EC

LITERATURE

REVISION

PACK

(2019)





**English Literature, Paper 1 (60%)**

Good news! You have already taken 40% of your English Literature specification in your two coursework assignments (Shakespeare, 20%; Miller, 20%).

However, the two-hour final examination is a rigorous one which will test your skills, knowledge and time management in equal measure. Here are the details:

|  |  |  |  |
| --- | --- | --- | --- |
| **Section / marks** | **Time / material\*** | **Focus /Content** | **Advice for success** |
| **A: Unseen poem**  **(20 marks)** | **30 – 35 minutes**  **2 sides of paper** | **AO1 – 10 marks**  **AO2 – 10 marks** | **Remember: structure and tone** |
| **B: Paired poems**  **(30 marks)** | **40 minutes**  **3 sides of paper** | **AO2 – 15 marks**  **AO3 – 15 marks** | **Tone, structure, imagery, final lines** |
| **C: Of Mice and Men (40 marks)** | **45 – 50 minutes**  **4 sides of paper** | **AO1 – 20 marks**  **AO4 – 20 marks** | **Remember: structure / context** |
| **90 marks** | **120 minutes** | **4 AOs** | **Watch your time!** |

|  |  |
| --- | --- |
| **AO1** | **Whole text understanding; essay style and question focus** |
| **AO2** | **Close analysis of the writer’s craft including language, structure and form** |
| **AO3** | **Comparison of themes / techniques across the poems** |
| **AO4** | **Insights into the ways that 1930s America shaped Steinbeck’s novella** |

|  |  |
| --- | --- |
| **Part A** | **Explore the ways in which the writer presents <theme> in his/her poem.** |
| **Part B** | **Compare and contrast the presentation of <theme> in poems x and y.\*\*** |
| **Part C** | **Explore the role of <character> in Steinbeck’s novella.**  **Explore Steinbeck’s use of / presentation of <aspect / theme> in his novella.**  ***You should include contextual factors as part of your answer.*** |

*\* These quantities are for the smaller page size used in the exam booklets and assume an average size of handwriting.*

*\*\* The first question option assigns you two named poems; the second option gives you one named poem and lets you choose the partner yourself.*

**How to use this pack**

The following pages contain sample poems and model answers for all three sections of the paper. Read and solve these gapfills first.

**Then, test yourself!**

* Copy a bullet point for each model paragraph; can you recreate it from memory?
* Plan your own answers to different questions, especially for Section B. Can you cope with any possible combination? Forewarned is forearmed.
* Reread the poems and the novella. What details would you use now?
* Reread the **Knowledge Organizers** and **Context Pack** for OMAM. Which parts can you memorize / adapt to use in your own essays?

Any combination of poems or characters / topics could be on the paper. However, we have placed a few which have not been seen yet on this series towards the top of our suggestions:

|  |  |  |
| --- | --- | --- |
| Named Poems / Theme | OMAM Characters | OMAM Themes |
| Sonnet 116 / Love | Candy | Companionship |
| Remember / Death | Carlson | Power |
| Piano / Memory | The Ranchmen | Cruelty |
| Blessing / Events | Candy & Crooks | Attitudes to women |
| Blessing / Childhood | Slim | Society |
| Prayer Before / Childhood | George | Loneliness |
| Prayer Before / Violence | Lennie | Dreams |
| Poem at 39 / Death | Curley | Nature |
| Poem at 39 / Parents | Curley’s wife | Death |

**Tick them off as you go from the top…**

**Fantasy of an African Boy**by James Berry

Such a peculiar lot  
we are, we people  
without money, in daylong  
yearlong sunlight, knowing  
money is somewhere, somewhere.  
   
Everybody says it’s big  
bigger brain bother now,  
money. Such millions and millions  
of us don’t manage at all  
without it, like war going on.  
   
And we can’t eat it. Yet  
without it our heads alone  
stay big, as lots and lots do,  
coming from nowhere joyful,  
going nowhere happy.  
   
We can’t drink it up. Yet  
without it we shrivel when small  
and stop forever  
where we stopped, as lots and lots do.  
   
We can’t read money for books.  
Yet without it we don’t  
read, don’t write numbers,  
don’t open gates in other countries,  
as lots and lots never do.  
   
We can’t use money to bandage  
sores, can’t pound it  
to powder for sick eyes  
and sick bellies. Yet without  
it, flesh melts from our bones.  
   
Such walled-round gentlemen  
overseas minding money! Such  
bigtime gentlemen, body guarded  
because of too much respect  
and too many wishes on them:  
   
too many wishes, everywhere,  
wanting them to let go  
magic of money, and let it fly  
away, everywhere, day and night,  
just like dropped leaves in wind!

## [An Old Woman](https://allpoetry.com/poem/8619591-An-Old-Woman-by-Arun-Kolatkar) by [Arun Kolatkar](https://allpoetry.com/Arun-Kolatkar)

An old woman grabs  
hold of your sleeve  
and tags along.   
  
She wants a fifty paise coin.  
She says she will take you  
to the horseshoe shrine.  
  
You’ve seen it already.  
She hobbles along anyway  
and tightens her grip on your shirt  
  
She won’t let you go.  
You know how old women are.  
They stick to you like a burr.  
  
You turn around and face her  
with an air of finality.  
You want to end the farce.  
  
When you hear her say,  
‘What else can an old woman do  
on hills as wretched as these?’  
  
You look right at the sky.  
Clear through the bullet holes  
she has for her eyes.  
  
And as you look on,  
the cracks that begin around her eyes  
spread beyond her skin.  
  
And the hills crack.  
And the temples crack.  
And the sky falls  
  
With a plate-glass clatter  
Around the shatterproof crone  
who stands alone  
  
And you are reduced  
to so much small change  
in her hand.

**Blessing  
By Imtiaz Dharker**

The skin cracks like a pod.  
There never is enough water.

Imagine the drip of it,  
the small splash, echo  
in a tin mug,  
the voice of a kindly god.

Sometimes, the sudden rush  
of fortune. The municipal pipe bursts,  
silver crashes to the ground  
and the flow has found  
a roar of tongues. From the huts,  
a congregation : every man woman  
child for streets around  
butts in, with pots,  
brass, copper, aluminium,  
plastic buckets,  
frantic hands,

and naked children  
screaming in the liquid sun,  
their highlights polished to perfection,  
flashing light,  
as the blessing sings  
over their small bones.

***PART A: Some hints for the unseen poems – to get you started... try yourself before reading the model answers…‘Blessing’ included too!***

***All on the theme of other cultures…***

***Models are a bit longer than exam answers…***

‘Fantasy of an African Boy’:

‘Fantasy’ – possible SWAT on this choice of word

Note that the choice of a dramatic monologue is key to the poem’s polemical tone

**Language:** Note creation of voice in terms of syntax (eg. ‘big bigger brain bother now, money.’ – also alliteration here) and register / vocabulary used (nb Berry controls this seemingly naive voice for more sophisticated purposes) etc

**Imagery:** eg. visceral metaphor – ‘flesh melts’ – final simile ‘like dropped leaves’ – characterisation of the West – ‘walled-round gentlemen’ etc. – look for deliberate ambiguity which creates the opportunity for double meaning in the poem...

**Structure**: Colloquial/conversational tone, but stanzas have similar length and build with rhetorical force into an indictment of the relationships between West and developing world; consider commenting on pattern of terms across the poem (eg. ‘somewhere’ / ‘nowhere’ / ‘everywhere’); note enjambment between penultimate and final stanza

**Tone:** Find places where the poet’s satire and intent can be seen behind the seemingly naive voice of the boy

‘An Old Woman’:

Title – note the deliberately dismissive tone of the title / anonymity

Note that the use of direct address implicates the reader in the decision

**Language:** Note simplicity of conversational register in the opening / note the shift towards a more Biblical style of delivery through the polysyndetons (‘And... And... ‘) to show the dramatic change in perception which takes place.

**Imagery:** eg. ‘bullet holes’ / ‘plate-glass clatter’ / ‘shatter-proof crone’ – note the interplay of assonance and rhyme in this latter stanza - look for deliberate ambiguity which creates the opportunity for double meaning in the poem...

**Structure**: Colloquial/conversational tone, but stanzas have similar length and their brevity may mirror the initial reluctance of the narrator to engage with the old woman; note the enjambment between the stanzas as feeling overwhelms the narrator’s cynicism; note also the use of the word ‘And’ which occurs repeatedly as a linking device in this final section....

**Tone:** The finale of the poem is particularly poignant to explore in terms of the way in which the poet’s (and by extension reader’s) perspective is transformed through empathy – note and explore the double meaning here...

‘Blessing’:

Title – note the religious associations here with an extraordinary but ultimately everyday event

Note its use in the poem’s final lines and the onomatopeiac effect of the sibilance

**Language:** Note pacing of lines with short sentences and then the long lists (some phrases puncuated / some not – why?) and use of synecdoche to capture the chaos and excitement of the situation et

**Imagery:** eg. ‘the voice of a kindly god’ link this metaphor to the patterns of imagery with religious associations which run through the poem... look for other poetic effects such as assonance or alliteration and link these to the poem’s themes

**Structure**: Note the stark arrangement of the first stanza summarising the situation / contrast this with the longer third and fourth stanzas and the enjambement between them reflecting the excitement of the events....

**Tone:** Note the possible ambivalence in the poem’s celebratory ending with its reference to ‘small bones’ underlying the fragility and vulnerability of the children who have enjoyed this miraculous moment together

**How does Berry convey the significance of money for the African boy?**

Berry frames his poem as a dramatic monologue voiced through the seemingly naive African boy wondering how money works in the world. Berry uses this voice to \_\_\_\_\_\_\_\_\_\_\_\_ the greed of the West in its relationship with the developing world.

The poem is structured into \_\_\_\_\_\_\_\_\_\_\_\_ which trace the effects of lacking money on Africa back to where it is held in the West by “walled in gentleman”. Berry makes clever use of the uncertainty of the money’s origin through the poem. In the first stanza, he uses sing-song repetition to state that the money is “somewhere, somewhere.” This related to the suffering of the Africans who are described as going “nowhere joyful” and “nowhere happy” because they lack it. By the final stanza, where the boy’s emotions flow over through the enjambement he wishes it to “fly everywhere”, a plea which expresses Berry’s call for greater equality in the world.

Berry uses the voice of the boy to mount a surprising attack on his targets. At first, the boy seems unable to articulate his feelings. He refers to the poor as a “peculiar lot” which seems \_\_\_\_\_\_\_\_\_\_\_ given how many live in poverty worldwide. He also seems no master of English inventing terms such as “daylong” and “yearlong” and mixing his syntax conversationally with his reference to “it’s big bigger brain bother now, money.” Berry seems to include \_\_\_\_\_\_\_\_\_\_\_\_\_\_ to capture how just the very thought of money gives the boy a headache.

However, the boy’s argument subtly gathers \_\_\_\_\_\_\_\_\_\_\_\_\_ in the middle stanzas which each begin with the negative phrase “we can’t” emphasising both how many people are affected and how powerful an influence money has over their lives, from their ability to survive through to their everyday access to education (“money for books”) and healthcare (“money to bandage”). There are \_\_\_\_\_\_\_\_\_\_\_\_\_ in this section which suggest the shocking suffering which the situation creates despite the boy’s apparent naivety. The image of not being able to “open gates” captures the injustice of African people not having the opportunities of careers. Meanwhile, the visceral image of “flesh melts from our bones” powerfully underlines their vulnerability to \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

In the final section, the blame is placed squarely on the “walled-round gentlemen” with Berry using the boy’s description to emphasises the manner in which they protect their assets like mafia bosses. The term “gentlemen” and the idea that they have “too much respect” seems heavily \_\_\_\_\_\_\_\_\_\_\_\_ when it emerges that they need to be “body guarded.” The implication seems to be that they keep the money through force and jealously prevent it from being shared more widely.

The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the “magic of money” flying “like dropped leaves in wind” links to the “fantasy” of the title. Only a child could believe that this could happen. However, the natural image of leaves also reinforces Berry’s view that this is how the world should operate if the unjust state of economics did not keep the developing world poor.

***A.*** *several metaphors* ***B.*** *evocative final simile* ***C.*** *laced with irony*

***D.*** *five line stanzas* ***E.*** *rhetorical force* ***F.*** *malnutrition or even famine*

***G.*** *satirically question* ***H.*** *reverberating alliteration* ***I.*** *highly ironic*

**Explain how the writer creates sympathy for the old woman in the poem.**

By using \_\_\_\_\_\_\_\_\_\_\_\_\_, Kolatkar’s poem involves the reader in a scenario where the poet is confronted by a beggar in the street. By following the poet’s dramatic change in feelings, the reader is drawn into experiencing greater empathy for the plight of the old woman.

The poem’s title is clever in the sense that it links to both stages of the poem. On the one hand, the reference to ‘An old woman’ reflects the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ which the narrator tries to adopt at first. This seems to link to the deliberately short \_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the poem’s first half as he repeatedly tries to end the encounter. Later, in the poem’s second half where the narrator’s feelings suddenly overwhelm him as the stanzas enjamb together, the ‘old woman’ changes from being an anonymous figure to a potentially universal one. Her plight can be seen to be one which can be applied across many war-torn parts of the world.

The language in the opening of the poem seems to be deliberately prosaic and almost anti-poetic. The narrator states the situation in the blandest terms possible “she wants a fifty paise coin”; this mirrors the irritation he feels towards the old woman. This is reinforced by the simile that “they stick to you like a burr.” While this is something of a cliché, it is telling in the manner in which it shows how the narrator does not even view the woman as an individual at this stage: she is dehumanised to just being a nuisance to be brushed aside.

Ironically, the narrator initially views the “shrine” as just another tourist attraction to be ticked off the list (“You’ve seen it already”) rather than a reminder of his possible moral responsibilities to the woman. In the fifth stanza, Kolatkar employs a series of ‘f’ sounds (“face” / “finality” / “farce”) whose aspirant alliteration captures his \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ as does the last word which focuses entirely on his own \_\_\_\_\_\_\_\_\_\_\_\_\_\_.

The poem completely \_\_\_\_\_\_\_\_\_\_\_\_ on the woman’s question to the narrator in which she personifies the hills around her as “wretched”. It is her speech which forces him to engage with her and in a flash he seems to realise the suffering she has endured. This is reinforced by the metaphor of “bullet holes” for eyes which seems to suggest the toll that war has taken on this place while the way he imagines the “cracks” in her skin spreading out in an earthquake \_\_\_\_\_\_\_\_\_\_\_\_\_\_ her to the landscape. The poem takes on a Biblical tone with the repeated use of “And” as the narrator is completely overwhelmed by his imagination.

The \_\_\_\_\_\_\_\_\_\_\_\_\_\_ the stanzas adds to the drama of the metaphor of the sky’s fall with a “plate glass clatter” while the rhyme with “shatter” captures the smashing sound. All of the narrator’s resistance to the woman has broken. He cannot be emotionally rid of her however much he would like to be. Perhaps this is why he still uses the term “crone” – it is as if she has cast a spell on him.

In spite of this, the final image conveys his \_\_\_\_\_\_\_\_\_\_\_\_ cleverly. The metaphor of his being “small change” makes the woman seem a giant while it also reveals to the reader that he did donate some money to her. The term “reduced” perhaps subtly underlines that Western readers could still be doing more than absolving their guilt in this way.

***A.*** *shifts in tone* ***B.*** *new found empathy* ***C.*** *enjambement between*

***D.*** *end-stopped tercets* ***E.*** *direct address* ***F.*** *dismissive tone*

***G.*** *social embarrassment* ***H.*** *symbolically links* ***I.*** *increasing exasperation*

**How does Dharker vividly capture how special the event in ‘Blessing’ is?**

Dharker’s poem vividly describes the bursting of a water pipe in the slums. Through her \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the events, she is able to capture both the beauty and excitement of the scene as well as the poverty which surrounds it.

The chance bursting of the pipe is conveyed as special by the poem’s structure. The stilted rhythm in two short sentences together with the delivery of the first stanza captures the depressing reality. Its declarative statement “There never is enough water” is \_\_\_\_\_\_\_\_\_\_\_\_\_. In contrast, the frenetic excitement of the event is reinforced by the enjambement between the third and fourth stanzas as all of the poem from line 11 onwards (“From the huts”) actually forming one vast sentence until the final phrase (“over their small bones”).

Evidently, the heavy use of listing and synecdoches in the second stanza are also integral to this effect. Dharker seems to deliberately omit the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in her first reference to “every man woman child” to suggest the chaos and perhaps also the unity of the community as it comes together to scoop up the precious water. As the stanza progresses, the substitution of the different kinds of buckets and “frantic hands” for the crowd imply the desperation but also the colour and life of the scene. The presence of dancing “naked children” of the final stanza show that the people’s thirst has been quenched and the mood has turned to a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ one.

However, Dharker deepens the impact of her poem by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of religious imagery and association throughout. She seems to identify the reader as more privileged in \_\_\_\_\_\_\_\_\_\_\_\_\_\_ to “imagine” the sound of dripping water as the “the voice of a kindly god”. Together with the poem’s title, this metaphor in particular seems to imply that the bursting of the pipe is not merely fortuitous but actually providential – the prayers of the poor seem to have been literally answered.

The religious imagery abounds in the third stanza where the flow finds “a roar of tongues”. As well as creating an image of the water, it also suggests an outpouring of emotion which reminds of the Christian Pentecost. Meanwhile, describing the crowd as a “congregation” reinforces the impression of a miracle rather than just a random event. In the final stanza, the associations of “flashing light” with God’s presence link to Dharker’s repetition of the title in the phrase “blessing sings” whose repeated syllable could have an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ in capturing the water’s dance over the children.

Ultimately, Dharker’s poem also reminds us about the poverty which has made this event seem miraculous. This is underlined by references such as “fortune” and “silver” which equate the basic commodity of water with great wealth. The \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ “small bones” strikes a cautionary note in the celebration: it reminds us of the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of these happy children in their day to day lives in the slums.

***A.*** *creating a rich vein* ***B.*** *playful and celebratory* ***C.*** *fragility and vulnerability*

***D.*** *her invocation for us* ***E.*** *onomatopoeic effect* ***F.*** *last phrase of the poem*

***G.*** *prosaic and practical* ***H.*** *commas and grammar* ***I.*** *imagery and narration*

***PART B: Included are some of the most likely comparisons to come up in the exam… but be ready for any combination!***

***First model a touch longer than exam answer…***

**Compare the presentation of growing up in 'Prayer Before Birth' and one other poem. You should consider language, structure and form as part of your answer.**

Both 'Prayer Before Birth' by Louis MacNeice and 'Hide and Seek' by Vernon Scannell present the experience of growing up as an increasingly threatening one for children. Scannell achieves this \_\_\_\_\_\_\_\_\_\_\_\_\_\_ in one game of 'Hide and Seek'; meanwhile, MacNeice dramatically charts the child's \_\_\_\_\_\_\_\_\_\_\_\_ in a world divided by war.

Structurally, both poets employ the voice of a child to highlight the \_\_\_\_\_\_\_\_\_\_ which will be damaged by the adult world. In 'Hide and Seek', Scannell immediately establishes this with the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ and imperatives which begin his poem. The repetition of "Call out. Call loud" put the reader in the position of the child and the use of the pronoun "you" makes our connection intimate until the very end as he writes "Yes, here you are." in the present tense. The poem's blank verse gives the narrative structure but the occasional rhymes disappear in the ending, reflecting the way the game falls apart.

Meanwhile, MacNeice's choice is even more dramatic by using the voice of an unborn child as his narrator. This is established with \_\_\_\_\_\_\_\_\_\_\_ of "I am not yet born" at the beginning of every stanza, followed by an imperative ("O hear me") to further involve the reader in the suffering which must follow. This free verse structure of an \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ links to the title's frame of a prayer while its reminder of the child's unborn status foreshadows the poem's shocking twist.

Both poets use imagery vividly to capture their narrators' shifting feelings. In the opening of 'Hide and Seek', the mood is relaxed and pleasurable as the narrator takes pride in his hiding place. This is supported by the \_\_\_\_\_\_\_\_\_\_ and simile in the second line:

"The sacks in the toolshed smell like the seaside."

The positive connotations are reinforced by the sensory description of the "salty dark".

However, the mood shifts the longer the game continues. The \_\_\_\_\_\_\_\_\_\_\_\_ "Stay dumb. Hide in your blindness." have a double meaning. The "blindness" can describe the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the shed as well as the naivety of the child playing. Towards the end of the poem, in line 20 "the dark damp smell of sand" now contains \_\_\_\_\_\_\_\_\_\_\_\_ alliteration to suggest how the image has changed to a disturbing one of suffocation.

In contrast, the presence of threat is immediately apparent for MacNeice in such bedtime stories as the "bloodsucking bat" with its \_\_\_\_\_\_\_\_\_\_\_\_\_. The child's panic is reinforced by the polysyndeton of "or" in this list. These are \_\_\_\_\_\_\_\_\_\_\_\_, but what follows were shockingly real ones during the Second World War when MacNeice wrote the poem. Phrases such as "tall walls wall me" and "wise lies lure me" use repetition, rhyme and alliteration to depict the world which will trap and ensnare the child on every side in such \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ as the Nazis. By the \_\_\_\_\_\_\_\_\_\_\_, the child's dehumanization is complete, and it will be a metaphorical "cog in the machine" for its oppressors or a piece of "thistledown". The latter simile captures the vulnerability of victims with the spiralling enjambment of "hither / and thither or hither and thither".

The poem's climaxes are both disturbing. Scannell's final rhetorical question "But where are they...?" leaves the child abandoned and terrified, seemingly stalked by the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ and bushes. MacNeice's ending is even more shocking, as the child exercises its right to refuse our world with the imperative "Otherwise kill me". Ultimately, both poets want us to protect \_\_\_\_\_\_\_\_\_\_\_\_\_\_ like these by improving the world around us.

*A. personified garden B. innocent victims C. plosive alliteration D. imperatives*

*E. imaginary terrors F. the anaphora G. subtly and symbolically H. sibilance*

*I. poem's climax J. totalitarian regimes K. heavier dental L. literal darkness*

*M. direct address N. echoing incantation O. future and fate P. innocence*

**Compare the presentation of powerful feelings in 'Sonnet 116' and 'Remember'. You should consider language, structure and form as part of your answer.**

Both 'Sonnet 116' and 'Remember' are sonnets which consider powerful love and the threat which death poses to it. Shakespeare's message about marriage appears more \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_; meanwhile, Rossetti's seems more ambivalent and personal.

Structurally, the different forms of the sonnets support these themes. Shakespeare's sonnet runs through three quatrains to a final \_\_\_\_\_\_\_\_\_\_\_\_\_ which asserts his claim for the power of love: "proved / loved". However, Rossetti prefers the \_\_\_\_\_\_\_\_\_ form which does not end with a couplet, perhaps reflecting that her narrator is not quite sure if she wants her lover to forget her or not. The reader is included intimately through the direct address and use of the personal pronoun "you".

Both poets use the imagery of travel to capture powerful feelings. In Shakespeare's sonnet, this is asserted through the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ of love being "the star to every wandering bark". Shakespeare introduces this idea with a dramatic exclamation "O no" to contrast it with lesser forms of love which can only imitate ("alters... alteration"). The metaphor of linking love's guidance to navigation at sea is strengthened by the \_\_\_\_\_\_\_\_\_\_\_\_ of this love looking "on tempests" but being unaffected, with the storms reflecting the difficult times in a relationship.

Rossetti chooses a much more \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the lover "gone away" into the "silent land". The verb is repeated with the addition of the adverb "far" in the second line to give an echoing sense of \_\_\_\_\_\_\_\_\_\_\_\_\_\_. The "silent land" is a \_\_\_\_\_\_\_\_\_\_\_ for death which could be seen as tranquil, but for an eloquent poet might seem a terrible fate. The sadness is increased by the mention of the lover holding "me by the hand" which reminds us of the tactile connection which will also be lost.

Shakespeare also introduces death as a challenge to love in \_\_\_\_\_\_\_\_\_\_. He personifies Time in the guise of the Grim Reaper with the hard alliteration of "sickle's compass come" capturing how physical \_\_\_\_\_\_\_\_\_\_\_\_\_\_ must eventually fail. However, instead of euphemism Shakespeare employs hyperbole in "the edge of doom" to celebrate how true love can overcome these challenges. Similarly, Rossetti's tone seems to become more positive in her sestet as she tells her lover in the imperative "do not grieve". Her description of "corruption" is \_\_\_\_\_\_\_\_\_\_\_\_\_, suggesting both the decay of her body but also the way that the lover's memories will eventually fade or change with time.

The final lines of both poems leave the reader with questions. In Shakespeare's sonnet, the famous poet stakes his whole writing reputation in the phrase "I never writ" which seems a bold claim. Nevertheless, the last line is curiously negative ("never... nor... no...") causing some critics to feel that Shakespeare was ambivalent about the marriage he was witnessing between friends.

Rossetti also ends \_\_\_\_\_\_\_\_\_\_\_\_. On the surface, she states that is "better by far" for the lover to "forget and smile". However, the adverb "far" might remind the reader of her earlier sad feelings about the distance from the "silent land". Furthermore, the last line (and the title) leave the reader with the idea that we "should remember" with the added subtle pressure of this modal verb. It seems that for both poets, powerful feelings are also often complex ones.

**A. ambivalently B. cleverly ambiguous C. his sestet D. euphemism**

**E. melancholic image F. triumphant and universal G. extended metaphor H. personification**

**I. irretrievable loss J. beauty and health K. rhyming couplet L. Petrarchan**

**Compare the description of an important event in 'Blessing' and one other poem from Section C. You should consider language, structure and form as part of your answer.**

Both 'Blessing' and 'Piano' describe important and moving events involving children. Dharker's message is largely a celebratory one for the community; meanwhile, Lawrence's personal memory of his childhood is a \_\_\_\_\_\_\_\_\_\_\_\_ one.

Structurally, the different forms of the poems support these themes. Using \_\_\_\_\_\_\_\_\_ , 'Blessing' moves from short \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_("There never is enough water") which reflect the depressing conditions of the slum to the \_\_\_\_\_\_\_\_\_\_\_\_ of the final two stanzas which are enjambed into one long sentence. Meanwhile, the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ and rhyming couplets (AABB) of Lawrence's poem suit its musical theme. The analepsis into the past allows the reader to understand why the adult Lawrence is so overcome with emotion.

Dharker emphasizes the value of the water to the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ she portrays in Mumbai. In the second stanza, she uses direct address ("imagine") to draw the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ into the scenario and personification ("the voice of a kindly god") to capture the idea that just possessing water is a blessing to these people. In the third stanza, when the pipe bursts Dharker creates \_\_\_\_\_\_\_\_\_\_\_\_\_\_ with her choice of metaphors. The "roar of tongues" could describe both the flow of the streams of water as well as the commotion of the excited inhabitants of the slum. Similarly, the phrase "silver crashes" both suggests the sunlight striking the water as well as the idea of \_\_\_\_\_\_\_\_\_\_ (both in terms of luck and wealth) running through the poem.

Lawrence also use poetic devices to convey the pleasure that the memory initially gives him. The description of "pressing the small, poised feet" of the mother "who smiles as she sings" is an intimate one which combines \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and sibilance to harmony and peace of this moment. Similarly, alongside the description of the “cozy parlour”, the personification of the "tinkling piano" as a "guide" reflects the way that the younger Lawrence felt confidence and security at this point in his life.

However, both poems contain \_\_\_\_\_\_\_\_\_\_\_ underneath this happiness. In Dharker's poem the "naked" children who dance in the water are innocent, but also \_\_\_\_\_\_\_\_\_. Dharker underlines this in her choice of the \_\_\_\_\_\_\_\_\_ in the poem's final phrase, "over their small bones". The reader is reminded that the bursting of the pipe is an accident and that the daily life of the people in the slum is one of \_\_\_\_\_\_\_\_\_\_\_.

Meanwhile, Lawrence's poem ends with him in tears, creating \_\_\_\_\_\_\_\_\_\_\_ as the singer will believe that it is her performance which has moved him. In fact, it is the "flood of remembrance" described in this \_\_\_\_\_\_\_\_\_\_\_\_ which has overcome him, leaving the reader to ask why such an apparently pleasant memory now causes him pain.

**A. dramatic irony B. a darker tone C. poverty D. plosive alliteration**

**E. deeply poignant F. deprived community G. adjective H. vulnerable**

**I. clever ambiguity J. Western reader K. free verse L. regular stanzas**

**M. excited rush N. declarative statements O. hyperbole P. fortune**

***PART C: Included are some of the most likely character questions to come up in the exam… but be ready for any combination!***

***Themes can also be productive for context…***

**1. Explore Candy’s role in Steinbeck’s *Of Mice and Men*.**

**2. Explore Carlson’s role in Steinbeck’s *Of Mice and Men*.**

**Don’t forget to revise aspects of the context such as the influence of the Bible (see also symbolism of light) and Robbie Burns’ poem.**

Machine generated alternative text:





**Candy's role in Steinbeck's novella helps to illuminate many of the issues which arose working on a small ranch in Depression era America. Among these, this essay will examine attitudes to disability, ageism, racism, sexism and the American Dream.**

The first of these relates to Candy's missing hand due to a \_\_\_\_\_\_\_\_\_\_\_\_\_\_ so typical to this era prior to the action of the novella. This disability reduces Candy to the role of the 'swamper' around the bunkhouse, sweeping and cleaning. This gives him a very low status in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the ranchmen which leads him to gossiping about others until George and Lennie invite him to share their dream for a space of their own to "live off the fatta land". As a \_\_\_\_\_\_\_\_\_\_\_\_\_ worker, Candy has received compensation of a few hundred pounds for his injury yet can expect little further \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ from the boss or other workers. \_\_\_\_\_\_\_\_\_\_\_\_\_, this makes his extraordinary offer to use his savings to join George and Lennie after only knowing them for a day understandable.

This lack of sympathy for his age is symbolized by the shooting of his dog, and Candy makes the connection to his probable fate in his dialogue with George. Carlson's main motivation for this act is that the dog "stinks", callously ignoring the companionship that the animal has offered Candy across its life and its \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ to him. Slim's approval of the shooting highlights the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the ranch which must be accepted and the lack of \_\_\_\_\_\_\_\_\_\_\_\_\_\_ in the 1930s. Meanwhile, the fact that Carlson has to be reminded to "take a shovel" to dig a grave underlines how lacking in empathy the average ranch worker has become.

However, trapped in the world of the ranch's \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, Candy is also \_\_\_\_\_\_\_\_\_\_\_ as well as victim. Candy's initial description of Crooks is littered with racist terms and Steinbeck describes how there was "relish" in his memory of how the disabled black stable buck was forced to fight for others' amusement. Interestingly, later in Chapter 4, Candy and Crooks quickly realize how much they have in common when Candy visits him, ignoring the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ which consign Crooks to the harness room. Steinbeck structures this cleverly to suggest how they are both victims of their circumstances.

Meanwhile, Candy's perspective of Curley's wife is typically chauvinistic as he blames her as a "tart" for the tense situation created by her presence, ignoring Curley's responsibility in her \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and isolation on the ranch. Later, after her tragic death brings an end to Candy's participation in the dream ranch, he blames her once more, launching a tirade of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ at her corpse in the barn, labelling her a "God damn tramp". As Candy's last participation in the novel, this leaves the reader with a rather dim view of him. However, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of George's visionary speech about the ability to enjoy companionship ("and us just settin' there") suggest that he is blinded by his anger in this moment.

To conclude, Candy illuminates a range of key issues in \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. While he does not take part in the novella's climax, his abdication of responsibility for his dog foreshadows George's tragic choice. Unlike Candy, George ensures that his companion receives the most merciful death possible

**A. sympathy or charity B. Depression Era C. cruel conditions D. ill treatment**

**E. hierarchy F. mechanical accident G. 1930s prejudices H. elegiac memories**

**I. misogynistic abuse J. Steinbeck’s America K. segregation rules L. humane options**

**M. sentimental importance N. Contextually O. Perpetrator**

**Carlson's role in Steinbeck's novella helps to illuminate many of the issues which arose working on a small ranch in Depression era America. Among these, this essay will examine attitudes to violence, ageism, racism, sexism and the American Dream.**

The first of these relates to Carlson’s Luger which appears to be his prized possession and the only object or person to which he feels sentimental attachment. In a moment of staggering insensitivity, he falls to cleaning and stroking the weapon in front of Candy just after shooting the old swamper’s dog. More \_\_\_\_\_\_\_\_\_\_\_\_\_ in 1930s America and the demands of the ranch mean that Carlson is able to keep the Luger with him throughout the novella; the closest he seems to grief is when he discovers its theft after the death of Curley’s wife. The German make of the weapon alludes to the American involvement in World War One and Carlson’s age makes it possible that he is a combat veteran (perhaps suffering with PTSD): Steinbeck makes no specific mention of this though.

As mentioned, Carlson’s lack of \_\_\_\_\_\_\_\_\_\_ for Candy’s age is symbolized by the shooting of his dog, and Candy makes the connection to his own probable fate in his dialogue with George. Carlson's main motivation for this act is that the dog "stinks", callously ignoring the companionship that the animal has offered Candy across its life and its \_\_\_\_\_\_\_\_\_\_\_\_\_ to him. Slim's approval of the shooting highlights the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of the ranch which must be accepted and the lack of more \_\_\_\_\_\_\_\_\_\_\_\_ in the 1930s. Meanwhile, the fact that Carlson has to be reminded to "take a shovel" to dig a grave underlines how lacking in empathy the average ranch worker has become.

Seemingly trapped in the world of the ranch's \_\_\_\_\_\_\_\_\_\_\_\_\_, Carlson treats all those around them with a similar indifference. His only interaction with Crooks is to complain at the stable buck’s skill with horse shoes while referring to him with a \_\_\_\_\_\_\_\_\_\_\_\_\_\_ term. Carlson’s respect for Slim’s position in the \_\_\_\_\_\_\_\_\_\_\_ is shown by the way that he bows to the jerkline skinner’s greater wisdom on the decision over the dog.\_\_\_\_\_\_\_\_\_\_\_\_\_\_, this links to the way that far from law enforcement and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ on the ranch, Slim’s word is “law”. Carlson’s contempt for Curley is displayed in the altercation in the bunk house before the fight scene in Chapter 3. He laughs at Curley’s attempts to threaten and taunts him as being “yella as a frog’s belly”, seemingly agreeing with Steinbeck’s implied message about the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ existing in 1930s America.

Nevertheless, his \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ makes him quick to forget these differences a couple of days later after Curley’s wife is accidentally killed by Lennie. He quickly joins with Curley to form a \_\_\_\_\_\_\_\_\_\_\_\_\_, relishing the opportunity to exact a revenge which is beyond the laws of the era. As mentioned, he seems far more upset about the theft of his Luger than the corpse of the woman lying in the barn. Throughout the novella, he has shown no interest in Curley’s wife or women in general – Steinbeck seems to use Carlson to illustrate the dehumanization of workers in the era.

This is supported by the author allocating Carlson the novella’s final line, a \_\_\_\_\_\_\_\_\_\_\_\_\_\_ which shows that he is totally unable to understand the companionship which is central to the protagonists and their dream of a better America. It is a bleak and deeply disturbing vision of the country in the \_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**A. sympathy B. Depression era C. cruel conditions D. rhetorical question**

**E. hierarchy F. overriding bloodlust G. 1930s prejudices H. lynch mob**

**I.** **relaxed gun laws J. legal authorities K.** **highly racist L. humane options**

**M. sentimental importance N. Contextually O. nepotism and injustice**