

***The following Extract is from Charles Dickens’ Novel ‘Great Expectations’ In this extract, Pip, an orphan and the story’s main character, has been invited to the home of a rich woman called Miss Havisham.***

We went into the house by a side door - the great front entrance had two chains across it outside - and the first thing I noticed was, that the passages were all dark, and that she had left a candle burning there. She took it up, and we went through more passages and up a staircase, and still it was all dark, and only the candle lighted us.

At last we came to the door of a room, and she said, "Go in."

I answered, more in shyness than politeness, "After you, miss."

To this, she returned: "Don't be ridiculous, boy; I am not going in." And scornfully walked away, and - what was worse - took the candle with her.

This was very uncomfortable, and I was half afraid. However, the only thing to be done being to knock at the door, I knocked, and was told from within to enter. I entered, therefore, and found myself in a pretty large room, well lighted with wax candles. No glimpse of daylight was to be seen in it. It was a dressing room, as I supposed from the furniture, though much of it was of forms and uses then quite unknown to me. But prominent in it was a draped table with a gilded looking-glass, and that I made out at first sight to be a fine lady's dressing-table.

Whether I should have made out this object so soon, if there had been no fine lady sitting at it, I cannot say. In an arm-chair, with an elbow resting on the table and her head leaning on that hand, sat the strangest lady I have ever seen, or shall ever see. She was dressed in rich materials - satins, and lace, and silks - all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white. Some bright jewels sparkled on her neck and on her hands, and some other jewels lay sparkling on the table. Dresses, less splendid than the dress she wore, and half-packed trunks, were scattered about. She had not quite finished dressing, for she had but one shoe on - the other was on the table near her hand - her veil was but half arranged, her watch and chain were not put on, and some lace for her bosom lay with those trinkets, and with her handkerchief, and gloves, and some flowers, and a prayer-book, all confusedly heaped about the looking-glass.

It was not in the first few moments that I saw all these things, though I saw more of them in the first moments than might be supposed. But, I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which it now hung loose, had shrunk to skin and bone. Once, I had been taken to see some ghastly waxwork at the Fair, representing I know not what impossible personage lying in state. Once, I had been taken to one of our old marsh churches to see a skeleton in the ashes of a rich dress, that had been dug out of a vault under the church pavement. Now, waxwork and skeleton seemed to have dark eyes that moved and looked at me. I should have cried out, if I could.

"Who is it?" said the lady at the table.

"Pip, ma'am."

"Pip?"

"Mr. Pumblechook's boy, ma'am. Come - to play."

"Come nearer; let me look at you. Come close."

It was when I stood before her, avoiding her eyes, that I took note of the surrounding objects in detail, and saw that her watch had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine.

"Look at me," said Miss Havisham. "You are not afraid of a woman who has never seen the sun since you were born?"

I regret to state that I was not afraid of telling the enormous lie comprehended in the answer "No."

"Do you know what I touch here?" she said, laying her hands, one upon the other, on her left side. "Yes, ma'am." (It made me think of the young man.)

"What do I touch?"

"Your heart."

"Broken!"

She uttered the word with an eager look, and with strong emphasis, and with a weird smile that had a kind of boast in it. Afterwards, she kept her hands there for a little while, and slowly took them away as if they were heavy.

"I am tired," said Miss Havisham. "I want diversion, and I have done with men and women. Play."

I think it will be conceded by my most disputatious reader, that she could hardly have directed an unfortunate boy to do anything in the wide world more difficult to be done under the circumstances. "I sometimes have sick fancies," she went on, "and I have a sick fancy that I want to see some play. There there!" with an impatient movement of the fingers of her right hand; "play, play, play!"

**Vocabulary**

**Try to work out the meaning of each of the words from the text:**

1. **Scornfully**
2. **Within**
3. **Gilded**
4. **Dependent**
5. **Splendid**
6. **Lustre**
7. **Personage**
8. **Vault**
9. **Comprehended**
10. **Eager**
11. **Emphasis**
12. **Diversion**
13. **Conceded**
14. **Disputatious**
15. **Circumstances.**
16. **Fancies**

**Understanding**

**Task One:**

**Reread the passage above and then answer the following questions in full sentences. Make sure that you use the correct punctuation and that you use capital letters at the beginning of sentences and for proper nouns (names). When you have finished answering the questions, check your work for any errors and make any necessary corrections on your work.**

**1) What is the first thing that Pip notices about the house (lines 6-9)**

**2) How does Pip feel when his guide leaves? (lines 14-15)**

**3) How is the woman in the room dressed? (lines 20-30)**

**4) What does Pip then notice about this woman (lines 31-41)**

**5) What does the woman reveal about herself to Pip? (lines 53-47)**

**6) Why does she say that she has invited Pip to her home? (lines 62-65)**

**Task 2**

**Answer the following questions in full sentences, making sure to use a capital letter at the start of your sentence and for any proper nouns. You should use the question in your answer.**

**1) What impression do you get of Miss Havisham’s home?**

**2) How do you think that Pip feels during his visit? Include a quotation to support your answer.**

**3) Would you describe Miss Havisham as odd or unusual? Include a quotation to support you answer.**

**4) What do you think are the most important detail about Miss Havisham’s appearance? Explain why you think this.**

**Task 3**

**Each of the following words is the answer to a question. Your task is to write the question that the words are an answer to.**

**E.G.**

**Answer – Pip**

**Question – Who is the protagonist of the extract?**

**1) Wedding Dress**

**2) Her heart**

**3) Sick Fancy**

**4) Dark**

**5) Faded and yellow**

**Task 4**

**The following sentences begin with subordinating conjunctions. Varying the way that you begin your sentences is important as it makes your work more interesting and fluent. Using the information from the extract, complete the bullet points.**

**Here is an example of how to do this:**

**1. Although Pip is frightened, he enters Miss Havisham’s room.**

**Now complete four sentences about the extract, beginning each one with one of the following subordinating conjunctions:**

* **If**
* **Before**
* **Even though**
* **While**

**Task 5**

**Combine the following sentences to create one sentence.**

**Include an *appositive* (naming a noun e.g. Dickens, the famous Victorian writer, wrote Great expectations. In this sentence, ‘the famous Victorian writer’ is the appositive because it names the noun Dickens.)**

**1. A boy called Pip visits a mansion.**

**2. The mansion is dark.**

**3. He meets an unusual woman.**

**4. Her name is Miss Havisham and she has a broken heart.**

**5. She wears a faded wedding dress.**

**6. She asks him to play.**

**Task 6**

**Imagine that you are going to write the next part of the story. Describe the situation that Pip is in, his thoughts and feelings, and any other characters that are involved.**

**You should include four (or more) of the following:**

* **A metaphor**
* **A simile**
* **Personification**
* **At least one sentence using an *appositive***
* **At least one sentence beginning with an *adjective***
* **At least one sentence beginning with a subordinating *conjunction***
* **A sentence that begins with an *adverb***
* **A minimum of four words from the vocabulary that you have learned**
* **A line from the extract**

**Exam Preparation Tasks**

**English Language Paper 1: Questions**

**01. Read again the first part of the source, from lines 6 to 9. List four things about the setting.**

**(4 marks)**

**02. Look in detail at this extract from lines 31 to 41 of the Source. How does the writer use language here to make Miss Havisham seem unusual?**

**You could include the writer’s choice of:**

**• words and phrases**

**• language features and techniques**

**• sentence forms. (8 marks)**

**03. You now need to think about the whole of the Source.**

**This text is from the opening of an important chapter in the novel. How has the writer structured the text to interest you as a reader?**

**You could write about:**

**• what the writer focuses your attention on at the beginning**

**• how and why the writer changes this focus as the Source develops**

**• any other structural features that interest you. (8 marks)**

**04**

**Focus this part of your answer on the second part of the Source from line 31 to the end.**

**A student said, ‘This part of the extract, where Pip meets Miss Havisham, really helps the reader to understand that Miss Havisham is insane.’**

**To what extent do you agree?**

**In your response, you could:**

**• consider your own impressions of the character**

**• evaluate how the writer conveys Miss Havisham’s words.**

**• support your response with references to the text. (20 marks)**

**English Literature:**

***The following Extract is from Charles Dickens’ Novel ‘Oliver Twist’ In this extract, Oliver, an orphan and the story’s main character, has encountered a new friend, Jack Hawkins, who has taken him to meet his master Fagin. Fagin is a criminal who operates a gang of orphan thieves in Victorian London.***

Oliver, groping his way with one hand, and having the other firmly grasped by his **companion**, ascended with much difficulty the dark and broken stairs: which his conductor mounted with an ease and expedition that showed he was well **acquainted** with them. He threw open the door of a back-room, and drew Oliver in after him.

The walls and ceiling of the room were perfectly black with age and dirt. There was a deal table before the fire: upon which were a candle, stuck in a ginger-beer bottle, two or three pewter pots, a loaf and butter, and a plate. In a frying-pan, which was on the fire, and which was secured to the mantel-shelf by a string, some sausages were cooking; and **standing over them, with a toasting-fork in his hand, was a very old shrivelled Jew, whose villanous-looking and repulsive face was obscured by a quantity of matted red hair. He was dressed in a greasy flannel gown, with his throat bare; and seemed to be dividing his attention between the frying-pan and a clothes-horse, over which a great number of silk handkerchiefs were hanging. Several rough beds made of old sacks, were huddled side by side on the floor. Seated round the table were four or five boys, none older than the Dodger, smoking long clay pipes, and drinking spirits with the air of middle-aged men. These all crowded about their associate as he whispered a few words to the Jew; and then turned round and grinned at Oliver. So did the Jew himself, toasting-fork in hand.**

"This is him, Fagin," said Jack Dawkins; "my friend Oliver Twist."

The Jew grinned; and, making a low **obeisance** to Oliver, took him by the hand, and hoped he should have the honour of his **intimate** acquaintance. Upon this, the young gentlemen with the pipes came round him, and shook both his hands very hard- especially the one in which he held his little bundle. One young gentleman was very anxious to hang up his cap for him; and another was so **obliging** as to put his hands in his pockets, in order that, as he was very tired, he might not have the trouble of emptying them, himself, when he went to bed. These **civilities** would probably have been extended much farther, but for **a liberal exercise of the Jew's toasting-fork on the heads and shoulders of the affectionate youths who offered them.**

"We are very glad to see you, Oliver, very," said the Jew. "Dodger, take off the sausages; and draw a tub near the fire for Oliver. Ah, you're a-staring at the pocket-handkerchiefs! eh, my dear! There are a good many of 'em, ain't there? We've just looked 'em out, ready for the wash; that's all, Oliver; that's all. Ha! ha! ha!"

The latter part of this speech, was hailed by a **boisterous** shout from all the hopeful pupils of the merry old gentleman. In the midst of which, they went to supper.

**Oliver ate his share, and the Jew then mixed him a glass of hot gin and water; telling him he must drink it off directly, because another gentleman wanted the tumbler. Oliver did as he was desired. Immediately afterwards he felt himself gently lifted on to one of the sacks; and then he sunk into a deep sleep.**

…

It was late next morning when Oliver awoke, from a sound, long sleep. There was no other person in the room but the old Jew, who was boiling some coffee in a saucepan for breakfast, and whistling softly to himself as he stirred it round and round, with an iron spoon. He would stop every now and then to listen when there was the least noise below: and when he had satisfied himself, he would go on, whistling and stirring again, as before.

Although Oliver had **roused** himself from sleep, he was not thoroughly awake. There is a drowsy state, between sleeping and waking, when you dream more in five minutes with your eyes half open, and yourself half conscious of everything that is passing around you, than you would in five nights with your eyes fast closed, and your senses **wrapt** in perfect unconsciousness. At such times, a mortal knows just enough of what his mind is doing, to form some glimmering conception of its mighty powers, its bounding from earth and spurning time and space, when freed from the **restraint** of its corporeal associate.

Oliver was precisely in this condition. He saw the Jew with his half-closed eyes; heard his low whistling; and recognized the sound of the spoon grating against the sauce-pan's sides; and yet the self-same senses were mentally engaged, at the same time, in busy action with almost everybody he had ever known.

When the coffee was done, the Jew drew the saucepan to the hob. Standing, then, in an irresolute attitude for a few minutes, as if he did not well know how to employ himself, he turned round and looked at Oliver, and called him by his name. He did not answer, and was to all appearance asleep.

After satisfying himself upon this head, the Jew stepped gently to the door: which he fastened**. He then drew forth: as it seemed to Oliver, from some trap in the floor: a small box, which he placed carefully on the table. His eyes glistened as he raised the lid, and looked in. Dragging an old chair to the table, he sat down; and took from it a magnificent gold watch, sparkling with jewels.**

**"Aha!" said the Jew, shrugging up his shoulders, and distorting every feature with a hideous grin. "Clever dogs! Clever dogs! Staunch to the last! Never told the old parson where they were. Never peached upon old Fagin! And why should they? it wouldn't have loosened the knot, or kept the drop up, a minute longer. No, no, no! Fine fellows! Fine fellows!"**

With these, and other muttered reflections of the like nature, the Jew once more **deposited** the watch in its place of safety. At least half a dozen more were severally drawn forth from the same box, and surveyed with equal pleasure; besides rings, brooches, bracelets, and other articles of jewellery, of such magnificent materials, and costly workmanship, that Oliver had no idea, even of their names.

Having replaced these **trinkets**, the Jew took out another: so small that it lay in the palm of his hand. There seemed to be some very minute inscription on it; for the Jew laid it flat upon the table, and, shading it with his hand, pored over it, long and earnestly. At length he put it down, as if **despairing** of success; and, leaning back in his chair, muttered:

"What a fine thing capital punishment is! Dead men never repent; dead men never bring awkward stories to light. Ah, it's a fine thing for the trade! Five of 'em strung up in a row, and none left to play booty, or turn white-livered!"

As the Jew uttered these words, his bright dark eyes, which had been staring **vacantly** before him, fell on Oliver's face; the boy's eyes were fixed on his in mute curiosity; and although the **recognition** was only for an instant- for the briefest space of time that can possibly be **conceived**- it was enough to show the old man that he had been observed. **He closed the lid of the box with a loud crash; and, laying his hand on a bread knife which was on the table, started furiously up. He trembled very much though; for, even in his terror Oliver could see that the knife quivered in the air.**

**"What's that?" said the Jew. "What do you watch me for? Why are you awake? What have you seen? Speak out, boy! Quick- quick! for your life!"**

**"I wasn't able to sleep any longer, sir," replied Oliver, meekly. "I am very sorry if I have disturbed you, sir."**

**"You were not awake an hour ago?" said the Jew, scowling fiercely on the boy.**

**"No! No, indeed!" replied Oliver.**

**"Are you sure?" cried the Jew: with a still fiercer look than before: and a threatening attitude.**

**"Upon my word I was not, sir," replied Oliver, earnestly. "I was not, indeed, sir."**

**"Tush, tush, my dear!" said the Jew, abruptly resuming his old manner, and playing with the knife a little, before he laid it down; as if to induce the belief that he had caught it up in mere sport. "Of course I know that, my dear. I only tried to frighten you. You're a brave boy. Ha! ha! you're a brave boy, Oliver!" The Jew rubbed his hands with a chuckle, but glanced uneasily at the box, notwithstanding.**

"Did you see any of these pretty things, my dear?" said the Jew, laying his hand upon it after a short pause.

"Yes, sir," replied Oliver.

"Ah!" said the Jew, turning rather pale. "They- they're mine, Oliver; my little property. All I have to live upon, in my old age. The folks call me a miser, my dear. Only a miser; that's all."

Oliver thought the old gentleman must be a decided miser to live in such a dirty place, with so many watches; but, thinking that perhaps his **fondness** for the Dodger and the other boys, cost him a good deal of money, he only cast a deferential look at the Jew, and asked if he might get up.

**Vocabulary:**

**Try to work out the meaning of each of the words from the text:**

1. Fondness
2. Companion
3. Acquainted
4. Repulsive
5. Obscured
6. Obeisance
7. Intimate
8. Obliging
9. Civilities
10. Boisterous
11. Roused
12. Wrapt
13. Restraint
14. Staunch
15. Deposited
16. Trinkets
17. Despairing
18. Vacantly
19. Recognition
20. Conceived

**Understanding**

**Task One:**

**Reread the passage above and then answer the following questions in full sentences. Make sure that you use the correct punctuation and that you use capital letters at the beginning of sentences and for proper nouns (names). When you have finished answering the questions, check your work for any errors and make any necessary corrections on your work.**

1) What is the room that Oliver enters like? (lines 11-14)

2) How do the other boys behave towards Oliver? (lines 26-33)

3) What does Oliver have to eat and drink? (lines 35-46)

4) What is Fagin doing when Pip awakes? (lines 48-52)

5) What does Fagin keep hidden and where? (lines 70-84)

6) How does Fagin react when he notices that Oliver has been watching him? Why? (lines 95-120)

**Task 2**

**Answer the following questions in full sentences, making sure to use a capital letter at the start of your sentence and for any proper nouns. You should use the question in your answer.**

1) What impression do you get of Fagin’s home?

2) What impression of Fagin is created? Include a quotation to support your answer.

3) Would you describe Fagin as a friend or an enemy to Oliver? Include a quotation to support your answer.

4) What do you think are the most important details about Fagin that we learn? Explain why you think this.

5) Fagin is referred to as ‘The Jew’ repeatedly. Why has Dickens chosen not to use his name?

**Task 3**

**Each of the following words is the answer to a question. Your task is to write the question that the words are an answer to.**

**E.G.**

**Answer – Oliver**

**Question – Who is the protagonist of the extract?**

1) Watches

2) Criminal Gang

3) Jewish

4) Villanous-looking and repulsive

5) Miser

**Task 4**

**The following sentences begin with subordinating conjunctions. Varying the way that you begin your sentences is important as it makes your work more interesting and fluent. Using the information from the extract, complete the bullet points.**

**Here is an example of how to do this:**

**1. Before he meets Fagin, Oliver follows Jack Hawkins to his home.**

**Now complete four sentences about the extract, beginning each one with one of the following subordinating conjunctions:**

* If
* Before
* Even though
* While

**Task 5**

**Combine the following sentences to create one sentence.**

**Include an *appositive* (naming a noun e.g. Dickens, the famous Victorian writer, wrote Great expectations. In this sentence, ‘the famous Victorian writer’ is the appositive because it names the noun Dickens.)**

1. A boy called Oliver visits a home.

2. The home is filthy.

3. It is crowded with boys.

4. A man called Fagin lives there with the boys.

5. He is Jewish.

6. He shelters the boys so that they will steal for him.

**Task 6**

**Find any examples of the following in the text. Annotate your text with the technique identified and its effect on the reader.**

* A metaphor
* A simile
* Personification
* Interesting adjectives
* Powerful verbs
* Short sentences
* Dialogue
* Description of the setting
* Description of the characters

**Exam Preparation Tasks**

In your English Literature exam you will be asked to write an essay about a character or theme based on an extract. We are going to practise doing this using the extract from ‘Oliver Twist’.

**The question that you will be answering is:**

***How does Dickens present the character of Fagin as a villain in the extract?***

* **To begin with re-read the passages of the extract in bold.**
* **Look at the annotations that you have made.**
* **What do the techniques that you have identified tell you about this character? Do they make him seem kind or unkind? Does he seem honest? Is he clean or dirty?**

We are going to follow a 5 paragraph essay structure. This consists of:

* **An introduction where you state the main purpose of your essay**
* **The main body – this consists of 3 developed paragraphs, each containing a different argument, supported by evidence.**
* **Conclusion – finish your essay with your final ideas, based on the arguments that you have put forward.**

**Use a triple adjective to begin your introduction e.g.**

*Dickens presents Fagin as a disgusting, untrustworthy and deceitful old villain.*

**Use this sentence stem to write your first sentence:**

Dickens presents Fagin as \_\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Next, explain why you think that this character or theme is important to the text as a whole.**

*Fagin is an important character in the novel as he is one of a number of evil adults that Dickens uses to highlight the innocence of children and the harsh reality for thousands of unfortunate orphans in the Victorian era.*

**Now you need to explain why you think that Fagin is an important character in this novel.**

*Fagin is an important character as...*

**So a full introduction would look like this:**

*Dickens presents Fagin as a disgusting, untrustworthy and deceitful old villain.**Fagin is an important character in the novel as he is one of a number of evil adults that Dickens uses to highlight the innocence of children and the harsh reality for thousands of unfortunate orphans in the Victorian era.*

**Writing your first argument**

This is where you begin to develop your ideas. Always start by planning your essay so you should know what your three main ideas or arguments are. Start with your best idea.

Never just start with the quotation. You should always introduce the quotations with a stem. Embedding quotations (or littering your work with them) works well and enhances the fluency of your writing.

Here are the stages:

* Start with a clear statement about the extract
* Add a line which outlines the techniques that Dickens has used and why he has used it (i.e. what is the effect that they create?)
* Add the quotation, ideally by embedding it in your sentence
* Focus or zoom in on some of the important language in the quotation and then evaluate why the quotation is significant
* Try to add some more quotations and analysis to support your original point (using furthermore, moreover etc.)
* Then make a link to context and show that you understand that Dickens knows what his reader would think/how they would respond

The first argument below deals with how Fagin’s appearance is unpleasant – something the audience is likely to expect in a villain.

**In the extract, Dickens presents Fagin as an ugly and unkempt man who is manipulated by greed far more than he is by kindness. Dickens utilises a range of unpleasant and emotive adjectives describe Fagin in order to immediately prejudice his audience against Fagin. He is described as “shrivelled” and his face is both “villanous-looking” and “repulsive”. All of these adjectives present a portrait of a man who is physically weak but also inherently evil and sickening to look at. Fagin presents a caricature villain like the wicked old men of fairy tales. Furthermore, Fagin is introduced not by his name but by his religion ‘The Jew’. This strips Fagin of individuality and encourages the Victorian reader to think of him in terms of anti-Semitic stereotypes of greed and as posing a threat to children rather than as a person and to judge him negatively before he has even spoken a word.**

Here is each of the steps of the argument:

* Start with a clear statement about the extract

**In the extract, Dickens presents Fagin as an ugly and unkempt man who is manipulated by greed far more than he is by kindness.**

* Add a line which outlines the techniques that Dickens has used and why he has used it (i.e. what is the effect that they create?)

**Dickens utilises a range of unpleasant and emotive adjectives describe Fagin in order to immediately prejudice his audience against Fagin.**

* Add the quotation, ideally by embedding it in your sentence

**He is described as “shrivelled” and his face is both “villanous-looking” and “repulsive”.**

* Focus or zoom in on some of the important language in the quotation and then evaluate why the quotation is significant

**All of these adjectives present a portrait of a man who is physically weak but also inherently evil and sickening to look at. Fagin presents a caricature villain like the wicked old men of fairy tales.**

* Try to add some more quotations and analysis to support your original point (using furthermore, moreover etc.)

**. Furthermore, Fagin is introduced not by his name but by his religion ‘The Jew’.**

* Then make a link to context and show that you understand that Dickens knows what his reader would think/how they would respond

**This strips Fagin of individuality and encourages the Victorian reader to think of him in terms of anti-Semitic stereotypes of greed and as posing a threat to children rather than as a person and to judge him negatively before he has even spoken a word.**

You are now ready to add your second and third arguments using the method outlined. You might want to think about **Fagin’s behaviour** and **Fagin’s reaction to Oliver seeing his ‘property’.**

Last steps

You need to include a short concluding paragraph to end your essay. This means that you briefly recap your argument and conclude with a final statement. These are different phrases that you can use to begin a conclusion:

* In conclusion…
* Ultimately, Fagin is…
* Dickens then, presents Fagin as a character who
* Fagin then, is a character who

Your conclusion may look something like this:

**In conclusion, Dickens presents Fagin as a character who is villainous in both appearance and attitude. His obvious greed and his manipulation of vulnerable children to feed it play in to the stereotype of the avaricious Jew and any sympathy that the reader is inclined to feel for him is undermined by his sly and bullying manner. Although he may not be the true villain of the novel, an “honour” perhaps reserved for Bill Sykes, he is certainly more foe than friend to Oliver and the other boys in his “care”.**

**English Language Paper Two**

English Language Paper Two is focused on **non-fiction.** You will read one text from the 19th Century and one text from the 2oth or 21st centuries.Two of the most important skills in this paper are **synthesis** and **comparison.**

**Source A is a letter from Charles Dickens to a newspaper. In the letter, he outlines his views on the issue of public executions, which were common until the late 19th century.**

Devonshire Terrace,  
Tuesday, Thirteenth November, 1849

Sir,  
I was a witness of the execution at Horsemonger Lane this morning. I went there with the intention of observing the crowd gathered to behold it, and I had excellent opportunities of doing so, at intervals all through the night, and continuously from daybreak until after the spectacle was over.

I do not address you on the subject with any intention of discussing the abstract question of capital punishment, or any of the arguments of its opponents or advocates. I simply wish to turn this dreadful experience to some account for the general good, by taking the readiest and most public means of adverting to an intimation given by Sir G. Grey in the last session of Parliament, that the Government might be induced to give its support to a measure making the infliction of capital punishment a private solemnity within the prison walls (with such guarantees for the last sentence of the law being inexorably and surely administered as should be satisfactory to the public at large), and of most earnestly beseeching Sir G. Grey, as a solemn duty which he owes to society, and a responsibility which he cannot for ever put away, to originate such a legislative change himself.

I believe that a sight so inconceivably awful as the wickedness and levity of the immense crowd collected at that execution this morning could be imagined by no man, and could be presented in no heathen land under the sun. The horrors of the gibbet and of the crime which brought the wretched murderers to it faded in my mind before the atrocious bearing, looks, and language of the assembled spectators.

When I came upon the scene at midnight, the shrillness of the cries and howls that were raised from time to time, denoting that they came from a concourse of boys and girls already assembled in the best places, made my blood run cold. As the night went on, screeching, and laughing, and yelling in strong chorus of parodies on negro melodies, with substitutions of “Mrs. Manning” for “Susannah” and the like, were added to these.

When the day dawned, thieves, low prostitutes, ruffians, and vagabonds of every kind, flocked on to the ground, with every variety of offensive and foul behaviour. Fightings, faintings, whistlings, imitations of Punch, brutal jokes, tumultuous demonstrations of indecent delight when swooning women were dragged out of the crowd by the police, with their dresses disordered, gave a new zest to the general entertainment. When the sun rose brightly— as it did— it gilded thousands upon thousands of upturned faces, so inexpressibly odious in their brutal mirth or callousness, that a man had cause to feel ashamed of the shape he wore, and to shrink from himself, as fashioned in the image of the Devil.

When the two miserable creatures who attracted all this ghastly sight about them were turned quivering into the air, there was no more emotion, no more pity, no more thought that two immortal souls had gone to judgement, no more restraint in any of the previous obscenities, than if the name of Christ had never been heard in this world, and there were no belief among men but that they perished like the beasts.

I have seen, habitually, some of the worst sources of general contamination and corruption in this country, and I think there are not many phases of London life that could surprise me. I am solemnly convinced that nothing that ingenuity could devise to be done in this city, in the same compass of time, could work such ruin as one public execution, and I stand astounded and appalled by the wickedness it exhibits. I do not believe that any community can prosper where such a scene of horror and demoralization as was enacted this morning outside Horsemonger Lane Gaol is presented at the very doors of good citizens, and is passed by, unknown or forgotten. And when in our prayers and thanksgivings for the season we are humbly expressing before God our desire to remove the moral evils of the land, I would ask your readers to consider whether it is not a time to think of this one, and to root it out.

I am, Sir, your faithful Servant.  
Charles Dickens

**Vocabulary:**

**Try to work out the meaning of each of the words from the text:**

1. Moral
2. Spectacle
3. Capital Punishment
4. Advocates
5. Intimation
6. Induced
7. Infliction
8. Solemnity
9. Inconceivably
10. Levity
11. Heathen
12. Gibbet
13. Atrocious
14. Shrillness
15. Parodies
16. Ruffians
17. Vagabonds
18. Tumultuous
19. Indecent
20. Swooning
21. Odious
22. Obscenities
23. Ingenuity
24. Demoralization

**Understanding**

**Task One:**

**Reread the passage above and then answer the following questions in full sentences. Make sure that you use the correct punctuation and that you use capital letters at the beginning of sentences and for proper nouns (names). When you have finished answering the questions, check your work for any errors and make any necessary corrections on your work.**

1) What did Charles Dickens witness and where? (line 11)

2) What does Dickens suggest that Parliament should do? (lines 18-24)

3) How does Dickens describe the behaviour of the crowd? (lines 25-29)

4) What kind of people does Dickens say are gathered to watch the execution? (lines 35-42)

5) How do the crowd react to the execution? (lines 43-47)

6) What is the reason that Dickens gives for stopping public executions? (lines 52-58)

**Task 2**

**Answer the following questions in full sentences, making sure to use a capital letter at the start of your sentence and for any proper nouns. You should use the question in your answer.**

1) What impression do you get of the public execution? Use a quotation to support your answer.

2) What is surprising or unusual about the reactions of the crowd? Include a quotation to support your answer.

3) Summarize Dickens’ opinion of public executions in your own words.

4) What do you think are the most powerful reasons against public executions? Explain why you think this.

5) What is a ‘moral evil’? Why is it important to remove or prevent such things taking place?

**Task 3**

**Each of the following words is the answer to a question. Your task is to write the question that the words are an answer to.**

**E.G.**

**Answer – Oliver**

**Question – Who is the protagonist of the extract?**

1) Capital Punishment.

2) Excitement and joy.

3) Loud, uncivilized and unkind.

4) Sympathy

5) It is an offence against Christian principles.

**Task 4**

**The following sentences begin with subordinating conjunctions. Varying the way that you begin your sentences is important as it makes your work more interesting and fluent. Using the information from the extract, complete the bullet points.**

**Here is an example of how to do this:**

**1. Before he meets Describes the scene, Dickens establishes that he has personally witnessed the execution.**

**Now complete four sentences about the extract, beginning each one with one of the following subordinating conjunctions:**

* If
* Before
* Even though
* While

**Task 5**

**Combine the following sentences to create one sentence.**

**Include an *appositive* (naming a noun e.g. Dickens, the famous Victorian writer, wrote Great expectations. In this sentence, ‘the famous Victorian writer’ is the appositive because it names the noun Dickens.)**

1. Charles Dickens views a public execution.

2. He is shocked by the behaviour of the crowd.

3. They are violent and loutish.

4. The crowd seem to delight in the death of the criminals.

5. Dickens feels that executions should not be a form of entertainment.

6. He feels that they are immoral and urges the government to ban them.

**Task 6**

**Find any examples of the following in the text. Annotate your text with the technique identified and its effect on the reader.**

* Imagery
* Emotive language
* Interesting adjectives
* Powerful verbs
* Description of the setting
* Description of the people
* Facts
* Opinions

Why support for the death penalty is rising again in America

**Source B is an article from ‘The Economist’ magazine, published in 2018. It explains how the American public is growing in its support for capital punishment.**

*Over half the population are now in favour*

RUBEN GUTIERREZ is in many ways typical of the thousands who sit on death row in America. The 41-year-old has been there for two decades, insists on his innocence and is still fighting for DNA testing. He is scheduled to die in Huntsville State Penitentiary in Huntsville, Texas, by lethal injection on September 12th. He was found guilty of the murder in 1998 of Escolastica Harrison, a trailer-park owner who kept $600,000 in cash inside her mobile home because she did not trust banks. The majority of Americans still approve of executing perpetrators of heinous crimes, despite the risk that an innocent might be killed. And to the puzzlement of those who think the death penalty is on its way out, the number of supporters of capital punishment is on the increase again.

Both the number of executions and public support for the death penalty were in decline for most of the past 20 years. Texas executed 40 people in 2000, but only seven in each 2016 and 2017. The main reason was the drop in America’s murder rate, from 10.2 per 100,000 people in 1980 to 4.5 in 2014. Along with that decline has come a more recent fall in the incidence of the most heinous, first-degree murders. Moreover, every state bar Alaska now gives juries the option of making sure that a murderer will never be released, by sentencing him to life without parole. At the same time, abolitionists are making an ever more forceful case. Strong evidence suggests that Texas has killed innocent men more than once since the 1970s. Among these are Carlos Deluna and Cameron Todd Willingham, who were executed in 1989 and 2004, respectively. Other evidence suggests a strong racial bias. Over 75% of those executed were sentenced to death for killing whites, even though about half of all murder victims are black. Abolitionists’ practical arguments include the exorbitant cost of executions, thanks to the lengthy appeals and retrials they occasion; the difficulty of buying poison for use in executions, from ever more reluctant pharmaceutical companies; and the problems caused when states choose new drug cocktails that may cause prisoners to suffer.

Bottom of Form

Why then is support for the death penalty increasing again? According to a survey released earlier this year by the Pew Research Centre, 54% of Americans back the death penalty; 49% did so two years ago. Robert Dunham, head of the Death Penalty Information Centre, says this is related to the political rhetoric in Washington. In March President Donald Trump proposed making drug dealers eligible for the death penalty, arguing that the federal government is “wasting our time” in so far as it is unwilling to execute them. Such talk may play well to a nation in the grip of the deadliest crisis of illegal-drug addiction in its history, though there is little evidence to suggest that the death penalty actually deters criminality. If the president’s proposal were to come into effect, America would join some disreputable peers. According to Amnesty International, only China, Iran, Saudi Arabia and Singapore executed people for drug dealing last year.

Across the world capital punishment is less common and less popular than it was, and dismay over its cost, efficacy and methods are hastening its decline. It seems unlikely that America will buck the trend for long. Young people and ethnic minorities, in particular, tend to be more opposed to the death penalty; demography is on the side of abolition. So far 19 states and the District of Columbia have discarded the death penalty. A good chunk of those that keep it have not executed anyone in decades. Most executions are carried out in a handful of states, such as Texas, Florida and Oklahoma, and most death sentences are sought by prosecutors in just a few counties. When Americans’ support for capital punishment does start to recede once again, their elected lawmakers should follow suit. Abolitionists may end up waiting longer than expected, but even in America the death penalty’s days are surely numbered.

**Vocabulary:**

**Try to work out the meaning of each of the words from the text:**

1. Insists
2. Lethal
3. Perpetrators
4. Heinous
5. Decline
6. Abolitionists
7. Parole
8. Exorbitant
9. Pharmaceutical
10. Eligible
11. Deters
12. Disreputable
13. Dismay
14. Efficacy
15. Hastening
16. Demography
17. Recede

**Understanding**

**Task One:**

**Reread the passage above and then answer the following questions in full sentences. Make sure that you use the correct punctuation and that you use capital letters at the beginning of sentences and for proper nouns (names). When you have finished answering the questions, check your work for any errors and make any necessary corrections on your work.**

1) What is the crime that Ruben Gutierrez was accused of? (lines 3-8)

2) What has happened to rates of murder and severe crime in the USA recently? (lines 12-16)

3) What are some of the difficulties that have recently affected thoughts about the death penalty? (lines 18-26)

4) Which states are responsible for the majority of executions? (lines 43-44)

5) How do the crowd react to the execution? (lines 43-47)

6) What does the writer think will eventually happen to the death penalty? (lines 45-48)

**Task 2**

**Answer the following questions in full sentences, making sure to use a capital letter at the start of your sentence and for any proper nouns. You should use the question in your answer.**

1) What does the writer think of the death penalty? Use a quotation to support your answer.

2) What is surprising or unusual about public feeling about executions? Include a quotation to support your answer.

3) Summarize the reasons that people want to stop the death penalty in your own words.

4) Why might people still be in favour of it? Explain why you think this.

5) Which other countries carry out a lot of executions? What is the writer trying to say about these countries?

**Task 3**

**Each of the following words is the answer to a question. Your task is to write the question that the words are an answer to.**

**E.G.**

**Answer – Oliver**

**Question – Who is the protagonist of the extract?**

1) Drug offences.

2) Racial bias.

3) It is not a deterrent.

4) 54% of Americans

5) Donald Trump.

**Task 4**

**The following sentences begin with subordinating conjunctions. Varying the way that you begin your sentences is important as it makes your work more interesting and fluent. Using the information from the extract, complete the bullet points.**

**Here is an example of how to do this:**

**1. At the beginning of the article, the writer describes the sentence and crimes of an individual.**

**Now complete four sentences about the extract, beginning each one with one of the following subordinating conjunctions:**

* If
* Before
* Even though
* While

**Task 5**

**Combine the following sentences to create one sentence.**

**Include an *appositive* (naming a noun e.g. Dickens, the famous Victorian writer, wrote Great expectations. In this sentence, ‘the famous Victorian writer’ is the appositive because it names the noun Dickens.)**

1. America continues to make use of the death penalty.

2. America has become safer recently.

3. More people believe that America should have the death penalty.

4. Some people feel that it is not applied fairly.

5. Others have considered using the death penalty for drug dealers.

6. The author doesn’t think that the death penalty will continue much longer..

**Task 6**

**Find any examples of the following in the text. Annotate your text with the technique identified and its effect on the reader.**

* Facts
* Statistics
* Anecdotes
* Interesting adjectives
* Powerful verbs
* Description of the setting
* Description of the people
* Facts
* Opinion

**Exam Preparation Tasks**

The most challenging tasks that you will need to complete in English Language Paper Two are the questions that focus on **synthesis** and **comparison.**

The skill of **synthesis** (question 2) requires you to look at **either** the **similarities** or **differences** between two texts.

You **do not** need to analyse language when answering this question but you do need to make use of evidence. This question requires you to look at the **whole of both texts.**

A sample question might be something like:

For this question, you need to refer to **the whole of Source A**, together with **the whole of Source B**.

Write a summary of what you understand about the different opinions about capital punishment presented in the text.

The first thing that you need to do when tackling this question is to decide what the different opinions expressed in each text are and summarise them. Remember that this might not just be the author’s opinion as they might be quoting others in their writing as well.

**Task One**

**Using full sentences, the correct punctuation and capital letters at the beginning of sentences and for proper nouns (names), write a summary explaining what you think each author’s opinion of the death penalty is.**

**Task Two**

**You then need to be able to divide up the authors’ opinions into subcategories e.g.** *Charles Dickens does not like the public spectacle of the death penalty but does not comment on whether it should be outlawed.*

**Using the categories below, find a piece of evidence that relates to each of the following ideas:**

* **The author’s own opinion of the death penalty**
* **How the author describes the views of others about this topic**
* **What the author suggests should be done about the death penalty**

**Task Three**

The final part of success in this question is being able to make effective **inferences.** The easiest way to do this is to think about **why** the author thinks or feels this way and **what** it tells us about them.

**E.g.** Dickens writes “And when in our prayers and thanksgivings for the season we are humbly expressing before God our desire to remove the moral evils of the land, I would ask your readers to consider whether it is not a time to think of this one, and to root it out.” From this I can **infer** that Dickens feels that it is unchristian. Perhaps this is because he is writing at a time when religion had a far greater influence on people’s values and on laws.

**Task Four**

You now need to put all of these ideas together into a series of paragraphs **(aim for three).** The way to do this is through using the **Statement, Quotation, Inference** approach.

The process works like this:

**Statement -** Write something about one of the differences in opinion between the two texts.

**Quotation -** Add a piece of evidence from each text to support your ideas.

**Inference -** Explain **why** the author thinks or feels this way and **what** it tells us about them.

**For Example:**

Source A suggests that people enjoy watching public executions whereas Source B suggests that people want the death penalty as they are worried about public safety. Dickens writes “I believe that a sight so inconceivably awful as the wickedness and levity of the immense crowd collected at that execution this morning could be imagined by no man.” The author of Source B however, states that people in America are increasingly in favour of more crimes being eligible for the death penalty as “Such talk may play well to a nation in the grip of the deadliest crisis of illegal-drug addiction in its history, though there is little evidence to suggest that the death penalty actually deters criminality.” From this I can infer that Dickens feels that execution should not be a matter of entertainment while the author of Source B is suggesting that public safety is not a good enough reason for the death penalty as it doesn’t stop crimes.

**Now write two more paragraphs about the different opinions in the texts using the Statement, Quotation, Inference process. You might like to focus on:**

* **How the author describes the views of others about this topic**
* **What the author suggests should be done about the death penalty**

The other main skill that you will need to develop for this paper is that of **comparison.** This requires you to look at **both the similarities and differences** between two texts.

You **do** need to **analyse language**. This question requires you to look at the whole of both texts.

A sample question might be something like:

For this question, you need to refer to the whole of Source A, together with the whole of Source B.

Compare how the writers **convey** their different perspectives and feelings about capital punishment

In your answer, you could:

• compare their different perspectives and feelings

• compare the methods the writers use to convey their different perspectives and feelings

• support your response with references to both texts.

[16 marks]

This question is about opinions.

You have to first work out the attitude (viewpoint or perspective) that the author of each text has to their subject.

Include lots of comparative phrases in your discussion of the text such as: alternatively, more/less so, conversely, also…

Support your ideas with references!

Consider the writer’s methods. How do these help to create the overall tone, idea, attitude or feeling of the text.

REFER BACK TO THE STATEMENT. ALL. THE. TIME

**Task One**

The first step is to work out what the writer thinks of the topic that they are discussing.

Here is a sample question about the two texts that you have been given:

*‘Compare how the writers convey their different perspectives and feelings about capital punishment.’*

**Read the first lines of each text. What do you think each writer thinks of their subject? Which words or phrases make you think this?**

**Source A**

Sir,

I was a witness of the execution at Horsemonger Lane this morning. I went there with the intention of observing the crowd gathered to behold it, and I had excellent opportunities of doing so, at intervals all through the night, and continuously from daybreak until after the spectacle was over.

**Source B**

RUBEN GUTIERREZ is in many ways typical of the thousands who sit on death row in America. The 41-year-old has been there for two decades, insists on his innocence and is still fighting for DNA testing. He is scheduled to die in Huntsville State Penitentiary in Huntsville, Texas, by lethal injection on September 12th.

**Task Two**

The next step is to identify the methods that each writer uses to put across their point of view.

There are there categories of method to look for:

1. **Comparing language**: description, hyperbole, terminology, imagery, emotive language, AFOREST techniques

2. **Comparing structure**: sequence of events, narrative focus, sentence structures, use of tenses and shifts in focus

3. **Comparing tone:** seriousness, intensity, drama, excitement, intimacy, formality, anger and sadness.

**Now identify one method from each category for each text.**

**Task Three**

Now try to explain how the techniques are effective in presenting the writer’s perspective.

For example: Source A makes it clear that the writer feels that people’s enjoyment of the execution is frightening to behold. Dickens writes that “the shrillness of the cries and howls that were raised from time to time...” made his “blood run cold.” The use of the verbs “cries” and “howls” paints the crowd as animals more than humans and the use of the metaphor suggests that Dickens is chilled by their conduct, to the extent where he questions whether witnessing the debauchery has stripped him of his own human warmth.

**Now complete a similar analysis of viewpoint, methods and techniques for the passage below:**

“Strong evidence suggests that Texas has killed innocent men more than once since the 1970s. Among these are Carlos Deluna and Cameron Todd Willingham, who were executed in 1989 and 2004, respectively. Other evidence suggests a strong racial bias. Over 75% of those executed were sentenced to death for killing whites, even though about half of all murder victims are black.”

**Task Four**

**Now try to explain how the texts are similar or different in their perspectives and/or methods. Link your ideas about each text with a comparative phrase.**

For example:

Source A makes it clear that the writer feels that people’s enjoyment of the execution is frightening to behold. Dickens writes that “the shrillness of the cries and howls that were raised from time to time...” made his “blood run cold.” The use of the verbs “cries” and “howls” paints the crowd as animals more than humans and the use of the metaphor suggests that Dickens is chilled by their conduct, to the extent where he questions whether witnessing the debauchery has stripped him of his own human warmth. Conversely, the author of Source B turns to facts to present their arguments against execution. The write of “strong evidence” to suggest that “innocent” people have been executed by the state of Texas and use alarming statistics to explain the “racial bias” that leads to over 75% of executions being for those who have killed white victims. This illustrates the inherent unfairness of the process and highlights two huge arguments against the death penalty: you cannot make amends if someone is incorrectly executed and you cannot really on those convicting and sentencing people to be fair and reasonable in their judgements.

**Pick two pieces of evidence from the text and construct your own paragraph like the one above.**

**Task Five**

**You now need to write a complete comparison. Use the structure below to help you to do so.**

**How to structure your response to Paper 2 Question 4 the comparison question:**

**Introduction: outline both writers’ viewpoints. Use a connective to show similarities/differences:**

Both texts convey their feelings about \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. Source A explores\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ whilst Source B shows\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Then, outline any themes/ideas/ tone that are in the texts. Use a connective to show similarities/differences:**

Human rights are a key theme in both texts as Source A suggests\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Conversely, Source B presents unfair or degrading treatment by stating that\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Then, choose three examples of language to compare in each text, analysing the writers’ methods used to show their feelings/viewpoint. Use a connective to show similarities/differences:**

In source A, the writer uses \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ as he states that ‘\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_,’ which shows the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_. This creates a \_\_\_\_\_\_\_\_\_\_\_\_ tone and is present throughout the text. On the other hand, Source B uses \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_and the effect of this is\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

**Then compare the structure of both texts. Use a connective to show similarities/differences:**

Focusing on the moral arguments against public executions, Source A encourages the reader to empathise with him as he states that’\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.’ Whereas Source B’s use of a \_\_\_\_\_\_\_\_\_\_\_\_\_\_creates \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_and makes the reader feel \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Furthermore, the structure is used in both texts to illustrate \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.

**Finally, you should sum up what you think are the most important differences between the two texts, explain the reasons for these differences and comment on how they affect the reader’s opinion of each text.**

**Glossary**

|  |  |  |
| --- | --- | --- |
| **Word** | **Definition** | **Use** |
| **Scornfully** | To treat something as if it is foolish or worthless. | He laughed **scornfully** at the suggestion. |
| **Within** | Inside | A kinder egg has a surprise **within.** |
| **Gilded** | Covered in gold. | The book had **gilded** pages. |
| **Dependent** | Relying upon someone or something. | The children were **dependent** on their parents. |
| **Splendid** | Pleasant. | They had a **splendid** time on their holiday. |
| **Lustre** | Shine | Diamonds are famed for their **lustre.** |
| **Personage** | Person | The queen is a **personage** of great importance. |
| **Vault** | A grave above ground in which numerous people are buried. | The family were all buried in their ancestral **vault.** |
| **Comprehended** | Understood | She quickly **comprehended** the facts of the situation. |
| **Eager** | Keen | The students were **eager** for the holidays to begin. |
| **Emphasis** | Importance | Mr McCarthy placed great **emphasis** on reading. |
| **Diversion** | Distraction | The bank robbers created a **diversion** to fool the police. |
| **Conceded** | Admitted | She **conceded** that it was a bad decision. |
| **Disputatious** | Argumentative | The customer was extremely **disputatious.** |
| **Circumstances.** | Situation | The **circumstances** made it difficult to focus. |
| **Fancies** | Wants or desires. Ideas. | She had **fancies** of becoming an astronaut. |
| **Fondness** | Liking | He had a **fondness** for cake. |
| **Companion** | Friend | They had been **companions** since primary school. |
| **Acquainted** | Known | He was well **acquainted** with Bill Sykes. |
| **Repulsive** | Disgusting | The dinner was absolutely **repulsive.** |
| **Obscured** | Hidden | The temple was **obscured** by the vines. |
| **Obeisance** | Worship or service of someone or something. Grovelling or asking for mercy. | He made **obeisance** before his boss after he was late for the fourth time that week. |
| **Intimate** | Well known to someone. | He was **intimate** with the rules of cricket. |
| **Obliging** | Happy to please. | The waiterwas extremely **obliging.** |
| **Civilities** | Manners and pleasantries. Introductions. | Once the **civilities** were concluded then the meeting began. |
| **Boisterous** | Noisy or rowdy. | The class were very **boisterous.** |
| **Roused** | Alerted or awakened. | The dragon was **roused** from its sleep by the knight. |
| **Wrapt** | To wholly absorb one’s attention. | The children stared **wrapt** at the screen. |
| **Restraint** | Self-control. | She showedtremendous **restraint** when speaking to the rude customer. |
| **Staunch** | Steady and reliable. | She was a **staunch** defender of her team. |
| **Deposited** | Put somewhere. | She **deposited** the money in the bank. |
| **Trinkets** | Items of small value. | The children discovered a box with old coins and other **trinkets** in it. |
| **Despairing** | Feeling as though there is no hope. | The sailors had been lost for weeks and were **despairing.** |
| **Moral** | Relating to questions of what is right or wrong. | He knew what the **moral** thing to do was. |
| **Spectacle** | Scene, particularly a dramatic or surprising one. | The boy was making a complete **spectacle** of himself. |
| **Capital Punishment** | The death penalty. | Execution by hanging is a form of **capital punishment.** |
| **Advocates** | People who support a particular point of view. | **Advocates** ofcapital punishment say that it reduces crime. |
| **Intimation** | Suggestion or hint. | An **intimation** that a Christmas party should take place was made. |
| **Induced** | Encouraged | She was **induced** to sign a new contract by a large pay rise. |
| **Infliction** | To force something upon someone. | The torture worked by the **infliction** of tremendous pain. |
| **Solemnity** | Seriousness. | They understood that the funeral was a **solemn** occasion. |
| **Inconceivably** | Unimaginably. | The lottery winner was **inconceivably** excited. |
| **Levity** | Happiness. | She treated difficult situations with **levity.** |
| **Heathen** | Person without religion. | The Christians thought that the Vikings were **heathens.** |
| **Gibbet** | The device used to execute someone by hanging. | The **gibbet** stood outside Newgate Prison for many years. |
| **Atrocious** | Terrible. | The team’s performance was **atrocious.** |
| **Shrillness** | Loud and piercing. | The bird’s call was **shrill** and unpleasant. |
| **Parodies** | Twisted, unusual or comic versions of something. | They performed a **parody** of Romeo and Juliet. |
| **Ruffians** | Rough people. | The **ruffians** insisted on fighting the innocent passer-by. |
| **Vagabonds** | Homeless people. | The medieval government branded **vagabonds** with the letter V. |
| **Tumultuous** | Loud and unruly. | The play finished to **tumultuous** applause. |
| **Indecent** | Inappropriate | The song was banned for **indecent** lyrics. |
| **Swooning** | Fainting | The fans were **swooning** at the BTS concert. |
| **Odious** | Disgusting | The rotten food gave off an **odious** smell. |
| **Obscenities** | Swearing or cursing. | The crowd shouted **obscenities** at the speaker. |
| **Ingenuity** | Inventive or unusual. | The plan showed great **ingenuity.** |
| **Demoralization** | The feeling of wanting to give up. | A feeling of **demoralization** overtook the survivors. |
| **Insists** | Demands | He **insisted** on a refund for the faulty item. |
| **Lethal** | Deadly | The bite of the blue-ringed octopus is **lethal.** |
| **Perpetrators** | Criminals | The police were still hunting the **perpetrators** of the crime. |
| **Heinous** | Severe | Everyone agreed that it was a **heinous** crime. |
| **Decline** | Reduction | There had been a **decline** in performance recently. |
| **Abolitionists** | People who want to ban something. | Those opposed to slavery were known as **abolitionists.** |
| **Parole** | The opportunity to be released from prison. | He was eligible for **parole** after serving twenty years of his sentence. |
| **Exorbitant** | Excessive or inflated. | The phone had an **exorbitant** price. |
| **Pharmaceutical** | Medical | The university worked with the **pharmaceutical** companies to develop new medicines. |
| **Eligible** | Fitting into a particular category. | He was **eligible** for paroleafter serving twenty years of his sentence. |
| **Deters** | Stops something from happening or keeps something away. | Insect repellent **deters** mosquitos. |
| **Disreputable** | Having a bad reputation. | The club was in a **disreputable** part of town. |
| **Dismay** | Upset or disappointment. | He reacted to his exam results with **dismay.** |
| **Efficacy** | How effective something is. | A service improved the **efficacy** of the vehicle’s engine. |
| **Hastening** | Increasing or making quicker. | The flammable chemical inside had the effect of **hastening** the building’s destruction by fire. |
| **Demography** | Relating to statistics to do with human populations. | Europe's **demography** is changing |
| **Recede** | Move away from. | The sea **receded** from the shore as the tide went out. |