Key Quotations

Read.

Revise.

Repeat.

Macbeth:

* ‘so foul and fair a day I have not seen’ – linguistic echoes – mimics witches.
* ‘But how Thane of Cawdor?’ – questions witches – involved/curious
* ‘Speak, I charge you’ – imperatives – hint of power
* ‘whose horrid image doth unfix my hair’ – first hallucination – frightens him
* ‘whose murder is but yet fantastical’ – already thinking of Duncan’s murder
* Banquo: ‘look, how our partner’s rapt’ – notices he is spellbound
* ‘stars, hide your fires: let not light see my black and deep desires’ – inherently evil? Cosmic allusions – believes it is his fate?
* ‘if it were done when ‘tis done, then ‘twere well it were done quickly.’ - ponders regicide.
* ‘he’s here in double trust’ – doubt
* ‘vaulting ambition, which o’erleaps itself and fails on the other’ – hamartia
* Lady Macbeth: ‘when you durst do it, then you were a man’ – challenges his masculinity
* ‘I dare to do all that may become a man; who dares do more is none’ – flaw – wants to prove he is a man. Pride.
* ‘is this a dagger which I see before me’ – hallucination as he gets deeper
* ‘Sleep no more! Macbeth does murder sleep, the innocent sleep’ – significance of regicide compromises peace and innocence.
* ‘will all great Neptune’s ocean wash this blood clean from my hand?’ – blood foreshadows his death. Hyperbole.
* ‘never shake thy gory locks at me’ – hallucinations show vulnerability of language.
* ‘what need I fear of thee?’ - pride
* ‘give to the edge o’ the sword his wife, his babes, and all unfortunate souls’ - violence
* ‘give me my armour’ – imperatives and instructions until the end
* ‘she should have died hereafter’ – callous lack of concern – echoes ‘out damn spot!’ – shows that death brings her peace from the permanent stain of guilt
* ‘out, out, brief candle!’
* ‘life’s but a walking shadow, a poor player...signifying nothing’
* ‘I bear a charmed life’ – links back to witches but also hubris.

Short Quotations for Jekyll and Hyde

**Ch 1. Story of the door**

“Sinister block of building”

“trampled calmly”

**Ch 2. Search for Mr Hyde**

“If he be Mr Hyde… I shall be Mr Seek”

“Snarled aloud”

“Savage laugh”

**Ch 3. Dr Jekyll was quite at ease**

“… I can be rid of Mr Hyde”

“Let it sleep”

**Ch 4. The Carew murder case**

“romantically given”

“at peace with all men”

“ape-like fury”

“beautiful gentleman with white hair”

**Ch 5. Incident of the letter**

“I swear to God… I swear to God”

“I bind my honour”

“O God, Utterson, what a lesson I have had”

“Henry Jekyll forge for a murderer!”

**Ch 6. Remarkable incident of Dr Lanyon**

“He had his death warrant written legibly upon his face”

“I am chief of sinners”

“For God’s sake” “In God’s name”

**Ch 7. Incident at the window**

“Froze the blood”

“Horror in their eyes”

“God forgive us”

**Ch 8. The last night**

“I think there’s been foul play”

“it” (in ref to Jekyll/Hyde)

“a thing that cries to heaven”

**Ch 9. Dr Lanyon’s narrative**

“reeled, staggered, clutched”

“my mind submerged in terror”

“my life shaken to its roots”

Longer Key Quotations for Language Analysis Practice:

Enfield, describing Hyde, in chapter 1: "He is not easy to describe. There is something wrong with his appearance; something displeasing, something down-right detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point.”

Utterson in chapter 2: "The last I think; for, O poor old Harry Jekyll, if ever I read Satan's signature upon a face, it is on that of your new friend."

Utterson in chapter 2: "If he be Mr. Hyde, I shall be Mr. Seek."

Jekyll, to Utterson, in chapter 3: "I am painfully situated, Utterson; my position is a very strange--a very strange one. It is one of those affairs that cannot be mended by talking."

Jekyll to Utterson in chapter 3: "The moment I choose, I can be rid of Mr. Hyde."

Jekyll to Utterson, chapter 5: "I swear to God I will never set eyes on him again. I bind my honour to you that I am done with him in this world. It is all at an end. And indeed he does not want my help; you do not know him as I do; he is safe, he is quite safe; mark my words, he will never more be heard of."

Lanyon’s account to Utterson (in his letter, chapter 9): “He put the glass to his lips, and drank at one gulp. A cry followed; he reeled, staggered, clutched at the table and held on, staring with injected eyes, gasping with open mouth; and as I looked there came, I thought, a change—he seemed to swell—his face became suddenly black and the features seemed to melt and alter—and at the next moment, I had sprung to my feet and leaped back against the wall, my arm raised to shield me from that prodigy, my mind submerged in terror.”

Lanyon’s account to Utterson (in his letter, chapter 9): "'O God!' I screamed, and 'O God!' again and again; for there before my eyes--pale and shaken, and half fainting, and groping before him with his hands, like a man restored from death--there stood Henry Jekyll!"

As above, condensed: "...like a man restored from death— there stood Henry Jekyll."

Jekyll in chapter 10: "With every day, and from both sides of my intelligence, the moral and the intellectual, I thus drew steadily nearer to the truth, by whose partial discovery I have been doomed to such a dreadful shipwreck: that man is not truly one, but truly two."

Jekyll’s statement in chapter 10: "Hence it came about that I concealed my pleasures; and that when I reached years of reflection, and began to look round me, and take stock of my progress and position in the world, I stood already committed to a profound duplicity of life."

Jekyll’s letter, describing Hyde in chapter 10: "...they were the expression, and bore the stamp, of lower elements in my soul."

Jekyll, describing his ‘relationship’ with Hyde, in chapter 10: "I was slowly losing hold of my original and better self, and becoming slowly incorporated with my second and worse."

Jekyll, continuing his description of his own desire to be Hyde, in chapter 10: "...and it was as an ordinary secret sinner that I at last fell before the assaults of temptation."

Jekyll, reflecting on mankind, in chapter 10: "All human beings... are commingled out of good and evil."

Jekyll in chapter 10 describing his fascination with Hyde, "It seemed natural and human. In my eyes it bore a livelier image of the spirit, it seemed more express and single, than the imperfect and divided countenance I had been hitherto accustomed to call mine."

**An Inspector Calls – Quotation Bank**

|  |
| --- |
| **Mr. Arthur Birling** |
| NO. | Quotation | Explanation | L | R |
|  | ‘Crofts and Birlings…working together – for lower costs and higher prices’ |  |  |  |
|  | ‘Fiddlesticks! The Germans don’t want war. Nobody wants war’ |  |  |  |
|  | ‘I’m talking as a hard-headed, practical man of business. And I say there isn’t a chance of war.’ |  |  |  |
|  | ‘…unsinkable, absolutely unsinkable’ |  |  |  |
|  | ‘there’s a fair chance that I might find my way into the next Honour’s list’ |  |  |  |
|  | ‘A man has to make his own way – has to look after himself – and his family too, of course’ |  |  |  |
|  | ‘as if we were all mixed up together like bees in a hive – community and all that nonsense’ |  |  |  |
|  | ‘I was an alderman for years – and Lord Mayor two years ago – and I’m still on the bench – so I know the Brumley officers pretty well’ |  |  |  |
|  | ‘you must give me a list of those accounts. I’ve got to cover this up as soon as I can’ |  |  |  |
|  | ‘the press might easily take it up’ / ‘there’ll be a public scandal’ |  |  |  |
|  | ‘Look, Inspector – I’d give thousands – yes, thousands.’ |  |  |  |
|  | ‘We’ve been had, that’s all’ |  |  |  |
|  | ‘(*jovially*) But the whole thing's different now. Come, come, you can see that, can't you? *(Imitating Inspector in his final speech.)* You all helped to kill her. *(pointing at Sheila and Eric, and laughing.)* and I wish you could have seen the look on your faces when he said that’ |  |  |  |
| SDs | *Angrily (x3+) Dubiously Jovially Triumphantly* |  |  |

|  |
| --- |
| **Mrs. Sybil Birling** |
| NO. | Quotation | Explanation | L | R |
|  | ‘About fifty, a rather cold woman and her husband’s social superior’ |  |  |  |
|  | ‘I’m very sorry, but I think she only had herself to blame’ |  |  |  |
|  | ‘I think it was simple a piece of gross impertinence – quite deliberate – and naturally that was one of the things that prejudiced me against her case’ |  |  |  |
|  | ‘Unlike the other three, I did nothing I’m ashamed of or that won’t bear investigation’ |  |  |  |
|  | ‘Go and look for the father of the child. It’s his responsibility. |  |  |  |
|  | ‘*(very distressed now)* No – Eric – please - I didn’t know – I didn’t understand’ |  |  |  |
|  | ‘he certainly didn’t make me confess – I had done no more than my duty |  |  |  |

|  |
| --- |
| **Eric Birling** |
| NO. | Quotation | Explanation | L | R |
|  | ‘not quite at ease, half shy, half assertive’ |  |  |  |
|  | ‘He could have kept her on instead of throwing her out’ |  |  |  |
|  | ‘Why shouldn’t they try for higher wages? … I’d have let her stay’ |  |  |  |
|  | ‘I was in that state when a chap easily turns nasty’ |  |  |  |
|  | ‘She didn’t want me to go in – I threatened to make a row’ |  |  |  |
|  | ‘You’re not the kind of father a chap can go to when he’s in trouble’ |  |  |  |
|  | ‘I didn’t even remember – that’s the hellish thing’ |  |  |  |
|  | ‘My God – I’m not likely to forget’ |  |  |  |
|  | (*nearly at breaking point*) Then – you killed her. She came to you to protect me – and you turned her away – yes, and you killed her – and the child she'd have had too |  |  |  |
|  | ‘But don’t forget I’m ashamed of you as well – yes both of you’ |  |  |  |
|  | ‘The fact remains that I did what I did.’ |  |  |  |
|  | ‘You’re beginning to pretend now that nothing’s really happened at all. And I can’t see it like that. The girl’s still dead isn’t she?’ |  |  |  |
| SDs | *Bursting out (x2) Miserably Bitterly Nearly at breaking point Unhappily*  |  |  |

|  |
| --- |
| **Sheila Birling** |
| NO. | Quotation | Explanation | L | R |
|  | ‘A pretty girl in her early twenties, very pleased with life and rather excited’ |  |  |  |
|  | ‘Yes, go on, Mummy’ |  |  |  |
|  | ‘I can’t help thinking about this girl … I’ve been so happy tonight. Oh I wish you hadn’t told me.’ |  |  |  |
|  | ‘But these girls aren’t cheap labour. They’re people’ |  |  |  |
|  | ‘I’ll never, never do it again to anybody’ |  |  |  |
|  | *‘(Laughs rather hysterically)* Why – you fools - he knows. Of course he knows… You’ll see. You’ll see’ |  |  |  |
|  | ‘He’s giving us the rope – so that we’ll hang ourselves’ |  |  |  |
|  | ‘Mother, I think that was cruel and vile’ |  |  |  |
|  | ‘Mother – stop – stop!’ |  |  |  |
|  | ‘the point is, you don’t seem to have learnt anything’ |  |  |  |
|  | *‘(bitterly)* I suppose we’re all nice people now’ |  |  |  |
|  | *‘*Fire and blood and anguish’ | Repeats the Inspector’s profound statement. Hellish imagey |  |  |
|  | ‘It frightens me the way you talk’ |  |  |  |
|  | ‘I tell you - whoever that inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you’ve stopped. You’re ready to go on in the same old way.’ |  |  |  |
| SDs | *Excited Kisses Gerald Hastily Rather Wildly Flaring up (x2) Tensely* |  |  |

|  |
| --- |
| **The Inspector** |
| NO. | Quotation | Explanation | L | R |
|  | *‘an impressive of massiveness, solidity and purposefulness… dressed in a plain darkish suit. He speaks carefully, weightily and has a disconcerting habit of looking hard at the person he addresses before actually speaking’* |  |  |  |
|  | ‘…she’d swallowed a lot of strong disinfectant. Burnt her inside out, of course.’ |  |  |  |
|  | ‘But after all it’s better to ask for the earth than to take it’ |  |  |  |
|  | ‘…looking at what was left of Eva Smith. A nice little promising life there, I thought, and a nasty mess somebody’s made of it’ |  |  |  |
|  | ‘Yes, but you can’t. It’s too late. She’s dead.’ | **Short sentences** used to emphasise the consequences of their actions |  |  |
|  | ‘*(very deliberately)* I think you did something terribly wrong – and that you’re going to spend the rest of your life regretting it’ |  |  |  |
|  | ‘Her position now is that she lies with a burnt-out inside on a slab’ | **Graphic imagery** to emphasise the plight of Eva Smith |  |  |
|  | ‘We have to share something. If nothing else, we’ll have to share our guilt’ |  |  |  |
|  | ‘But just remember this. One Eva Smith has gone – but there are millions and millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do. We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and bloody and anguish. Good night.’ |  |  |  |
| SDs | *Coolly Very deliberately Slowly Massively Steadily Harshly Sternly Cutting through massively* |  |  |
| **Gerald Croft** |
| NO. | Quotation | Explanation | L | R |
|  | ‘An attractive chap about thirty, rather too manly to be a dandy but very much the easy well-bred young man-about-town’ |  |  |  |
|  | ‘*(laughs)* You seem to be a nice well-behaved family’ |  |  |  |
|  | ‘After all, y’know, we’re respectable citizens and not criminals’ |  |  |  |
|  | ‘Why should you [stay]? It’s bound to be unpleasant and disturbing’ |  |  |  |
|  | ‘It’s a favourite haunt of women of the town’ |  |  |  |
|  | ‘I made her go to Morgan Terrace because I was sorry for her’ |  |  |  |
|  | ‘*(distressed)* sorry – I – well, I’ve suddenly realized – taken it in properly – that she’s dead |  |  |  |
|  | ‘She didn’t blame me at all. I wish to God she had now. Perhaps I’d feel better about it.’ |  |  |  |
|  | ‘We’ve no proof it was the same photograph and therefore no proof it was the same girl.’ |  |  |  |
|  | ‘Everything’s all right now, Sheila. What about this ring?’ |  |  |  |
| SDs | *Smiling Laughs Lightly Showing annoyance Distressed Troubled tone Holds up the ring* |  |  |
| **Social Class** |
| NO. | Quotation | Explanation | L | R |
|  | ‘Public men, Mr Birling, have responsibilities as well as privileges’ **(Inspector)** |  |  |  |
|  | ‘I wasn’t in love with her or anything – but I liked her – she was pretty and a good sport’ **(Eric)** |  |  |  |
|  | ‘Girls of that class’ **(Mrs Birling)** |  |  |  |
|  | ‘I became at once the most important person in her life’ **(Gerald)** |  |  |  |
|  | ‘As if a girl of that sort would ever refuse money!’ **(Mrs Birling)** |  |  |  |
|  | ‘*(staggered)* Well, really! Aldermand Meggarty! I must say, we are learning something tonight.’ **(Mrs Birling)** |  |  |  |
|  | ‘*(with dignity)* Yes. We’ve done a great deal of useful work in helping deserving cases.’ **(Mrs Birling)** |  |  |  |

|  |
| --- |
| **Capitalism v Socialism** |
| NO. | Quotation | Explanation | L | R |
|  | ‘If you don’t come down hard on these people they’d soon be asking for the earth’ **(Mr Birling)** |  |  |  |
|  | ‘We were paying the usual rates and if they didn’t like those rates, they could go and work somewhere else. It’s a free country, I told them’ **(Mr Birling)** |  |  |  |
|  | ‘Probably a Socialist or some sort of crank’ **(Mr Birling)** |  |  |  |
|  | ‘And we’re in for a time of steadily increasing prosperity’ **(Mr Birling)** |  |  |  |
|  | ‘Living in a world that’ll have forgotten these Capital vs. Labour agitations’ **(Mr Birling)** |  |  |  |
|  | ‘But just remember this. One Eva Smith has gone – but there are millions and million and millions of Eva Smiths and John Smiths left with us, with their lives, their hopes and fears, their suffering and a chance of happiness, all intertwined with our lives and what we think and say and do. We don’t live alone. We are members of one body. We are responsible for each other’ **(Inspector)** |  |  |  |

|  |
| --- |
| **Young v. Old** |
| NO. | Quotation | Explanation | L | R |
|  | *‘Now you three young people, just listen to this’* **(Mr Birling)** |  |  |  |
|  | *‘(pointing to Eric and Sheila)* Now look at the pair of them – the famous younger generation who know it all. And they can’t even take a joke.’ **(Mr Birling)** |  |  |  |
|  | ‘*(flaring up)* It’s you two who are being childish – trying not to face the facts’ **(Sheila)** |  |  |  |
|  | ‘I do protest against the way in which my daughter, a young unmarried girl, is being dragged into this’ **(Mr Birling)** |  |  |  |
|  | ‘[the young ones] *are the most impressionable’* **(The Inspector)** |  |  |  |
|  | ‘Why, you hysterical young fool – get back – or I’ll –‘ **(Mr Birling)** |  |  |  |
|  | ‘You began to learn something. And now you’ve stopped’ **(Sheila)** |  |  |  |

|  |
| --- |
| **Responsibility** |
| NO. | Quotation | Explanation | L | R |
|  | ‘I can’t accept any responsibility. If we were all responsible for everything that happened to everybody we’d had anything to do with, it would be very awkward, wouldn’t it?’ **(Mr Birling)** |  |  |  |
|  | ‘It’s what happened to the girl and what we did to her that matters’ **(Eric)** |  |  |  |
|  | ‘Each of you helped to kill her. Remember that. Never forget it’ **(Inspector)** |  |  |  |
|  | ‘It’s what happened to the girl and what we all did to her that matters’ **(Eric)** |  |  |  |
|  | ‘And don’t let’s start dodging and pretending now. Between us we drove that girl to commit suicide’ **(Sheila)** |  |  |  |
|  | ‘I’m sorry she should have come to such a horrible end. But I accept no blame at all’ **(Mrs Birling)** |  |  |  |
|  | ‘I should think not. Eric, I’m absolutely ashamed of you’ **(Mrs Birling)** |  |  |  |
|  | ‘You lot may be letting yourselves out nicely, but I can’t/ Nor can mother. We did her in all right.’ **(Eric)** |  |  |  |

|  |
| --- |
| **Gender** |
| NO. | Quotation | Explanation | L | R |
|  | ‘There are a lot of young women living that sort of existence’ **(Inspector)** |  |  |  |
|  | ‘It’s what happened to the girl and what we did to her that matters’ **(Eric Birling)** |  |  |  |
|  | ‘You think young women ought to be protected against unpleasant and disturbing things?’ **(Inspector)** |  |  |  |
|  | ‘Nothing to do with you, Sheila. Run along’ **(Mr Birling)** |  |  |  |
|  | ‘I hate those hard-eyed dough-faced women’ **(Gerald)** |  |  |  |
|  | ‘… not only something to make ‘em look prettier’ **(Mr Birling)** |  |  |  |
|  | ‘She was claiming elaborate fine feelings and scruples that were simply absurd in a girl in her position’ **(Mrs Birling)** |  |  |  |

**Power and Conflict Poetry**

|  |
| --- |
| **Ozymandias** – Percy Shelley |
| NO. | Quotation | Explanation | L | R |
| 1 | ‘Two vast and trunkless legs of stone/ Stand in the desert’ |  |  |  |
| 2 | ‘Half sunk, a shattered visage lies’ |  |  |  |
| 3 | ‘Wrinkled lip, and sneer of cold command’ |  |  |  |
| 4 | ‘My name is Ozymandias, king of kings: look on my works, ye mighty, and despair!’ |  |  |  |
| 5 | ‘Nothing beside remains’ |  |  |  |
| 6 | ‘Colossal wreck, boundless and bare’ |  |  |  |
| 7 | ‘The lone and level sands stretch far away’ |  |  |  |
| MQs | ‘sneer’ ‘shattered’ ‘wreck’ ‘mocked’ ‘decay’ ‘lone’ ‘antique’ ‘lifeless’ |  |  |

|  |
| --- |
| **London** – William Blake |
| NO. | Quotation | Explanation | L | R |
| 8 | ‘chartered street’, ‘chartered Thames does flow’ |  |  |  |
| 9 | ‘Marks of weakness, marks of woe’ |  |  |  |
| 10 | ‘In every **cry** of every man’ / ‘in every infant’s **cry** of fear’ / ‘chimney-sweeper’s **cry’** |  |  |  |
| 11 | ‘mind forged manacles’ |  |  |  |
| 12 | ‘Every black’ning church appals’ |  |  |  |
| 13 | ‘Hapless soldier’s sigh runs in blood down palace walls’ |  |  |  |
| 14 | ‘Blights with plagues the marriage hearse’ |  |  |  |
| MQs | ‘charter’d’ ‘cry’ ‘weakness’ ‘black’ning’ ‘manacles’ ‘woe’ ‘blood’ |  |  |

|  |
| --- |
| **Extract from, *The Prelude*** – William Wordsworth |
| NO. | Quotation | Explanation | L | R |
| 15 | ‘A little boat tied to a willow tree’ |  |  |  |
| 16 | ‘It was can act of stealth And troubled pleasure’ |  |  |  |
| 17 | ‘Small circles glittering idly in the moon’ |  |  |  |
| 18 | ‘She was an elfin pinnacle’ lustily I dipped my oard into the silent lake’ |  |  |  |
| 19 | ‘a huge peak, black and huge’ |  |  |  |
| 20 | ‘a grim shape towered up between me… like a living thing, strode after me’ |  |  |  |
| 21 | **‘**huge and mighty forms, that do not live Like living men, moved slowly through the mind**’** |  |  |  |
| MQs | ‘Upreared’ ‘towered’ ‘spectacle’ ‘trembling’ ‘huge’ ‘darkness’ ‘dreams’ |  |  |

|  |
| --- |
| **My Last Duchess** – Robert Browning |
| NO. | Quotation | Explanation | L | R |
| 22 | ‘Looking as if she was alive’ |  |  |  |
| 23 | **‘**The depth and passion of its earnest glance**’** |  |  |  |
| 24 | **‘**spot of joy**’** |  |  |  |
| 25 | **‘**A heart—how shall I say?— too soon made glad**'** |  |  |  |
| 26 | **‘**My gift of a nine-hundred-years-old name’ |  |  |  |
| 27 | **‘**stooping’/’stoop’ |  |  |  |
| 28 | **‘**I gave commands; Then all smiles stopped together**’** |  |  |  |
| 29 | **‘**Notice Neptune, though, Taming a sea-horse**’** |  |  |  |
| MQs | ‘commands’ ‘trifling’ ‘impressed’ ‘gift’ ‘blush’ ‘cast in bronze’ |  |  |

|  |
| --- |
| **The Charge of the Light Brigade’** – Alfred Lord Tennyson |
| NO. | Quotation | Explanation | L | R |
| 30 | **‘**Half a league, half a league’ |  |  |  |
| 31 | **‘**valley of Death**’** |  |  |  |
| 32 | **‘**Theirs not to make reply, Theirs not to reason why, Theirs but to do and die.**’** |  |  |  |
| 33 | **‘**Stormed at with shot and shell**’** |  |  |  |
| 34 | **‘**Came through the jaws of Death, Back from the mouth of hell**’** |  |  |  |
| 35 | **‘**When can their glory fade? O the wild charge they made! |  |  |  |
| 36 | ‘Rode the six hundred’ / ‘noble six hundred’ |  |  |  |
| MQs | ‘hero’ ‘cannon’ ‘Hell’ ‘Honour’ ‘blunder’d’ ‘Death’ ‘shatter’d’ |  |  |

|  |
| --- |
| **Exposure –** Wilfred Owen |
| NO. | Quotation | Explanation | L | R |
| 37 | ‘Our brains ache, in the merciless iced east winds that knive us…’ |  |  |  |
| 38 | ‘But nothing happens’ |  |  |  |
| 39 | ‘worries by silence, sentries whisper, curious, nervous’ |  |  |  |
| 40 | ‘we hear the mad gusts tugging on the wire, like twitching agonies of men among its brambles’ |  |  |  |
| 41 | ‘sudden successive flights of bullets streak the silence. |  |  |  |
| 42 | ‘What are we doing here? / ‘Is it that we are dying?’ |  |  |  |
| 43 | **‘**Shutters and doors all closed: on us the doors are closed**'** |  |  |  |
| 44 | ‘For love of God seems dying’ |  |  |  |
| 45 | ‘Tonight, this frost will fasten on this mud and us’ |  |  |  |
| 46 | ‘Shrivelling many hands, puckering foreheads crisp’ |  |  |  |
| MQs | ‘dying’ ‘merciless’ ‘misery’ ‘nothing’ ‘melancholy army’ ‘ache’ ‘agonies’ |  |  |

|  |
| --- |
| **Storm on the Island** – Seamus Heaney |
| NO. | Quotation | Explanation | L | R |
| 47 | ‘We are prepared; we build our house squat’ |  |  |  |
| 48 | **‘**The wizened earth had never troubled us**’** |  |  |  |
| 49 | **‘**Exploding comfortably**’** |  |  |  |
| 50 | ‘salvo'/ ’strafe’/ ’bombarded’ |  |  |  |
| 51 | ‘The very windows, spits like a tame cat Turned savage**’** |  |  |  |
| 52 | **‘**Strange, it is a huge nothing that we fear**’** |  |  |  |
| 53 | ‘Can raise a tragic chorus in a gale So that you can listen to the thing you fear’ |  |  |  |
| MQs | ‘prepared’ ‘bombarded’ ‘invisibly’ ‘savage’ ‘huge nothing’ ‘pummels’ ‘fear’ |  |  |

|  |
| --- |
| **Bayonet Charge** – Ted Hughes |
| NO. | Quotation | Explanation | L | R |
| 54 | **‘**running- raw In raw-seamed hot khaki**’** |  |  |  |
| 55 | **‘**Bullets smacking the belly out of the air**’** |  |  |  |
| 56 | **‘**The patriotic tear that had brimmed in his eye Sweating like molten iron from the centre of his chest**'** |  |  |  |
| 57 | **‘**In what cold clockwork of the stars and the nations Was he the hand pointing that second?’ |  |  |  |
| 58 | **‘**King, honour, human dignity, etcetera Dropped like luxuries**’** |  |  |  |
| 59 | **‘**shot-slashed furrows Threw up a yellow hare that rolled like a flame**’** |  |  |  |
| MQs | ‘patriotic’ ‘ terror’ ‘dynamite’ ‘cold clockwork’ ‘threshing’ |  |  |

|  |
| --- |
| **Remains** – Simon Armitage |
| NO. | Quotation | Explanation | L | R |
| 60 | ‘probably armed, possibly not’ |  |  |  |
| 61 | ‘I see every round as it rips through his life’ |  |  |  |
| 62 | ‘tosses his guts’ / ‘carted off in the back of a lorry’ |  |  |  |
| 63 | ‘sort of inside out, pain itself, the image of agony’ |  |  |  |
| 64 | ‘End of story, except not really.' |  |  |  |
| 65 | ‘blood-shadow stays on the street’ |  |  |  |
| 66 | ‘his bloody life in my bloody hands’ |  |  |  |
| 67 | ‘he’s here in my head when I close my eyes’ |  |  |  |
| MQs | ‘tosses’ ‘blood-shadow’ ‘blink’ ‘bloody’ ‘drink’ ‘drugs’ ‘daylight’ |  |  |

|  |
| --- |
| **Poppies –** Jane Weir |
| NO. | Quotation | Explanation | L | R |
| 68 | **‘**steeled the softening of my face**’** |  |  |  |
| 69 | **‘**All my words flattened, rolled, turned into felt, slowly melting’ |  |  |  |
| 70 | ‘the world overflowing like a treasure chest**’** |  |  |  |
| 71 | **‘**released a song bird from its cage**'** |  |  |  |
| 72 | ‘later a single dove flew from the pear tree’ |  |  |  |
| 73 | **‘**The dove pulled freely against the sky, an ornamental stitch**’** |  |  |  |
| 74 | ‘I listened, hoping to hear your playground voice catching on the wind’ |  |  |  |
| MQs | ‘blockade’ ‘Poppies’ ‘intoxicated’ ‘memorial’ ‘ornamental’ ‘Armistice Sunday’ |  |  |

|  |
| --- |
| **War Photographer** – Carol Ann Duffy |
| NO. | Quotation | Explanation | L | R |
| 75 | **‘**spools of suffering set out in ordered rows**’** |  |  |  |
| 76 | ‘Belfast. Beirut. Phnom Penh. All flesh is grass.’ |  |  |  |
| 77 | **‘**Rural England. Home again to ordinary pain**'** |  |  |  |
| 78 | ‘to fields which don’t explode beneath the feet of running children in a nightmare heat’ |  |  |  |
| 79 | ‘a half-formed ghost’ |  |  |  |
| 80 | ‘how the blood stained into foreign dust’ |  |  |  |
| 81 | ‘the reader’s eyeballs prick with tears between the bath and pre-lunch beers’ |  |  |  |
| 82 | ‘he stares impassively at where he earns his living and they do not care’ |  |  |  |
| MQs | ‘alone’ ‘suffering’ ‘nightmare’ ‘ghost’ ‘cries’ ‘stained’ |  |  |
| **Tissue –** Imtiaz Dharker |
| NO. | Quotation | Explanation | L | R |
| 83 | **‘**Paper that lets the light shine through, this is what could alter things**’** |  |  |  |
| 84 | **‘**If buildings were paper, I might feel their drift, see how easily they fall away on a sigh**’** |  |  |  |
| 85 | **‘**The sun shines through their borderlines**’** |  |  |  |
| 86 | **‘**what was paid by credit card might fly our lives like paper kites**'** |  |  |  |
| 87 | **‘**let the daylight break through capitals and monoliths, through the shapes that pride can make**’** |  |  |  |
| 88 | **‘**of paper smoothed and stroked and thinned to be transparent, turned into your skin**’** |  |  |  |
| MQs | ‘shine’ ‘drift’ ‘architect’ ‘last’ ‘build’ |  |  |

|  |
| --- |
| **The Emigrée –** Carol Rumens |
| NO. | Quotation | Explanation | L | R |
| 89 | **‘**There once was a country… I left it as a child but my memory of it is sunlight-clear**’** |  |  |  |
| 90 | **‘**the bright, filled paperweight**’** |  |  |  |
| 91 | **‘**it may be sick with tyrants, but I am branded by an impression of sunlight**’** |  |  |  |
| 92 | **‘**That child’s vocabulary I carried here like a hollow doll, opens and spills a grammar**'** |  |  |  |
| 93 | ‘white plane’ / ‘white streets’ |  |  |  |
| 94 | **‘**I comb its hair and love its shining eyes. My city takes me dancing through the city of walls**’** |  |  |  |
| 95 | ‘My shadow falls as evidence of sunlight’ |  |  |  |
| MQs | ‘sunlight-clear’ ‘tyrants’ ‘banned’ ‘docile’ ‘shadows’ ‘sunlight’ |  |  |

|  |
| --- |
| **Checking Out Me History** – John Agard |
| NO. | Quotation | Explanation | L | R |
| 96 | **‘**Dem tell me Wha dem want to tell me**’** |  |  |  |
| 97 | **‘**Bandage up me eye with me own history Blind me to me own identity**’** |  |  |  |
| 98 | **‘**hopeful stream to freedom river**’** |  |  |  |
| 100 | **‘**a healing star among the wounded a yellow sunrise to the dying**’**  |  |  |  |
| 101 | **‘**But now I checking out me own history I carving out me identity**’** |  |  |  |
| MQs | ‘dem tell me’ ‘slave’ ‘black’ ‘identity’ ‘brave’ ‘struggle’ |  |  |

|  |
| --- |
| **Kamikaze** – Beatrice Garland |
| NO. | Quotation | Explanation | L | R |
| 102 | **‘**a shaven head full of powerful incantations**’** |  |  |  |
| 103 | ‘enough fuel for a one-way journey into history’ |  |  |  |
| 104 | **‘**little fishing boats strung out like bunting on a green-blue translucent sea**’** |  |  |  |
| 105 | **‘**dark shoals of fishes flashing silver**’** |  |  |  |
| 106 | **‘**arcing in swathes like a huge flag waved first one way then the other in a figure of eight,**’** |  |  |  |
| 107 | **‘**they treated him as though he no longer existed**'** |  |  |  |
| 108 |  **‘**only we children still chattered and laughed till gradually we too learned to be silent**’** |  |  |  |
| 109 | **‘**he must have wondered which had been the better way to die’ |  |  |  |
| MQs | ‘incantations’ ‘journey’ ‘history’ ‘remembered’ ‘dangerous’ ‘wondered’ |  |  |