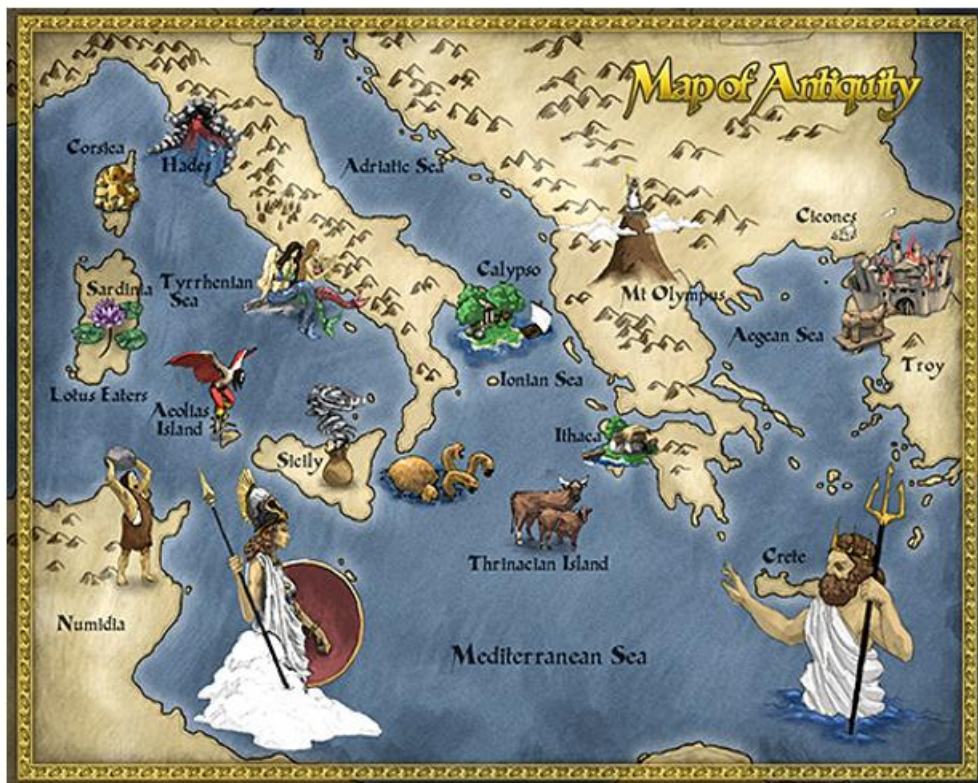


HOMER, THE ODYSSEY, BOOKS 1 - 12

Year 7



- 3) Which gods support the Trojans?
- 4) Which gods support the Achaens?
- 5) Which god made Achilles' armour?
- 6) What was the name of Achilles comrade and best friend?
- 7) What is kleos?

What is the Odyssey about?

If you look up the word odyssey in a dictionary it is defined as 'a long series of wanderings or adventures, especially when filled with experiences and hardships'. People use the term to describe a dramatic episode of their life or a profound experience they have had. The word we use today comes from Homer's *Odyssey*, the tale of Odysseus' ten-year journey home after the Trojan War.

Whilst *The Iliad* tells the story of the Greeks' struggle to rescue Helen from her Trojan captors and is an epic concerned with kleos, *The Odyssey* is about nostos (from which the word nostalgia comes), the Greek word for the desire for home. It tells the story of the Greek hero Odysseus (Ulysses in Roman stories) and the long and dangerous journey he undertakes after the Trojan War has ended to return to his home in Ithaca, where his wife Penelope and his son Telemachus are grieving as they think that he is dead.

Like *The Iliad*, *The Odyssey* also begins in medias res; it takes the fall of the city of Troy as its starting point.

Why is Homer so important?

Homer's influence on Western art and literature is ubiquitous. The more novels and poetry you read and the more art you look at, the more references to Homer's work you will see.

One renowned Homeric scholar believes that Homer has had such an influence on Western culture and is still so popular because three thousand years have not changed the human condition. People still love each other and some people are the perpetrators and some the victims of violence. He argues that as long as these things stand, Homer will always be read as the 'truest interpretation of humankind'. Other people argue that Odysseus' journey is a metaphor for all of our lives and the problems and difficulties we face and try to overcome. One writer said, 'all that is human is within the lines of these poems.'

Are the stories fact or fiction?

Homer's epic poems are about the "heroic age", about the men who fought at Troy (1275–1175 B.C.). These were events that were thought to have taken place about four hundred years before *The Iliad* and *The Odyssey* were written.

The people of ancient Greek and Rome believed that the Homeric heroes had once existed and some families even claimed that they were descended from them. They believed that the Trojan War was an historical event. Of course, people thought that the stories may exaggerate a little, as stories always do, but it was felt that they gave a fairly accurate picture of the times they described. This

belief continued through the Middle Ages, The Renaissance and into early modern times, with only a minority of people dismissing the details of the epic poems as fiction.

During the 1870's and 1880's, archeological excavations were carried out in Hissarlik, which is now thought to be the site of Troy, by a German archeologist called Schlieman. These digs revealed that these places had been wealthy Bronze Age kingdoms. Over the following decades more evidence emerged and it appeared that all the places on which the Greek myths were centered were places that had been important in the Mycenaean period (around 1600 – 1200 B.C.). These discoveries have made it plausible that *The Iliad* was partly based on a historical conflict of that time.

TASK 4

- 1) What does the Greek term nostos mean?
- 2) What word that we use today comes from it?
- 3) What are the names of Odysseus' wife and son?
- 4) For what might *The Odyssey* be a metaphor?

ODYSSEY 1

SPEAK, MEMORY—

Of the cunning hero,
The wanderer, blown off course time and again
After he plundered Troy's sacred heights.
Speak
Of all the cities he saw, the minds he grasped,
The suffering deep in his heart at sea.
As he struggled to survive and bring his men home
But could not save them, hard as he tried—
The fools—destroyed by their own recklessness
When they ate the oxen of Hyperion the Sun,
And that god snuffed out their day of return. 10
Of these things, Speak, Immortal One,
And tell the tale once more in our time.

This may seem a strange way to begin a poem, but ancient Greek poets often began their work by appealing to the Muses for inspiration. They believed (or seemed to) that their poem could not be created without divine help.

The Muses were the daughters of Zeus and Mnemosyne (memory) and were the goddesses of inspiration. This appeal to a goddess or a Muse is called an invocation. In *The Odyssey*, Homer appeals directly to Memory for his inspiration. Remember that before this poem was written down, it would have been recited from memory, so an invocation to Memory is understandable!

	SPELLING & WORD CLASS	DEFINITION	USE IN CONTEXT (HOW YOU CAN USE THE WORD)
	WEEK 1		
1	deities (n) (deity)	<i>Gods or goddess</i>	There are many deities in Greek mythology. Zeus is the most important deity .
2	attribute (v)	<i>To credit a work (book etc.) to a person</i>	The writing of <i>The Iliad</i> and <i>The Odyssey</i> are attributed to Homer.
3	accomplished (adj)	<i>Highly trained or skilled in something</i>	The poems are written by an accomplished bard.
4	bard (n)	<i>A poet, usually one who recited their work.</i>	Bards performed their own work to an audience.
5	scholar (n)	<i>A specialist who studies a particular subject</i>	Many scholars have studied Homer.
6	oral poetry	<i>Poetry that is usually spoken and not written down</i>	The poem probably comes from the tradition of oral poetry .
7	tradition (n)	<i>Beliefs and ways of doing things, passed on down the generations.</i>	
8	credit (v)	<i>To agree that someone/something has had a role in something.</i>	Homer is credited with having written both epic poems.
9	speculation (n)	<i>To think something may be true but without having evidence for it.</i>	There is some speculation about whether or not Shakespeare wrote all of his plays.
	WEEK 2		
1	the Homeric question	<i>Whether it was actually Homer who wrote <i>The Odyssey</i>.</i>	The Homeric question is the question of whether or not Homer wrote the poems.
2	derive (v)	<i>To obtain (get) something from a source (person or thing)</i>	The word mentor derives from the Greek name Mentos.
3	rhapsode (n)	<i>A person who recites Greek epic poems</i>	A rhapsode performs songs for Odysseus and Nestor.
4	verbally (adv)	<i>Through words (speaking)</i>	Stories were often shared verbally .
5	orally (adv)	<i>Through words (speaking)</i>	Stories were often shared orally .
6	accompany (v)	<i>To go with someone/something</i>	The reading of the poems was often accompanied by music.
7	lyre (n)	<i>Stringed instrument (like a harp)</i>	The musical instrument was usually a lyre or a harp.
8	recount (v & n)	<i>To tell someone a story of what has happened.</i>	Rhapsodes recounted their stories to an audience.
9	epithet (n)	<i>A phrase used to describe something about a character</i>	Odysseus is often called by the epithet 'wise' or 'cunning'
10	motif (n)	<i>An image or idea that appears throughout a text</i>	Disguise is a motif that is used throughout <i>The Odyssey</i> .

RHETORIC

YEAR 8 WORKBOOK

“Rhetoric then may be defined as the faculty of discovering the possible means of persuasion in reference to any subject whatever.”

Aristotle



work on rhetoric. In his treatise, *The Art of Rhetoric*, Aristotle describes the system of understanding and teaching rhetoric.

Like his teacher, the philosopher, Plato (with whom he spent twenty years studying philosophy), Aristotle disliked the sophists and their misuse of rhetoric, yet he regarded rhetoric as a useful tool, a practical skill and something that could be taught.

In *The Art of Rhetoric*, Aristotle does not showcase the tricks of the sophists, instead he explains why the tricks they used worked. He wanted people to understand how rhetoric worked as well as how it could be used. When you were at primary school you didn't just learn where to put a full stop, you learned why it was important and why you needed to use it. Aristotle was the first person to extend the definition of rhetoric as he believed that rhetoric could apply to much more than politics. He taught his ideas to the students who attended his school of rhetoric, the Lyceum.

Aristotle explains how rhetoric should be applied:

- he writes that there are three different means of persuasion: logos, pathos, and ethos
- and that there are different genres of rhetoric: deliberative, forensic, and epideictic
- he writes about rhetorical topics (ways that help develop your argument)
- and the parts of speech (the different rhetorical techniques that can be used)
- as well as effective use of style (making your delivery of an argument truly excellent)

The Art of Rhetoric influenced the study of rhetoric for the next 2,000 years. Roman rhetoricians Cicero (remember him?) and Quintilian, frequently referred to Aristotle's writing in their own works on rhetoric, and during the 18th and 19th centuries universities required students to study *The Art of Rhetoric*.

TASK 3

- 1) What is a polymath?
- 2) Who was Aristotle's teacher?
- 3) What did Aristotle regard rhetoric as?
- 4) What was the name of Aristotle's school of rhetoric?
- 5) What were Aristotle's three means of persuasion?

2) Rhetoric in Ancient Rome: Cicero and Quintilian



Marcus Tullius Cicero

Rhetoric was slow to develop in ancient Rome, but it started to flourish when the Roman Empire conquered Greece and became influenced by its traditions. Cicero (which means chickpea in Latin), born in the first century B.C., was an accomplished orator (can you remember what that means?) and a successful lawyer and politician. He had an extensive knowledge of Greek philosophy and rhetoric. During his career he wrote several treatises about philosophy, rhetoric, and oration including *De inventione*. You read about Cicero when you studied the Renaissance, as this epoch was, in many ways, a revival of his work.

Cicero believed that a liberal education was very important. He wrote that for a man to be persuasive he needed to have a good knowledge of history, politics, art, literature, ethics, law, and medicine.

Quintilian



Marcus Fabius Quintilianus

Quintilian was another Roman rhetorician, born in Spain in the first century A.D. He admired the work of Cicero and honed his own rhetorical skills for years in the Roman courts. Later in life he opened a school of rhetoric where he taught students its different stages. Like Cicero, Quintilian placed great value on education and he believed that a rhetorical education should begin as soon as a child was born. He even advised parents to find nannies who were articulate and understood philosophy!

In his famous book, *Institutio Oratoria*, Quintilian stated that good orators should be good men and that their speeches should be 'just and honourable', because it takes a good man to be a good speaker for his country.

TASK 4

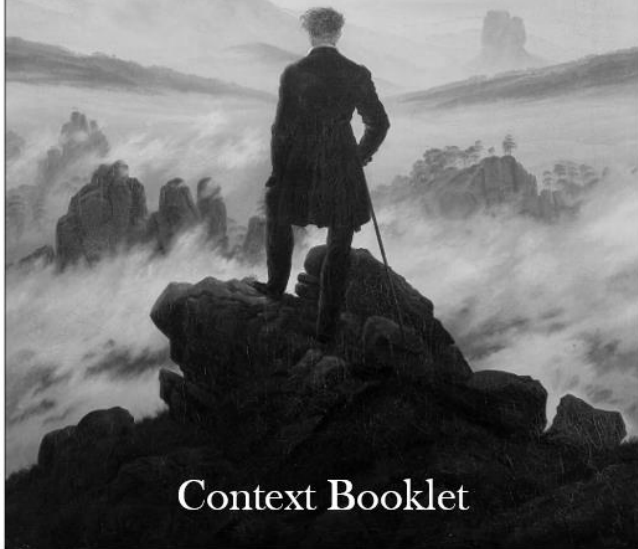
1. Why did the study of rhetoric begin to flourish in ancient Rome?
2. What later movement was in many ways a revival of Cicero's works?
3. What did both Cicero and Quintilian believe was very important for all men?
4. What sort of men did Quintilian believe all good orators should be?

YEAR 8, RHETORIC
Terminology, spellings and definitions

YEAR 8 WORKBOOK 2 VOCABULARY - RHETORIC				
	WORD	DEFINITION	USE IN CONTEXT/EXAMPLE	RECAP
				✓
	WEEK 1			
1	rhetoric (n)	<i>The art of persuasion</i>	Rhetoric has been studied for centuries.	
2	persuasion (n)	<i>Influencing someone else</i>	Rhetoric is the art of persuasion .	
3	manipulate (v)	<i>To control or influence person</i>	Socrates was accused of manipulating the youth of Athens.	
4	impressive (adj)	<i>Something that is admired</i>	Cicero was an impressive orator.	
5	encouragement (n)	<i>Supporting someone or giving them confidence</i>	Children were given the encouragement to become great rhetors.	
6	rhetorician (n)	<i>Someone who uses rhetoric</i>	Quintilian and Cicero were great Roman rhetoricians .	
7	rhetor (n)	<i>Someone who uses rhetoric</i>	Demosthenes was an admired rhetor .	
8	Western world	<i>Part of the world with its roots in Greek and Roman civilisation</i>	Rhetoric was taught throughout the Western world for hundreds of years.	
9	wield (v)	<i>To hold and use (weapon or power)</i>	A great rhetorician could wield power over other men	
	WEEK 2			
1	Mesopotamians (pn)	<i>People from ancient Iraq, Syria and Turkey</i>	The Mesopotamians valued eloquent speech.	
2	eloquence (n) eloquent (adj)	<i>Persuasive and fluent writing/speech</i>	A great rhetorician was both eloquent and wise.	
3	wisdom (n)	<i>Having knowledge and good judgement</i>	Aristotle, the polymath was known for his wisdom about many things.	
4	Socrates (pn)	<i>Greek philosopher and teacher of Plato</i>	Socrates is known as the founder of Western philosophy.	
5	Corax (pn)	<i>Founder of Greek rhetoric</i>	Corax is believed to be the founder of ancient Greek rhetoric.	
6	civilisation (n)	<i>Advanced human social development and organisation</i>	Ancient Greece was a civilisation of Greek history which began three thousand years ago.	
7	tyrannical (adj) tyrant (n)	<i>Exercising power in a cruel way Someone who exercise power in a cruel way</i>	They had escaped from their cruel and tyrannical ruler.	
8	soothe (v)	<i>To calm</i>	Corax used rhetoric to soothe the people of the city.	
9	legislation (n)	<i>laws</i>	Every free man could vote for legislation .	
10	direct democracy	<i>Where people directly vote for laws</i>	Athens was a direct democracy . Every free man could vote on all laws.	

Frankenstein or The Modern Prometheus

By Mary Wollstonecraft Shelley



Context Booklet

Wanderer above the Sea of Fog, also known as Wanderer above the Mist, or Mountaineer in a Misty Landscape, was painted in 1818 by Caspar David Friedrich, the German Romantic artist.

It is considered one of the masterpieces of Romanticism.

The painting (above) can be found in the Kunsthalle, Hamburg, Germany.

Context and why it is important

When you study literature, it is important for you to understand not only who wrote a play, poem or novel, but when that person lived and the values, beliefs, standards and societal conventions of the time in which they wrote. These factors are known as the context of production.

It is also important to remember that writers from different centuries – such as Homer, Shakespeare, Austen, Dickens and Shelley – are not us in fancy dress; their world was very different from the one we inhabit today. Their world is not our world, and this is reflected in their writing.

This guide provides information about the events, emerging ideas and common beliefs of the period preceding the publication of *Frankenstein* in 1818. An understanding of this context allows you to analyse better the events and themes of a text and to avoid judging a text and its writer by contemporary (today's) standards. It also allows you to understand the intent of the author (why they have written what they have) and their perspective on the world they lived in.

Who was Mary Shelley?

Mary Shelley was the daughter of William Godwin (1756-1836), a radical political writer, and the feminist writer Mary Wollstonecraft (1759-1797).

William Godwin believed that if people were perfectly free to live as they wished without the interference of politicians, the law and religion, they could lead better, happier and more harmonious lives.

Mary's mother, Mary Wollstonecraft (1759-1797), was an English writer who called for women's equality. Her book *A Vindication of the Rights of Women* called for women to be educated in the same way as men. She argued that the education women received made them frivolous and that if girls had the same advantages as boys, they could be capable workers in many professions as well as better wives and mothers. Such change, she concluded, would benefit all society. These ideas were truly revolutionary at the time, and caused great controversy. Mary Wollstonecraft's personal life was also controversial. She already had an illegitimate child when she met Godwin, and even though neither of them believed in marriage, they did marry when Mary became pregnant. Their daughter was born in 1797, but due to complications during the birth, Mary Wollstonecraft died ten days later.

As the child of radical intellectuals, Mary's education was broad and intense. She read widely from her father's extensive library, and was introduced to the leading writers of the day including Samuel Taylor Coleridge and William Wordsworth (you will study an extract from Wordsworth's *Prelude* in Year 10).

In 1814, Mary met and fell in love with the Romantic poet Percy Bysshe Shelley, who was already married. In 1816, Mary and Percy eloped and went to Italy where they joined their friend Lord Byron, another famous Romantic poet, who was about to embark on an affair with one of Mary's half-sisters, Claire Clairmont.

When Shelley's wife drowned herself while she was pregnant with another man's child, Mary and Percy Shelley married. They had five children, but only one of them lived to grow up. In 1822,

MACBETH - KEY TERMS AND VOCABULARY

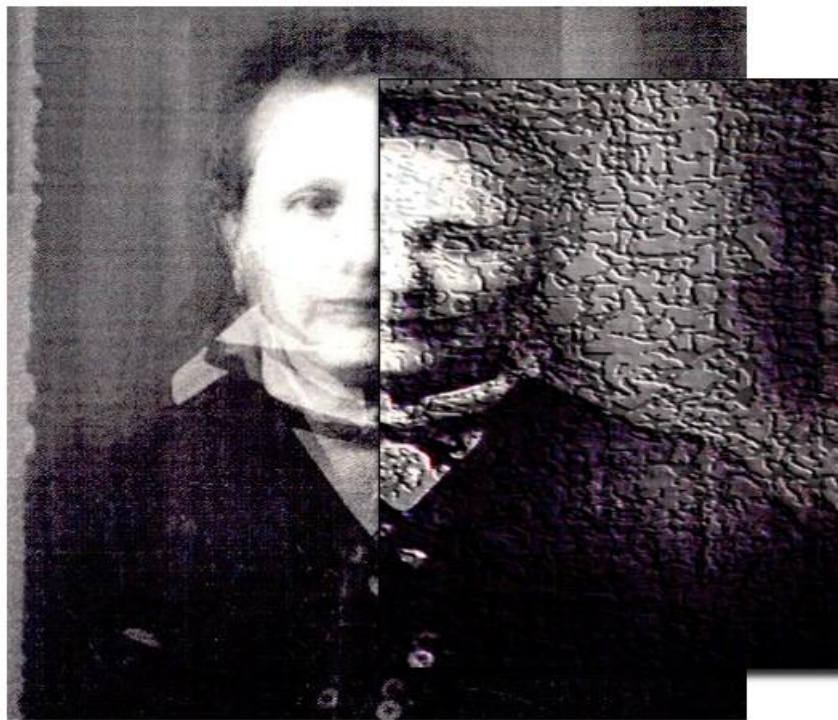
WORD	DEFINITION	USE IN CONTEXT
WEEK 1 - KEY TERMS (pp = proper noun, so capitals required)		
Gunpowder Plot (pp)	<i>The failed attempt of 1605 to assassinate James I, led by Catholics who wished to restore Catholicism to England</i>	The Gunpowder Plot of 1605 would have been in the minds of the audience, including the king, its target, as they watched the play in 1606.
James I of England (pp)	<i>King of England (and Scotland) when Shakespeare wrote Macbeth, who believed in the divine right of kings and wrote Demopolis <i>Drumopolis</i>.</i>	As James I was supposedly the descendent of Banquo, the presentation of Banquo as a good and noble man may have been a way for Shakespeare to flatter his king.
Raphael Holinshed (pp)	<i>Author of Holinshed's Chronicles (1577), from which elements of the story of Macbeth are taken</i>	Elements of the plot of Macbeth are taken from Holinshed's Chronicles.
The divine right of kings	<i>Belief that kings ruled at the will of God. The king had total power</i>	To fight for your king was to fight for what was right as the king ruled at the will of God.
tragedy (n)	<i>Literary genre originating in Ancient Greece</i>	Shakespeare's tragedies tell the story of a tragic hero's downfall.
tragic hero	<i>The main character in a tragedy who makes decisions that lead to his downfall</i>	Aristotle outlined the traits of a tragic hero in his book Poetics.
great chain of being	<i>Ancient belief. Ladder of importance of all life and matter, with God at the top</i>	By murdering the king, Macbeth causes turmoil in the world, and upsets the natural order of great chain of being that Jacobians believed in.
Wheel of Fortune (pp) (Rota Fortunae)	<i>Belief in unpredictability of fate. The wheel is spun randomly by Fortuna (Goddess of fate)</i>	Shakespeare may be suggesting that it is not the Wheel of Fortune, but man's choice, that determines his fate.
Jacobean (adj)	<i>Relating to the reign of James I</i>	The Jacobean audience were superstitious and believed that witches were real.
WEEK 2 - Characteristics & journey of a tragic hero (from Aristotle's Poetics)		
hamartia (n) (hu - mar - tea - uh)	<i>The error of judgement/character flaw that brings about a tragic hero's fall. From the Greek meaning 'to miss the mark'</i>	Macbeth's ambition is his hamartia.

peripeteia (n) (per - i - per - tea - uh)	<i>Reversal of fortune brought about by the hero's hamartia</i>	The first peripeteia in Macbeth is when Fleance escapes. His escape means that the witches prophecy to Banquo may happen; this is the very thing Macbeth is trying to prevent.
anagnorisis (n) (an - ag - no (as in not) - sis) ee - sis)	<i>Moment of realisation where the hero realises that what has happened has been a result of his own actions</i>	Macbeth's moment of anagnorisis comes at the end of the play when he sees Birnam Wood moving to Dunsinane hill. He realises that he has allowed himself to be tricked by the witches.
hubris (n) (hugh - bris)	<i>Excessive pride</i>	Macbeth's hubris and his cruelty become his dominant character traits. In Ancient Greece, hubris meant defying the gods.
WEEK 3 - Metrical terms		
blank verse	<i>Unrhymed iambic pentameter</i>	Most of the play is written in blank verse.
prose (n)	<i>Ordinary speech, without meter</i>	The porter, a lowly character, speaks in prose.
iamb (n) iambic (adj)	<i>Metrical foot consisting of one unstressed followed by one stressed syllable</i>	'so <u>foul</u> (and fair a day I have not seen)' <u>U</u> <u>S</u>
iambic pentameter	<i>Metrical line consisting of 5 x iambs</i>	Shakespeare's noble characters speak in iambic pentameter. '(or <u>have</u>) <u>we eat</u> (ep, on) (the <u>in</u>) (sane root)?
heroic couplet	<i>Rhyming couplet in iambic pentameter</i>	Heroic couplets often indicate the end of a scene and highlight a character's thoughts at that point.
trochee (n) trochaic (adj)	<i>A metrical foot consisting of 1 x stressed followed by 1 x unstressed syllables. (The reverse of an iamb)</i>	'When shall (we three meet again)?' S U
trochaic tetrameter	<i>Metrical line made up of 4 x trochees</i>	The witches speak in trochaic tetrameter, highlighting their difference from the other characters.
WEEK 4		
soliloquy (n)	<i>When a character speaks their thoughts out loud (and no other character can hear them)</i>	Macbeth's first soliloquy allows the audience to understand his true thoughts and his 'dark desires.'

The Strange Case of Dr Jekyll and Mr Hyde

The Gothic, Stevenson and the Victorian
World

Context booklet



DR. JEKYLL AND MR HYDE QUOTATION BANK

QUOTATION
MR UTTERSON
Theme of transformation/duality and idea that he too is tempted but controls his desires (contrast to Jekyll)
1 cold, <u>scanty</u> and embarrassed in discourse; backward in sentiment; lean, long, dusty, <u>dreary</u> and yet somehow loveable
2 when the wine was to his taste, something eminently human beacons from his <u>eyes</u>
3 He was austere with himself; drank gin when he was alone, to mortify a taste for <u>vintages</u>
4 His past was fairly blameless; few men could read the <u>rolls</u> of their life with less <u>apprehension</u> :
Loyal and non-judgemental character (important as he will not abandon Jekyll)
5 his affections, like ivy, <u>were</u> the growth of time, they implied no aptness in the <u>object</u>
6 I incline to Cain's heresy, I let my brother go the devil in his own <u>way</u>
7 It was a nut to crack for many, what these two could see in each other, or what subject they could find in <u>common</u>
Detective/curiosity (plot device)
8 If he be Mr. <u>Hyde</u> , he had thought, I shall be Mr. Seek.
9 From that time forward, Mr. Utterson began to haunt the door in the by-street of <u>shops</u>

HYDE
HYDE – PRESENTED AS A CHARACTER WHO ELICITS AN EXTREME PHYSICAL/EMOTIONAL REACTION FROM THOSE HE ENCOUNTERS (making him dangerous/threatening/evil)
Key ideas <ul style="list-style-type: none"> • These reactions are like flight/fight/ freeze <u>response</u> • He elicits a response of atavistic fear from those he <u>encounters</u> • All characters feel his presence <u>viscerally</u> • All sense he is a threat (as Hyde is 'pure evil') • The closer Hyde's proximity, the more intense the reaction • Hyde's primal force is infectious and therefore dangerous/threatening (playing on Victorian fear of degeneration)

ENGLISH LANGUAGE GCSE OVERVIEW

Paper One Language	Reading Section A	Writing Section B
1 hour 45 minutes in total 50% of the language GCSE	One fiction text to read (extract from a piece of 19 th of 20 th Century Literature) 4 questions to <u>answer</u> <ul style="list-style-type: none"> 1 brief answer x 4 marks 2 x 8 marks – language, structure 1 x 20 <u>marks</u> - student statement (40 marks)	One fiction writing task -Creative <u>writing</u> 24 marks for communication 16 marks for technical accuracy (40 marks)
Paper Two Language	Reading Section A	Writing Section B
1 hour 45 minutes in total 80 marks 50% of the Language GCSE	Two linked non-fiction texts to <u>read</u> 4 questions to answer: <ul style="list-style-type: none"> 1 multiple choice x 4 marks 1 x 8 marks - summary 1x 12 marks – language 1 x 16 marks – perspective x 2 texts (40 marks)	One transactional writing task (e.g, write a letter, speech, article) 24 marks for communication 16 marks for technical accuracy (40 marks)

A typical language question will be worded this way:

How does the writer use language in this extract to convey ideas about the storm?

Model response

In the first sentence the writer **employs/uses/utilises/incorporates** personification to create a sense of threat and menace. The storm is in a 'rage', connoting uncontrollable anger and aggression and establishing the threatening tone that continues throughout the description.

*This, the beginning of a longer and more detailed analysis that includes the following: the verb **employs/utilises/uses/incorporates** (shows that you understand that this is a deliberate choice on the part of the writer), terminology (personification), a quote from the text (rage) and vocabulary for analysis (connotes and establishes). You then add to your initial analysis, in this way:*

The writer adds to the sense of threat by developing a semantic field of angry violence. The storm 'whistled' and 'shrieked'. **By merging/combining/marrying/conjoining** these violent verbs with sibilance, the writer conveys the power of the storm and creates the discordant and sinister sound of the wind and rain outside the window, making it seem intense and threatening to the reader and reflecting the fear of the boy.

Again, the example incorporates terminology and (semantic fields and sibilance). The verb merges/combines etc. when talking about more than one language technique allows you to write about both effects in the same part of your analysis and shows that you understand that the writer is deliberately creating patterns of language. Quotes and language for analysis (creates, conveys) are also used.

The previous point is about the threat of the storm, but there is more to add as there are more words in the lexical field of angry violence; using the adverbs furthermore, moreover or the phrase 'this tone/idea is developed/reiterated/repeated/emphasised' allows you to develop your argument.*

Moreover, the verbs 'clamouring' and 'beating' elucidate the relentless violence of the storm. The use of the present participle of the verbs combined with the plosives g's and t's heightens the sense of immediacy, as if the storm is getting worse and becoming increasingly powerful.

Altogether the point looks like this:

In the first sentence the writer **employs/uses/utilises** personification to create a sense of threat and menace. The storm is in a 'rage', connoting uncontrollable anger and aggression and establishing the threatening tone that continues throughout the description. The writer adds to the sense of threat by developing a semantic field of angry violence. The storm 'whistled' and 'shrieked'. **By merging/combining/marrying/conjoining** these violent verbs with sibilance, the writer conveys the power of the storm and creates the discordant and sinister sound of the wind and rain outside the window for the reader, making it seem intense and threatening and reflecting the fear of the boy. **Moreover**, the verbs 'clamouring' and 'beating' elucidate the relentless violence of the storm. The use of the present participle of the verbs after the previous past tense verbs, combined with the plosives g's and t's heightens the sense of immediacy, as if the storm is getting worse and becoming increasingly powerful.

How to Approach an Essay

Questions will always be formatted this way:

Starting with this extract, explore how Stevenson presents Hyde as dangerous and threatening.

Write about:

- how Stevenson presents Hyde as dangerous and threatening in this extract
- how Stevenson presents Hyde as dangerous and threatening in the novel as a whole

Extracts are around this length:

*This extract is taken from *The Carew Murder Case*, in which Hyde attacks and kills Sir Danvers Carew.*

Although a fog rolled over the city in the small hours, the early part of the night was cloudless, and the lane, which the maid's window overlooked, was brilliantly lit by the full moon. It seems she was romantically given, for she sat down upon her box, which stood immediately under the window, and fell into a dream of musing. Never (she used to say, with streaming tears, when she narrated that experience), never had she felt more at peace with all men or thought more kindly of the world. And as she so sat she became aware of an aged beautiful gentleman with white hair, drawing near along the lane; and advancing to meet him, another and very small gentleman, to whom at first she paid less attention. When they had come within speech (which was just under the maid's eyes) the older man bowed and accosted the other with a very pretty manner of politeness. It did not seem as if the subject of his address were of great importance; indeed, from his pointing, it sometimes appeared as if he were only inquiring his way; but the moon shone on his face as he spoke, and the girl was pleased to watch it, it seemed to breathe such an innocent and old-world kindness of disposition, yet with something high too, as of a well-founded self-content. Presently her eye wandered to the other, and she was surprised to recognise in him a certain Mr. Hyde, who had once visited her master and for whom she had conceived a dislike. He had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back, with the air of one very much surprised and a trifle hurt; and at that Mr. Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted.

Before we look at how to structure an essay, **read the extract and consider the different ways Hyde is presented as *dangerous and threatening*, and the ideas about him that Stevenson suggests.**

It is essential that you plan and fully prepare for any essay that you write. Plans for extract questions should be structured something like this:

Plan

- Introduction
- Argument 1
Extract + linked idea and evidence from the wider novel
- Argument 2
Extract + linked idea and evidence from the wider novel
- Argument 3
Extract + linked idea and evidence from the wider novel
- Conclusion
Brief summary of argument with a final comment on the focus of the question

You don't have to be this prescriptive. Sometimes you have more to say about the whole than you do the extract, so the structure of your essay can vary and might look like, or be a variant of the following:

- Introduction
- Argument 1, extract
- Argument 2, extract
- Argument 3, whole
- Conclusion

How do I begin?

Always begin with an introductory paragraph which outlines how the theme/focus of the question is presented throughout the novel. Aim to include triple (or quadruple) adjectives or phrasing as these show your understanding of the differing aspects of a theme or of a character (remember, you need to show that you understand the whole novel, not just the extract). These should link to the focus of the essay question. This should then be followed by an outline of the function/role of the character or theme (linked to the question) and why the author has used then/it (the author's intent).

To summarise,