



|     | <b>Quotation</b>   | <b>When</b>  |
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| 1.1 | “women, being the weaker vessels, are ever thrust to the wall.” (Samson, Capulet servant)              | Samson and Gregory are mocking the Montagues                         |
| 1.1 | “Peace? I hate the word, as I hate hell, all Montagues, and thee.” (Tybalt)                            | Benvolio tries to end the brawl                                      |
| 1.1 | “Feather of lead, bright smoke, cold fire, sick health” (Romeo)  | Benvolio asks the reason for Romeo’s despondency                     |
| 1.1 | “Nor ope her lap to saint-seducing gold” (Romeo)   | Benvolio encourages Romeo to fulfil his sexual desires with Rosaline |
| 1.2 | “Let two more summers wither in their pride/ Ere we may think her ripe to be a bride” (Capulet)        | Paris asks for Capulet’s permission to marry Juliet                  |
| 1.5 | “Ay pilgrim, lips that they must use in prayer” (Juliet)   | Romeo asks Juliet’s permission to kiss her                           |
| 1.5 | “Now by the stock and honour of kin/ To strike him dead I hold it not a sin” (Tybalt)                  | Tybalt sees Romeo at the Capulet ball                                |
| 2.1 | “Oh, that she were/ An open arse, and thou a poperin pear.” (Mercutio)                                 | Benvolio tells Mercutio that Romeo has leapt into Capulet’s orchard  |
| 2.2 | “Arise fair sun and kill the envious moon” (Romeo)   | Juliet appears at her balcony  |
| 2.2 | “It is too rash, too unadvised, and too sudden, too like the lightning.” (Juliet)                      | Romeo openly declares his love for Juliet                            |
| 2.3 | “wisely and slow: they stumble that run fast” (Friar Lawrence)   | Romeo asks the Friar to marry him and Juliet                         |
| 2.4 | “Without his roe, like a dried herring” (Mercutio)   | Romeo meets with Mercutio and Benvolio the day after the ball        |
| 2.4 | “Ah, mocker, that’s the dog’s name. R is for the—” (Nurse)   | The Nurse meets Romeo on Juliet’s behalf to arrange the marriage     |
| 3.1 | “O calm, dishonourable, vile submission!” (Mercutio)   | Romeo refuses to duel Tybalt   |
| 3.1 | “thy beauty hath made me effeminate” (Romeo)   | Mercutio has been murdered by Tybalt under Romeo’s arm               |
| 3.1 | “O I am fortune’s fool!” (Romeo)   | Romeo murders Tybalt   |
| 3.5 | “I would the fool were married to her grave” (Lady Capulet)  | Juliet refuses Paris’s hand in marriage                              |
| 3.5 | “Out, you green sickness, carrion! Out, you baggage!” (Capulet)  | Juliet refuses Paris’s hand in marriage                              |
| 3.5 | “Ancient damnation! O most wicked fiend!” (Juliet)   | After the Nurse tells Juliet to forget Romeo                         |
| 4.3 | “in this rage, with some great kinsman’s bone/ As with a club, dash out my desperate brains?” (Juliet) | Juliet debates taking the potion                                     |
| 5.3 | “The sun for sorrow will not show his head” (the Prince)   | Prince’s final speech once families have agreed to end the feud      |



|    | Quotation  | When  |
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| 1  | 'the door was blistered and distained'   | Description of back door to Jekyll's laboratory                       |
| 1  | "something wrong with his appearance; something displeasing, something downright detestable" (Enfield) | Enfield recalls meeting Hyde to Utterson                              |
| 2  | 'shrank back with a hissing intake of breath'  | Utterson greets Hyde by name  |
| 2  | "the ghost of some old sin, the cancer of some concealed disgrace" (Utterson)                          | Utterson fears Jekyll is being blackmailed                            |
| 3  | 'a large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps'               | Description of Jekyll at dinner party                                 |
| 3  | "my scientific heresies" (Jekyll)  | Jekyll explaining to Utterson why he argued with Lanyon               |
| 3  | "the moment I choose I can be rid of Mr Hyde" (Jekyll)   | Utterson questions Jekyll about his relationship with Hyde            |
| 4  | 'it seems she was romantically given'  | Description of the maid who witnesses the Carew murder                |
| 4  | 'like a district of some city in a nightmare'  | Description of Soho after the Carew murder                            |
| 5  | 'the fog still slept on the wing above the drowned city'   | Utterson considers letter from Hyde                                   |
| 6  | 'the packet slept in the inmost corner of his private safe'  | Utterson doesn't open Lanyon's narrative until Jekyll's disappearance |
| 8  | 'the moisture of some strangling anguish'  | Poole leads Utterson to Jekyll's house                                |
| 8  | "weeping like a woman or a lost soul" (Poole)  | Poole describes the noises he has heard coming from the laboratory    |
| 9  | "or has the greed of curiosity too much command of you?" (Hyde)  | Hyde gives Lanyon choice to stay or go                                |
| 10 | 'my imperious desire to carry my head high'  | Jekyll admits he was partly motivated by pride                        |
| 10 | 'sold a slave to my original evil'   | Jekyll recalls first transforming into Hyde                           |
| 10 | 'like the stain of breath upon a mirror'   | Jekyll recalls transforming back into himself                         |
| 10 | 'Jekyll had more than a father's interest; Hyde had more than a son's indifference'                    | Jekyll reflects upon his relationship with Hyde                       |
| 10 | 'He smote her in the face'   | Hyde attacked a woman on the way to Lanyon's                          |



| <b>Quotation</b>  | <b>When</b>   |
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| ‘pink and intimate...brighter and harder’   | Directions to change set lighting when Inspector arrives              |
| ‘half shy, half assertive’  | Description of Eric in first stage directions                         |
| ‘easy, well-bred young man-about-town’  | Description of Gerald in first stage directions                       |
| “Now I really feel engaged.” (Sheila)   | Sheila admires the ring   |
| “working together - for lower costs and higher prices.” (Mr Birling)                                  | Mr Birling’s congratulations speech for Sheila and Gerald             |
| “as if we’re all mixed together like bees in a hive” (Mr Birling)                                     | Mr Birling advises Gerald and Eric                                    |
| ‘man in his fifties, dressed in a plain darkish suit’   | Description of the Inspector  |
| ‘cutting through, massively’  | Inspector interrupts Mr Birling and Gerald when they question him     |
| “Perhaps I ought to warn you he’s an old friend of mine” (Mr Birling)                                 | Tells the Inspector about his relationship with the chief constable   |
| “But these girls aren’t cheap labour – they’re people” (Sheila)                                       | Inspector sarcastically describes role of young women                 |
| “He means that I’m getting hysterical now” (Sheila)   | Gerald asks Inspector if Sheila may be excused                        |
| “Girls of that class –“ (Mrs Birling)   | Sheila wants to understand why the girl committed suicide             |
| “she died in misery and agony – hating life” (Inspector)  | Speaking to Gerald when he begins to interview him                    |
| “You were the wonderful fairy prince.” (Sheila)   | Gerald reveals his affair with Eva (Daisy Renton)                     |
| “she lies with a burnt-out inside on a slab” (Inspector)  | Mrs Birling explains why she doubted Eva’s story                      |
| “she was pretty and a good sport” (Eric)  | Inspector asks Eric about his relationship with Eva                   |
| “there are millions and millions and millions of Eva Smiths and John Smiths” (Inspector)              | The Inspector’s final speech  |
| “If men will not learn that lesson, they will be taught it in fire and blood and anguish” (Inspector) | The Inspector’s final speech  |
| “That doesn’t matter to me. The one I knew is dead.” (Eric)   | Gerald suggests that the photographs were probably of different girls |
| “Everything’s alright now, Sheila. What about this ring?” (Gerald)                                    | After finding out that no girl had died in the infirmary that day     |



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| Ozymandias (Shelley, 1818)               | 'I met a traveller from an antique land'  | "My name is Ozymandias, king of kings:/<br>Look on my works, ye Mighty, and<br>despair!"               | 'The lone and level sands stretch far<br>away.'  |
| London (Blake, 1794)                     | 'I wander through each chartered street'  | 'The mind-forged manacles I hear:'   | 'blights with plagues the marriage hearse'   |
| The Prelude (Wordsworth, 1850)           | 'One summer evening (led by her)'   | 'a huge peak, black and huge,/ As if with<br>voluntary power instinct,/ Upreared its<br>head.'         | 'were a trouble to my dreams.'   |
| My Last Duchess (Browning, 1842)         | 'That's my last Duchess painted on the wall,<br>Looking as if she were alive.'              | 'My gift of a nine-hundred-years-old name/<br>With anybody's gift.'                                    | 'Claus of Innsbruck cast in bronze for me!'  |
| Exposure (Owen, 1917)                    | 'Our brains ache, in the merciless iced east<br>winds that knife/ us...'                    | 'Dawn massing in the east her melancholy<br>army'  | 'But nothing happens.'   |
| Storm on the Island (Heaney, 1966)       | 'We are prepared: we build our houses squat'  | 'You might think that the sea is company,<br>Exploding comfortably'                                    | 'Strange, it is a huge nothing that we fear'   |
| Bayonet Charge (Hughes, 1957)            | 'Suddenly he awoke and was running – raw'   | 'In bewilderment then he almost stopped<br>–'  | 'His terror's touchy dynamite.'  |
| Remains (Armitage, 2007)                 | 'On another occasion, we get sent out'  | 'End of story, except not really.'   | 'his bloody life in my bloody hands.'  |
| Poppies (Weir, 2009)                     | 'Three days before Armistice Sunday/ and<br>poppies had already been placed'                | 'All my words flattened, rolled, turned into<br>felt,/ slowly melting.'                                | 'hoping to hear/ your playground voice<br>catching on the wind.'                                     |
| War Photographer (Duffy, 1985)           | 'In his darkroom he is finally alone/ with spools<br>of suffering set out in ordered rows.' | 'Belfast. Beirut. Phnom Penh. All flesh is<br>grass.'  | 'From the aeroplane he stares impassively<br>at where/ he earns his living and they do<br>not care.' |
| Tissue (Dharker 2006)                    | 'Paper that lets the light/ shrine through'   | 'let the daylight break/ through capitals<br>and monoliths,'   | 'turned into your skin'  |
| The Emigree (Rumens, 1993)               | 'There once was a country... I left it as a child'  | 'The white streets of that city, the graceful<br>slopes/ glow even clearer as time rolls its<br>tanks' | 'They mutter death,/ and my shadow falls<br>as evidence of sunlight.'                                |
| Checking Out Me History (Agard,<br>2007) | 'Dem tell me/ Dem tell me/ Wha dem want to<br>tell me'                                      | 'Nanny/ see-far woman/ of mountain<br>dream'   | 'I carving out me identity'  |
| Kamikaze (Garland, 2013)                 | 'Her father embarked at sunrise'  | 'little fishing boats/ strung out like<br>bunting/ on a green-blue translucent sea'                    | 'he must have wondered/ which had been<br>the better way to die.'                                    |