

Name: \_\_\_\_\_ English class: \_\_\_\_\_



# Knowledge Organiser

**English Language Assessment Objectives (AOs)**

- AO1: Identify and interpret explicit and implicit information and ideas in texts. **Select** and bring together evidence from different texts.
- AO2: Analyse how writers use language/ structure to achieve effects and create an impact on readers. Using relevant subject **terminology** to support your ideas.
- AO3: **Compare** writers’ ideas and perspectives, as well as the **methods** used to **convey** ideas, across two or more texts.
- AO4: **Evaluate** texts critically and support this with quotations/ references to the text .
- AO5: Communicate clearly, effectively and imaginatively. Organise information and ideas to present your ideas clearly and in a way that interests the reader.
- AO6: Use a range of vocabulary and sentence structures (started in different ways) to make your writing clear, effective and suitable for purpose and effect. Use accurate spelling and punctuation.

**English Language Exam Overview**

English Language Paper 1- Explorations in Creative Reading and Writing (80 marks) 1hour 45minutes	English Language Paper 2- Writers’ Viewpoints and Perspectives (80 marks) 1hour 45minutes
<i>Question 1:</i> 4 marks (AO1) -List four things you learn about...	<i>Question 1:</i> 4 marks (AO1) -Select the four true statements
<i>Question 2:</i> 8 marks (AO2) -How does the writer use language to...? - Language and Sentence forms	<i>Question 2:</i> 8 marks (AO1) -Use both sources to write a summary of the similarities/differences about...
<i>Question 3:</i> 8 marks (AO2) -How has the writer structured the text to interest you as a reader?	<i>Question 3:</i> 12 marks (AO2) -How does the writer use language to... describe...?
<i>Question 4:</i> 20 marks (AO4) -To what extent do you agree? with a statement about the text	<i>Question 4:</i> 16 marks (AO3) -Compare how the writers convey their different perspectives on...
<i>Question 5:</i> 40 marks (AO5-6) - <b>EITHER</b> “Writer a description based on this image” <b>OR</b> “Write a story about...” -GOMASSIVE and SPAG	<i>Question 5:</i> 40 marks (AO5-6) -Writing for purpose (Article, Letter, Speech) -DAFORREST and SPAG

**English Literature Assessment Objectives (AOs)**

- AO1: Read, understand and respond to texts.
- AO2: Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
- AO3: Show understanding of the relationships between texts and the contexts in which they were written.
- AO4: SPAG

**English Literature Exam Overview**

<b>Literature Paper 1- Shakespeare and The 19<sup>th</sup> Century Novel (64 marks)</b> 1hour 45minutes <i>Macbeth:</i> 34 marks (AO1-4) -“How/To what extent does Shakespeare present...” -Need to refer to the extract and the rest of the play
<i>A Christmas Carol:</i> 30 marks (AO1-3) -“How/To what extent does Dickens present...” - Need to refer to the extract and the rest of the novella
<b>Literature Paper 2- Modern Texts and Poetry (96 marks)</b> 2hours 15minutes
<b>Section A:</b> <i>An Inspector Calls:</i> 34 marks (AO1-4) - <b>EITHER</b> “How does Priestly present (theme) in <i>An Inspector Calls</i> ?” <b>OR</b> “How is/does (character) presented/change in <i>An Inspector Calls</i> ?”
<b>Section B:</b> <i>Power and Conflict:</i> 30 marks (AO1-3) -“How is (theme of power/conflict) presented in (printed poem) and one other poem from ‘Power and Conflict’?”
<b>Section C:</b> <i>Unseen Poetry i:</i> 24 marks (AO1-2) -“How does the poet present (theme/idea) in (specified unseen poem)?” <i>Unseen Poetry ii:</i> 8 marks (AO2) - “What are the similarities and/or differences between the ways the poets present...?” - Refer to both unseen poems - Close analysis of <b>METHODS</b>

# Active reading strategies

**Predict**  
What is happening/ what will happen

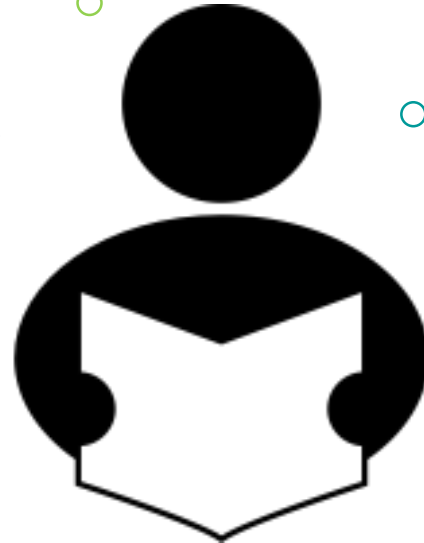
**Connect**  
Use knowledge that you already have

**Question**  
To establish meaning

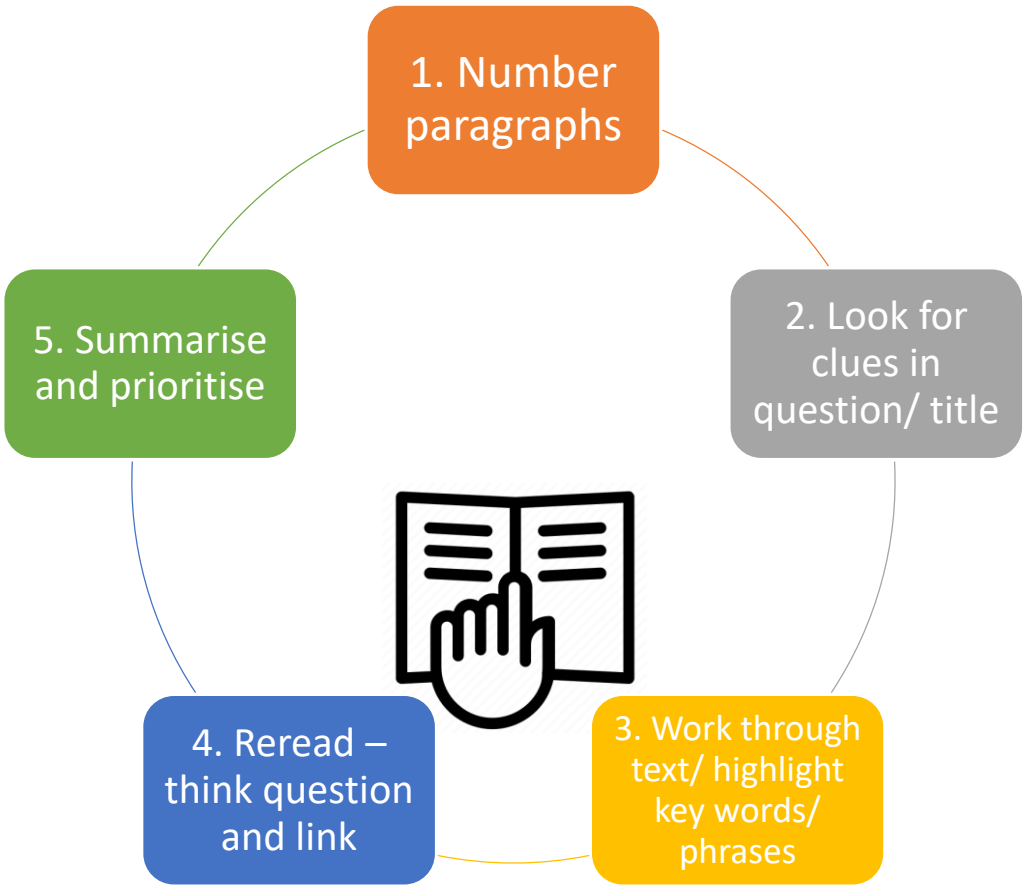
**Visualise**  
The big picture in your head

**Evaluate**  
Form opinions, make judgments, and develop ideas from reading

**Summarise**  
Retell the main points in your own words



# Approaching Unseen Texts



## Use PETAL to improve your responses to texts

<b>WHAT</b>	<b>P</b>	The writer creates a sense of... The character/writer/ evokes... Significantly, a pivotal moment occurs... Later on in the text...
<b>HOW</b>	<b>E</b>	...illustrated by the comment/ statement "..." ...highlighted when the writer says "..."
	<b>T</b>	The metaphor/ question/ tricolon/ verb/ list/ turning point/ shift/ alliteration here effectively/ subtly/ neatly/ slyly...
<b>WHY</b>	<b>A</b>	...shows/ suggests/ stresses/ implies/ confirm...contrasts/ disputes/ challenges/ attacks...exaggerates/ emphasises/ highlights... links to/ supports/ echoes/ reminds us of... causes/ persuades/ allows/ helps/ enables the reader to question/ doubt/ visualise/ consider/ wonder/ understand...
	<b>L</b>	This is particularly significant in the Victorian/ Jacobean/ Edwardian era because... The writer cleverly links back to the start/ to when...

# setting

Flat  
Raised  
Rough  
Shiny/ Lustrous  
Silky  
Smooth  
Uneven  
Frosted - Like rough ice  
Glazed  
Smooth, shiny  
Glossy  
Gnarled  
Twisted, knotted, craggy, wooded  
Rugged - Rough, uneven  
Thick  
Thin  
Dull  
Distorted  
Blended  
Distant  
Background/ foreground

# character

Crude - Rough, unfinished, blunt, raw  
Earthy  
Flamboyant - Showy  
Garish - bright, showy, gaudy  
Harmonious - Pleasing, agreeable  
Contrast  
Intense - Strong feeling, deep  
Mellow - Ripe, soft, matured  
Natural - simple  
Raw - Lacking finish, natural state  
Refined  
Elegant, polished, pure, clear, delicate

## for example

The twisted and knotted bark was rough under her small hands.

Polished, elegant and holding her head high, she walked brightly from the room.

# mood

Angry - cross, turbulent  
Calm - Tranquil, quiet, serene  
Dark - Gloomy, evil, mysterious, wicked, sullen, cheerless, sad  
Exciting - Rousing, provocative  
Flat  
Boring, dull, lifeless, sluggish  
Light, bright  
Delicate, fine  
Warm  
Melancholy  
Sad, depressing  
Sombre - Serious, dark, gloomy  
Still  
Stimulating - Exciting, energetic  
Stormy - Violent

## Descriptive words

# Colour Thesaurus Vocabulary Grid

grey	shadow	graphite	iron	pewter	brown	mocha	coffee	peanut	carob	orange	tangerine	marigold	cider	rust	red	cherry	rose	jam	merlot
cloud	silver	smoke	slate	anchor	hickory	wood	pecan	walnut	caramel	ginger	tiger	fire	bronze	melon	garnet	crimson	ruby	scarlet	wine
ash	porpoise	dove	fog	flint	gingerbread	syrup	chocolate	tortilla	amber	apricot	clay	honey	carrot	squash	brick	apple	mahogany	blood	sangria
charcoal	pebble	lead	coin	fossil	tawny	brunette	cinnamon	penny	cedar	spice	marmalade	amber	sandstone	ochre	berry	currant	blush	candy	lipstick
green	leaves	juniper	sage	lime	blue	cyan	sky	navy	indigo	purple	mauve	violet	boysenberry	lavender	pink	rose	fuchsia	punch	blush
fern	olive	emerald	pear	moss	cobalt	teal	ocean	peacock	azure	plum	burgundy	lilac	grape	periwinkle	watermelon	flamingo	rouge	salmon	coral
shamrock	seafoam	pine	parakeet	mint	cerulean	lapis	spruce	stone	denim	blackcurrant	aubergine	jam	iris	heather	peach	strawberry	rosewood	lemonade	marshmallow
seaweed	gherkin	pistachio	basil	crocodile	berry	butterfly	admiral	sapphire	arctic	amethyst	raisin	orchid	mulberry	wine	bubble-gum	blossom	crepe	magenta	hot pink
yellow	canary	gold	daffodil	flaxen	tan	beige	camel	hazel wood	granola	white	pearl	alabaster	snow	ivory	black	ebony	crow	charcoal	midnight
butter	lemon	mustard	corn	medallion	oat	taupe	fawn	magnolia	sand	cream	eggshell	cotton	chiffon	salt	ink	raven	oil	grease	onyx
dandelion	fire	bumblebee	banana	butterscotch	sepia	latte	oyster	biscotti	parmesan	lace	coconut	linen	bone	daisy	pitch	soot	sable	jet	coal
goldenrod	honey	blonde	pineapple	sunrise	hazelnut	sandcastle	buttermilk	sand dollar	shortbread	powder	frost	porcelain	parchment	rice	leather	obsidian	spider	blackberry	bat



Question 3: analysis of structure

You now need to think about the **whole** of the source.

This text is from the beginning of a short story.

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 of the source
- how and why the writer changes this focus as the source develops
- any other structural features that interest you.

[8 marks]

**Question 3: powerful knowledge**

Write about the whole text: beginning, middle and end.

Write about the shifts in focus e.g. from character to setting to dialogue - there might be flashbacks or foreshadowing or a circular narrative.

Write about the effect on the reader

**WHAT** the focus is on, **HOW** you know and **WHY** the writer has done it

After some background information about Mr Fisher at the beginning of the source, the focus shifts to his thoughts about teaching, and we learn how difficult he finds it to engage his students in creative writing. The middle section of the text starting 'Mr Fisher remembered a time' switches to the past, when 'whole classes were swept away' with enthusiasm for reading, before then coming back to the present time again. This flashback is important structurally because it gives the reader a comparison. At this point, we can see how Mr Fisher thinks the past was so much better, which therefore emphasises how bad teaching is for him now.

Source A is taken from the beginning of a short story written by Joanne Harris. Mr Fisher, a teacher of English for forty years, works at St Oswald's Grammar School for Boys.

1 Mr Fisher lived alone in a small terraced house in the centre of town. He did not own a car, and therefore preferred to do as much as he could of his weekend marking in the form room after school. Even so, there were usually two or three stacks of books and papers to take home on the bus.

4

5 It had been a disappointing term at St Oswald's. For most of the boys in 3F, creative writing was on a par with country dancing and food technology. Oh, he'd tried to engage their interest. But books just didn't seem to kindle the same enthusiasm as they had in the old days.

9 Mr Fisher remembered a time – surely, not so long ago – when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though

10 films were in black and white, and good always triumphed in the end.

15

Now everything was in black and white, and though Mr Fisher continued to teach with as much devotion to duty as he had forty years before, he was secretly aware that his voice had begun to lack conviction. To these boys, these sullen boys with their gelled hair and perfect teeth, everything was boring. Shakespeare was boring. Dickens was boring.

20 There didn't seem to be a single story left in the world that they hadn't heard before. And over the years, though he had tried to stop it, a terrible disillusionment had crept over Mr Fisher, who had once dreamed so fiercely of writing stories of his own. They had come to the end of the seam, he understood. There were no more stories to be written. The magic had run out.

25 This was an uncharacteristically gloomy train of thought, and Mr Fisher pushed it away. Not all his boys lacked imagination. Alistair Tibbet, for instance, even though he had obviously done part of his homework on the bus. An amiable boy, this Tibbet. Not a brilliant scholar by any means, but there was a spark in him which deserved attention.

Mr Fisher took a deep breath and looked down at Tibbet's exercise book, trying not to think of the snow outside and the five o'clock bus he was now almost certain to miss. Four books to go, he told himself; and then home; dinner; bed; the comforting small routine of a winter weekend.

30

But, gradually sitting there in the warm classroom with the smell of chalk and floor polish in his nostrils, Mr Fisher began to experience a very strange sensation. It began as a tightening in his diaphragm, as if a long unused muscle had been brought into action. His breathing quickened, stopped, quickened again. He began to sweat. And when he reached the end of the story, Mr Fisher put down his red pen and went back to the beginning, re-reading every word very slowly and with meticulous care.

35

This must be what a prospector feels when, discouraged and bankrupt and ready to go home, he takes off his boot and shakes out a nugget of gold the size of his fist. He read it again, critically this time, marking off the paragraphs with notes in red. A hope, which at first Mr Fisher had hardly dared to formulate, swelled in him and grew strong. He found himself beginning to smile.

40

If anyone had asked him what Tibbet's story was about, Mr Fisher might have been hard put to reply. There were themes he recognised, elements of plot which were vaguely familiar: an adventure – a quest, a child, a man. But to explain Tibbet's story in these terms was as meaningless as trying to describe a loved one's face in terms of nose, eyes, mouth. This was something new. Something entirely original.

45

Question 1: information retrieval

Read again the first part of the source, from lines 1 to 4.

List **four** things about Mr Fisher from this part of the source.

[4 marks]

**Question 1: powerful knowledge**

Take your answer from the correct part of the source

Write one point in each space

DO NOT give one-word answers – start with he, she, it (depending on the question)

Question 2: language analysis

How does the writer use language here to convey Mr Fisher's views on books and stories of the past?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

[8 marks]

**Question 2: powerful knowledge**

Underline the key word/s in the question

Highlight all the examples of effective language – *from the specified section*

Select your **BEST** example, **plus two others that link to it**

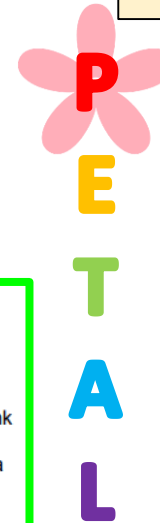
**P** The writer uses the adjective 'golden' to suggest Mr Fisher has a nostalgic and romanticised view of books of the past. He thinks the world was full of stories which 'ran like gazelles and pounced like tigers', metaphorically conveying that not only were there many fast-paced stories but also that they ambushed the imagination so that the reader was totally immersed in the words on the page. The writer personifies the stories as 'illuminating minds and hearts' to imply that Mr Fisher believes every part of the reader was affected: not only did the stories reach the reader mentally but they captivated them emotionally, as if under a spell.

Question 4: evaluate

Source A is taken from the beginning of a short story written by Joanne Harris. Mr Fisher, a teacher of English for forty years, works at St Oswald's Grammar School for Boys.

Question 4: powerful knowledge

There will be more to agree with in the statement than to disagree  
 To show that you are evaluating use words like: **cleverly, subtly, effectively, skilfully, clearly, vividly**  
 You have to refer to the method (technique) that the writer is using e.g. **dialogue, language technique, structural technique**  
 The quality of the evaluation of both ideas and method is the most important part of this question



Mr Fisher is resigned to his students' lack of imagination and we learn that his expectations of Tibbet are low: despite 'a spark in him which deserved attention', Tibbet is not a 'brilliant scholar by any means' and 'had obviously done part of his homework on the bus'. Mr Fisher even 'took a deep breath' before marking Tibbet's book, the triple 'home; dinner; bed' clearly emphasising to the reader the domestic distractions he would rather be doing. However, when he reads Tibbet's story, I think Mr Fisher is astounded because it is unique, totally fresh and 'something entirely original'. He experiences a moment of sudden realisation that is so profound that he will never look on life in the same way again. Everything he previously believed about stories has been shattered, and his reaction is not only emotional but physical. The writer conveys this by juxtaposing short, snappy sentences with long, complex ones to subtly imitate the stages of astonishment Mr Fisher goes through. 'His breathing quickened, stopped, quickened again' suggests he is swiftly scanning through Tibbet's homework in disbelief, the rhythm mirroring his rapid heartbeat. This is followed by a lengthy sentence that includes the phrase 'rereading every word slowly and with meticulous care'. Here, the pace slows down to reflect Mr Fisher retracing his steps much more thoroughly, incredulous at his discovery.

- 1 Mr Fisher lived alone in a small terraced house in the centre of town. He did not own a car, and therefore preferred to do as much as he could of his weekend marking in the form room after school. Even so, there were usually two or three stacks of books and papers to take home on the bus.
- 4
- 5 It had been a disappointing term at St Oswald's. For most of the boys in 3F, creative writing was on a par with country dancing and food technology. Oh, he'd tried to engage their interest. But books just didn't seem to kindle the same enthusiasm as they had in the old days.
- 9 Mr Fisher remembered a time – surely, not so long ago – when books were golden, when imaginations soared, when the world was filled with stories which ran like gazelles and pounced like tigers and exploded like rockets, illuminating minds and hearts. He had seen it happen; had seen whole classes swept away in the fever. In those days, there were heroes; there were dragons and dinosaurs; there were space adventurers and soldiers of fortune and giant apes. In those days, thought Mr Fisher, we dreamed in colour, though
- 10 films were in black and white, and good always triumphed in the end.
- 15

Now everything was in black and white, and though Mr Fisher continued to teach with as much devotion to duty as he had forty years before, he was secretly aware that his voice had begun to lack conviction. To these boys, these sullen boys with their gelled hair and perfect teeth, everything was boring. Shakespeare was boring. Dickens was boring.

20 There didn't seem to be a single story left in the world that they hadn't heard before. And over the years, though he had tried to stop it, a terrible disillusionment had crept over Mr Fisher, who had once dreamed so fiercely of writing stories of his own. They had come to the end of the seam, he understood. There were no more stories to be written. The magic had run out.

- 25 This was an uncharacteristically gloomy train of thought, and Mr Fisher pushed it away. Not all his boys lacked imagination. Alistair Tibbet, for instance, even though he had obviously done part of his homework on the bus. An amiable boy, this Tibbet. Not a brilliant scholar by any means, but there was a spark in him which deserved attention.
- 30 Mr Fisher took a deep breath and looked down at Tibbet's exercise book, trying not to think of the snow outside and the five o'clock bus he was now almost certain to miss. Four books to go, he told himself; and then home; dinner; bed; the comforting small routine of a winter weekend.
- 35 But, gradually sitting there in the warm classroom with the smell of chalk and floor polish in his nostrils, Mr Fisher began to experience a very strange sensation. It began as a tightening in his diaphragm, as if a long unused muscle had been brought into action. His breathing quickened, stopped, quickened again. He began to sweat. And when he reached the end of the story, Mr Fisher put down his red pen and went back to the beginning, re-reading every word very slowly and with meticulous care.
- 40 This must be what a prospector feels when, discouraged and bankrupt and ready to go home, he takes off his boot and shakes out a nugget of gold the size of his fist. He read it again, critically this time, marking off the paragraphs with notes in red. A hope, which at first Mr Fisher had hardly dared to formulate, swelled in him and grew strong. He found himself beginning to smile.
- 45 If anyone had asked him what Tibbet's story was about, Mr Fisher might have been hard put to reply. There were themes he recognised, elements of plot which were vaguely familiar: an adventure – a quest, a child, a man. But to explain Tibbet's story in these terms was as meaningless as trying to describe a loved one's face in terms of nose, eyes, mouth. This was something new. Something entirely original.

Focus this part of your answer on the second part of the source, from **line 25 to the end**.

A student said, 'This part of the story, where Mr Fisher is marking homework, shows Tibbet's story is better than Mr Fisher expected, and his reaction is extreme.'

To what extent do you agree?

In your response, you could:

- consider your own impressions of what Mr Fisher expected Tibbet's homework to be like
- evaluate how the writer conveys Mr Fisher's reaction to what he discovers
- support your response with references to the text.

[20 marks]

<b>P</b>	The main idea you want to talk about	The writer creates a sense of... The character/writer/ evokes... Significantly, a pivotal moment is... Later on in the text...
<b>E</b>	Strengthen your point using a quotation	...illustrated by the comment/ statement "..." ...highlighted when the writer says...
<b>T</b>	Use a word/s specific to the subject	The metaphor/ question/ tricolon/ verb/ list/ turning point/ shift/ alliteration here effectively/ subtly...
<b>A</b>	Explain in detail why this is important	...shows/ suggests/ stresses/ implies/ confirms... ...contrasts/ disputes/ challenges/ attacks... ...exaggerates/ emphasises/ highlights... ...links to/ supports/ echoes/ reminds us of... ...the reader to question/ doubt/ visualise/ consider/ wonder/ understand...
<b>L</b>	Use a connective to link back to the point or to the next point	The writer cleverly links back to the start/ to when...

Question 5: creative writing

Vary sentence openers	
Try starting with:	
Ing word - 'Screaming...'	
Simile - 'Like a thunderstorm...'	
Preposition - 'Behind him..'	
Adverb (ly word) - 'Savagely...'	
Connective - 'Meanwhile...'	
Ed word - 'Panicked, I...'	
Dialogue - "Shut up!" I screamed.'	


Structural features	
<b>Exposition</b> – a necessary narrative device used at the start of a story to provide background information on the characters	
<b>Rising action</b> – events leading to the climax	
<b>Climax</b> – the most exciting moment of the story, or a turning point	
<b>Falling action</b> – events after the climax, leading to the resolution	
<b>Resolution</b> – ends the story and leaves the reader satisfied	
<b>Cliff-hanger</b> – a dramatic moment leaving suspense over what is to come	
<b>Flashback</b> – a method of narration in which present action is temporarily interrupted so that the reader see the past	
<b>One-sentence paragraph</b> – can be used for dramatic events such as a turning point or to indicate a change in time (e.g. use it before a flashback)	
<b>Twist in the tale</b> – tell the story in a way that suggests one thing, then surprise the reader at the end (NOT it was a dream!)	
<b>Two-person narration</b> – tell the story from to different perspectives	
<b>Circular narrative</b> – the story ends back where it started; the writer uses elements from the beginning at the end of the story	
<b>Zoom</b> – start with a big picture and gradually focus in on a person/ object and describe it in detail	
<b>Foreshadowing</b> – a hint of what is to happen later to build dramatic tension	

0 5

An online competition for story writing is being held, and you have decided to enter.

Either

Write a story, set in a mountainous area, as suggested by this picture:



or

Write a story with the title 'Discovery'.

(24 marks for content and organisation  
16 marks for technical accuracy)  
(40 marks)

The day is cold and overcast, and the dark grey sky looms endlessly above me. As I take my first step onto the rickety old pier the wood creaks and groans, like an elderly woman rising from her chair, joints popping and complaining. Once I am seated, the cold air settles around me. The atmosphere alongside the lake is clammy, and condensation beads upon the dried-out wooden planks of the walkway.

I am completely alone up here, I realise as the overwhelming sound of nothing envelops me. When I gaze down into the water of the lake my own reflection stares back at me, only slightly contorted by the light ripples: the day is calm, the air is still, and the weather although chill is surprisingly welcoming. The high peaks of the mountains loom ahead, barely meeting in the middle and creating a gateway for the valley beyond. I can see the trail of the lake as it heads up hill, only slightly obscured by the light mist that curls around the slopes of the mountains in the distance. When summer breaks through the veil of spring the slopes will be mottled yellow, pink and healthy green as the warmth encourages life back into the landscape. For now, everything is cast through a stale grey filter.

Suddenly, the peaceful silence is interrupted. The sound is small, but stark against the tranquillity that my ears had grown accustomed to. There again, the noise surrounds me, bouncing off of the edges of the mountains and disorienting my senses. Again. Behind me this time. I whip around in search of the source, the sound growing louder to reveal a strange murmuring. My heart pounds in my chest as I try to level my breathing.

The sound is everywhere, growing louder and more frequent, and I try my best to convince myself it's nothing but I'm all alone, what if – a deafening screech echoes around the lake. My heart stops in my chest.

Earlier, I had eyed my pocket knife from its perch on my garage shelf. Why didn't I pick it up? I ask myself as the horrifying sound reverberates around the ravine. Just as I am preparing myself for defence ... a single gull lands to perch on the post in front of me. It looks me in the eye, tilts it's head as if considering me, and lets out a screeching call. Relief floods me, adrenaline coursing through my veins and warming me against the chill air. I laugh, standing to leave, and give the gull a courteous wave. Smiling and shaking my head at my own mistake, I head home.

<b>G</b> roup (or list) of words, such as adjectives, to create emphasis
<b>O</b> nomatopoeia – words that create sound to create vivid imagery – <b>thud</b> of feet
<b>M</b> etaphor – a description that is not literal but creates connotations about whatever is being described– <b>Its eyes fired daggers at me</b>
<b>A</b> lliteration – can create a harder or softer mood depending on the sound being repeated: <b>plosive is harsh p/b/ t/d, sibilance is soft or sinister s/ss</b>
<b>S</b> imile – a comparison to help the reader see things in an alternative way and can help the writer to create vivid imagery: <b>smooth like glass</b>
<b>S</b> enses – using sight, sound, touch, smell and taste brings a scene to life and creates an immersive experience for the reader: <b>the smell of the dawn</b>
<b>I</b> magery – words that create pictures. The connotations of the words can suggest different things: <b>thick, black smoke filled the air</b>
<b>V</b> erbs – patterns of verbs can create a particular tone or atmosphere e.g. Bitterness or elation: <b>toppling and stumbling across the car park</b>
<b>E</b> ffective vocabulary – select words that the writer is deliberately using to impress the reader: <b>she spoke eloquently and justly</b>

Sentence Starter Upgrades	
-ing	Grabbing her bag, the woman stormed out.
Similes	Like a child at a party, she shrieked with joy.
Preposition	Under the dark clouds, the lamp gleamed.
Connective	Despite the weather, she plunged into the sea.
-ed	Petrified, he stood rooted to the spot.
Pair of Adjectives	Pale and bright, the sun cast its light across the forest below.
Verb adverb	Perched precariously on a thin branch, the cat edged its way along.
Triple noun	Owls, crickets and mice: the woods were alive with noise.
Triple adjective	It was bare, skeletal, terrifying.

## Question 1: identifying explicit and implicit information

Read again the first part of **Source A** from **lines 1 to 13**.

Choose **four** statements below which are **true**.

- Shade the **circles** in the boxes of the ones that you think are **true**.
- Choose a maximum of **four** statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

- A** The first time Mike Doyle saw anyone surfing was in 1953.
- B** Mike Doyle spent very little time at the beach as a child.
- C** In the 1950s there were very few surfers in California.
- D** Most surfers like to surf in the early morning.
- E** Surfers often stayed later in the day to entertain the crowds.
- F** Mike Doyle took the train to the beach.
- G** The first time he saw them, Mike Doyle was unimpressed by the surfers.
- H** The surfers looked fit and suntanned.

## Question 1: powerful knowledge

Take your answer from the correct part of the source  
Read the statements carefully as some have deliberately  
been included to trick you.

Source A is taken from *Morning Glass*, the autobiography of professional surfer Mike Doyle. In this extract, he describes his introduction to the world of surfing at the beach near his home in California in the 1950s.

- 1 The first time I ever saw somebody riding a surfboard was at the Manhattan Pier in 1953. As much time as I'd spent at the beach, you'd think I would have at least seen one surfer before then. But there were only a few dozen surfers in all of California at that time and, like surfers today, they were out at dawn surfing the morning glass. By the time the crowds arrived, they were gone.



- 10 But this one morning I took the first bus to the beach, walked out onto the Manhattan Pier, looked down and saw these bronzed gods, all in incredibly good shape, happier and healthier than anybody I'd ever seen. They sat astride their boards, laughing with each other; at the first swell they swung their long boards around, dropped to their stomachs, and began paddling towards shore. From my viewpoint, it was almost as if I were on the board myself, paddling for the swell, sliding into the wave, coming to my feet, and angling the board down that long wall of green water. It was almost as if I already knew that feeling in my bones. From that day on, I knew that surfing was for me.

- 20 There were several surfers out that day. Greg Noll was just a kid then, about sixteen years old, but he was hot. On one wave he turned around backward on his board, showing off a bit for the people watching from the pier. I was just dazzled.

- Once I'd discovered there was such a thing as surfing, I began plotting my chance to try it. I used to stand out in the surf and wait until one of the surfers lost his board. The boards then were eleven feet long, twenty-four inches wide and weighed fifty or sixty pounds. When they washed in broadside, they would hit me in the legs and knock me over. I would jump back up, scramble the board around, hop on, and paddle it ten feet before the owner snatched it back – 'Thanks, kid' – and paddled away.

- 30 Most surfers at that time were riding either hollow paddle-boards (a wooden framework with a plywood shell), or solid redwood slabs, some of them twelve feet long. The much lighter and much better balsa wood boards were just starting to appear.

- 35 One day in 1954, when I was thirteen, I was down at Manhattan Pier watching a guy ride a huge old-fashioned paddle-board – what we used to call a kook box. It was hollow, made of mahogany, about fourteen feet long, maybe sixty-five pounds and had no fin. It was the kind of paddle-board lifeguards used for rescues; they worked fine for that purpose, but for surfing they were unbelievably awkward. When the guy came out of the water, dragging the board behind him, I asked if I could borrow it for a while. He looked at me like 'Get lost, kid.' But when he sat down on the beach, I pestered him until he finally shrugged and nodded toward the board.

- 40 I'd watched enough surfing by then to have a pretty clear idea of the technique involved. I dragged the board into the water and flopped on top of it. After a while I managed to paddle the thing out beyond the shore break and got it turned around. To my surprise, after a few awkward tries, I managed to get that big, clumsy thing going left on a three foot wave. I came to my feet, right foot forward, just like riding a scooter. I had no way of turning the board but for a few brief seconds, I was gliding over the water.

- 45 As the wave started to break behind me, I looked back, then completely panicked. I hadn't thought that far ahead yet! My first impulse was to bail out, so I jumped out in front of the board, spread-eagled. I washed up on the beach, dragged myself onto the dry sand, and lay there groaning.

## Question 3: language analysis

You now need to refer only to **Source B** from **lines 18 to 25**.

How does the writer use language to describe the surfers and the sea?

[12 marks]

## Question 3: powerful knowledge

Underline the key word/s in the question  
Highlight all the examples of effective language  
Select your BEST example, plus three others that link in  
Develop your analysis and think about the context of the words in the quotation that you have chosen  
Use PETAL to help you to structure your answer.



The writer describes the surfers riding 'majestically' on the waves, the adverb suggesting how dominant the surfers appear and creating the image of regal figures, riding high above the waves, like Neptune the mythical god of the sea. The royal image emphasises the confidence and assurance of the surfers and the awe they inspire.

Question 4: compare

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 on surfing.

In your answer, you could:

- compare their different perspectives on surfing
- compare the methods the writers use to convey their perspectives
- support your response with references to both texts.

[16 marks]

Question 4: powerful knowledge

You will need to **compare** (write about similarities and/ or difference) the two points of view  
Demonstrate an understanding of the writers' ideas and perspectives.

Avoid the viewpoints of people in the text, **focus on the writer** - use the phrase The writer... throughout your answer.

Write about the methods (language, structure, tone) used to show these attitudes and **why they are used**.



In Source A, Doyle seems like he has fallen in love with surfing and wants to join in. He writes, in the first person, that 'it was almost as if I were on the board myself' which suggests he is fully involved in the surfing. He repeats the same sentence structure: 'It was almost as if I already knew that feeling in my bones' to emphasise his physical connection to the surfing. In contrast to Doyle, Bird shows no interest in learning to surf; she is happy just to watch the 'wonderful exploits' from the shore. She uses a rhetorical question to suggest she thinks the world of surfing feels like being on holiday: 'Is it always afternoon here, I wonder?' suggesting she can hardly believe the relaxed, joyful atmosphere among the surfers and spectators which seems to last all day.

Question 2: summarising information

You need to refer to **Source A** and **Source B** for this question.  
Both sources describe the types of board used for surfing.  
Use details from **both** sources to write a summary of what you understand about the different boards used by the surfers.  
[8 marks]

Question 2: powerful knowledge

Underline the key word/s in the question  
You will be asked to look for points of difference **or** points of similarity, NOT both.

You need to use **inference** which means including information in your answer that is not written down in the text, instead you have worked it out for yourself.  
Use SQID to help you to structure your answer.



- Statement
- Quotation
- Inference
- Develop the inference

Although the surfboards appear outwardly similar, the Hawaiian boards are no more sophisticated than a primitively shaped 'plank of wood' cut from 'the native breadfruit tree,' whereas some of the Californian boards use new 'lighter' materials such as 'balsa wood,' suggesting the Americans are keen to develop their boards for a smoother performance. There is a sense of innovation in the way the surfers regard their boards, as the mahogany paddle-board is dismissed as 'old-fashioned' and 'unbelievably awkward'. The Hawaiians use natural resources to create 'hand-carved' surfboards in the same traditional way as they would make 'a coffin lid' which suggests that their boards are an important part of their cultural way of life, not just a fashion accessory.

In 1875, the British explorer Isabella Bird travelled to Hawaii, an island in the Pacific Ocean. Source B is an extract from a letter she wrote to her sister back in England, describing a visit to the Hawaiian town of Hilo. At that time in Britain surfing, or 'surf-bathing', was a completely unknown sport.

- 1 Our host came in to say that a grand display of the national sport of surf-bathing was going on, and a large party of us went down to the beach for two hours to enjoy it. It is really a most exciting pastime, and in a rough sea requires immense nerve. The surf-board is a tough plank of wood shaped like a coffin lid, about two feet broad, and from six to nine feet long, well-oiled and cared for. They are usually made of wood from the native breadfruit tree, and then blessed in a simple ritual.
- 5

The surf was very heavy and favourable, and legions of local people were swimming and splashing in the sea, though not more than forty had their Papa-he-nalu, or 'wave sliding boards,' with them. The men, each carrying their own hand-carved boards under their arms, waded out from some rocks on which the sea was breaking, and, pushing their boards before them, swam out to the first line of breakers\*, and then diving down were seen no more till they re-appeared half a mile from shore.

- 10
- 15

What they seek is a very high breaker, on the top of which they leap from behind, lying face downwards on their boards. As the wave speeds on, and the bottom strikes the ground, the top breaks into a huge comb\*. The swimmers appeared posing themselves on its highest edge by dexterous movements of their hands and feet, keeping just at the top of the curl, but always apparently coming down hill with a slanting motion.

- 18 So they rode in majestically, always just ahead of the breaker, carried shorewards by its mighty impulse at the rate of forty miles an hour, as the more daring riders knelt and even stood on their surf-boards, waving their arms and uttering exultant cries. They were always apparently on the verge of engulfment by the fierce breaker whose towering white crest was ever above and just behind them, but just as one expected to see them dashed to pieces, they either waded quietly ashore, or sliding off their boards, dived under the surf, and were next seen far out at sea, as a number of heads bobbing about like corks in smooth water, preparing for fresh exploits.
- 20
- 25

The great art seems to be to mount the breaker precisely at the right time, and to keep exactly on its curl just before it breaks. Two or three athletes, who stood erect on their boards as they swept exultingly shorewards, were received with ringing cheers by the crowd. Many of the less expert failed to throw themselves on the crest, and slid back into smooth water, or were caught in the breakers which were fully ten feet high, and after being rolled over and over, disappeared amidst roars of laughter, and shouts from the shore.

- 30
- 35

At first I held my breath in terror, thinking they were smothered or dashed to pieces, and then in a few seconds I saw the dark heads of the objects of my anxiety bobbing about behind the breakers waiting for another chance. The shore was thronged with spectators, and the presence of the elite of Hilo stimulated the swimmers to wonderful exploits. I enjoyed the afternoon thoroughly.

- 40

Is it always afternoon here, I wonder? The sea was so blue, the sunlight so soft, the air so sweet. There was no toil, clang, or hurry. People were all holidaymaking, and enjoying themselves, the surf-bathers in the sea, and hundreds of gaily-dressed men and women galloping on the beach. It was so serene and tropical. I envy those who remain for ever on such enchanted shores.

**Question 5: non-fiction writing**

'All sport should be fun, fair and open to everyone. These days, sport seems to be more about money, corruption and winning at any cost.'

Write an article for a newspaper in which you explain your point of view on this statement.

(24 marks for content and organisation  
16 marks for technical accuracy)  
**[40 marks]**

You are advised to plan your answer to Question 5 before you start to write.

**1st place for corruption goes to sport**

Fair, fun and accessible. In an ideal world sport would display these imperative qualities that would guide us to a healthier and happier nation. However, capitalism, corruption and greed seem to be the prevailing dark forces shaping and tainting the sport industry. I think we can all agree this needs to stop.

It is outrageous how sport is now centred around income. Why does a footballer earn more than a midwife? I'd like to see Messi free-kick his way into safely delivering a newborn. It is outrageous how sport is centred around fame and politics. It is outrageous that sport has began to embody discrimination and exclusive traits. What message are we sending our increasingly obese population if we support these sports pumped with money greed and corruption? It is undeniable that the commercialisation of these corrupt sports is responsible for more at home arm-chair viewing and fewer people are actually partaking in the sport.

But who can blame them? These armchair viewers really have it all figured. No one wants to partake in sport with its current greedy nature. Not naturally gifted – sport isn't for you. Not wealthy – sport isn't for you. With rising fees to even join a gym, let alone a competitive club, partaking in sport seems no less than impossible.

I may be passionately over the top and seemingly degrading sport entirely, however this is not my intention. I merely believe sport should adapt a new welcoming attitude making it for everyone. Still don't agree? Listen to the facts. In a survey in 2016 it was found that only 20% of girls over 16 partake in sport, further research showed that this percentage would increase to 80% if it were not for the dauntingly competitive nature of sport. It would be ridiculous to ignore these statistics. The sport industry needs to be changed. It needs to be changed now.

When did 'taking part is all that counts' be replaced with 'second is the first loser'? As an ex-competitive gymnast I can assure you with full confidence that at the vulnerable and impressionable age of 8 I was conditioned as if I were a robot to aim for 1st place; second was failure. Second was me choking back sobs as the tears stained my pillow. What did this conditioned aggressively competitive attitude cause? Me to win? No, it caused me to quit the sport and feel an unnerving wave of nausea when I so much as see gymnastics on TV.

I am not alone. Sport's vile and toxic competitive turn for the worse can only be described as the death of sport, with the sporting leaders and officials dressing its corpse; decorating it as if it is something we should be celebrating. It is time we stopped being ignorant and saw sport for the over commercialised, corrupt and greedy villain it is and not the daydream of fair fun, and accessible opportunities.

<i>Letter</i>	~a date ~a formal mode of address if required e.g. Dear Sir/Madam or a named recipient ~an appropriate mode of signing off: Yours sincerely/faithfully.
<i>Article</i>	~a clear/apt/original title ~a strapline ~subheadings ~an introductory (overview) paragraph
<i>Text of a speech</i>	~a clear address to an audience ~rhetorical indicators that an audience is being addressed throughout ~a clear sign off e.g. a rhetorical question.

**Use DA FOREST stylistic techniques**

**Direct address** – addressing an individual or group -  
**We** all agree this is wrong.

**Anecdote** – a short, often personal, narrative used to illustrate a point, engage the audience, and make a persuasive argument more relatable.

**Facts** – something which can be proven to be true – **Cars cannot park on double-yellow lines.**

**Opinion** – an individual's point of view on a topic, sometimes cleverly disguised as fact – Factually, sport is good for everyone.

**Rhetorical questions** – a question to engage the reader's thinking – It's clear, isn't it? **And Repetition** – a repeated word or phrase for effect – Things have to **change** and it's time we **changed** them.

**Emotive language** – words to create an emotional response – The **defenceless individuals** who this change will affect have no voice.

**Statistics** – numbers or percentages to support an argument – Only **1 in 5** agree with the changes and so we have to prevent them from happening.

**Tri-colon** – list of three for effect/ emphasis – **It's not fair, it's not just and it's got to be stopped.**

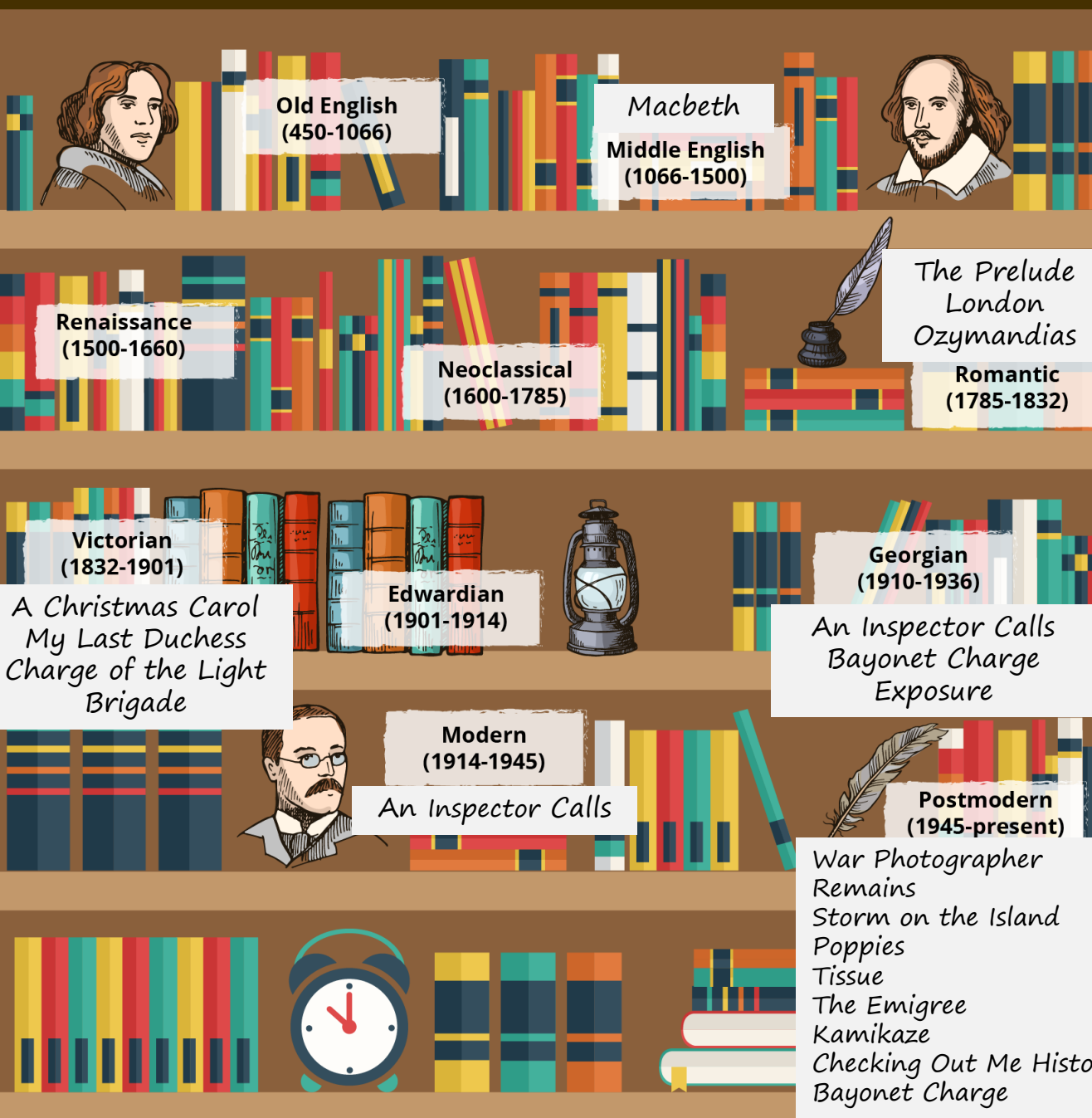
**Vary the sentences in your own writing – Q5)**

- Minor** – a one or two word sentence
- Simple** – one clause
- Compound** – two ideas joined by a FANBOYS connective
- Complex and multi complex** – one dependent clause and a sub-ordinate clause
- Exclamative** – a sentence to convey emotion
- Imperative** – a command or instruction
- Declarative** – a statement (the most common type of sentence)

**Sentence Upgrades**

-ing	Beginning with cycles on pavements – it's wrong.
similes	Like crafty foxes, manufacturers add sugar secretly.
preposition	Below the surface, there are startling facts.
Connective	Despite the arguments, it still goes on.
-ed	Conditioned to behave the same way, the workers are like robots.
Pair of adjectives	Vile and toxic, these aggressive competitors celebrate their victory.
Verb adverb	Pumped mercilessly with artificial sweeteners.
Triple noun	Capitalism, corruption and greed have a lot to answer for.
Triple adjective	It was fun, exhilarating and terrifying.

# Important Periods in the History of English Literature



# English Literature

Paper 1: Shakespeare and A Christmas Carol

Paper 2: An Inspector Calls, power and conflict and unseen poetry

The writer...	...says or does...		...something...	...in the text...
Writer's name (spelled correctly and with a capital letter)	presents suggests creates evokes illustrates implies gives the impression that highlights	introduces reflects alludes to challenges questions explores echoes mirrors	Theme Idea Belief (violence/ power/ conflict/ mental stability/ identity/ gender/ age/ nature/ duality/ relationships/ love/ death/ pain/ greed/ supernatural/capitalist)	throughout the novella/ play/ poem  across the text  from the beginning  by the end

*Example: Priestley challenges Arthur Birling's capitalist ideology throughout the play.*

Character (and themes)	...says or does...		...something...	...in the text...
Character's name (spelled correctly and with a capital letter)	presents suggests creates evokes illustrates implies gives the impression that highlights	introduces reflects alludes to challenges questions explores echoes mirrors	Theme Idea Belief (violence/ power/ conflict/ mental stability/ identity/ gender/ age/ nature/ duality/ relationships/ love/ death/ pain/ greed/ supernatural/ class)	throughout the novella/ play/ poem  across the text  from the beginning  by the end

*Example: Scrooge highlights traditional Victorian values of the wealthy upper class throughout the novella.*

**ACT 1 (Exposition)**

The witches introduce the idea that nothing is as it seems. Stagecraft: the setting, the way they speak (broken **trochaic tetrameter** and **paradox**), their appearance ("**wild**") are all important factors in presenting the witches. Banquo and Macbeth react differently to the witches predictions: Banquo is suspicious, whilst Macbeth is "**rapt withal**" and cannot stop thinking about them. Macbeth is a **tragic hero**. His **hamartia** is his ambition which is strengthened when Duncan makes him Thane of Cawdor. Lady Macbeth uses **imperatives** which illustrate her strength of will ("**Come you spirits...Come thick night**") Masculinity represents aggression and courage: Lady Macbeth asks the spirits to "**unsex**" her, she questions whether Macbeth is a "**man**". Macbeth's **soliloquy** reveals his morality: he knows the difference between right and wrong.

**ACT 2 (Rising Action)**

Macbeth's hope that "**light**" would not see his "**black and deep desires**" comes true – the night is dark and there is no moon as he goes to kill Duncan . The darkness **symbolises** the evil he's about to do. Shakespeare uses **dramatic irony** in Act 2 – the **duplicity** of the Macbeths' behaviour is not recognised by the other characters. Banquo is open about the troubling "dreams" the witches have inspired in him. Macbeth is duplicitous and says he hasn't thought about the witches. Shakespeare uses **foreshadowing** of Lady Macbeth's future feelings of guilt (hand washing, sleepwalking and insanity). The disruption of the **natural order** is symbolised by the "**unruly**" storm on the night of Duncan's murder. The Porter's comic monologue builds suspense and the **imagery** he uses compares Macbeth's castle to the gates of hell.

**ACT 3 (Climax)**

Banquo suspects Macbeth has "**played most foully**" in order to become king but does not act on his suspicions. Macbeth's soliloquy demonstrates that his attitude towards murder has changed: he was tormented by Duncan's murder, but he's decisive about killing Banquo. Macbeth and Lady Macbeth's relationship begins to change: once his "**dearest partner of greatness**", now he does not confide in her about Banquo's murder. Shakespeare uses **oxymorons** ("doubtful joy" "**restless ecstasy**") and **animal imagery** ("**scorpions**" and "**bat**") to emphasise the Macbeths' insecurity and paranoia. Shakespeare uses the **supernatural** to increase the audience's sense of foreboding, ill omen and to foreshadow later trouble for Macbeth.

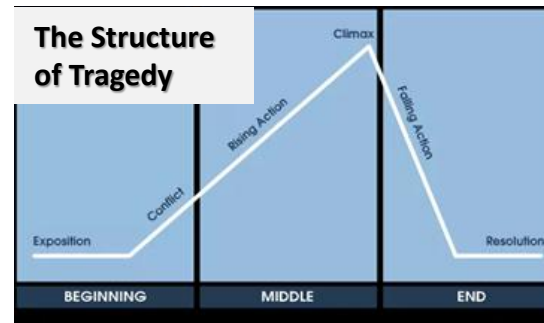
**ACT 4 (Falling Action)**

Macbeth's language is confident. He speaks in imperatives such as "**Tell me...call 'em**" to control the witches and they mislead him, playing on his lust for power. The "**armed head**" **symbolizes** either treachery or Macbeth's fate; the "**bloody child**" symbolizes Macduff's birth by caesarean section; the child with crown and tree symbolizes Malcolm. Ambition and fear have pushed Macbeth that final step: he is no longer targeting just his political enemies, but also their innocent families. Malcolm doesn't blindly trust the thanes – he tests Macduff's loyalty - which suggests he'll be a better king than Duncan.

**ACT 5 (Falling Action and Resolution)**

Lady Macbeth speaks in **blank verse** and **disjointed prose** to show her troubled state of mind. Macbeth's **soliloquy** suggests his despair even though he thinks he's invincible, reflecting his unstable, confused state of mind. At the end of the play the natural order is restored – Malcolm is the rightful king.

Context AO3



Macbeth is a Tragic Hero. A tragic hero has:

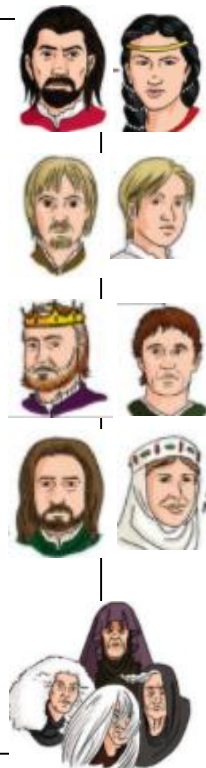
1. **Hubris**: excessive pride
2. **Hamartia**: a fatal flaw
3. **Peripeteia**: a reversal of fate due to his error in judgement
4. **Anagnorisis**: the hero realizes the cause of his downfall
5. **Nemesis**: an unavoidable consequence
6. **Catharsis**: a feeling of fear and pity

- Macbeth was most likely written in 1606, early in the reign of James I, who had been James VI of Scotland before he succeeded to the English throne in 1603.
- Only a century earlier, England had massive disorder during the Wars of the Roses. Civil disorder was seen as the ultimate disaster, and also as an ungodly state.
- The play pays homage to the king's Scottish lineage: the witches' prophecy that Banquo will found a line of kings is a clear nod to James's family's claim to have descended from the historical Banquo.
- The play was first performed not long after the Gunpowder Plot. Shakespeare shows the murderers of a king tormented by their own guilt and driven to their doom.
- It was believed that kings were appointed by 'divine right' and were anointed by God.
- During the Jacobean era, the public were strongly religious and believed that witches did the work of Satan
- King James I had a special interest in witchcraft and the supernatural and wrote a book on the subject called 'Daemonologie'. He also took part in many trials against those accused of witchcraft.
- Jacobean believed in 'the Great Chain of Being'



## Key characters AO1

- Macbeth** Brave, manipulated, ambitious
- Lady Macbeth** Dominant, determined, guilty
- Banquo** Brave, loyal, suspicious
- Fleance** Escapes, lives, whereabouts unknown
- Duncan** Generous, loved, naive
- Malcolm** Intelligent, honourable, vengeful
- Donalbain** Duncan's younger son
- Macduff** Fierce, passionate, aggressive
- Lady Macduff** Domestic, kind, murdered
- Ross, Lennox, Angus** Scottish nobles
- Hecate and the witches** supernatural, mischievous, malignant



## Key vocabulary

- Emasculate**  
Deprive a man or his male role or identity
- Equivocate**  
Use ambiguous language to conceal the truth
- Euphemism**  
A mild word or expression substituted for one considered to be too harsh or blunt when referring to something unpleasant or embarrassing
- Manipulate**  
Control or influence (a person or situation) cleverly
- Morality**  
The distinction between right and wrong or good and bad behaviour
- Regicide**  
The action of killing a king
- Supernatural**  
A force beyond scientific understanding or the laws of nature.
- Treachery**  
Betrayal of trust
- Treason**  
The crime of betraying your country, especially by attempting to kill or overthrow the sovereign or government
- Usurp**  
Take (a position of power or importance) illegally or by force

## Key themes AO1

- Ambition** seen as a purely negative quality.
- Guilt** the play shows the terrible consequences of murdering a king.
- Kingship vs tyranny** Duncan and Macbeth embody the qualities of a good king and a tyrant respectively.
- Order vs chaos** Natural order is disrupted then re-established.
- Fate and free will** Does Macbeth act freely or is his fate written for him?
- Masculinity/femininity** The play subverts traditional notions of what it is to be a man/ woman
- Appearance v reality** People are not what they seem

## Key quotations AO1

- "Fair is foul, and foul is fair"** – the witches
- "Yet I do fear thy nature. It is too full o'th' milk of human kindness"** – Lady Macbeth
- "Look like th' innocent flower, But be the serpent under't"** – Lady Macbeth
- "I have no spur...but only vaulting ambition."** – Macbeth
- "Will all great Neptune's ocean wash this blood clean from my hand?"** – Macbeth
- "But now I am cabined, cribbed, confined ... to saucy doubts and fears"** – Macbeth
- "Out, out brief candle. Life's but a walking shadow...signifying nothing"** – Macbeth
- "I bear a charmed life"** – Macbeth
- "The heart is sorely charged."** – Doctor (about Lady Macbeth)

## The exam

## Macbeth cont.

- One question on 'Macbeth'.
- A brief explanation of where the extract comes from.
- The question will be based either around a theme or a character
- The question will ask you to give your opinion.
- You must refer to the extract and the whole play.

**Macbeth**

Read the following question from Act 5 Scene 3 of *Macbeth* and then answer the question that follows.

At this point in the play Macbeth is under siege from the English army.

**MACBETH**  
Bring me no more reports; let them fly all:  
Till Birnam wood remove to Dunsinane,  
I cannot taint with fear. What's the boy Malcolm?  
Was he not born of woman? The spirits that know  
5 All mortal consequences have pronounced me thus:  
'Fear not, Macbeth; no man that's born of woman  
Shall e'er have power upon thee.' Then fly,  
false thanes,  
And mingle with the English epicures:  
10 The mind I sway by and the heart I bear  
Shall never sag with doubt nor shake with fear.  
*Enter a Servant*  
The devil damn thee black, thou cream-faced loon!  
Where got'st thou that goose look?

One extract from the play will be printed for you. You should refer to this for at least 1/3 of your answer. It's a good idea to use quotations from here.

Starting with this speech, explain how far you think Shakespeare presents Macbeth as a hero.

Write about:

- how Shakespeare presents Macbeth in this speech
- how Shakespeare presents Macbeth in the play as a whole.

[30 marks]  
AO4 [4 marks]



In the opening scene featuring Macbeth his status as a hero is immediately undermined. He arrives on the stage with Banquo, after the audience have learnt of his prowess in battle, stating "so foul and fair a day I have not seen." Not only does Macbeth use a paradox, like the witches, he also repeats their paradox. Shakespeare immediately aligns Macbeth with the supernatural, foreshadowing his involvement and belief in all that they tell him. But also hinting at his own 'foul' and 'fair' personality, which leads to his tragic downfall. This has a jarring effect, particularly on a contemporary audience, who would be fully aware that witchcraft was illegal under James I and this undermines Macbeth's trusted position as a Scottish thane.

**STAVE 1**

Scrooge is an **allegorical** representation of the selfish members of Victorian upper and middle classes. He refuses to give to charity. Dickens establishes Scrooge as an unsympathetic figure to make his transformation more powerful.

Fred is the **antithesis** of Scrooge in appearance and spirit. Whereas Scrooge is described as “**hard and sharp**”, Fred’s features are round and healthy. Though Fred is poor (though not as poor as Cratchit), his attire is colourful and he is generous and sociable with his Christmas provisions.

Marley’s ghost introduces the theme of the **supernatural**. Marley is described as being chained with “**cashboxes, keys, padlocks and ledgers**”. This is significant because the things Marley created in his life become the things which keep him trapped in the afterlife.

**STAVE 2**

As the **allegorical tale** of ‘A Christmas Carol’ continues, the Ghost of Christmas Past **symbolises** memory. The aged appearance of the childlike figure portrays the role of memory as a device that connects the different stages of Scrooge’s life.

A “**bright, clear jet of light**” shines from the Ghost’s head, symbolising how truth can be found in memories.

The tour through his memories forces Scrooge to recall the emotional episodes of his past showing him how the consequences of his decisions impacted on his future; as the montage continues he is eventually reduced to tears.

Fezziwig is a key character in Scrooge’s transformation. He is the opposite to Scrooge, a rich, yet kind and compassionate employer who is generous with a keen sense of community spirit.

**STAVE 3**

The Ghost of Christmas Present is presented as a ‘**jolly giant**’ who sprinkles “**incense**” from a torch as a blessing, **symbolizing** peace, warmth and generosity. The Ghost serves as the central symbol of **Christmas spirit** - generosity, goodwill, and celebration - and shows Scrooge what Christmas is like for different families in Victorian England.

Appearing on a throne made of food, the spirit evokes thoughts of prosperity and merriment which contradicts **Malthusian** views by showing that there is enough food to go round.

The Cratchit Christmas celebration is full of happiness and, despite their poverty, they are “**happy, grateful, pleased...and contented.**”

The harsh realities of life in **Victorian England** are disguised as children – Ignorance and Want. They are used to verbalise Dickens’ message of **social responsibility** and **educational reform**.

The spirit repeats Scrooge’s words back to him (“**Are there no prisons?...Are there no workhouses?**”) to emphasise there is no help.

**STAVE 4**

Within the **allegory**, The Ghost of Christmas Yet to Come is the **antithesis** of the spirit of Christmas. It is reminiscent of the Grim Reaper, and represents the fear of death and the inevitable **moral reckoning** that awaits Scrooge.

A more **Christian perspective** is introduced in Stave 4 which serves to remind Scrooge of Jacob Marley’s fate and the consequences of greed and selfishness.

Scrooge is afraid of the spirit but he knows that he will learn from it and so follows with “**a thankful heart.**”

This is the **climax** to the story: Scrooge gets more and more agitated as the ghost won’t tell him anything and then it suddenly changes into a bed post and the reader is left wondering whether Scrooge has been **redeemed**.

**STAVE 5**

Scrooge’s attitude has completely changed from the beginning of the novella but there are parallels with Stave 1. The **cyclical structure** of the **novella** allows the reader to compare Scrooge’s **redemption** – Scrooge pledges to “**honour Christmas in my heart**”

Scrooge applies everything that he has learnt about Christmas spirit – he celebrates with love, generosity and kindness.

Scrooge is now part of two families: Fred’s and the Cratchits’.

**The Plot AO1****Context AO3**

- 1824 – Dickens’ father is sent to jail for debt and Dickens has to give up his education until his father inherits some money and he goes to a private school
- Dickens was put to work in a warehouse, pasting labels on bottles. He had experience of poverty
- 1834 – Poor Law Amendment Act – Led to a cut in aid given to paupers to help them stay in their own homes. Workhouses were created which poor people would have to live and work in, if they were unable to pay for their own housing
- December 1843 - Dickens wrote ‘A Christmas Carol’ focusing on how many of the things wrong with Victorian society can be blamed on greed for money and status
- Industrialisation was opening the gap between the poor and middle classes
- Thomas Malthus - believed that the world’s food supply was and could be never be sufficient to keep pace with the rate of population growth in his day. He criticized the laws of the land and the overall political economy for promoting larger communities of poor people without genuinely providing for a quality of life among the needy.
- A ‘diatribe’ is a verbal attack on something. ‘A Christmas Carol’ is a political diatribe. Dickens is attacking the politics of the time: the rich were not doing enough to help the poor.

## Key characters AO1

- Ebenezer Scrooge** miserly, redeemed, charitable
- Jacob Marley** business man, dead, regretful
- Fred** positive, persistent, enthusiastic
- The Ghost of Christmas Past** ephemeral, gentle, firm
- The Ghost of Christmas Present** jolly, honest, prophetic
- The Ghost of Christmas Yet To Come** silent, frightening, demanding
- Bob Cratchit** obedient, generous, fearful
- Tiny Tim** kind, thoughtful, patient
- Fezziwig** happy, generous, rich
- Belle** married, happy, loved
- Ignorance and Want** malnourished, shocking, dangerous



## Key vocabulary

- Beneficent**  
Generous or doing good
- Benevolent**  
Well meaning and kind
- Cordial**  
Warm and friendly
- Destitute**  
Extremely poor and lacking the means to provide for yourself
- Implore**  
Beg someone desperately to do something
- Inexplicable**  
Unable to be explained
- Jocund**  
Cheerful and light-hearted
- Morality**  
The difference between right and wrong, good and bad behaviour
- Parsimonious**  
Unwilling to spend money or use resources
- Solitary**  
Existing/ living alone



## Key quotations AO1

- "solitary as an oyster"** – narrator describing Scrooge
- "Are there no prisons?"** – Scrooge/ The Ghost of Christmas Present
- "cold, bleak, biting weather"**
- "I wear the chain I forged in life"** – Jacob Marley
- "mankind was my business"** – Jacob Marley
- "a strange figure – like a child...like an old man"** – The Ghost of Christmas Past
- "Another idol has displaced me"** – Belle to Scrooge
- "a jolly giant"** – The Ghost of Christmas Present
- "They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish"** – Ignorance and Want
- "The Phantom slowly, gravely, silently, approached."** – The Ghost of Christmas Yet to Come
- "happy as an angel"** - Scrooge

16

## The exam

One question on 'A Christmas Carol'.

Charles Dickens: *A Christmas Carol*

## A Christmas Carol cont.

Read this extract from Chapter 3 of *A Christmas Carol* and then answer the question that follows.

In this extract, Scrooge and The Ghost of Christmas Present are watching the Cratchit family on Christmas Day.

5 There was nothing of high mark in this. They were not a handsome family; they were not well dressed; their shoes were far from being water-proof; their clothes were scanty; and Peter might have known, and very likely did, the inside of a pawnbroker's. But, they were happy, grateful, pleased with one another, and contented with the time; and when they faded, and looked happier yet in the bright sprinklings of the Spirit's torch at parting, Scrooge had his eye upon them, and especially on Tiny Tim, until the last.

10 By this time it was getting dark, and snowing pretty heavily; and as Scrooge and the Spirit went along the streets, the brightness of the roaring fires in kitchens, parlours, and all sorts of rooms, was wonderful. Here, the flickering of the blaze showed preparations for a cosy dinner, with hot plates baking through and through before the fire, and deep red curtains, ready to be drawn to shut out cold and darkness. There all the children of the house were running out into the snow to meet their married sisters, brothers, cousins, uncles, aunts, and be the first to greet them. Here, again, were shadows on the window-blind of guests assembling; and there a group of handsome girls, all hooded and fur-booted, and all chattering at once, tripped lightly off to some near neighbour's house; where, woe upon the single man who saw them enter – artful witches, well they knew it – in a glow!

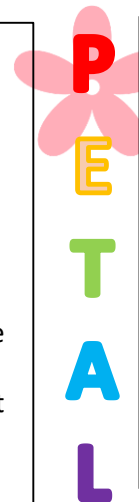
0 8

Starting with this extract, how does Dickens present the importance of family in *A Christmas Carol*?

Write about:

- how Dickens presents the Cratchits in this extract
- how Dickens presents the importance of family in the novel as a whole.

[30 marks]



Throughout the extract the family is seen as paramount. Dickens' juxtaposition of their appearance as "not well dressed" with their "contentment with the time" addresses the issue that the little things in life matter. The tricolon "happy, grateful, pleased" implies that there is more to life than money and avarice – a clear lesson for the reader as well as for Scrooge. The abstract nouns, especially "pleased", suggest that the Cratchits willingness to see past their poverty and embrace family. Dickens appears to be criticising, through the charitable kind and loving Cratchits that those with the least celebrate Christianity and Christian values more than the wealthy Victorians who do not help those who are most needy.

## Key themes AO1

- Christmas spirit** – there are several characters who show generosity, charity, kindness and goodwill
- Family** – a source of comfort, strength and joy throughout the novella
- Poverty and social responsibility** – Dickens exposes the unfair treatment of the poor and implores the reader to take responsibility for helping the poor
- Redemption** – for Scrooge to achieve redemption he must give up his means ways and make up for the bad things he's done

**ACT1**

Despite the appearance of contentedness and perfection, there are hints of conflict under the surface of the Birling family. Mr Arthur Birling confidently lectures Eric and Gerald about war and business. The use of **dramatic irony** undermines what Birling is saying. The Inspector's description of Eva Smith's death using harsh language – "**burnt her inside out**" – contrasts violently with the polite and playful atmosphere at the start.

Mr Birling sacked Eva to protect his business – he sees employees as "**cheap labour**". If he can get them to work for less, he will do – he is a **capitalist**.

Sheila uses her power and influence to get Eva sacked from Milwards. But Sheila also says she "**felt rotten about it at the time**", presenting her as a **forgivable** character.

Eric points out the **hypocrisy** of sacking Eva Smith because the Birling company "**try for higher prices.**"

Eva Smith changes her name to Daisy Renton and Gerald is "**startled**" as he recognises the name.

The inspector is in control throughout and at the end of the scene one word confirms that he expects something from Gerald: "**Well?**"

**Act 2**

The Inspector points out Gerald's hypocrisy in thinking that women should be "**protected.**"

Gerald's affair with Daisy was one-sided, he says he "**adored**" being loved by her and, despite giving her money, he effectively made her homeless when the affair ended.

Gerald asks the Inspector's permission to leave, confirming that the Inspector is in control.

Mrs Sybil Birling is obsessed with **social class** and **reputation** and, as such, cannot empathise with Eva/ Daisy.

Priestley contrasts Mrs Birling's attempts to preserve her reputation with Eva's moral standards. Eva wouldn't marry the father of her child and wouldn't take money from him because: he was "**a youngster...silly and wild and drinking too much**"; the money was stolen; he didn't love her.

Mrs Birling refuses to take **responsibility** and instead believes the "**young man**" should be punished "**severely**" – this is a **dramatic scene**.

Sheila demands that Mrs Birling answer the Inspector's questions – she's matured since the start of the play.

Eric's timely return, after being absent for much of the play, creates a **cliff-hanger** at the end of Act 2.

**ACT 3**

Eric admits that he is the father of Eva's child and he regrets his actions. His language shows his immaturity – he calls Eva "**a good sport**" and "**pretty**" which comes across as insensitive given how badly he treated her.

Mr Birling is appalled by Eric's actions – the theft and the shame – not by Eva's suicide.

When Eric discovers that Eva was refused help by Mrs Birling, the members of the Birling family let down their defences during the **tense** and **emotional** scene.

Once their defences are down, the Inspector delivers his departing **speech** where he warns the Birlings that "**fire and blood and anguish**" will result from their selfish behaviour.

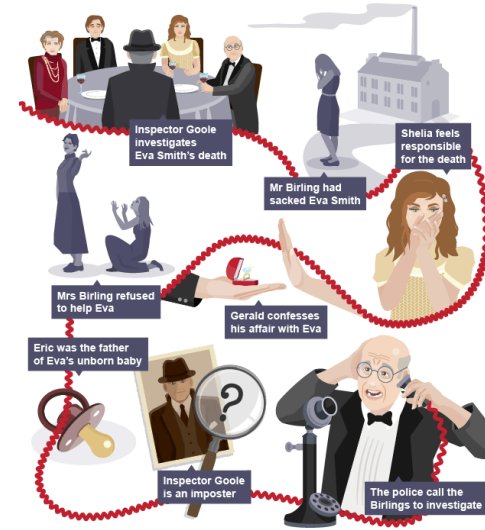
The **generation gap** is evident: Mr and Mrs Birling haven't learnt anything except how their children really behave: Eric broke the rules of polite society that his parents value so highly and Sheila sides with the Inspector's values, whereas Sheila and Eric are "**ashamed**" of their parents and of what they have done.

Priestley gives Gerald the role of **detective** at the end. He pieces together the events and summarises it for the others. He makes it seem as if there was no crime at all – after all there is no Inspector Goole and no dead girl.

The final phone call arrives (like the Inspector's "sharp ring" of the doorbell in Act 1) just as Mr Birling is talking about "**minding his own business**".

The ending is unsettling: was the Inspector a premonition or a warning?

## The Plot AO1



**Act 1 - Exposition:** The Birlings, their lifestyle and attitudes introduced. The Inspector arrives and Mr B & Sheila interrogated. Ends on a **cliff-hanger**, as the audience anticipates the interrogation of Gerald.

**Act 2 – Rising action:** Gerald and Mrs Birling are interrogated

**Act 3** - Eric interrogated and the play reaches its **climax** when Eric finds out Mrs B refused Eva help. The Inspector delivers his **prophetic** message about the future then departs. The **denouement** begins when Gerald returns: no new inspector in Brumley and no death. The is no **resolution** as the phone rings '**A girl has just died [...]** **inspector is on his way here...**'

## Context AO3

J. B. Priestley - A writer with a **social conscience**. Keen supporter of social reform.

**The play was written in 1945.** It was aimed at a **post-war** audience, asking them to imagine life in the Edwardian era and recognise the follies of pre-war attitudes. The horrors and loss of two world wars reignited the drive for greater equality. With the end of each war came change: WW1 changes to voting rights, WW2 welfare reforms.

**The play is set in 1912, amidst a time of significant political change. Liberal reforms between 1906 and 1914** meant attitudes had *begun* to change, but the upper-middle and upper classes were resistant because life for them was good. This created tension in society. The action takes place two weeks before the **Titanic** sets sail – a **microcosm** of Edwardian society which was a **society divided by social class**.

**Social Class** - Birling is one of a so-called **nouveau riche**, furthered by his marriage to Mrs Birling, his '**social superior**'. They are still looked down upon by Lady Croft who is '**from and old country family - landed people and so-forth**' (Act One). This tells the audience that her family are part of the old **aristocracy**, or ruling class of Great Britain. Birling is keen to impress his social status, hence several references his status as **alderman**.

## Key characters & quotations AO1

**Mr Birling** Selfish, patronising about women, capitalist

'a man has to make his own way – has to look after himself'

**Mrs Birling** Proud, ignorant, prejudiced

'I did nothing that I am ashamed of and won't bear investigation'

**Sheila Birling** Naïve, assertive, insightful

'But these girls aren't cheap labour – they're people.'

'Well, he inspected us all right. And don't let's start dodging and pretending now.'

**Eric Birling** Lacking confidence, irresponsible, emotional

'It's what happened to the girl and what we all did to her that matters.'

**Gerald Croft** Respectable, upper-class, traditional

'I made her go to Morgan Terrace because I was sorry for her'

**Inspector Goole** Moral, authoritative, mysterious

'There are millions and millions and millions of Eva Smiths and John Smiths still left with us'

'We don't live alone. We are members of one body. We are responsible for each other.'

**Eva Smith/ Daisy Renton** Attractive, honourable, working class

**Edna** She serves as a reminder of the Birlings' wealth and the presence of the lower classes.



## Key vocabulary

**Altruistic**

Concern for the well-being of others

**Conscience**

A sense of right and wrong

**Hierarchy**

Ordered by status or authority

**Hypocritical**

A person whose behaviour doesn't match their opinion

**Influential**

Having great influence

**Penitent**

Feeling bad for doing wrong

**Prejudice**

An opinion not based in fact

**Superficial**

Not deep, on the surface

**Patriarchy**

A system controlled by men

**Misogynistic**

Strong prejudice against women

**Materialistic**

Excessively concerned with money and possessions

## Key themes AO1

**Social class** – class influences the Birlings' behaviour and causes them to treat people differently.

**Generation gap** – the Inspector's revelations cause a rift between the old traditionalists and the young idealists.

**Social responsibility** – the play's purpose is to show the importance of social responsibility – the idea that people should act in a way that helps less privileged people rather than hurting them.

**Men and women** – In 1912 men and women had different roles in the family and society.

**Judgement** – the play is like a murder mystery, but also like a morality play (a play to teach people how to behave).

## The exam

## An Inspector Calls cont.

You answer ONE question from a choice of two

Section A: Modern prose or drama

Answer **one** question from this section on your chosen text.

JB Priestley: *An Inspector Calls*

Either

**0 1** How does Priestley present selfishness and its effects in *An Inspector Calls*?

Write about:

- examples of selfish behaviour in the play
- how Priestley presents selfishness and its effects.

[30 marks]  
AO4 [4 marks]

The question will be based either around a theme

Or a character

The question will ask you to give your opinion about HOW Priestley wants Sheila to come across: what she does, what her purpose is and what the audience can learn from her

or

**0 2** How does Priestley present Sheila as a character who learns important lessons about herself and society?

Write about:

- some of the things Sheila learns in the play
- how Priestley presents Sheila as a character who learns important lessons about herself and society.

[30 marks]  
AO4 [4 marks]



Through the divine intervention of the Inspector picking apart Sheila's past faults - her selfish, childish behaviour at Milwards – consequently harming Eva Smith, Sheila realises how her behaviour resulted in the misfortune of others. Her behaviour at the start of the play reflects this childish manner. She uses colloquial vocabulary like "squiffy" and "ass", which would have been considered unacceptable by her mother's lady-like ideologies, as well as those expected of an upper class young woman in Edwardian society. Although she does not instantly come to an acceptance of her own faults, she rapidly seeks to change her mentality and her view on society, which was most likely obstructed by her over-protective parents' corrupted views on the lower class. The Inspector teaches her the importance of accepting responsibility for her actions and she pledges "I will never, never do this again to anybody." The repetition highlights her remorse and suggests she will intentionally pay attention to others. It also shows her regret for allowing it to happen even once. The noun "anybody" highlights the fact that she is inclusive of everyone and does not want her class to divide her from those in the lower classes.

# Poetry Terminology

## LANGUAGE

- Metaphor** – comparing one thing to another
- Simile** – comparing two things with 'like' or 'as'
- Personification** – giving human qualities to the non-human
- Imagery** – language that makes us imagine a sight (visual), sound (aural), touch (tactile), smell or taste.
- Pathetic Fallacy** – giving emotion to weather in order to create a mood within a text.
- Irony** – language that says one thing but implies the opposite eg. *sarcasm*.
- Colloquial Language** – informal language, usually creates a conversational tone or authentic voice.
- Onomatopoeia** – words that sounds like its meaning
- Alliteration** – words that are close together start with the same letter or sound.
- Sibilance** – the repetition of s or sh sounds.
- Assonance** – the repetition of similar vowel sounds
- Consonance** – repetition of consonant sounds.
- Plosives** – short burst of sound: t, k, p, d, g, or b sound.
- Oxymoron** – contradictory words next to one another
- Semantic field** – linked words within a stanza
- Hyperbole** – exaggeration not to be taken literally

## COMPARISON

- When poems have similarities**  
 Similarly, ... Likewise...Also...  
 Both poems convey / address...  
 Both poets explore / present...  
 In a similar way, ...
- When poems have differences**  
 Although... Whereas ... Whilst...Conversely... Unlike  
 In contrast, ...  
 On the other hand, ...  
 On the contrary, ...

## STRUCTURE

- Stanza** – a group of lines in a poem.
- Repetition** – repeated words or phrases
- Enjambment** – a sentence or phrase that runs onto the next line.
- Caesura** – using punctuation to create pauses or stops.
- Contrast** – opposite concepts/feelings in a poem.
- Juxtaposition** – contrasting things placed side by side.
- Oxymoron** – a phrase that contradicts itself.
- Anaphora** – when the first word of a stanza is the same across different stanzas.
- Volta** – a turning point in a poem.

## FORM

- Speaker** – the narrator, or person in the poem.
- Free verse** – poetry that doesn't rhyme.
- Blank verse** – poem in iambic pentameter, but with no rhyme.
- Sonnet** – poem of 14 lines with clear rhyme scheme.
- Octet** – the first 8 lines of a sonnet
- Sestet** – the last 6 lines of a sonnet
- Rhyming couplet** – a pair of rhyming lines next to each other.
- Half rhyme** (imperfect rhyme) – *only* the final sounds in a word rhyme e.g. shape/ keep, red/ rot
- Meter** – arrangement of stressed/unstressed syllables.
- Iambic pentameter** – a line of verse with 5 metrical feet each with a stressed and unstressed syllable
- Internal rhyme** – rhyme within one line of verse e.g. "tears between the bath and the pre-lunch beers"
- Monologue** – one person speaking for a long time.
- Tone** – the mood or feeling created in a poem.

# The exam

# Power and Conflict

ONE question on Power and Conflict poetry.

The question always asks you to COMPARE. Write about the things that are the same and/or different.

ONE poem will be printed for you. You must CHOOSE another one that you can compare it to.

You must write about two poems.

2 6

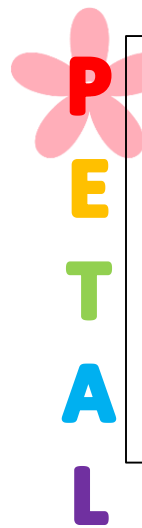
Compare the ways poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and conflict'.

**Ozymandias**

I met a traveller from an antique land  
 Who said: Two vast and trunkless legs of stone  
 Stand in the desert. Near them on the sand,  
 Half sunk, a shatter'd visage lies, whose frown  
 And wrinkled lip and sneer of cold command  
 Tell that its sculptor well those passions read  
 Which yet survive, stamp'd on these lifeless things,  
 The hand that mock'd them and the heart that fed;  
 And on the pedestal these words appear:  
 'My name is Ozymandias, king of kings:  
 Look on my works, ye mighty, and despair!  
 Nothing beside remains. Round the decay  
 Of that colossal wreck, boundless and bare,  
 The lone and level sands stretch far away.

Percy Bysshe Shelley

[30 marks]



Ozymandias might have had 'cold command' of his 'lands', just like the Duke 'gave commands'. Both poets are concerned with the effects of power and how in the wrong hands it corrupts. The Duke is shown to be misguided as Browning uses imagery to hint at the Duchess' kindness and gentle spirit (white pony) to prove that she is innocent and has been killed for nothing. Ozymandias is shown to also be cruel: 'sneer of cold command' – however he has been left with nothing: 'the lone and level sands stretch far away'. It could be argued that the Duke has also been left with nothing: he has a statue of 'Neptune' which is made of cold bronze. He doesn't realise this himself however, as he cares nothing for human relationships and is far more concerned, like Ozymandias, with his pride and reputation.

Charge of the Light Brigade by Alfred, Lord Tennyson (*futile, duty, blunder)	
Themes: Conflict, Suffering, Reality of War, Patriotism	Tones: Energetic, Tragic, Haunting
<p><b>Powerful knowledge</b></p> <p>The poem describes a cavalry charge against Russians who shoot at the lightly-armed British with cannon from three sides of a long valley.</p> <p>The poem is a celebration of the men's courage and devotion to their country, symbols of the might of the British Empire.</p>	<p><b>Context</b></p> <p>-Tennyson was Poet Laureate so he had a responsibility to inspire the nation and portray the war in a positive light: propaganda.</p> <p>-This was a controversial point to make in Victorian times when blind devotion to power was expected.</p>
<p><b>Key quotations</b></p> <p>-<b>"Into the valley of Death"</b>: this Biblical <b>imagery</b> portrays war as a spiritual experience.</p> <p>-<b>"jaws of Death"</b> and <b>"mouth of Hell"</b>: presents war as an animal that consumes its victims.</p> <p>-<b>"Honour the Light Brigade/Noble six hundred"</b>: language glorifies the soldiers, even in death.</p> <p>-<b>"shot and shell"</b>: <b>sibilance</b> creates whooshing sounds of battle.</p>	<p><b>Form and Structure</b></p> <p>-This is a <b>ballad</b>, a form of poetry to remember historical events - 6 <b>stanzas</b>, each representing 100 men who took part.</p> <p>-First stanza tightly structured, mirroring the cavalry formation. Structure becomes awkward to reflect the chaos of battle and the fewer men returning alive.</p> <p>-<b>Dactylic dimeter</b> (HALF-a leaugue / DUM-de-de) mirrors the sound of horses galloping and increases the poem's pace.</p>



Exposure by Wilfred Owen (*monotonous, inaction, cold)	
Themes: Conflict, Suffering, Nature, Reality of War, Patriotism	Tones: Tragic, Haunting, Dreamy
<p><b>Powerful Knowledge</b></p> <p>The speaker describes war as a battle against the weather and conditions.</p> <p>The imagery of cold and warm reflect the delusional mind of a man dying from hypothermia.</p> <p>Owen wanted to draw attention to the suffering, monotony and futility of war.</p>	<p><b>Context</b></p> <p>-Written in 1917 before Owen went on to win the Military Cross for bravery, and was then killed in battle in 1918: the poem has authenticity as it is written by an actual soldier.</p> <p>- Of his work, Owen said: "My theme is war and the pity of war".</p>
<p><b>Key quotations</b></p> <p>-<b>"Our brains ache"</b> physical (cold) suffering and mental (PTSD or shell shock) suffering.</p> <p>-<b>Semantic field</b> of weather: weather is the enemy.</p> <p>-<b>"the merciless iced east winds that knife us..."</b> – <b>personification</b> (cruel and murderous wind); <b>sibilance</b> (cutting/slicing sound of wind); ellipsis (never-ending).</p> <p>-<b>Repetition</b> of pronouns <b>'we' and 'our'</b> – conveys togetherness and collective suffering of soldiers.</p> <p>-<b>"mad gusts tugging on the wire"</b> – <b>personification</b></p>	<p><b>Form and Structure</b></p> <p>-<b>Contrast</b> of Cold&gt;Warm&gt;Cold imagery conveys Suffering&gt;Delusions&gt;Death of the hypothermic soldier.</p> <p>-<b>Repetition</b> of "but nothing happens" creates circular structure implying never ending suffering</p> <p>-<b>Rhyme scheme</b> ABBA and hexameter gives the poem structure and emphasises the monotony.</p> <p>-<b>Half rhymes</b> ("nervous / knife us") only barely hold the poem together, like the men.</p>



Ozymandias by Percy Bysshe Shelley (*arrogant, transient, undermine)	
Themes: Power of Nature, Decay, Pride	Tones: Ironic, rebellious
<p><b>Powerful knowledge</b></p> <p>-The poem is <b>ironic</b> and an <b>extended metaphor</b>: Human power is only temporary – the statue now lays crumbled in the sand, and even the most powerful human creations cannot resist the power of nature.</p>	<p><b>Context</b></p> <p>-Shelley was a poet of the 'Romantic period' (late 1700s and early 1800s). Romantic poets were interested in emotion and the power of nature.</p>
<p><b>Key quotations</b></p> <p>-<b>'sneer of cold command'</b>: the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator.</p> <p>-<b>'Look on my works, ye Mighty, and despair.'</b>: 'Look' = <b>imperative, stressed syllable</b> highlights commanding tone; ironic – he is telling other 'mighty' kings to admire the size of his statue and 'despair', however they should really despair because power is only temporary.</p> <p><b>'The lone and level sands stretch far away.'</b>: the desert is vast, lonely, and lasts far longer than a statue.</p>	<p><b>Form and Structure</b></p> <p>-A <b>sonnet</b> but with an unconventional structure... the structure is normal until a turning point (a <b>volta</b>) at Line 9 (..these words appear). This reflects how human structures can be destroyed or decay.</p> <p>-The <b>iambic pentameter rhyme scheme</b> is also disrupted or decayed.</p> <p>-First eight lines (the <b>octave</b>) of the sonnet: the statue is described in parts to show its destruction.</p> <p>-Final two lines: the huge and immortal desert is described to emphasise the insignificance of human power and pride.</p>



# The Big 6



## London by William Blake (\*denounce, marginalise, exploit)

Themes: Power, Inequality, Loss, Anger

### Powerful Knowledge

-The narrator is describing a walk around London and how he is saddened by the sights and sounds of poverty.  
 -The poem also addresses the loss of innocence and the determinism of inequality: how new-born infants are born into poverty.  
 -The poem uses **rhetoric** (persuasive techniques) to convince the reader that the people in power (landowners, Church, Government) are to blame for this inequality.

### Language

-**Sensory language** creates an immersive effect: **visual imagery** ('Marks of weakness, marks of woe') and **aural imagery** ('cry of every man')  
 -'**mind-forged manacles**': they are trapped in poverty.  
 -**Rhetorical devices** to persuade: repetition ('**In every..**'); emotive language ('**infant's cry of fear**').  
 -Criticises the powerful: '**Every black'ning church appals**' - the church is corrupt; '**the hapless soldier's sigh / Runs in blood down palace walls**' - soldier's suffer and die due to the decisions of those in power, who themselves live in palaces.

Tones: Angry, Dark, Rebellious

### Context

-The poem was published in 1794.  
 -William Blake's work was influenced by his radical political views: he believed in social and racial equality.  
 -This poem is part of the 'Songs of Experience' collection, which focuses on how innocence is lost and society is corrupt.  
 -He also questioned the teachings of the Church and the decisions of Government.

### Form and Structure

-A **dramatic monologue**, there is a first-person narrator ('I') who speaks passionately about what he sees.  
 -Simple ABAB **rhyme scheme**: reflects the unrelenting misery of the city, and perhaps the rhythm of his feet as he trudges around the city.  
 -First two **stanzas** focus on people; third stanza focuses on the institutions he holds responsible; fourth stanza returns to the people - they are the central focus.

# Power and Conflict cont



## War Photographer (\*desensitised, solemnity, duty)

Themes: Conflict, Suffering, Reality of War

### Powerful Knowledge

-As a photo develops the war photographer begins to remember the horrors of war - painting a **contrast** to the safety of his dark room.  
 -He appears to be returning to a warzone at the end of the poem.  
 -Duffy conveys both the brutality of war and the indifference of those who might view the photos in newspapers and magazines: those who live in comfort and are unaffected by war.

### Key quotations

**"He has a job to do"**: like a soldier, the photographer has a sense of duty.  
**"running children in a nightmare heat"**: emotive imagery with connotations of hell.  
**"blood stained into a foreign dust"**: lasting impact of war - links to Remains and 'blood shadow'.

Tones: Painful, Detached, Angry

### Context

-Like Tennyson and Ted Hughes, Duffy was the Poet Laureate.  
 -Duffy was intrigued by the challenge faced by these people whose job requires them to record terrible, horrific events without being able to directly help their subjects.  
 -The location is ambiguous and therefore universal: **("Belfast. Beirut. Phnom Penh.")**

### Form and Structure

-**Enjambment** - reinforces the sense that the world is chaotic and confused.  
 -**Rhyme** reinforces the idea that he is trying to bring order to a chaotic world - to create an understanding.  
 -Third **stanza**: A specific image - and a memory - appears before him.

## Remains by Simon Armitage (\*PTSD, confession, guilt)

Themes: Conflict, Suffering, Reality of War

### Powerful Knowledge

A soldier shoots the bank robber and is haunted by the image - replaying of events in his mind.  
 The mental health of soldiers is impacted by events they experience, but their duty is to carry on.  
 The Gulf War is referenced here, and the experiences are told as an anecdote to bring to life the experiences of the soldiers.

### Key quotations

**"Legs it up the road"** - colloquial language = authentic voice  
**"Then he's carted off in the back of a lorry"** - reduction of humanity to waste or cattle  
**"he's here in my head when I close my eyes / dug in behind enemy lines"** - metaphor for a war in his head; the PTSD is entrenched.  
**"his bloody life in my bloody hands"** - the repetition reinforces the violence, but it could also be a colloquialism to express anger

Tones: Tragic, Haunting, Anecdotal

### Context

-**"These are poems of survivors - the damaged, exhausted men who return from war in body but never, wholly, in mind."** Simon Armitage  
 -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public - many of whom were opposed to the war.  
 -Guardsmen Tromans served in the Iraq war

### Form and Structure

-**Monologue**, told in the present tense to convey a **flashback** (a symptom of PTSD).  
 -First four **stanzas** are set in Iraq; last three are at home, showing the aftermath.  
 -**Enjambment** between **lines** and **stanzas** conveys his **conversational tone** and gives it a fast pace, especially when conveying the horror of the killing  
 -**Repetition** of **"Probably armed, Possibly not"** conveys guilt and bitterness.



# Power and Conflict: summaries



## Extract from *The Prelude* by William Wordsworth

The summer comes on a summer evening when the **narrator** finds a boat tied to a tree. Initially the narrator seems happy and confident but then a mountain appears on the horizon and the narrator is afraid of its size and power.

Nature is shown to be more powerful than a human being. The narrator is left with a feeling of awe and respect for nature, but he's also scared by it.

The **first person narrative** make the poem sound personal and describes a turning point in the speaker's life.

## Checking Out Me History by John Agard

Agard's poem is about identity and how it links to his knowledge of history – he was taught white history, not the history of his own culture and roots.

The poem refers to men and women from diverse backgrounds whose history should be taught and celebrated.

The poem alternates between historical and fictional figures from black and British history in order to show his anger that the education system did not teach him about his own culture and heritage, even though it's an important part of who he is.

The **narrator** uses techniques from oral poetry such as **repetition, rhythm** and **phonetic spellings**.

## Tissue by Imtiaz Dharker

The first three **stanzas** talk about the importance of paper as a means of recording our history. Stanzas four to six focus on the **paradox** that paper is fragile, yet it still controls our lives.

The poem mentions different things that control human life: money, religion, nature, pride and governments. The speaker imagines a world that breaks free of some of these restrictions, where human constructions are less permanent and important.

The **homonyms** of '**tissue**' create a link between paper and humans – both paper and human tissue are fragile, but powerful.

## Kamikaze by Beatrice Garland

The poem opens with a kamikaze pilot setting off on his mission. It becomes clear that the pilot turned around and didn't complete his mission and ever since his family have shunned him, acting as if he didn't exist.

The opening stanza is full of suggestions of patriotic duty and pride, but the poem ends with a sense of shame.

**Similes, metaphors** and **detailed descriptions** are used to emphasise the beauty and power of nature – the pilot's daughter hints that this beauty was what made the pilot turn back

The **direct speech** in the poem makes the poem seem more personal, focusing on the impact of war on a specific family.



## Poppies by Jane Weir

A mother describes her son leaving home, seemingly to join the army.

The poem is about the mother's emotional reaction to her son leaving – she feels sad, lonely and scared for his safety.

The mother struggles to move on and accept the changes in her life – there are hints that the son may even be dead.

The **images** of war are mixed with poignant images of home and family life.



## The Emigree by Carol Rumens

The speaker talks about a city in a country she left as a child – she recalls it fondly and positively.

The speaker feels nostalgia for the city – there's a sense of yearning for the city and the past.

There are suggestions that the city has been invaded or taken over by a tyrant but the speaker chooses to ignore these things.

The city is described in bright, colourful terms. The repeated link with "**sunlight**" suggests vitality and positivity.



## My Last Duchess by Robert Browning

The Duke points out the portrait of his former Duchess to the envoy sent to arrange his next marriage. He explains to the envoy that the Duchess' behaviour angered him and he acted to stop her flirtatious behaviour.

The Duke is proud of his possessions and his status and he couldn't stand the way the Duchess treated him the same as everybody else.

The poem is a **dramatic monologue**, written in **iambic pentameter** and using **rhyming couplets** to reflect the Duke's desire for control.



## Bayonet Charge by Ted Hughes

The poem tells the story of a bayonet charge and the emotional impact this has on the person at war – Ted Hughes father's experience in WW1 shaped his childhood.

The poem describes the soldier's thoughts and actions as he charges towards enemy lines: the overriding emotion is fear, which has replaced the patriotic ideals that he held before he joined the war.

The poem uses **enjambment** and **caesura** and has lines of uneven length which creates an uneven **rhythm** to mirror the soldier struggling to run through the mud.



## Storm on the Island by Seamus Heaney

The narrator describes how a community is well-prepared for a coming storm, but as the poem develops the confidence starts to disappear.

The people can't do anything about their fear except wait for the storm to finish. Nature is presented as a powerful, relentless force.

The storm is described in violent, often war-like terms, with **similes, metaphors** and **personification** combining to emphasise the danger and effects of the storm.

The poem could also be seen as an **extended metaphor** for the 'troubles' in Ireland.

# Poetry Terminology

Look back at p.18 to revise language, form and structure. You will need it to write about unseen poetry too.



## Follow these steps to success in understanding an unseen poem:

1. Read the poem and make notes on **WHAT** it is about, including the thoughts and feelings of the writer
2. Read the poem a second time and annotate **HOW** the poet conveys those ideas, thoughts and feelings (refer to poetic techniques, form and structure)
3. Explain **WHY** the writer has chosen this and the ideas they may be exploring

**COMPARISON**  
**When poems have similarities**  
 Similarly, ... Likewise...Also...  
 Both poems convey / address...  
 Both poets explore / present...  
 In a similar way, ...

**When poems have differences**  
 Although... Whereas ...  
 Whilst...Conversely... Unlike  
 In contrast, ...  
 On the other hand, ...  
 On the contrary, ...

## The exam: part 1

**Autumn**

Autumn arrives  
 Like an experienced robber  
 Grabbing the green stuff  
 Then cunningly covering his tracks  
 With a deep multitude  
 Of colourful distractions.  
 And the wind,  
 The wind is his accomplice  
 Putting an air of chaos  
 Into the careful diversions  
 So branches shake  
 And dead leaves are suddenly blown  
 In the faces of inquisitive strangers.  
 The theft chills the world,  
 Changes the temper of the earth  
 Till the normally placid sky  
 Glows red with a quiet rage.

Alan Bold

In 'Autumn', how does the poet present the effects of the season of autumn?  
**[24 marks]**

Alan Bold presents the effects of the season of autumn as a thief, bringing a negative change. He does this through the use of an extended metaphor. The poet describes the season of autumn as a criminal – a thief – throughout the poem. At the beginning of the poem, the simile “an experienced robber” is used to create negative associations as “robber” has connotations of evil, suggesting the season has malice and has a desire to take things away.

Thoughts/feelings	Meaning
Alienation	Isolation or being kept apart
Bewilderment	Confusion
Compassion	Love/Caring
Contemptuousness	Deep hatred
Exasperation	Exhaustion with frustration
Hostility	Aggressiveness
Indifferent	Not caring
Melancholy	Sad or depressed
Weariness	Tired or exhausted

- The first question asks you to analyse one poem in detail.
- You must write about **WHAT** the poem is about (AO1) and **HOW** the poet gets their ideas across (AO2).
- The second question always asks you to **COMPARE** the ways (methods) the poets get their ideas across. Write about the methods that are the same and/ or different.
- You must write about **two** poems.

## The exam: part 2

## Unseen Poetry

**Today**

If ever there were a spring day so perfect,  
 so uplifted by a warm intermittent breeze  
 that it made you want to throw  
 open all the windows in the house

5 and unlatch the door to the canary's cage,  
 indeed, rip the little door from its jamb\*,  
 a day when the cool brick paths  
 and the garden bursting with peonies\*\*

10 seemed so etched in sunlight  
 that you felt like taking  
 a hammer to the glass paperweight  
 on the living room end table,  
 releasing the inhabitants  
 from their snow-covered cottage

15 so they could walk out,  
 holding hands and squinting  
 into this larger dome of blue and white,  
 well, today is just that kind of day.

Billy Collins

\* jamb – the sides of a doorway or opening  
 \*\* peonies – flowers

In both 'Today' and 'Autumn' the speakers describe attitudes towards the seasons.  
 What are the similarities and/or differences between the ways the poets present these attitudes?  
**[8 marks]**

Both Bold and Collins present their strong feelings about the seasons, however Bold presents autumn to be conflicting and Collins presents spring as beautiful and liberating. Collins uses a semantic field of freedom and nature – “breeze...canary’s...peonies...sunlight” – suggesting that spring allows a release of nature and happiness. Bold uses a semantic field of chaos and destruction – “shake.. blown...chills...rage” – to suggest that autumn causes turmoil and confusion. Bold uses one long stanza with lots of enjambment to show the lack of control and order caused by autumn, whereas Collins uses regular stanzas with enjambment to show the freedom and liberation that spring allows.

**complete answer 7/8**



Notes: