



Thorpe St Andrew Literacy Lions



When you start studying English in Year 7 at Thorpe St Andrew School and Sixth Form you will be spending some time looking at and analysing extracts.

You can prepare yourself for this by having a go at reading and answering the questions about the following three extracts.

Extract from 'Dracula'

5 November. All is quiet at last. I am exhausted but I must record what has happened, painful as it is.

Last night, an hour after I had gone to bed and still lay awake, I thought I heard sounds of disturbance from another room - Van Helsing's or Jonathan's, for it was a man's voice I could hear. It was hard to discern. It sounded as if he were arguing with himself, a sort of low growling punctuated by the occasional shout, and thumps as if the furniture were being violently moved about. It was unspeakably chilling to hear these sounds, so faint I was not sure if I imagined them. I got up, put on a dressing-gown and went along the corridor.

The sound was coming from Van Helsing's room; I met Jonathan, approaching from the other direction. 'Perhaps he is ill,' I said. I was glad to see my husband, despite the barrier that has fallen between us.

Jonathan knocked but there was no answer. The sounds from inside the room were now distinct. Van Helsing was groaning, uttering staccato barks of pain, and there were muffled thumps as if he were throwing himself around the room. Urgently Jonathan tried the door, but found it locked. He knocked briskly, calling out, 'Professor, what's wrong? Let us in!'

At once the door shook, as if Van Helsing had thrown himself against it. He shouted gruffly, 'No! You cannot come in! Leave me, for your own safety!'

My sense of foreboding transfixed me. I took a step back, but Jonathan didn't hesitate. He flung his shoulder to the door and the lock gave. The door burst inwards. Van Helsing, in his white night-robe, was standing a few feet away; his bed was in disarray, his reading table overturned and books scattered everywhere. The wall mirror lay broken on the carpet. But this was nothing to the chaos of his expression. His pale hair was on end, his face savage and wild, and his eyes so bloodshot the whites were near scarlet.

'Professor, what has happened?' said Jonathan.

He started forward, but Van Helsing put out his hands, saying in a tortured, cracked tone, 'No, no, Jonathan, keep away! Take your wife away, don't come near, I beg you!'

1. In a maximum of two sentences, describe what happens in this extract.
2. Find two quotations that prove that Van Helsing was in pain.
3. What did the narrator see when he entered the room?
4. Had Jonathan been with the narrator from the start?
5. Explain how the writer makes the build-up to entering the room tense.

Chilblains and Semolina Pudding- extract from *The Butterfly Lion*, by Michael Morpurgo

Butterflies live only short lives. They flower and flutter for just a few glorious weeks, and then they die. To see them, you have to be in the right place at the right time. And that's how it was when I saw the butterfly lion – I happened to be in just the right place, at just the right time. I didn't dream him. I didn't dream any of it. I saw him, blue and shimmering in the sun, one afternoon in June when I was young. A long time ago. But I don't forget. I mustn't forget. I promised them I wouldn't.

I was ten, and away at boarding school in deepest Wiltshire. I was far from home and I didn't want to be. It was a diet of Latin and stew and rugby and detentions and cross-country runs and chilblains and marks and squeaky beds and semolina pudding. And then there was Basher Beaumont who terrorised and tormented me, so that I lived every waking moment of my life in dread of him. I had often thought of running away, but only once ever plucked up the courage to do it.

I was homesick after a letter from my mother. Basher Beaumont had cornered me in the bootroom and smeared black shoe-polish in my hair. I had done badly in a spelling test, and Mr Carter had stood me in the corner with a book on my head all through the lesson – his favourite torture. I was more miserable than I had ever been before. I picked at the plaster in the wall, and determined there and then that I would run away.

I took off the next Sunday afternoon. With any luck I wouldn't be missed till supper, and by that time I'd be home, home and free. I climbed the fence at the bottom of the school park, behind the trees where I couldn't be seen. Then I ran for it. I ran as if bloodhounds were after me, not stopping till I was through Innocents Breach and out onto the road beyond. I had my escape all planned. I would walk to the station – it was only five miles or so – and catch the train to London. Then I'd take the underground home. I'd just walk in and tell them that I was never, ever going back.

1. In a maximum of two sentences, describe what happens in this extract..
2. Find two quotations that prove the narrator was not happy to be away from home.
3. What did Basher Beaumont do to the narrator?
4. What colour was the butterfly the narrator saw?
5. Explain how the writer makes the escape plan sound exciting.

Ayrton Senna's Legend, Then and Now

On May 1, 1994, Formula One's biggest star at the time, the Brazilian driver Ayrton Senna, was killed in a racing accident at the San Marino Grand Prix in Imola, Italy.

There have been countless commemorations around the world in recent weeks marking the anniversary of Senna's death at the age of 34. And as the elite racing series prepares for the Spanish Grand Prix on Sunday, the Senna persona and the values associated with him seem to be as enduring as ever.

Senna was not the most successful driver in the series, although he did win three world titles and a total of 41 races. Well before him there had been Juan Manuel Fangio, who won five world titles in the 1950s. Then there was Alain Prost, Senna's great rival, who won four titles and 10 more victories overall than the Brazilian. Then came the reign of Michael Schumacher, who captured seven titles, 91 victories and 68 pole positions, to Senna's 65.

But Senna's personality and character transcended his results. Three million Brazilians filled the streets of São Paulo to mourn him at his funeral, and the Brazilian government declared three days of public mourning.

Two decades later, the driver's attraction has lived on. The Ayrton Senna Institute, a Brazilian nonprofit organization founded after his death to promote public education for children and youth, said that in 2012 Senna's brand was worth \$9.6 million in sublicense agreements.

Senna has proven to be a role model in his time as well as for generations to come, including for Alonso.

"He was an inspiration, he was like a god to me" said Alonso, 32, at the Chinese Grand Prix in April. "I remember some of the races that we could see in the news in Spain, because we didn't have the TV coverage of Formula One. I remember I went to school, and on my book, I didn't have girls — obviously I was too young to have girls on the book — but I had Ayrton there, and the same in my room. I had a big poster of Ayrton and even my first go-karts were in the colors of Ayrton's McLaren because my father also liked him."

Both Alonso and Senna are linked with what is believed to be a strong inner life, Senna with a sense of mysticism and Alonso with inner strength and self-belief, the Spaniard sometimes suggesting that he follows the creed of Japanese samurai warriors.

Senna, like Alonso, was known for speaking his mind and not shying away from public controversy off the track. Like the Spaniard, Senna was fairly introverted, even timid, and his use of the sport as personal expression and his sense of willpower were also central to his image, as they are for Alonso.

And like Alonso, Senna drove his car to its absolute limit.

"On a given day, a given circumstance, you think you have a limit," Senna once said. "And you then go for this limit and you touch this limit, and you think, 'O.K., this is the limit.' As soon as you touch this limit, something happens and you suddenly can go a little bit further. With your mind power, your determination, your instinct, and the experience as well, you can fly very high."

1. In a maximum of two sentences, explain who Ayrton Senna was and what made him famous.
2. Find two quotations that prove how important Senna was to Alonso as a child.
3. What was Senna's attitude towards speaking his mind in public?
4. What type of historical soldier does Alonso say he identifies with?
5. Explain how the writer demonstrates the importance of Senna's legacy.