Department of English and Literacy

S2 Textual Analysis Pack

Passage 1: ‘Oliver Twist’

**Read the story then answer all of the questions. Check over your answers at the end and contact your teacher if there were any questions you had trouble with.**

The evening arrived; the boys took their places. The master in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him, the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity:

'Please, sir, I want some more.'

The master was a fat healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds, and then clung for support to the copper. The assistants were paralysed with wonder; the boys with fear.

'What! said the master at length, in a faint voice.

'Please, sir,' replied Oliver, I want some more.'

 The master aimed a blow at Oliver's head with the ladle; pinioned him in his arm; and shrieked aloud for the beadle.

The board were sitting in solemn conclave, when Mr. Bumble rushed into the room in great excitement, and addressing the gentleman in the high chair, said,

Mr. Limbkins, I beg your pardon sir! OIiver Twist has asked for more!'

There was a general start. Horror was depicted on every countenance.

 'For more!' said Mr. Limbkins 'Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?'

 'He did sir,' replied Bumble

 'That boy will be hung,' said the gentleman in the white waistcoat. 'l know that boy will be hung.'

Nobody controverted the prophetic gentleman's opinion. An animated discussion took place, Oliver was ordered into instant confinement; and a bill was next morning pasted on the outside of the gate, offering a reward of five pounds to anybody who would take Oliver Twist off the hands of the parish. ln other words five pounds and Oliver Twist were offered to any man or woman who wanted an apprentice to any trade, business, or calling.

 'l never was more convinced of anything in my life, said the gentleman in the white waistcoat as he knocked at the gate and read the bill next morning: 'l never was more convinced of anything in my life, than I am that that boy will come to be hung.

As I purpose to show in the sequel whether the white waistcoated gentleman was right or not I should perhaps mar the interest of this narrative (supposing it to possess any at all) if I ventured to hint just yet, whether the life of Oliver Twist had this violent termination or no.

Extract from ‘Oliver Twist’ by Charles Dickens

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**Passage 1 Questions**

1. What does ‘pauper’ mean? = 1 mark
2. Find a quotation that shows Oliver was prepared to stand up and say what he said. = 2 marks
3. Why is the line, ‘Please sir I want some more’ repeated? = 2 marks
4. What incidents in the story are designed to shock the reader? = 6 marks
5. The end of the extract is the end of a chapter. Why end on a cliffhanger? = 2 marks

**Passage 1 Answers**

1. What does ‘pauper’ mean? = 1 mark
* Very poor person/in receipt of public charity/benefits
1. Find a quotation that shows Oliver was prepared to stand up and say what he said. = 2 marks
* “he was desperate with hunger and reckless with misery.”
* He needed to eat that much that we was prepared to do something he was not supposed to do
1. Why is the line, ‘Please sir I want some more’ repeated? = 2 marks
* To show how hungry/desperate Oliver was
* To show the reader that Oliver is a character to be noticed
* To highlight to the reader how pathetic the lives of the boys must be that that is all they want
1. What incidents in the story are designed to shock the reader? = 6 marks
* The young boys are starving
* A child is assaulted by an adult
* The children are not allowed more food
* It is said that Oliver will be hung at some point in his life
* Oliver is locked up
* Oliver was sold the next day
1. The end of the extract is the end of a chapter. Why end on a cliffhanger? = 2 marks
* The reader is left to wonder what will happen to Oliver
* The reader gets a chance to reflect on the awful events that have just happened before reading the next part of the story

Passage 2: ‘Lost Hearts’

**Read the story then answer all of the questions. Check over your answers at the end and contact your teacher if there were any questions you had trouble with.**

*The extract tells the story of young Stephen, who goes to stay with his strange and mysterious uncle at his home, Aswarby Hall. During his stay, Stephen witnesses some strange happenings, and is told of the mysterious disappearance of two children who used to live at the house.*

The wind had fallen, and there was a still night and a full moon. At about ten o'clock Stephen was standing at the open window of his bedroom, looking out over the country. Still as the night was, the mysterious population of the distant moonlit woods was not yet lulled to rest. From time to time strange cries as of lost and despairing wanderers sounded from across the mere. They might be the notes of owls or water-birds yet they did not quite resemble either sound. Were not they coming nearer? Now they sounded from the nearer side of the water, and in a few moments they seemed to be floating about among the shrubberies. Then they ceased; but just as Stephen was thinking of shutting the window and resuming his reading of Robinson Crusoe, he caught sight of two figures standing on the gravelled terrace that ran along the garden side of the Hall — the figures of a boy and girl, as it seemed: they stood side by side, looking up at the windows. Something in the form of the girl recalled irresistibly his dream of the figure in the bath. The boy inspired him with more acute fear.

Whilst the girl stood still half smiling, with her hands clasped over her heart, the boy, a thin shape, with black hair and ragged clothing, raised his arms in the air with an appearance of menace and of unappeasable hunger and longing. The moon shone upon his almost transparent hands and Stephen saw that the nails were fearfully long and that the light shone through them. As he stood with his arms thus raised, he disclosed a terrifying spectacle. On the left side of his chest there opened a black and gaping rent, and there fell upon Stephen's brain, rather than upon his ear, the impression of one of those hungry and desolate cries that he had heard resounding over the woods of Aswarby all that evening. In another moment this dreadful pair had moved swiftly and noiselessly over the dry gravel, and he saw them no more.

Inexpressibly frightened as he was, he determined to take his candle and go down to Mr. Abney's study, for the hour appointed for their meeting was near at hand. The study or library opened out of the front hall on one side, and Stephen, urged on by his terrors, did not take long in getting there. To effect an entrance was not so easy. It was not locked, he felt sure, for the key was on the outside of the door as usual. His repeated knocks produced no answer. Mr. Abney was engaged: he was speaking. What! why did he try to cry out? and why was the cry choked in his throat? Had he, too, seen the mysterious children? But now everything was quiet, and the door yielded to Stephen's terrified and frantic pushing.

From ‘Lost Hearts’ by M R James

**Passage 2 Questions**

1. Choose a quotation that sets the scene in paragraph 1 and explain how it does so? = 2 marks
2. Summarise 4 things about the boy from paragraph 2 = 4 marks
3. How does the writer use effective description to describe the boy in paragraph 2? = 2 marks
4. How does the writer use sentence structure to show Stephen’s fear in paragraph 3? = 3 marks
5. Look at the whole extract, how does the writer create a dark and mysterious atmosphere? = 4 marks

**Passage 2 Answers**

1. How does the writer set the scene in paragraph 1? = 2 marks
* “From time to time strange cries as of lost and despairing wanderers sounded from across the mere. They might be the notes of owls or water-birds yet they did not quite resemble either sound.”
* The noises were not familiar and they scared Stephen. ‘Despairing wanderers’ conjures up an image of a lost soul
* “Were not they coming nearer?”
* The question Stephen asks himself shows the urgency of the situation, he is unsure but scared in case he is right
* “Still as the night was, the mysterious population of the distant moonlit woods was not yet lulled to rest.”
* ‘Mysterious population’ adds to Stephen’s uneasiness – he doesn’t know what is out there
* “Something in the form of the girl recalled irresistibly his dream of the figure in the bath. The boy inspired him with more acute fear.”
* The children remind him of a nightmare. ‘Acute fear’ at the end of the sentence, meaning the feeling of terror is rising rapidly in Stephen, acts as a climax to the paragraph
1. Summarise 4 things about the boy from paragraph 2 = 4 marks

Gloss on any 4:

* Thin
* Black hair
* Ragged clothing
* Arms raised
* Long nails
* Looked menacing/hungry
* There was some sort of hole in his chest
1. How does the writer use effective description to describe the boy in paragraph 2? = 4 marks
* “a thin shape, with black hair and ragged clothing,”
* Thin and ragged makes the reader think that the boy is neglected
* “raised his arms in the air with an appearance of menace and of unappeasable hunger and longing”
* Menace and unappeasable suggest that the boy means Stephen harm and that he cannot be stopped
* “The moon shone upon his almost transparent hands”
* Transparent suggests a ghostly quality
* “On the left side of his chest there opened a black and gaping rent”
* Where his heart should be there was nothing – a terrifying image
1. How does the writer use sentence structure to show Stephen’s fear in paragraph 3? = 3 marks
* Use of long, climatic sentences
* Use of exclamation to show heightened tension
* Use of question to show the confusion and uncertainty
1. Look at the whole extract, how does the writer create a dark and mysterious atmosphere? = 4 marks

Any 2 quotations and suitable explanation from:

Description of setting

* “The wind had fallen, and there was a still night and a full moon.”
* “Still as the night was, the mysterious population of the distant moonlit woods was not yet lulled to rest.”
* “From time to time strange cries as of lost and despairing wanderers sounded from across the mere.”

Description of characters

* “the boy, a thin shape, with black hair and ragged clothing, raised his arms in the air with an appearance of menace and of unappeasable hunger and longing.”
* “On the left side of his chest there opened a black and gaping rent, and there fell upon Stephen's brain, rather than upon his ear, the impression of one of those hungry and desolate cries that he had heard resounding over the woods of Aswarby all that evening.”
* “In another moment this dreadful pair had moved swiftly and noiselessly over the dry gravel, and he saw them no more.”

Use of sentence structure to build tension:

* “Were not they coming nearer? Now they sounded from the nearer side of the water, and in a few moments they seemed to be floating about among the shrubberies. Then they ceased;”
* “The study or library opened out of the front hall on one side, and Stephen, urged on by his terrors, did not take long in getting there.”
* “His repeated knocks produced no answer. Mr. Abney was engaged: he was speaking. What! why did he try to cry out? and why was the cry choked in his throat? Had he, too, seen the mysterious children? But now everything was quiet, and the door yielded to Stephen's terrified and frantic pushing.”

Passage 3: ‘The Watchtower’

**Read the story then answer all of the questions. Check over your answers at the end and contact your teacher if there were any questions you had trouble with.**

The island in the story can be reached from the mainland by crossing the sands at low tide. The boy in the story is trying to leave the island but the tide is coming in…

1. The trouble was, he was a town child. He believed in roads that stayed as roads, bridges that stayed as bridges. He believed he had a God-given right of way.
2. He didn’t know the sea.
3. It was not that he was a fool. He kept sharp eye on the lines of tiny distant breakers on each side of him; that glowed with the white of breaking surf, in the dark.
4. He began to get the worrying idea that the white lines where getting nearer; but it was hard to judge in the dark. He hurried as fast as he could; but he was utterly weary, his luggage weighed a ton.
5. He stopped and looked behind. The cursed island was fading to a low, dim mottled hump. But in front, the coast seemed no nearer, low, flat, boring. Get on, get on.
6. Yes, the lines of surf were moving together. The bridge ahead was narrower now, seeming little wider than the big wide coast road home.
7. He swung round. Should he make back to the island? He didn’t want to. He hated the place. And he was a good way out from it now…
8. And then, as he watched in horror, a wave more determined than the rest kept on and on, until it had rolled right across the sand-bridge between him and the island. For an awful moment there was no bridge, just sea. Then the bridge heaved into sight again, like a long whale breaking surface but narrower still.
9. He looked towards the mainland. The bridge there was still quite wide, unbroken… the way ahead was safer.
10. He must have run another hundred metres. The very quality of the sand under his feet seemed to be changing, growing wetter, soggier, softer. He was slithering rather than running. His feet couldn’t get a grip any more.
11. And then he saw it. The wave in front that swept right across the sand-bridge…
12. Frantic, he looked behind again.
13. There was no sign of the sand-bridge at all. Just the waves rolling across, one after the other.
14. Run, run, run. The dog ran with him, barking urgently. But he just knew he wasn’t going to make it. The world was changing its rules.
15. He ran into the next wave as it crossed in front; his feet were soaking, icy, in an instant. The sand under them was like freezing porridge. He was waddling slowly like a duck.
16. And the mainland looked as far away as ever.
17. It came to him that he was going to drown. There was no way that he couldn’t drown. He couldn’t run a mile; he couldn’t run fifty metres.

1. And the next crossing wave was half-way to his knees, and strong. He felt the tug of it.
2. And now the whole sand-bridge was gone for good. Even between waves it wasn’t showing. Where had all the water come from so quickly? He couldn’t even work out which way to go, any more. He was standing up to his ankles in the whole wide trackless sea. He felt dizzy, as the endless waves moved past him, with their burden of sand. The ground seemed to be moving under him, sucking his feet away. He nearly fell, and there was nothing to hang on to in the whole moving world.
3. He gave one last despairing gaze around.
4. And then he saw it. Leaning crookedly out of the sea, dimly dark against the moving waves.
5. The watchtower. The second watchtower.
6. The tower was a refuge for people trapped by the tide. Before it became really clear in his mind, he was floundering towards it.
7. The waves were up to his knees now, really pushing him away towards the left. There were deeper bits, where the water sloshed up, freezing him between his legs, freezing him up so he had no feeling. He had to keep looking for the watchtower, because the waves were pushing him off course. And all the time the dog was along side, barking joyously, thinking it was another game. He fell full-length, hauled himself back upright with a choking scream, fell again, and the waves rolled over him. Scrambling, crawling, underwater, then a lungful of air that ended in water again. But the tower was looming up…
8. A huge wave, that drove the dog sideways into him, so they went down in a flailing tangle. Up, breathing, screaming, gargling, drowning…
9. And then something hard and solid banged against his head. He grabbed, and he had it. Worked sideways towards the bottom of the ladder, hanging on like a limpet as the waves hit him.
10. Foot of the ladder, climb, climb. His soaking clothes dragged him back, his gear was like a heavy hand on his shoulders.
11. He pushed open the door, and collapsed inside.

This extract is from *Kingdom by the Sea* by Robert Westall

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[https://www.amazon.co.uk/dp/B0047T6W3O/ref=dp-kindle-redirect?\_encoding=UTF8&btkr=1](https://www.amazon.co.uk/dp/B0047T6W3O/ref%3Ddp-kindle-redirect?_encoding=UTF8&btkr=1)

**Passage 3 Questions**

1. Is the purpose of this story to entertain, persuade, explain or inform? (1)
2. Who do you think is the intended audience for this piece? With close reference to the text, give a reason for your answer. (2)
3. Summarise the stages of the tide coming in in paragraphs. 1-10 (3)
4. Give 2 reasons why the boy is completely unprepared for this situation? (2)
5. What is your opinion of the boy and how he responds to the situation he is in? (2)
6. ‘Zoom in’ to the passage to find a technique that the writer uses to convey the boy’s fear. ‘Zoom out’ to explain the bigger picture of how the writer plays on the reader’s fears. (4)
7. Choose one of the similes used in the passage, analyse it, and explain the intended effect on the reader. (2)
8. Give an example of the writer’s word choice that you find particularly striking. Explain what the word means and how its connotations make you understand the boy’s situation. (2)
9. Give an example where the writer deliberately uses a specific technique under the umbrella of sentence structure to affect the reader in some way. Explain the intended effect. (2)

**Passage 3 Answers**

1. Is the purpose of this story to entertain, persuade, explain or inform? (1)
* To entertain (1)
1. Who do you think is the intended audience for this piece? With close reference to the text, give a reason for your answer. (2)
* Children/young people/anyone interested in adventure stories (1). Appropriate explanation (1). Appropriate reference to text (1)
1. Summarise the stages of the tide coming in in paragraphs. 1-10 (3)
* Gloss of: “white lines” getting closer (1). “The bridge ahead was narrower” (1). The “quality of the sand” was “changing” (1)
1. Give 2 reasons why the boy is completely unprepared for this situation? (2)
* He was from the town (1). He had no knowledge of the sea/tides (1). Appropriate condensed answer (2)
1. What is your opinion of the boy and how he responds to the situation he is in? (2)
* Silly/Foolish/Naïve (1). He goes ahead with his plan without any planning (1). OR Desperate to get off the island (1). He departs without any thought to his safety (1)
1. ‘Zoom in’ to the passage to find a technique that the writer uses to convey the boy’s fear. ‘Zoom out’ to explain the bigger picture of how the writer plays on the reader’s fears. (4)
* Any appropriate technique and explanation (2). An analysis of why the sea is so powerful/frightening/can overwhelm/humans have no control (2). Weaker answers may get (1)
1. Choose one of the similes used in the passage, analyse it, and explain the intended effect on the reader. (2)
* Any of: “Like freezing porridge” /”Like a limpet”/ “Like a heavy hand” and explanation (1). Explanation of the intended effect (1)
1. Give an example of the writer’s word choice that you find particularly striking. Explain what the word means and how its connotations make you understand the boy’s situation. (2)
* Reference to any two of the following pieces of information: “Worrying idea.”/ “Wasn’t going to make it.”/ “Run, run, run.”/ “Flailing tangle”/ “Up, breathing, screaming, gargling, drowning…” (2)
1. Give an example where the writer deliberately uses a specific technique under the umbrella of sentence structure to affect the reader in some way. Explain the intended effect. (2)
* Reference to and identification of short sentences/ use of ellipsis/ use of repetition (1). Appropriate explanation (1)