

Chapter 1: Written study text – Novel

This chapter covers material on the **novel** which will help you prepare for Achievement Standard 91098 (English 2.1), 'Analyse specified aspect(s) of studied written texts, supported by evidence'.

This achievement standard forms part of the *Making Meaning (listening, reading, viewing)* and *Creating Meaning (speaking, writing, viewing)* strands in English, with a particular focus on reading and writing. You will be required to write a structured written answer in an academic essay format as a response to a topic in the external exam. A number of different written text types may be studied for this achievement standard and it is possible to write about a *combination* of texts.

This chapter focuses on analysing an extended **fiction text** and provides you with practice in a range of strategies to use when you are engaged in studying a *novel*. The featured novel in this chapter is *The Great Gatsby* by F. Scott Fitzgerald, which links to the broad theme of *Fear and Wonder* used throughout this learning workbook. Other suitable novels recommended by Level 2 English examiners and teachers are:

The Kite Runner by Khaled Hosseini

To Kill a Mockingbird by Harper Lee

Lord of the Flies by William Golding

One Flew Over the Cuckoo's Nest by Ken Kesey

Brave New World by Aldous Huxley

The Lovely Bones by Alice Sebold

The God Boy by Ian Cross

Mr Pip by Lloyd Jones

The Catcher in the Rye by J.D. Salinger

The Bean Trees by Barbara Kingsolver

1984 by George Orwell

The Secret Life of Bees by Sue Monk Kidd

This chapter provides you with practice in a range of strategies to use when analysing a *novel*. You will be given guidance on how to link this text with the other texts used in Chapters 2 and 3 for this achievement standard.

Dramatic structure

The structure of Shakespearean tragedy

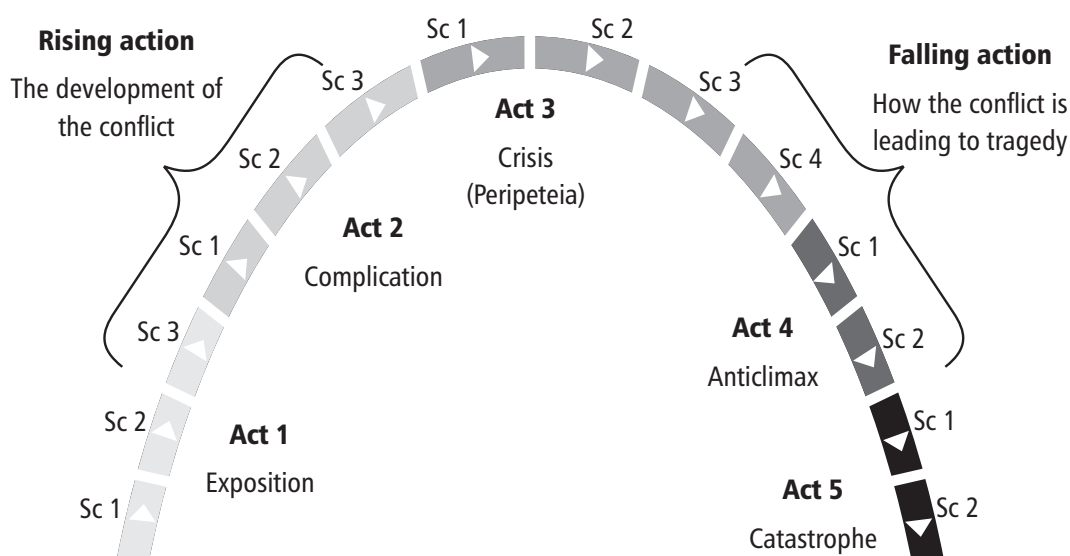
All drama has its roots in **conflict**. Whether you are studying a history, a **tragedy** or a **comedy**, the structure of the play will be shaped to progress the action through the development of conflict and a rise in **dramatic tension**. It is the conflict that thrills us as it reveals how characters respond to the rapidly developing events.

The level of tension depends on whether the conflict is minor or major. Shakespeare develops a particular pattern in the action, building scene by scene from the introduction of all the main characters and ideas, to the moment of greatest **crisis**, followed by complications arising out of the crisis, resulting in either catastrophe or resolution. Each of his plays is divided into five acts, following this pattern.

Task 2.2 – Shakespearean tragedy

Following is a graphic representation of the possible structure of a tragedy. Fill in the key actions for each act in your play to graph the development of the play's key actions.

The Structure of Shakespearean Tragedy



The sonnet

The **sonnet** is a type of poem (always 14 lines long) that is used to express intense, personal emotion and to convey a poet's discovery of his or her feelings about life, love, religion, spirituality, death, suffering, beauty, etc. This poetic form has been popular since the sixteenth century. There are two main forms, the Petrarchan (or Italian) and the English (or Shakespearean) form.

Italian/Petrarchan sonnet	English/Shakespearean sonnet
Has one octave (consisting of 2×4 lines)	Has three quatrains (4 lines each)
Has one sestet (consisting of 2×3 lines)	Has one rhyming couplet (2 lines)
Rhyme scheme is: <i>abab cdcd efe ghg</i>	Rhyme scheme is: <i>abab cdcd efef gg</i>

Task 3.4 – 'Composed on Westminster Bridge' by William Wordsworth

Background

William Wordsworth (7 April 1770 to 23 April 1850) was a major English poet and one of those who helped to launch what became known as the Romantic Age in English literature. (Samuel Taylor Coleridge was another important Romantic poet and a friend of Wordsworth's.) With the Romantic Movement in poetry came a heightened awareness of the human spirit, and a renewed reverence for nature. Many Romantic poets held pantheist views, believing that there was an '*animus mundi*' or world spirit in creation, and that humans are all part of nature and of one another. In the Petrarchan sonnet 'Composed on Westminster Bridge', written in the summer of 1802, William Wordsworth shares a moment of quiet contemplation, looking over London while standing on the bridge as dawn approaches, to arrive at a profound truth about this '*animus mundi*'. The reverent tone and mood of contemplation he creates is expressed through the powerful simplicity of the language and the slow rhythms of the poem. The annotations offer a guide to an analysis of the poem, which reveals the poet's feelings and attitude to his subject matter.



Text A2: Poem

Remember to apply the five reading strategies discussed above (pages 72–78) for all the texts in this chapter before tackling the tasks. You could also use the SIFT method to analyse poetry (see Chapter 1). Refer to the 'Language features' section (pages 268–270) for a recap of specific poetic features.

Task 4.8

Read the poem 'Lady Anorexia', from *A Canoe in Midstream*, by Apirana Taylor, then the extract from the King James Bible.

Some questions have been included to help you analyse the main ideas expressed in the texts and how they have been crafted. Write your responses next to the lines in the poem as annotations and highlight key words and phrases.

Tip: Annotating poems by making notes in and around the text and highlighting key phrases and language features is an effective learning and revision tool which can also be used in the examination.

Highlight all the words related to creation and beauty.

Who is the 'maker'?
Who applies the 'make-up'? What does this signify?

Why does the poet use the archaic words 'thy' and 'thou' here and throughout the poem?
How does the word 'soul' link to the first five lines?

What aspect does the repetition of the word 'must' emphasise?

Whom does the poet blame here for the woman's fears about her appearance?
Provide evidence to show what his attitude is to this person or these people.

What advice does the poet offer in the conclusion of the poem?
How does he reassure the woman?

Lady Anorexia

by Apirana Taylor

sister, thou dost not need make-up
thou art already well made
by thy maker
thy lips are beauty as they are
as art thou more beautiful than the heart can tell 5
thy body and thy soul
are gifts to be praised and loved
thou art special
there is no other like thee
thy body is thy house
to tend and care for
thy soul is a singing bird
let it sing
listen not to those who say
thou must be thin
or thou must be fat
thou must be this or that
or thou must have blonde hair
blue eyes a heart-shaped arse
and tits like a cow
but small dreams are these
of small men with small fantasies
smash the chains
they make for thee
the rich cat grows fat
whilst thou grows thinner than air
eat and be well
as thy maker loves thee
and intended thee to be

Whom does the poet address? Why? Who does the person represent?

Identify the language feature used in line 12 and comment on its significance by linking it to the main idea in the poem.

Why has the poet used colloquial language to describe these parts of a woman's anatomy? What is the effect of the simile used in line 20?

Identify the language feature used here and explain why it has been used.

How do the last two lines link to the opening of the poem?

Chapter 5: Independent reading

This chapter covers material which will help you prepare for Achievement Standard 91106 (English 2.9), 'Form developed personal responses to independently read texts, supported by evidence'.

This achievement standard forms part of the *Making Meaning (listening, reading, viewing)* and *Creating Meaning (speaking, writing, viewing)* strands in English, with a particular focus on reading. The more you read and the greater the variety of the material you read, the more likely you are to become a perceptive, well-informed reader. You are also more likely to succeed in your assessments and it should be possible to use four of the six texts you select as part of the assessment for Achievement Standard 91104 (English 2.7) – check with your teacher. The fun part is that you get to choose your own texts, ones that you enjoy, that extend your experience and understanding of the world, and that make you think and feel. The variety is endless.

You are required to read *six* texts from a range of *written, visual and oral* genres.

- *Four* texts must be written and *two* of these must be extended texts, such as novels or biographies and other non-fiction texts.
- The other *two* texts can be written (such as poetry, short stories, articles, websites, blogs), and/or oral (speeches, podcasts, online audio files, song lyrics), and/or visual (films, television programmes, documentaries).
- Your choices should be checked with your teacher, as they have to be of a suitable reading age and have an acceptable reputation.
- Go global by choosing a range of genres, writers and directors from around the world, including New Zealand.
- Keep developing the skill of making connections while you read, as this will improve your critical thinking and enhance your ability to gain higher grades in English assessments.

This chapter provides you with practice in a range of strategies to use when reading and writing about the texts you have chosen.

Achievement criteria

Achievement	Achievement with Merit	Achievement with Excellence
Form developed personal responses to texts, supported by evidence.	Form developed personal responses to texts convincingly , supported by evidence.	Form developed personal responses to texts perceptively , supported by evidence.

Colours

Colours are also very significant to your creation of a successful static image. For greater clarification of this, refer to the table of colour connotations in Chapter 11 (pages 208–209).

Annotated exemplar

Visual feature – overlapping – the Cup is overlapping ‘The New Zealand Herald’ title. This shows that the Cup is very significant to the static image and therefore it takes pride of place – front and centre of the page.

Visual feature – colour. The gold medal on Richie McCaw’s chest shines like a beacon for both his team and his country to follow. In a campaign that has captured a nation, this image is very poignant. The same colour is also mirrored in the cup at the top of the page.



Visual feature – Rule of Thirds. The central third of the picture is filled with the enlarged faces of various All Blacks. Richie McCaw’s arms act as an anchor on the lines that separate the page into thirds. In this way, the viewer is drawn to both his face and the Cup. Obviously, as captain of the world-cup-winning All Blacks team, McCaw’s face is a powerful and moving image.

Visual feature – inserted image. The image of Brad Thorn in tears helps to bring another layer of emotion to the image.

Verbal feature – slogan. The words ‘Sweet merci’ is an interesting pun. It is a clever melding of New Zealand slang and the French word for ‘thank you’. It also signifies the feeling the team and the nation has. It is most definitely a sweet victory – especially against the French team!

Visual feature – colour. Black and white are contrasted throughout the image. The blackness of the players’ shirts is mirrored by the black background to the newspaper’s title at the top of the page. This indicates a massive show of support not only from the newspaper, but also from the whole country. White writing is placed on top of a black background at the bottom of the page. This stark contrast highlights the written record of the All Blacks’ winning match and to make it easily and directly accessible to the readers of the newspaper.

Justification

A justification gives you a unique opportunity to explain the significance of crucial elements in your static image. In the world of media, this is a luxury that is not granted to the creators of visual texts. So it is important that you take this opportunity to clearly outline your choices and justify them in depth. The structure of a justification is similar to that of an essay. Below is an example of a justification that is based heavily on the annotated exemplar above.

The *New Zealand Herald* is a newspaper that is produced daily and distributed in the upper North Island. It is a common publication found in many New Zealand households. It reaches a large audience on a daily basis and is a significant means by which New Zealanders are informed about the important events happening in their country and abroad.

On Monday, 24 October 2011, the cover of the *Herald* was plastered with a large image of a victorious All Black captain holding aloft the prestigious Webb Ellis cup. This image was powerful and helped to plug into the emotions of the nation on that particular day. There are various visual and verbal features that work together on this front page of the newspaper to create a powerful and moving image.

The usually stable and predictable *New Zealand Herald* title had changed colour. It had a black background and white writing. These colours are synonymous with the All Blacks and the fact that the *Herald* chose to reflect the team's colours in its title shows overwhelming support for the team. This was mirrored throughout the country with flags flying from cars, houses and workplaces. By choosing this stark contrast in colours, the *Herald* is appealing to the largely patriotic audience, which is the same audience that constitutes its readership.

The visual feature of overlapping is used on this front page to draw attention to the all-important Webb Ellis cup. For years, this has been something unattainable for the All Blacks, yet here it is solidly covering part of the *Herald's* title. This image placement helps to achieve depth, as the cup becomes the foreground of the picture. Its colouring, gold, also draws attention to it. This is a colour usually associated with prestige and, of course, winning first place in sporting competitions.

The 'rule of thirds' is also adhered to in this static image. Richie McCaw's arms act as the lines which dissect the image into thirds. In this way, the audience's attention is drawn to his arms and then, in turn, to both his face and the cup. These are two powerful images. The cup symbolises both an important event in New Zealand's history and also something that has eluded the All Blacks since 1987 until now. Richie McCaw's face gives a human emotion to the campaign, which in turn draws emotion from the patriotic readership viewing the image.

The verbal feature in the form of the exclamation 'Sweet Merci!' is significant as it is a clever pun. It draws together New Zealand slang and the French word for 'thank you'. It also indicates the sweet taste of victory that viewers will have in their mouths when looking at this powerful image. Victory is definitely sweet – especially against the French team!

Overall, the *New Zealand Herald* successfully captured a significant image in New Zealand's sporting and cultural history. The visual and verbal features work together seamlessly to create a powerful and poignant image.

ANSWERS

AS 91098 (English 2.1)

Chapter 1 – Written study text – Novel

Tasks 1.1 to 1.6

Students' individual work.

Task 1.7 – Symbolism (page 18)

1. A burning cross – the destruction of Christianity (cross symbolising Christ); rage (flames) at someone's death (cross symbolising death); or intense feelings about Christianity or death.
2. An enormous tree losing its leaves – the cycle of life and death as symbolised by the changing seasons; a person with a big personality (the tree) losing his or her liveliness (the leaves).
3. The colour red slashed on a black background – the red slash symbolises rage or violence, reinforced by the black background; a breaking heart (red slash).
4. Rain pelting down – feelings of intense sadness, like tears; someone's gloomy, angry mood.
5. The Wellington Beehive building – politicians working like busy bees in a hive of activity, or running around in circles.

Tasks 1.8 to 1.10

Students' individual work.

Chapter 2 – Written study text – Shakespearean drama

Tasks 2.1 to 2.10

Students' individual work.

Chapter 3 – Written study text – Poetry

Task 3.1

Students' individual work.

Task 3.2 – 'Lament' by Gillian Clarke (page 57)

1. Nouns: *turtle, burden, eggs, nest, cormorant, veil, shadow, ocean's lap, Ahmed, soldier, gunsmith, armourer, fusilier, farmer's sons, turtles, dugong, dolphin, whale, tern, gull, wader, migrations, dying, sun, stink of anger, earth, sun, ocean, well, vengeance, ashes of language*.
The poem is a lament for the suffering caused to all living things and to the environment by the war. The word 'for' is used in each stanza to indicate what and who are being lamented. The nouns following the 'word for' in every stanza represent everyone and everything that suffered: the environment, the ocean, animals, birds, and human beings. In addition, the poet laments and mourns for the desire for vengeance that caused the Gulf War.
2. The metaphor, 'nest of sickness', indicates that the eggs will not hatch normally since they have been laid in sand contaminated by the oil spills.

3. The poet uses a metaphor, 'the cormorant in his funeral silk', to show that the black oil in which the bird is covered will kill it. The oil is like black silk; black is the colour worn to funerals, and ironically it looks beautiful and is as soft as 'silk' but the effect of it on the bird is deadly.
4. This is a typical Middle-Eastern name and it has been chosen to show that it refers to an ordinary person who is suffering as a result of Iraq's invasion of Kuwait for its oil, and the burning of the oil tanks in the Gulf War in 1991.
5. The phrase, 'the soldier in his uniform of fire', conveys a horrific image of a soldier ablaze as a result of the constant bombing in the war.
6. *Examples:*
Detail 1: the 'veil of iridescence' on the beach and sea casts a soft sheen of light but is, in fact, a 'shadow', indicating its bleak effect on the environment and showing the spreading stain of oil from bombed oil wells.
Detail 2: the 'ocean's lap with its mortal stain' shows how the oil spill on the ocean covers it like an enormous, ugly and deadly mark.
Detail 3: 'the burnt earth and the sun put out, the scalded ocean' conveys how the flames from the burning oil reach so high into the sky they seem to put the sun out. The flames also destroy the surrounding land, and the burning oil on the ocean's surface kills all life in the ocean. These metaphors powerfully evoke a sense of death hanging over this once beautiful, natural environment which has been ravaged by the effects of the Gulf War, conveying the poet's deep grief.
7. burnt Earth; scalded ocean; blazing well
8. The three adjectives together convey powerful images of the raging oil-well fires that have the ability to destroy living creatures both on land and in the ocean.

Task 3.3 – 'The Flower-Fed Buffaloes' by Vachel Lindsay (page 59)

1. Lindsay conveys the message that both animals – such as the buffalo – and indigenous peoples – such as the Pawnees and Blackfeet – can be brought to the point of extinction. This happens if there are no controls or restrictions on colonisation and 'progressive' technologies, as exemplified by the railways at the time he wrote.
Evidence: 'The flower-fed buffaloes of the spring / In the days of long ago, / Ranged where the locomotives sing' and 'They trundle around the hills no more: / With the Blackfeet, lying low, / With the Pawnees, lying low'.
2. Lindsay links the buffalo and the Native American people in the last four lines of the poem: 'They trundle around the hills no more: / With the Blackfeet, lying low, / With the Pawnees, lying low, / lying low' to show that both the animals and the people fell victim to the impacts of colonisation. These impacts include the building of railways across the range of the buffalo, and the spreading of diseases that caused illness and death.
3. The repetition of words and phrases, such as *flower-fed buffaloes; spring; long ago; wheels; no more; lying low*, ensure that these words remain in the memory of the listener or reader as they provide an overall summary of the main theme of the poem, namely that in times

gone by, buffaloes roamed freely, eating flowers in spring, but with the arrival of colonising people and the railways, their habitat and way of life were destroyed.

The rhyme gives the poem a lyrical, song-like quality that is easy on the ear and also easily remembered. The rhyme also links important ideas, such as 'buffaloes in the spring' with 'locomotives sing', showing that the arrival of the locomotives was welcomed by people but affected the animals and their environment.

The multiple use of commas and dashes in the poem slows the pace and creates a song-like quality. Commas are also used to list the effects of the arrival of Europeans who planted wheat at the expense of the flowers that fed the buffalo: 'The tossing, blooming, perfumed grass / Is swept away by wheat'.

4.

Words / phrases describing the buffalo	Words / phrases describing the environment
Flower-fed	Prairie flowers lie low
Ranged	Tossing, blooming, perfumed grass
Left us, long ago	Swept away by wheat
Gore no more	Spring that still is sweet
Bellow no more	
Trundle no more	

- The poet admires the beauty of the environment as it was before being overtaken by the planting of wheat, although he implies that spring itself is still 'sweet' even without the perfumed grass. There is a tone of regret in the repetition of the words 'no more', showing that the poet mourns the loss of the flower-fed buffalo.
- Each of these words is mentioned only once, but they both reveal that it is the building of railways (technology) and the planting of wheat to feed the settlers who arrived from Europe (colonisation) which caused the extinction of the buffalo.

Task 3.4 – 'Composed on Westminster Bridge' by William Wordsworth

Students' individual work.

Task 3.5 – 'Report to Wordsworth' by Boey Kim Cheng (page 64)

- Answers will vary. Examples: global warming; climate change; litter and pollution; animal and plant extinction; over-population; farming; deforestation, etc.
- William Wordsworth was a major English poet and one of those who helped to launch what became known as the Romantic Age in English literature in the early nineteenth century. With the Romantic Movement in poetry came a heightened awareness of the human spirit, and a renewed reverence for nature. Cheng is reporting on the current, twenty-first-century state of nature to Wordsworth. He 'tells' Wordsworth that people no longer seem to have a reverence for nature and that the environment is constantly in a state of threat.
- 'smothered by smog' – the alliteration reinforces the overwhelming sense of a world covered in a blanket of pollution. This technique calls on the reader's emotions by evoking a sense of disgust. 'flowers are mute' – by personifying the flowers Cheng suggests that they cannot speak for themselves to appeal for help – it is people who must step in to save the environment. 'sky slowing like a dying clock' – this simile suggests that time is running out and it is used to make readers feel a sense of impending doom.
- In classical mythology, the gods were seen as protectors of the world. Cheng refers to them in the poem to show that even they can no longer give any help, particularly as far as the damage done to our oceans is

concerned. The poet makes allusions to both Greek (Proteus and Triton) and Roman (Neptune) gods to show that no matter who they are, they are useless. Proteus is 'entombed in the waste we dump'. Triton's shells cannot provide any music notes as they are 'choked' and Neptune 'lies helpless as a beached whale'. Since this is a 'report to Wordsworth', the use of classical allusions creates a link between the modern poet and the poet, Wordsworth, whom Cheng is addressing.

- 'Nature's mighty heart is lying still' is similar to 'And all that mighty heart is lying still!' but Cheng implies that Nature's heart will stop beating rather than that it is lying asleep.
- Poetry uses words to express intense emotions about a subject; piety is religious reverence, often showing a strict, traditional sense of virtue and morality. The words are linked because Cheng is saying that mere words or a sense of the right values are no longer enough – although they raise awareness, what is needed to save Nature is action.
- Answers will vary. Example: Both poems express the idea that words and language are not enough to save the environment. Clarke mourns for the 'ashes of language' and the way truth and words can be destroyed, while Cheng refers to God 'labouring to utter his last cry' showing that even God is now struggling to express his anguish. Overall, the poets express the same concerns about the environment but Clarke focuses on the devastation caused by the Gulf War (and, by implication, all wars) while Cheng focuses on man's thoughtlessness in not looking after the environment.

Tasks 3.6 and 3.7

Students' individual answers.

AS 91100 (English 2.3)

Chapter 4 – Close reading of unfamiliar texts

Task 4.1

Students' individual work.

Task 4.2 (page 73)

- Students' individual work.
- Students' individual work.

Purpose – to inform readers about a problem in society, i.e. eating disorders, using her own experience as an example, and to persuade sufferers to seek help.

Audience – readers who suffer from eating disorders or who know others that do.

Task 4.3

Students' individual work.

Task 4.4 (page 76)

The answer is a), because b) is a statistic about body image, and the rest of the paragraph is filled with details and rhetorical questions about possible reasons for developing an eating disorder.

Task 4.5 – Typical structure of personal recounts (page 77)

Title – A Weighty Issue

Specific participants – 'Sarah Lang was 16 when she first dieted. Here, she recounts her journey of disordered eating – and how she finally found her way out.'

Three parts:

- Anecdote – 'I see her every lunchtime ... I want to call out to her, give her a hug, buy her a kebab, tell her there's a way out.'
- Events described – 'At 16, after an awkward adolescence ... I dieted my way into a tiny gown for my seventh-form ball. ... Between 16 and 25, I slid back and forth along that continuum. ... At 18, in my first alcohol-soaked year of university in Wellington, I put on about 10 kg

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