

In conclusion, this play explores the age gap in a way that shows the importance of social responsibility in two different ways: the responsibility to educate, and the responsibility to look out for others. The consequences of not being informed about those less fortunate than you and being shielded from all other political views is shown in Mr Birling. He has grown up to be an apathetic, selfish, and narrow-minded man and has inflicted these ideas on his children. However, as they are young and easily influenced, their minds are much more open to the Inspector's way of thinking. The Inspector calls it his "duty" to report the consequences of their actions and also to make sure they learn something from it. Eva who is a representation of how downtrodden certain classes are and how quickly a young person's opportunities and future can be taken away. This is a lesson the Inspector tries to teach Mr Birling – that sometimes you cannot "get a job" or work harder – the ones telling you this are often the ones who also take away your chances.

Again the student is writing about characters as examples and symbols of what Priestley thinks about the world, rather than as real people.

Overall, this student understands not to write about the characters as real. She constantly talks about Priestley and how and why he has written the play as he has to make his points. Context is useful. It is fluent and very detailed. The question is explored fully. SPAG is excellent.

## Section A Top Tips:

- Spend 45 minutes on this section
- Only answer on 'An Inspector Calls'. Every year a student writes on a text they have not studied: don't let that be you!
- Only answer ONE of the two questions
- Highlight key words in the question to ensure you have read it properly
- Plan! Spend AT LEAST 10 minutes planning your answer
- Write a brief introduction where you summarise your overall argument
- Include quotations you have learned
- Write about Priestley's methods. This can be:
  - His use of words (patterns of verbs, adjectives etc)
  - His use of sentence types
  - His use of dramatic methods (dramatic irony etc)
  - **Above all, keep referring to Priestley:** what he is doing and why. If you do not do this, it looks as if you think the characters are real and not written for a purpose
- Include relevant context which helps you answer the question. Context can be:
  - historical details which help explain what the text is referring to (details from 1945, 1912, relevant facts about society and the different views represented by the Birlings and the Inspector)
  - how audiences might have responded in the past and today and why the play links to the real world
  - **the context of the whole play, e.g. how a particular part of the play links to other parts before or after: this is the best context!**
- Remember it is a PLAY. Do not call it a novel. Discuss the audience, rather than the reader
- There are 4 marks for Spelling, Punctuation and Grammar, so check this carefully
- **The best answers understand that characters are "constructs": not real but created for a purpose. Think what these characters represent and why Priestley has created them.**



**Your turn:**

**Sample Questions:**

1. How and why does Gerald change in “An Inspector Calls”?

Write about:

- how Gerald responds to her family and to the Inspector
- how Priestley presents Gerald by the ways he writes.

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

**OR**

2. How does Priestley explore power in “An Inspector Calls”?

Write about:

- the ideas about responsibility in “An Inspector Calls”
- how Priestley presents these ideas by the ways he writes.

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

## **Section B**

### **Poetry**

Answer **one** question from this section.

You have studied Power and Conflict poems, so answer on poems you have studied!

#### **Power and conflict**

The poems you have studied are:

Percy Bysshe Shelley  
William Blake  
William Wordsworth  
Robert Browning  
Alfred Lord Tennyson

Wilfred Owen  
Seamus Heaney  
Ted Hughes  
Simon Armitage  
Jane Weir  
Carol Ann Duffy  
Imtiaz Dharker  
Carol Rumens  
Beatrice Garland  
John Agard

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

## Mark Scheme:

<b>A01</b>	<p><b>Critical, exploratory, conceptualised response to task and whole text</b></p> <ul style="list-style-type: none"><li>• <b>Judicious use of precise references to support interpretation(s)</b></li></ul> <p>THIS MEANS: <i>you explore different aspects of the question with a range of well-chosen quotations. You have a good introduction which states your overall view which you then go on to explore</i></p>
<b>A02</b>	<p><b>Analysis of writer's methods with subject terminology used judiciously</b></p> <ul style="list-style-type: none"><li>• <b>Exploration of effects of writer's methods on reader</b></li></ul> <p>THIS MEANS: <i>you discuss the writer and what he or she has done and how we respond. You must use quotations to support this</i></p>
<b>A03</b>	<p><b>Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task</b></p> <p>THIS MEANS: <i>you show excellent knowledge of the context. Context is anything which gives meaning to what you are reading. Do not think context is just historical facts. If you are answering the question, you are discussing context! Show you understand what is happening in the poems, and you are demonstrating context.</i></p>

## Section B Sample Question

Compare the ways poets present ideas about power in “Ozymandias” and in **one** other poem from “Power and conflict”

### Ozymandias

I met a traveller from an antique land  
Who said: Two vast and trunkless legs of stone  
Stand in the desert. Near them on the sand,  
Half sunk, a shatter'd visage lies, whose frown  
And wrinkled lip and sneer of cold command  
Tell that its sculptor well those passions read  
Which yet survive, stamp'd on these lifeless things,  
The hand that mock'd them and the heart that fed;  
And on the pedestal these words appear:  
'My name is Ozymandias, king of kings:  
Look on my works, ye mighty, and despair!'  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

Percy Bysshe Shelley

#### Model Answer:

Both “Ozymandias” by and “My Last Duchess” present powerful and dangerous men, however, whereas in Shelley’s sonnet the speaker tells of a once-powerful king who is long dead and his legacy forgotten, “Duchess” is a dramatic monologue in which the Duke boasts about his ongoing wealth and power over life and death.

In “Ozymandias” the ancient statue has a plinth which reads: “My name is Ozymandias, king of kings: Look on my works, ye mighty, and despair!” The imperative sentence suggests his power and the repetition of King in “King of Kings” indicates he is the most powerful of leaders. The metaphor and alliteration “cold command” emphasises his cruelty. His instruction to

This student has chosen a good poem to compare with “Ozymandias” and straight away begins the comparison. The forms of the poems are discussed.

This pupil has summarised the similarities and differences between the two poems immediately. They have also demonstrated a good overall knowledge of the poems’ forms and themes.

Quotations are used from BOTH poems, so this student knows their anthology well. They address context as they understand what the poem is about and its settings.

"despair!" suggests a King who abused his power. This is similar to the Duke in "Duchess" who subtly boasts of his power over life and death: "This grew; I gave commands; Then all smiles stopped together" suggesting he had his mistress killed. The short phrases suggest the cutting short of her life and his decisiveness.

However, in "Ozymandias" the King is long-dead. Shelley has chosen for the speaker of the poem to have only heard of the King second hand, suggesting how little known the King's name now is. The "shattered visage" and "trunkless legs" become symbols of how insignificant this once powerful figure has become to the region he ruled. Similarly, the speaker in "Duchess" is not as powerful as he would like to be. He tells of how he became paranoid that he no longer commanded the respect of his wife: "She thanked men—good! but thanked Somehow—I know not how—" The dashes suggest his hesitation: he finds it hard to say his belief that his wife cheated on him, because this would be "stooping" and he chooses "never to stoop." He is a proud, arrogant and dangerous but someone who, like the King in Shelley's poem, has to rule by violence and fear.

"Ozymandias" ends with the "lone and level sands stretch far away" the imagery suggesting how the King's legacy has become buried and forgotten by power, whereas in "Duchess" the Duke is about to remarry. We fear for his new wife as the Duke still exerts his power and life and death.

The effects of the poets' uses of language are analysed and compared. The comments are detailed and original.

Overall this response discusses the similarities and differences between the two poems and focuses on power as the question asks. Quotations are used and language features are correctly identified and analysed. The structure of the poems is also discussed clearly.

### **Section B Top Tips:**

- Spend 45 minutes on this question
- Highlight the key words in the question
- Plan!
- Re-read the poem they have asked you to write about and consider one other poem you want to compare it to carefully. A bad poem choice can really be a disaster!
- Make sure you answer the question. Don't just talk about the poems: respond to the task set
- Use quotations from the poem they have chosen and try to remember quotations from your chosen comparison poem
- Identify language features in the poems accurately and explain the effect on the reader
  - The exam board would rather you gave a really clear, well-explained comment about the effect on the reader of a quote than just identified a technique such as "simile" but have a poor comment on the effect
- Refer to the "speaker" of the poem (don't assume the poet is writing as themselves)
- Compare: use connectives to draw similarities and differences between the poems
- You do have to discuss context:
  - Do not give details about the writers' lives or give lots of historical background. The context is IN the poem (see page Appendix)

<b>Linking words and phrases to indicate differences</b>	<b>Linking words and phrases to indicate similarities</b>
Whereas	Similar to/similarly
Unlike	Like
But	As with the
However	Both
On the other hand	This compares to
This contrasts with/in contrast to	In common with

**You can compare poems in different ways:**

- How the poets deal with the same themes and ideas differently
- How the poets create different effects with different/or the same techniques
- How the “voice” in the poems is similar/different
- The similar/different ways the poems are structured.

As long as you mention some similarities and/or differences, it is fine. Above all, write well about why the writer has chosen the words they have and the effect on the reader.

**Your Turn**

Compare the ways poets present ideas about a soldier’s duty in “Bayonet Charge” and one other poem.

**‘Bayonet Charge’**

Suddenly he awoke and was running – raw  
In raw-seamed hot khaki, his sweat heavy,  
Stumbling across a field of clods towards a green hedge  
That dazzled with rifle fire, hearing  
Bullets smacking the belly out of the air –  
He lugged a rifle numb as a smashed arm;  
The patriotic tear that had brimmed in his eye  
Sweating like molten iron from the centre of his chest, –

In bewilderment then he almost stopped –  
In what cold clockwork of the stars and the nations  
Was he the hand pointing that second? He was running  
Like a man who has jumped up in the dark and runs  
Listening between his footfalls for the reason  
Of his still running, and his foot hung like  
Statuary in mid-stride. Then the shot-slashed furrows

Threw up a yellow hare that rolled like a flame  
And crawled in a threshing circle, its mouth wide  
Open silent, its eyes standing out.  
He plunged past with his bayonet toward the green hedge,  
King, honour, human dignity, etcetera  
Dropped like luxuries in a yelling alarm  
To get out of that blue crackling air  
His terror’s touchy dynamite.

Ted Hughes

## Section C - Unseen poetry

### Example Questions

Answer **both** questions in this section.

#### To a Daughter Leaving Home

When I taught you  
at eight to ride  
a bicycle, loping along  
beside you as you  
wobbled away  
on two round wheels,  
my own mouth rounding  
in surprise when you pulled  
ahead down the curved  
path of the park,  
I kept waiting  
for the thud of your crash  
as I sprinted to catch up,  
while you grew smaller,  
more breakable with distance,  
pumping, pumping for your life,  
screaming with laughter,  
the hair flapping behind you  
like a handkerchief  
waving goodbye.

In 'To a Daughter Leaving Home', how does the poet present the speaker's feelings about her daughter?

**[24 marks]**



### Poem for My Sister

My little sister likes to try my shoes,  
to strut in them,  
admire her spindle-thin twelve-year-old legs  
in this season's styles.  
She says they fit her perfectly,  
but wobbles  
on their high heels, they're  
hard to balance.

I like to watch my little sister playing hopscotch,  
admire the neat hops-and-skips of her,  
their quick peck,  
never-missing their mark, not  
over-stepping the line.  
She is competent at peeve\*.

I try to warn my little sister  
about unsuitable shoes,  
point out my own distorted feet, the callouses,  
odd patches of hard skin.  
I should not like to see her  
in my shoes.  
I wish she could stay sure footed,  
sensibly shod.

*\*peeve – another name for the game of hopscotch*

In both "Poem for My Sister" and "To a Daughter Leaving Home" the speakers describe feelings about watching someone they love grow up. What are the similarities and/or differences between the ways the poets present those feelings?

**[8 marks]**

## Section C Part 1 - Mark-Scheme:

<b>A01</b>	<p><b>Critical, exploratory, conceptualised response to task and whole text</b></p> <ul style="list-style-type: none"> <li>• <b>Judicious use of precise references to support interpretation(s)</b></li> </ul> <p>THIS MEANS: <i>you explore different aspects of the question with a range of well-chosen quotations.</i></p>
<b>A02</b>	<p><b>Analysis of writer's methods with subject terminology used judiciously</b></p> <ul style="list-style-type: none"> <li>• <b>Exploration of effects of writer's methods on reader</b></li> </ul> <p>THIS MEANS: <i>you discuss the writer and what he or she has done and how we respond. You must use quotations to support this.</i></p>

### Model Answer – C, Part 1

The speaker begins with a feeling of control over her daughter: "I taught you". The verb "taught" contrasts with the verb "wobbled" which suggests how her daughter struggled at first and needed her mother's support. However, her daughter soon gets the hang of cycling and no longer needs help. Onomatopoeia "thud" and "crash" suggest the fear the mother has that she will soon hear her child come to harm. As her daughter gets further away from her, she worries how vulnerable she is as she becomes: "smaller, more breakable with distance"; however, the repetition of "pumping, pumping for your life" indicates that the daughter is keen to leave the protection of her mum. "For your life" suggests not only how hard she is peddling, but also that she is becoming independent: it is becoming her life now, not her mum's to control. The poem ends with a simile "the

This student gets straight into the answer. They refer to the 'speaker' not the poet. They understand they are being tested on their analysis of the writer's language, so they really engage with the imagery and what it suggests to the reader.

This student continues to use a range of quotations from the poem and analyses them effectively.

hair...like a handkerchief waving  
goodbye" suggesting the mother finally  
realises her daughter is finding some  
independence and she will have to get  
used to being needed less by her.

This student writes about the mother's feelings about her daughter, which is the focus of the question.

### Section C (Part 1) Top-Tips

- Spend about 30 minutes on this section
- Read the question carefully and highlight the key words
- Read the poem carefully and **make sure you understand what it is** about (don't go looking for techniques without first having really understood the poem!)
- Use quotations
- Identify the poet's techniques accurately
- **Explain the effect on the reader of these techniques: how does it make the reader think and feel? How does the language demonstrate what those in the poem think and feel? Picture the imagery and think why it has been chosen.**

### Section C, Part 2

#### Mark Scheme:

- **Make exploratory comparison of writers' use of language, structure and form with subject terminology used judiciously**
- **Make convincing comparison of effects of writers' methods on reader**  
THIS MEANS: you write about the effects of language in both poems (don't just summarise them). Try to find one great language technique in each poem and explain the effect (what it makes us think and feel, or what it suggests those in the poem think and feel).

## Model Answer – Part 2

Both poets use the verb “wobbles” early in their poems: one about her daughter cycling, the other about her sister walking in high-heels. These suggest how both speakers see a child who has not yet mastered what they are trying to do. Despite this, both children are not deterred. One continues to “strut” in the high heels while the other is “pumping” the peddles. These verbs suggest a determination to succeed.

The poets present the speakers as having worries for a child’s safety and both present the child as vulnerable: “I kept waiting for the crash” in “Daughter” and the metaphor of her sister as having “spindle-thin” legs in “Sister”.

Both poems end with a sense of helplessness: they cannot protect the child they care about and must let them be independent. “Daughter” ends with the simile “like a handkerchief waving goodbye” while “Sister” ends with “I wish she could stay sure footed”: a metaphor for her not taking unnecessary risks in life.

This student understands that he is being tested on how he analyses the language of both poems. He identifies similar techniques used in both poems and uses quotations.

The answer is short as you have very little time for this but the effects of language in both poems is discussed.

### Top Tips for Section C Part 2

- Spend just over 15 minutes on this question
- Try to find time to do this question at the end of the exam, but remember there are 8 marks only, so spend longer on Part 1
- The question says compare, so write about both poems
- Use quotes from both poems
- You should try to discuss at least one of the following in each poem:
  - **Language techniques** used in both poems (similes, metaphors...verbs, adjectives)
  - **Structure:** how the poems begin, develop and end (look at verse structure and key turning points in the poem)
  - **Form:** the type of poem it is and why the poet might have chosen this type of poem (e.g. dramatic monologue, sonnet etc)

Linking words and phrases to indicate differences	Linking words and phrases to indicate similarities
Whereas	Similar to/similarly
Unlike	Like
But	As with the
However	Both
On the other hand	This compares to
This contrasts with/in contrast to	In common with

**Your Turn:**

**A Marriage**

You are holding up a ceiling  
with both arms. It is very heavy,  
but you must hold it up, or else  
it will fall down on you. Your arms  
are tired, terribly tired,  
and, as the day goes on, it feels  
as if either your arms or the ceiling  
will soon collapse.

But then,  
unexpectedly,  
something wonderful happens:  
Someone,  
a man or a woman,  
walks into the room  
and holds their arms up  
to the ceiling beside you.

So you finally get  
to take down your arms.  
You feel the relief of respite,  
the blood flowing back  
to your fingers and arms.  
And when your partner's arms tire,  
you hold up your own  
to relieve him again.

And it can go on like this  
for many years  
without the house falling.

By Michael Blumenthal

In this poem, how does the poet present marriage?

**[24 marks]**

### **A Good Marriage**

A good marriage is made of equal respect  
And the ability to communicate  
You have to be able to talk to each other  
You have to be able to relate

You have to show each other every day  
How much in love you are  
It takes two people to make it work  
Together, not from afar

Some say you don't have to work on a marriage  
Marriages work out on their own  
Those are the people who live in denial  
And usually end up alone

And don't forget we all have our faults  
stay strong and feed off each others' strength  
Worry about being happy in your marriage  
And less about its length

By Dianne Nally

In both 'A Marriage' and 'A Good Marriage' the speakers describe feelings about marriage. What are the similarities and/or differences between the ways the poets present those feelings?

**[8 marks]**

## **Appendix**

### **Possible Questions**

#### **An Inspector Calls Potential Questions:**

##### **Key characters:**

The Inspector, Mr. Birling, Mrs. Birling, Sheila, Eric, Gerald Croft, Edna

Example character questions:

*Starting with this extract, explain how far Sheila changes in the course of the play.*

*Starting with this extract, how far does Priestley present Mrs. Birling as responsible for the death of Daisy Renton?*

*Starting with this extract, how far does Priestley present Eric as a selfish man?*

*Discuss the significance of Edna in the play.*

##### **Key themes**

##### **Social responsibility**

*Explain how Priestley explores the idea of social responsibility within the play.*

##### **Social hierarchy**

*Explain the importance of social status within the play.*

##### **Inequality**

*How Priestley present ideas about inequality within the play.*

##### **Divide between young and old**

*Explain how Priestley portrays the divide between the generations in the play.*

##### **Hope and optimism**

*How far can it be argued that Priestley delivers of message of hope and optimism in the play?*

##### **Selfishness**

*How does Priestley explore the theme of selfishness in the play?*

##### **Presentation of Women**

*Discuss the presentation of women in the play.*

*Explain how Priestley explores attitudes towards women in the play.*



## Quotations

### *'An Inspector Calls'*

1. ***"The dining-room of a fairly large suburban house... heavily comfortable, but not cosy and homelike."*** (Stage directions, Act 1)
2. ***"...the parlourmaid, is just clearing the table... of desert plates and champagne glasses etc, and replacing them with decanter of port, cigar box..."*** (Stage directions, Act 1)
3. ***"All five are in evening dress of the period, the men in tails and white ties..."*** (Stage directions, Act 1)
4. ***"Arthur Birling is a heavy-looking, rather portentous man... rather provincial in his speech."*** (Stage directions, Act 1)
5. ***"His wife... a rather cold woman and her husband's social superior."*** (Stage directions, Act 1)
6. ***"Sheila is a pretty girl in her early twenties, very pleased with life and rather excited."*** (Stage directions, Act 1)
7. ***"Gerald Croft... very much the well-bred young man about town."*** (Stage directions, Act 1)
8. ***"Eric... not quite at ease, half-shy, half assertive."*** (Stage directions, Act 1)
9. ***"... except for all last summer when you hardly came near me..."*** (Sheila to Gerald, Act 1)
10. ***"...men with important work to do sometimes have to spend nearly all their time and energy on their business. You'll have to get used to that..."*** (Arthur to Sheila, Act 1)
11. ***"And now you've brought us together, and perhaps... Crofts and Birlings... are working together for lower costs and higher prices."*** (Arthur to Gerald, Act 1)
12. ***"I speak as a hard-headed business man... We employers are at last coming together to ensure that our interests – the interest of capital – are properly protected."*** (Arthur, Act 1)
13. ***"And I say fiddlesticks! The Germans don't want war."*** (Arthur, Act 1)
14. ***"...the Titanic ... unsinkable..."*** (Arthur, Act 1)

15. **"...let's say, in 1940... you'll be living in a world that'll have forgotten all these capital verses labour agitations."** (Arthur, Act 1)
16. **"We can't let these Bernard Shaws and H.H. Wellses do all the talking."** (Arthur, Act 1)
17. **"...there's a fair chance of a knighthood... so long as we behave ourselves, don't get into the police court or start a scandal – eh? Laughs complacently."** (Arthur, Act 1)
18. **"A man has to make his own way... the way some of these cranks talk... you'd think we were all mixed up like bees in a hive."** (Arthur, Act 1)
19. ***"The Inspector... has a disconcerting habit of looking hard at a person he addresses before actually speaking."*** (Stage directions, Act 1)
20. **"She'd swallowed a lot of strong disinfectant."** (Inspector, Act 1)
21. **"...I can't accept responsibility. If we were all responsible for everything that happened to everybody... it would be very awkward..."** (Arthur, Act 1)
22. **"...well it's my duty to keep labour costs down."** (Arthur, Act 1)
23. **23. "He could have kept her on instead of throwing her out."** (Eric, Act 1)
24. **"It's better to ask for the earth than to take it."** (Act 1)
25. **"...our Chief Constable... We play gold together up at West Brumley."** (Arthur, Act 1)
26. **"Why shouldn't they try for higher wages? We try for the highest possible prices."** (Arthur, Act 1)
27. **"I think it was a mean thing to do. Perhaps that spoilt everything for her."** (Sheila, Act 1)
28. **"There are a lot of young women living that sort of existence... If there weren't, the factories wouldn't know where to look for cheap labour."** (Inspector, Act 1)
29. **"But these girls aren't cheap labour – they're *people*."** (Sheila, Act 1)
30. **"A nice little promising life there, I thought, and a nasty mess somebody's made of it."** (Inspector, Act 1)

31. **"Often, if it was left to me, I wouldn't know where to draw the line" [between respectable citizens and criminals].**  
(Inspector, Act 1)
32. **"And so you used the power you had... to punish the girl."**  
(Inspector to Sheila, Act 1)
33. **"(laughs rather hysterically) Why – you fool – he knows, Of course he knows."** (Sheila, Act 1)
34. **"I know I'm to blame and I'm desperately sorry."** (Sheila, Act 2)
35. **"(sternly to them both) ...we'll have to share our guilt."** (Act 2)
36. **"Mrs Birling enters, briskly and self-confidently, quite out of key with the little scene that has just passed."** (Stage direction, Act 2)
37. **"We often do [make an impression] on the young ones. They're more impressionable"** (Inspector, Act 2)
38. **"You mustn't try to build up a kind of wall between us and that girl."** (Sheila, Act 2)
39. **"That – I consider – is a trifle impertinent, Inspector."** (Mrs Birling, Act 2)
40. **"I didn't feel the same about her as she felt about me."** (Gerald, Act 2)
41. **"(massively) "Public men, Mr Birling, have responsibilities as well as privileges."** (Act 2)
42. **"...naturally that was one of the things that prejudiced me against her case."** (Mrs Birling about Eva's use of the name Miss Birling, Act 2)
43. **"I used my influence to have it refused... I consider I did my duty."** (Sybil, Act 2)
44. **"(very deliberately) I think you did something terribly wrong."**  
(Inspector, Act 2)
45. **"Each of you helped to kill her."** (Inspector, Act 2)
46. **"Mother, I think it was cruel and vile."** (Sheila, Act 2)
47. **"She was claiming elaborate fine feelings and scruples that were simply absurd in a girl of her position."** (Sybil, Act 2)

48. **"You're behaving like a hysterical child."** (Sybil to Sheila, Act 2)
49. **"But surely... I mean... it's ridiculous..."** (Sybil on finding out Eric was the father)
50. **"I was in that state when a chap easily turns nasty – and I threatened to make a row."** (Eric, Act 3)
51. **"Then – you killed her."** (Eric to Sybil, Act 3)
52. **"Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person."** (Inspector to Eric, Act 3)
53. **"Look, Inspector, I'd give thousands."** (Arthur, Act 3)
54. **"There are millions and millions and millions of Eva Smiths and John Smiths"** (Inspector, Act 3)
55. **"We are members of one body. We are responsible for each other."** (Inspector, Act 3)
56. **"Oh – for God's sake! What does it matter now whether they give you a knighthood or not?"** (Eric to Arthur, Act 3)
57. **"Nothing much has happened!"** (Arthur, Act 3)
58. **"He was prejudiced from the start. Probably a socialist or some crank."** (Arthur about the Inspector, Act 3)
59. **"I suppose we're all nice people now."** (Sheila, Act 3)
60. **"You're beginning to pretend now that nothing's really happened at all."** (Eric, Act 3)
61. **"I want to get out of this. It frightens me the way you talk."** (Sheila, Act 3)
62. ***"As they stare guiltily and dumbfounded, the curtain falls."*** (Act 3)

## Poetry Quotations

Ozymandias	<p>"Half sunk a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command..."</p> <p>"My name is Ozymandias, king of kings: Look on my works, ye mighty and despair."</p> <p>"The lone and level sands stretch far away."</p>
Bayonet Charge	<p>"Lugged a rifle numb as a smashed arm."</p> <p>"Bullets smacking the belly out of the air"</p> <p>"King, honour, human dignity, etcetera Dropped like luxuries."</p>
Charge of the Light Brigade	<p>"Cannon to right of them, Cannon to left of them Cannon in front of them."</p> <p>"Into the jaws of Death Into the mouth of Hell"</p> <p>"Came thro' the jaws of Death Back from the mouth of Hell All that was left of them, Left of six hundred."</p>
Checking Out Me History	<p>"Bandage up me eye with me own history."</p> <p><i>"Nanny... Fire woman struggle Hopeful stream To freedom river."</i></p> <p>"But now I checking out me history I carving out me identity."</p>
Poppies	<p>"... the world overflowing like a treasure chest."</p> <p>"I released a songbird..."</p>

	<p>"I listened, hoping to hear your playground voice catching on the wind."</p>
War Photographer	<p>"All flesh is grass."</p> <p>"A stranger's features Faintly start to twist before his eyes A half-formed ghost. He remembers the cries."</p> <p>"The reader's eyeballs prick With tears between the bath and pre-lunch beers."</p>
Kamikaze	<p>"... he must have looked far down at the little fishing boats strung out like bunting"</p> <p><i>"They treated him As though he never existed."</i></p> <p>"And sometimes, she said, he must have wondered Which had been the better way to die."</p>
The Prelude	<p>"I rose upon the stroke, my boat Went heaving through the water like a swan: When, from behind that craggy steep till then The horizon's bound, a huge peak, black and huge."</p> <p>"With trembling oars I turned..."</p> <p>"... mighty forms... moved through the mind By day, and were a trouble to my dreams."</p>
The Emigree	<p>"It may be at war, it may be sick with tyrants."</p> <p>"...but I am branded by an impression of sunlight."</p> <p>"... my shadow falls as evidence of sunlight."</p>
London	<p>"Near where the chartered Thames does flow, And mark in every face I meet Marks of weakness, marks of woe."</p> <p>"The mind-forg'd manacles..."</p> <p>"How the chimney-sweeper's cry."</p>

Storm on the Island	<p>"Spits like a tame cat turned savage."</p> <p>"Space is a salvo"</p> <p>"Strange, it is a huge nothing we fear."</p>
Remains	<p>"Probably armed, possibly not... probably armed, possibly not."</p> <p>"One of my mates... tosses his guts back into his body."</p> <p>"he's here in my head when I close my eyes, Dug in behind enemy lines,"</p>
Exposure	<p>"... the merciless iced east wind that knife us."</p> <p>"But nothing happens."</p> <p>"The burying-party, picks and shovels in shaking grasp, Pause over half-known faces. All their eyes are ice."</p>
My Last Duchess	<p>She had a heart – how shall I say? – too soon made glad"</p> <p>"This grew; I gave commands; Then all smiles stopped together."</p> <p>"Notice Neptune, though Taming a sea-horse, thought a rarity, Which Clause of Innsbruck cast in bronze for me!"</p>
Tissue	<p>"Paper that lets the light shine though, this is what could alter things."</p> <p>"Maps too. The sun shines through their borderlines."</p> <p>"living tissue...turned into your skin."</p>

## What is context?

**Context is any extra information which can make sense of a quotation or add to its meaning.**

### **Context can include:**

- **Context of the whole text:** the examiner's LOVE this more than any other kind. Just comment on how your quotation fits with other parts of the play. For example, Lady Macbeth's madness can be contrasted to her early power and dominance: in the context of the play, this is a big change.
- **Historical context:** this is any background knowledge which helps explain the text and its meaning. For example, when Macbeth is described as "Bellona's bridegroom" it helps to know that Bellona was the Roman Goddess of War; therefore Macbeth is being described as warlike but also Godlike. Do not put in historical knowledge for the sake of it.
- **Literary context:** think how the novel, poem or play fits into a tradition of writing. For example, the poet might be writing a sonnet and so are using the rules of sonnet-writing which go back many years. If you can show knowledge of this tradition and why the poet might be writing in this style, this can impress the examiner. Several of your poems are from the Romantic period. It helps to know what Romantic poetry tended to consist of, but only if it leads to a better answer!

**Note:** *Some of your context will be the context of production (when the text was produced) and some will be the context of reception (when the play was received). Audiences today might receive a text very differently to when it was first read or performed.*



## Key Literary Terminology

**Alliteration:** words are used in quick succession and begin with letters belonging to the same sound group.

Example:

*"The Wicked Witch of the West went her own."*

**Assonance** refers to repetition of sounds produced by vowels (a, e, i, o, u)

Example:

*"We light the fire." (The "i" vowel sound is found in both "light" and "fire.")*

**Caesura** creates a pause, which has a strong impact.

Example:

*"Mozart- oh how your music makes me soar!"*

**Chiasmus** is a figure of speech containing two phrases that are parallel but inverted to each other.

Example:

*"You can take the patriot out of the country but you cannot take the country out of the patriot."*

**Epistolary** Books written in letters are epistolary (an epistle is a letter). Large parts of "Jekyll and Hyde" are epistolary, allowing Stevenson make his 3<sup>rd</sup> person narrative have moments that seem 1<sup>st</sup> person because we are reading a character's point of view.

**Euphemism** is a polite or delicate way of saying something which may be considered rude, offensive or socially awkward. This device is used when writing about matters such as sex, violence, death, crimes and things "embarrassing".

Example:

*Using "to put out to pasture" when one implies retiring a person because they are too old to be effective.*

**Flashback** The author depicts events to the reader which have taken place before the events that are currently unfolding in the story.

Example:

*"Back in the day when Sarah was a young girl..."*

**Foreshadowing** is used to suggest an upcoming outcome to the story.

Example:

*"He had no idea of the disastrous chain of events to follow". In this sentence, while the protagonist is clueless of further developments, the reader learns that something disastrous and problematic is about to happen to/for him.*

**Free Indirect Speech** When a 3<sup>rd</sup> person story suddenly begins to read as if it is 1<sup>st</sup> person: the writer stops writing "he said" or "she thought", after a character's words or thoughts.

Example:

"This is ridiculous, Jane thought. How long do I have to wait here? Do they even know I'm here? This is no way to conduct business. If I had my way they would all be sacked." See how this third person story suddenly begins to read as if it is first person from Jane's point-of-view: the writer has gone into Jane's mind.

**Hyperbole** The writer exaggerates and overemphasizes something for more noticeable effect. Example:

*"I am so tired I cannot walk another inch" or "I'm so sleepy I might fall asleep standing here".*

**Imagery** The author creates “mental images” for the reader. Imagery helps the reader to visualize more realistically the author’s writings. Example:

*“The gushing brook stole its way down the lush green mountains, dotted with tiny flowers in a riot of colors and trees coming alive with gaily chirping birds.”*

**Internal Rhyme** is also known as the middle rhyme because it is typically constructed in the middle of a line to rhyme with the bit at the end of the same line.

Example:

*The line from the famed poem Ancient Mariner, “We were the first that ever burst”.*

**Irony** is when the meaning implied by a sentence or word is actually different from the literal meaning. Often irony is used to suggest the stark contrast of the literal meaning being put forth. Example:

*Writing a sentence such as, “Oh! What fine luck I have!”. The sentence on the surface conveys that the speaker is happy with their luck but actually what they mean is that they are extremely unhappy and dissatisfied with their (bad) luck.*

**Juxtaposition** When two ideas are place side by side so a comparison can be made.

Example:

*“The rich drove their carriages past the poor on the street.”*

**Metaphor** A comparison where one thing is said to actually be another

Example:

*“Henry was a lion on the battlefield”. This sentence suggests that Henry fought so valiantly and bravely that he embodied all the personality traits we attribute to the ferocious animal.*

**Metre** Many poems have a rhythm. The rhythmic pattern and how many times that pattern is repeated makes the metre:

‘**I met a traveler from an antique land**’ this is iambic pentameter: the soft syllable/strong syllable pattern (iambic) is repeated five times (pentameter)

“**Cannon to right of them**” is dactylic dimeter: the strong soft soft rhythm (dactylic) is repeated twice a line (dimeter)

**Onomatopoeia** refers to words whose very sound is very close to the sound they are meant to depict.

Example:

*Words such as grunt, huff, buzz and snap are words whose pronunciation sounds very similar to the actual sounds these words represent.*

Example:

*“The whispering of the forest trees” or “the hum of a thousand bees” or “the click of the door in the nighttime” create vivid mental images.*

**Oxymoron** is a significant literary device as it allows the author to use contradictory, contrasting concepts placed together in a manner that actually ends up making sense in a strange, and slightly complex manner.

Example:

*“Sometimes we cherish things of **little value**.”*

*“He possessed a **cold fire** in his eyes.”*

**Pathetic Fallacy** The author ascribes the human feelings of one or more of his or her characters to nonhuman objects or nature or phenomena. It is a type of personification.

Example:

*“The softly whistling teapot informed him it was time for breakfast.”*

**Personification** refers to the practice of attaching human traits and characteristics to non-human objects or animals.

Example:

*“The raging winds.”*

*“The wise owl.”*

*“The warm and comforting fire.”*

**Rhyme Scheme** is the practice of rhyming words placed at the end of the lines in the prose or poetry.

Example:

*“Roses are red (a)*

*Violets are blue (b)*

*Beautiful they all may be (c)*

*But I love you (b)”*

*The above is an “a-b-c-b” rhyme scheme.*

**Rhythm & Rhyme** refers to a pattern of rhymes that is created by using words that produce the same, or similar sounds. Rhythm and rhyme together refer to the recurrence of similar sounds in prose and poetry, creating a musical, gentle effect.

**Setting** The word ‘setting’ is used to identify and establish the time, place and mood of the events of the story. It helps in establishing where and when and under what circumstances the story is taking place.

Example:

*In the first installment of the Harry Potter series, a large part of the book takes place at the protagonist, Harry’s, aunt’s and uncle’s place, living in the “muggle” (non-magical) world with the “muggle” folks, and Harry is unaware of his magical capabilities and blood. This setting establishes the background that Harry has a non-magical childhood with other “muggle” people and has no clue about his special powers.*

**Simile** A comparison where one thing is compared to another, using the words *like* or *as...as...*

Example:

*“He is like a mouse in front of the teacher.”*

**Stanza** refers to a single, related chunk of lines in poetry, such as a verse.

Example:

*"The greedy paddy cat,  
Chased after the mice;  
She got so round and fat,  
But it tasted so nice"*

**Syntax** syntax in literature refers to the actual way in which words and sentences are placed together in the writing.

Example:

*The sentence "The man drives the car" would follow normal syntax in the English language. By changing the syntax to "The car drives the man", the sentence becomes awkward.*

**Theme** is what the text is "about"

Example:

*The main theme in the play "Romeo and Juliet" was love with smaller themes of sacrifice, tragedy, struggle, hardship, devotion and so on.*

**Tone** is the perspective or attitude that the author adopts with regards to a specific character, place or development. Tone can portray a variety of emotions ranging from solemn, grave, and critical to witty, wry and humorous. Think of the tone of voice the text should be read in and you will have the tone.

Example:

*In her Harry Potter series, author J.K. Rowling has taken an extremely positive, inspiring and uplifting tone towards the idea of love and devotion.*

**Tragedy** refers to a series of unfortunate events by which one or more of the literary characters in the story undergo several misfortunes, which finally culminate into a disaster of 'epic proportions'. Tragedy is generally built up in 5 stages: a) happy times b) the introduction of a problem c) the problem worsens to a crisis or dilemma d) the characters are unable to prevent the problem from taking over e) the problem results in some catastrophic, grave ending, which is the tragedy culminated.

Example:

*In the play Julius Caesar, the lead character is an ambitious, fearless and power hungry king who ignores all the signs and does not heed the advice of the well-meaning: finally being stabbed to death by his own best friend and advisor Brutus. This moment has been immortalized by the phrase "Et tu Brutus?", where Caesar realizes that he has finally been defeated and betrayed.*

**Symbol** is using an object or action that means something more than its literal meaning.

Example:

*The phrase "a new dawn" does not talk only about the actual beginning of a new day but also signifies a new start, a fresh chance to begin and the end of a previous tiring time.*

## What to look for in a Poem

This list is in order of sophistication. The further you can go down the list, the better your analysis.

- What happens in the poem? **What's it all about?**
- What **themes** are in the poem (war, love, family...)?
- What is the writer's view on the theme (positive, negative...)?
- What techniques does the writer use?
- What is the effect of the technique (linked to the theme)? e.g. *The metaphor "porcelain" suggests he is delicate after his injuries*
- Give more than one possible explanation of the technique and why it is used. e.g. *"porcelain" is also beautiful. It suggests he remains beautiful to his wife despite his injuries*
- How is the poem structured? (how it begins, develops, ends – AND WHY?)
- What is the tone of the poem? (sad, sarcastic, comic, emotive...)
- What is the form of the poem? (sonnet, dramatic monologue...- see me for help!). Why might they have written it this way? e.g. *sonnets are traditionally about love*