

# AQA GCSE GUIDE –Revision Guide

## What you will need to know:

**Key Terminology for analysis of texts**

**How to approach Unseen Language extracts**

**How to analyse**

**How to Compare**

**How to write creatively**

**How to write accurately**

**How to write with flair, engagingly and interestingly**

**How to write for a specific Purpose, Audience & Format & Tone (NON-FICTION WRITING)**

**Knowledge of Literature: Macbeth, A Christmas Carol & The Anthology**

**Contextual knowledge linked to the poems**

**Contextual knowledge linked to A Christmas Carol**

**Key Quotations**

**How to Approach Unseen Poems**

**How to compare poems (Anthology & Unseen)**

**Explode the extract essays**

**Essays on Literature texts**

## English AQA Language and Literature GCSE at a glance guide

You will achieve 2 GCSEs in English. You have no coursework. Everything you learn over the two years will be assessed by exams at the end of the two years.

<b>Paper One Language</b>	<b>Reading Section A</b>	<b>Writing Section B</b>	
<b>1 hour 45 minutes in total</b> <b>50% of the language GCSE</b>	<b>One fiction text to read (extract from a piece of 20<sup>th</sup> Century Literature)</b> 4 questions to answer 1 brief answer x 4 marks 2 x 8 marks 1 x 20 marks (40 marks)	<b>One fiction writing task -Creative writing</b> 24 marks for communication 16 marks for technical accuracy (40 marks)	
<b>Paper Two Language</b>	<b>Reading Section A</b>	<b>Writing Section B</b>	
<b>1 hour 45 minutes in total</b> <b>80 marks</b> <b>50% of the Language GCSE</b>	<b>Two linked non-fiction texts to read</b> 4 questions to answer: 1 multiple choice x 4 marks 1 x 8 marks 1x 12 marks 1 x 16 marks (40 marks)	<b>One non-fiction writing tasks (e.g, write a letter, report, interview etc for a specific purpose, audience and format)</b> 24 marks for communication 16 marks for technical accuracy (40 marks)	
<b>Paper One Literature</b>	<b>Section A Shakespeare</b>	<b>Section B 19<sup>th</sup> Century Text</b>	
<b>1 hour 45 minutes</b> <b>64 marks in total</b> <b>40% of the Literature exam</b>	<b>Shakespeare:</b> Extract bringing in whole play knowledge One Question 20% of the GCSE	<b>19<sup>th</sup> Century Text:</b> Extract bringing in knowledge of whole text One Question 20% of the GCSE	
<b>Paper Two Literature</b>	<b>Section A: Modern Prose or Drama Text</b>	<b>Section B: Poetry Anthology</b>	<b>Section C: Unseen Poetry 20%</b>
<b>2 hours 15 minutes</b> <b>96 marks</b> <b>60% of overall Literature GCSE</b>	<b>One question on the text studied</b> Closed book exam (no copies allowed in the exam) One question	<b>Comparative question:</b> One copy of a poem from the anthology in exam to compare with another example from the anthology but unseen in the exam. One question	<b>Two previously unseen poems</b> Two questions Question one: Essay on poem one Question two: Comparative essay on poem one and the second unseen poem

## Writer's Techniques

- **\*\*\*Alliteration**: a series of words in a row which have the same first consonant sound.\*\*\*
- **Assonance**: repetition of vowel sounds.
- **Allegory**: extended metaphor in which a symbolic story is told
- **Anecdote**: a short story using examples to support ideas
- **Bias**: inclination or prejudice for or against one person or group, especially in a way considered to be unfair
- **Cliché**: overused phrase or theme
- **Consonance**: repetition of consonant sounds, most commonly within a short passage of verse
- **Caesura**: a break in the middle of a line of poem which uses punctuation (any . , ; etc...)
- **\*\*\*Connotations**: implied or suggested meanings of words or phrases\*\*\*
- **\*\*\*Dialogue**: speech\*\*\*
- **\*\*\*Directive**: using you we or use\*\*\*
- **\*\*\*Ellipsis**:... using 3 dots as punctuation to express emotion or that something has been omitted from the writing\*\*\*
- **Enjambment**: incomplete sentences at the end of lines in poetry
- **End-Stopping**: punctuation at the end of a line of poetry
- **\*\*\*Emotive Language**: language which creates an emotion in the reader\*\*\*
- **\*\*\*Exclamation mark**: ! punctuation used to express surprise, shock, shouting etc.\*\*\*
- **Extended Metaphor**: a metaphor that continues into the sentence that follows or throughout the text
- **\*\*\*Facts**: information that can be proven\*\*\*
- **\*\*\*First Person**: using I to tell the story\*\*\*
- **\*\*\*Humour**: Provoking laughter and providing amusement\*\*\*
- **\*\*\*Hyperbole**: use of exaggerated terms for emphasis\*\*\*
- **\*\*\*Imagery**: creating a picture in the readers head\*\*\*
- **Juxtaposition**: placing contrasting ideas close together in a text
- **\*\*\*Metaphor**: a comparison as if a thing is something else\*\*\*
- **Motif**: a recurring set of words/phrases or imagery for effect
- **Onomatopoeia**: words that sound like their meaning
- **\*\*\*Opinion**: information that you can't prove\*\*\*
- **Oxymoron**: using two terms together, that normally contradict each other
- **Pathetic Fallacy**: ascribing human conduct and feelings to nature
- **Protagonist**: the main character who propels the action forward
- **\*\*\*Personification**: giving human qualities to inanimate objects, animals, or natural phenomena\*\*\*
- **\*\*\*Repetition**: when words or phrases are used more than once in a piece of writing\*\*\*
- **\*\*\*Rhetorical question**: asking a question as a way of asserting something. Asking a question which already has the answer hidden in it.\*\*\*
- **Sibilance**: repetition of letter 's', it is a form of alliteration
- **Second Person**: using 'you' to tell a story
- **Superlative**: declaring something the best within its class i.e. the ugliest, the most precious
- **Sensory detail imagery**: sight, sound, taste, touch, smell
- **\*\*\*Simile**: comparison between two things using like or as\*\*\*
- **\*\*\*Statistics**: facts and figures\*\*\*
- **Symbolism**: the use of symbols to represent ideas or qualities
- **\*\*\*Third Person**: using 'he, she it & they' to tell the story\*\*\*
- **Tense**: writing which is in the past, present or future
- **Triplets**: repetition of three ideas, words or phrases close together
- **\*\*\*Tone**: the way a piece of text sounds e.g sarcastic etc.\*\*\*

## Sentence Structure information

Sentence structures: **simple** – a short sentence which uses capital letter at the start and full stop at the end and has only one clause in it. **Compound** – two clauses joined by a connective (use the FANBOYS acronym), A **complex** sentence contains one independent clause and at least one dependent clause. Unlike a compound sentence, however, a **complex** sentence contains clauses which are not equal. **Complex** sentences are sometimes called a three part sentence and often use a variety of sentence openings (use the PANIC acronym). **Clause**: a clause is one independent idea which forms part of a sentence

## Word Class Analysis

\*\*\***Adjective:** a word used to describe\*\*\*

\*\*\***Adverb** – often ly words which describes how things are done\*\*\*

\*\*\***Modal verbs:** verbs which offer a choice – could, should will etc.\*\*\*

\*\*\***Connotations:** implied or suggested meanings of words or phrases\*\*\*

\*\*\***Noun:** the name of something (Proper Noun: people, places, dates & months must have a capital letter at the start)\*\*\*

**Pronoun:** Pronouns are short words like 'it', 'she', 'he', 'you', 'we', 'they', 'us', and 'them', used instead of names

**Preposition:** A preposition is a word such as after, in, to, on, and with. Prepositions are usually used in front of nouns or pronouns and they show the relationship between the noun or pronoun and other words in a sentence

\*\*\***Verb:** a word used to describe an action\*\*\*

## A General Guide to Analysis

- Link to the question – explain briefly what you think
- Quote to support what you have said
- Explain fully the meaning – obvious and hidden meanings
- Link to the subject terminology (language or structure)
- Explore connotations of words or hidden meaning
- Explain the effect on the reader or the writers' intentions
- Link to the question at some point in your answer
- Explore alternative meanings

## A general guide to introductions in an essay

- Link to the question
- Explain a summary of the text (can be brief 1 – 2 sentences)
- State what you are going to cover in your essay
- If comparing make sure you have said what the similarities and differences are

## A general guide to conclusion in an essay

- Link back to the question
- Summarise what you have said in you're essay
- Explain what your point of view/opinion of the text is
- Explain what effect the text has had

## A general guide to persuasive evaluation

- Give an overview of the text
- Make a point about what you think linked to the question
- Explain your opinion with a quote to support
- Offer an alternative opinion

- Use persuasive language to encourage the reader to agree with you
- Use connectives to link your argument/ideas

## Language Paper 1: Reading

### **AQA FICTION READING**

What is it?

You'll be given one text and have to answer four different questions on that text.

Q1 - Select and list four pieces of information from a specific part of the text (4 marks) The skill you are using is inference here (picking out obvious and hidden meanings)

Q2 - Use the 'how to analyse' guide to explore how language is used for effect (8 marks) You are using analysis skills here

Q3 - Use the 'how to analyse guide' to explore how structure has been used for effect (8 marks) You are again using analysis skills here but this time linked to structure

Q4 - Use 'how to evaluate guide' to persuade the reader of your understanding of the attitudes and give opinions based on the text (20 marks) This is an evaluation question which still requires a range of quotes from across the text to support your ideas

### How to approach the 4 mark question?

You should:

Select information

Put the information into your own words as much as possible

### How to approach the 8 mark analysis of language question?

Refer to the terminology guide and how to use PEA effectively, plus the How to approach a language question poster on the General English Help page.

You should always:

Link to the question

Link to subject terminology

Use quotations - short and precise from the correct section of the text

Explain the meaning - explicit (obvious) and implicit (hidden)

Explain the effect on the reader or the writer's intentions

You could use some of these higher level skills:

Link quotations with similar meanings

Develop links to patterns in the language (lexical sets)

Offer comments which are pertinent and highly original

For an 8 mark question you need to work on your timing and ensure that you have selected and explored/analysed enough quotes. Move on if you are running out of time...

How many quotes should you choose?

## How to approach the 8 mark analysis of structure question?

Again you will be looking at the terminology guide, the how to approach a structure question poster for tips and hints and revise using PEA effectively on the General English Help page.

However, here is what you should do, which is very much like language analysis:

Link to the question

Link to the subject terminology (structural links)

Use quotations - short and precise from the correct section of the text

Explore how the technique creates meaning

Explore how the technique creates an effect on the reader or the writer's intentions

You could use some of these higher level skills:

Link quotations with similar structural patterns

Develop links to patterns in the structure

Offer comments on the structure which are pertinent and highly original

Again, you need to keep an eye on your timing and ensure you have selected relevant structural points from the correct place in the text. (8 marks)

Structure covers: changes in tone, changes in topics across the texts, narrative voice or perspective, withholding of information, foreshadowing of future events, movement in the text from the general idea to the more specific, introductions and the conclusion, repetition of ideas/words/phrases, threads/motifs or patterns in the text, the sequence of events, specific structures in the sentences, the use of certain punctuation to create a specific effect, brackets used to create asides in the text.

## How to approach the 20 mark persuasive evaluation question?

Look at the and how to approach evaluation guide.

You should:

Link to the question

Use short specific quotations

Choose quotations from the whole text - think start, middle, end and choose a range of quotations to support your argument

Be persuasive

Offer your opinion and explain why you think this about the quote/article

Explain what the quotation means with details about explicit (obvious) and (implicit) hidden meanings Offer the effect on the reader or writer's intentions

You could use some of these higher level skills:

Link quotations with similar opinions or with a pattern

Develop links to opinions

Offer comments on the text which show original thought processes

Predict the opposition (anticipate what other people might suggest)

## Example of a Fiction Paper

### Extract from The Time Machine –H.G. Wells

At this point, the narrator has just exited the time machine after its first journey.



‘The machine was standing on a sloping beach. The sea stretched away to the south-west, to rise into a sharp bright horizon against the wan sky. There were no breakers and no waves, for not a breath of wind was stirring. Only a slight oily swell rose and fell like a gentle breathing, and showed that the eternal sea was still moving and living. And along the margin where the water sometimes broke was a thick incrustation of salt—pink under the lurid sky. There was a sense of oppression in my head, and I noticed that I was breathing very fast. The sensation reminded me of my only experience of mountaineering, and from that I judged the air to be more rarefied than it is now.’<sup>4</sup>

‘Far away up the desolate slope I heard a harsh scream, and saw a thing like a huge white butterfly go slanting and fluttering up into the sky and, circling, disappear over some low hillocks beyond. The sound of its voice was so dismal that I shivered and seated myself more firmly upon the machine. Looking round me again, I saw that, quite near, what I had taken to be a reddish mass of rock was moving slowly towards me. Then I saw the thing was really a monstrous crab-like creature. Can you imagine a crab as large as yonder table, with its many legs moving slowly and uncertainly, its big claws swaying, its long antennæ, like carters’ whips, waving and feeling, and its stalked eyes gleaming at you on either side of its metallic front? Its back was corrugated and ornamented with ungainly bosses, and a greenish incrustation blotched it here and there. I could see the many palps of its complicated mouth flickering and feeling as it moved.’<sup>5</sup>

‘As I stared at this sinister apparition crawling towards me, I felt a tickling on my cheek as though a fly had lighted there. I tried to brush it away with my hand, but in a moment it returned, and almost immediately came another by my ear. I struck at this, and caught something threadlike. It was drawn swiftly out of my hand. With a frightful qualm, I turned, and I saw that I had grasped the antenna of another monster crab that stood just behind me. Its evil eyes were wriggling on their stalks, its mouth was all alive with appetite, and its vast ungainly claws, smeared with an algal slime, were descending upon me. In a moment my hand was on the lever, and I had placed a month between myself and these monsters. But I was still on the same beach, and I saw them distinctly now as soon as I stopped. Dozens of them seemed to be crawling here and there, in the sombre light, among the foliated sheets of intense green.’

## Questions on The Time Machine

Q1 – List four things that you learn about the place in paragraph 1?

- 1
- 2
- 3
- 4

Q2 - Look carefully at this extract

‘Far away up the desolate slope I heard a harsh scream, and saw a thing like a huge white butterfly go slanting and flittering up into the sky and, circling, disappear over some low hillocks beyond. The sound of its voice was so dismal that I shivered and seated myself more firmly upon the machine. Looking round me again, I saw that, quite near, what I had taken to be a reddish mass of rock was moving slowly towards me. Then I saw the thing was really a monstrous crab-like creature. Can you imagine a crab as large as yonder table, with its many legs moving slowly and uncertainly, its big claws swaying, its long antennæ, like carters’ whips, waving and feeling, and its stalked eyes gleaming at you on either side of its metallic front? Its back was corrugated and ornamented with ungainly bosses, and a greenish incrustation blotched it here and there. I could see the many palps of its complicated mouth flickering and feeling as it moved.

Q2 - How does the writer use language here to describe the thoughts and feelings of the narrator?

You could include the writer’s choice of:

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

(8 marks)

Q3 You now need to think about the **whole** of the **Source**.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you.

(8 marks)

Focus this part of your answer on the second part of the Source from **line 19 to the end**.

A student, having read this section of the text said: “The writer brings the characters fear and uncertainty to life for the reader. It is as if you are at the same beach as them.”

To what extent do you agree?

In your response, you could:

- write about your own impressions of the character
- evaluate how the writer has created these impressions
- support your opinions with references to the text.



[20 marks]

## THE Handmaid'S TALE

Read the extract carefully. It is taken from *The Handmaid's Tale* by Margaret Atwood which was first published in 1985. This dystopian novel portrays the totalitarian society of Gilead, which has replaced the USA, where women's rights have been eroded. Handmaids exist solely for the purpose of reproduction, bearing children for elite barren couples. They are forbidden to work, vote or read and are given a name which includes that of the man with whom they are reproducing. Handmaids are only allowed to travel outside in pairs and, in this extract, Ofglen and Offred are on a shopping trip.

### Extract

1. A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before.
2. I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this.
3. Then I think: I used to dress like that. That was freedom.
4. *Westernized*, they used to call it.
5. The Japanese tourists come towards us, twittering, and we turn our heads away too late: our faces have been seen.
6. There's an interpreter, in the standard blue suit and red-patterned tie, with the winged-eye tie pin. He's the one who steps forward, out of the group, in front of us, blocking our way. The tourists bunch behind him; one of them raises a camera.
7. "Excuse me," he says to both of us, politely enough. "They're asking if they can take your picture."
8. I look down at the sidewalk, shake my head for *No*. What they must see is the white wings only, a scrap of face, my chin and part of my mouth. Not the eyes. I know better than to look the interpreter in the face. Most of the interpreters are Eyes, or so it's said.
9. I also know better than to say Yes. Modesty is invisibility, said Aunt Lydia. Never forget it. To be seen – to be *seen* – is to be – her voice trembled – penetrated. What you must be, girls, is impenetrable. She called us girls.
10. Beside me, Ofglen is also silent. She's tucked her red-gloved hands up into her sleeves, to hide them.
11. The interpreter turns back to the group, chatters at them in staccato. I know what he'll be saying, I know the line. He'll be telling them that women here have different customs, that to stare at them through the lens of a camera is, for them, an experience of violation.

*Acknowledgement of copyright-holders and publishers: © From The Handmaid's Tale by Margaret Atwood. Published by Jonathan Cape. Reprinted by permission of The Random House Group Limited.*

## Questions on The Handmaid's Tale

Q1 – List four things that you learn about the Japanese tourists in paragraph 1?

- 1
- 2
- 3
- 4

Q2 - Look carefully at this extract

A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before.

I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this.

Then I think: I used to dress like that. That was freedom.

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Q2 - How does the writer use language here to describe the thoughts and feelings of the narrator?

You could include the writer's choice of:

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

(8 marks)

Q3 You now need to think about the **whole** of the **Source**.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you.

(8 marks)

Focus this part of your answer on the second part of the Source from **paragraph 2 to the end**.

A student, having read this section of the text said: "The writer brings the characters dislike of their situation to life for the reader. It is as if you are feeling the emotions at the same time as them."

To what extent do you agree?

In your response, you could:

- write about your own impressions of the character

- evaluate how the writer has created these impressions
- support your opinions with references to the text.

[20 marks]

## Fiction Writing Paper

### **Revision Titles and Stimulus Pictures for descriptive and creative writing (1B) AQA**

#### **GOOD ANSWERS FOR DESCRIPTIVE WRITING WILL:**

- **Maintain the same tense** –Past is easier but present is fine too.
- **Vary sentence starts and lengths** - Short sentences can be as powerful as long ones!
- **Ambitious vocabulary & a range of techniques** –Similes, Metaphor, Personification etc
- **Start high up-weather, then start to zoom in and look at different details** – think camera techniques!
- **Include a range of punctuation for effect** – meaning is shaped well with commas, semi colons etc.
- **Beginning links in some way with the end** – perhaps consider how the scene changes
- **Clear and coherent and uses paragraphs** – Paragraph links if you’re really looking to impress

Some things you could focus on for the picture part of the task – descriptive writing:

Set the scene, describe the weather, birds, outside of the place – objects
Look at the scene as a whole – What are people in general doing?
Zoom in on a particular group/image
Zoom in on a particular person/part of the image within the group
Zoom in on another group
Zoom in on a couple of people within the group
Return to the scene and look at how it changes as the day draws to a close – link back to something at the beginning

#### **GOOD ANSWERS FOR THE CREATIVE WRITING WILL:**

##### **Success Criteria**

- Imaginative and interesting
- Follow the narrative structure of: opening, rising action, climax, falling action and resolution
- Use varied sentence structures
- Use TIPTOP paragraphing
- Use punctuation for effect
- PANIC to open sentences
- Interesting vocabulary
- Good spelling
- Make sure it is clear and you have checked it makes sense

## Story Titles

1. Write the opening of a story about a war-torn country
2. Write the opening of a story about an avoidable accident
3. Write the opening of a story about an ordinary town centre
4. Write the opening of a story about a spectacular event (such as Rio Carnival)

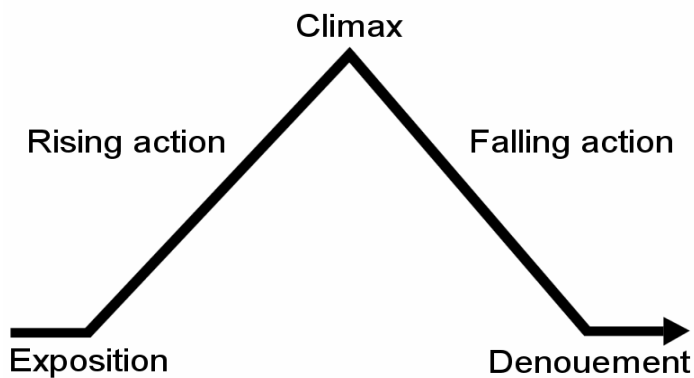
Write a description suggested by these pictures:



Or, choose a picture you have copy and paste it and then write a description inspired by the picture.

## Language 1B: Writing improvement tasks

**Task 1:** revise the structure of an essay – see below



**Exposition; introduction** The exposition is the part of a story that introduces important background information to the audience; for example, information about the setting, events occurring before the main plot, characters' back stories, etc. Exposition can be conveyed through dialogues, flashbacks, character's thoughts, background details or the narrator telling a back-story.

**Rising action** In the rising action, a series of events build toward the point of greatest interest. The rising action of a story is the series of events that begin immediately after the introduction of the story and builds up to the climax. These events are generally the most important parts of the story since the entire plot depends on them to set up the climax and ultimately the satisfactory resolution of the story itself.

**Climax** The climax is the turning point, which changes the main characters fate. This is normally a high point of action, tension or drama.

**Falling action** During the falling action, the conflict between the main character and the other characters unravels.. The falling action may contain a moment of final suspense, in which the final outcome of the conflict is in doubt.

**Dénouement; Ending** This means that events from the end of the falling action to the actual ending scene of the drama or narrative. [Conflicts](#) are resolved, creating normality for the characters and the release of tension and anxiety, for the reader.

**Task 2:** create vocabulary word banks for some of the titles

**Task 3:** practise writing examples of similes, metaphors and personification

Simile – uses like or as to compare

Metaphor – compares as if something is something else

Personification – compares something as if it has human characteristics

**Task 4:** find examples of short stories online and read these – decide whether they are good or bad examples – peer assess them

WWW

EBI

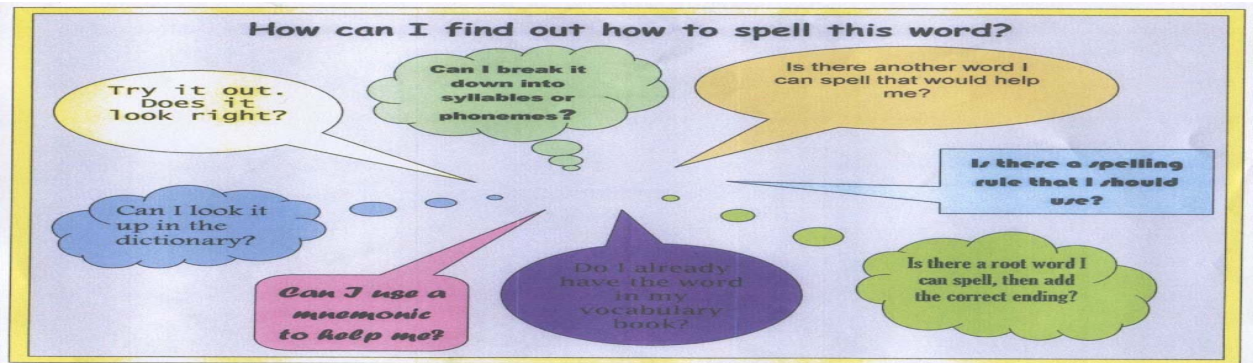
Give reasons for your thoughts and ideas

Improve the story if you don't like it

**Task 5:** develop your vocabulary by seeking out unusual words and creating your own wonderful word wall

**Task 6:** learn the spellings of words that you know you often get wrong

Use the following spelling strategies to help you:



**Task 7:** create a guide to writing an interesting, engaging and well-structured story

**Task 8: Log onto** <http://www.bbc.co.uk/skillswise/english> and do some of the grammar tests to help you with the rules, or log onto your SAMLEARNING account and practice some of the tests on their for grammar, spelling, punctuation etc.

**Task 9:** practice using the following punctuation in your writing

### The Punctuation Guide

. The full stop used at the end of a sentence to indicate a strong pause in the writing. Without this your writing does not make sense

, The comma is generally used in four ways 1 - to separate items in a list. 2 - before a connective. 3 - After an introductory phrase at the start of a sentence. 4 - in a complex sentence to separate clauses.

! An exclamation mark is used to indicate someone is shouting, show emotion and to show surprise. You should only ever use one in your work.

? A question mark comes at the end of a question, which usually begins with; who, what, where, when, which, why, can, how etc.

: This colon can be used to show that two ideas in a sentence are related and to introduce a list

; The semi-colon is used to show a break in the sentence if there are two closely related ideas and to show an idea that is related to the sentence, but is too short for an extra sentence.

... Ellipsis is used to indicate that something is missed out or to show it is a cliff-hanger

**Task 10:** practise writing short stories or introductions to short stories

**Task 11:** practise your sentence structures and varying these for effect:

### The Structure of a Sentence – Simple, Compound and Complex

A simple sentence contains only a single clause (idea), whereas compound and complex sentence can contains at least two clauses.

#### The Simple Sentence

The most basic type of sentence is the **simple sentence**, which contains only one clause. A simple sentence can be as short as one word:  
Run!

Usually, however, the sentence is a little longer than this. All of the following are simple sentences, because each contains only one clause:

**Melt!**

Ice **melts**.

The ice **melts** quickly.

The ice on the river **melts** quickly under the warm March sun.

Lying exposed without its blanket of snow, the ice on the river **melts** quickly under the warm March sun.

As you can see, a simple sentence can be quite long -- it is a mistake to think that you can tell a simple sentence from a compound sentence or a complex sentence simply by its length.

#### The Compound Sentence

A **compound sentence** consists of two or more independent clauses (or simple sentences) joined by connectives: *for, and, nor, but, or, yet, so*:

**Simple**

Canada is a rich country.

**Simple**

Still, it has many poor people.

**Compound**

Canada is a rich country, **but** still it has many poor people.

They are used to connect ideas and to avoid pausing:

Today at school Mr. Moore brought in his pet rabbit, and he showed it to the class.

A compound sentence is most effective when you use it to create a sense of balance or contrast between two (or more) equally-important pieces of information:

**Montréal has better clubs, but Toronto has better cinemas.**

#### The Complex Sentence

A **complex sentence** contains one independent clause and at least one dependent clause. Unlike a compound sentence, however, a complex sentence contains clauses which are *not* equal. Consider the following examples:

**Simple**

The boy was cold. He had been playing football.

**Compound**

The boy was cold, as he had been playing football.

**Complex**

The boy, who had been playing football, was cold.

In the first example, there are two separate simple sentences: "The boy was cold" and "He had been playing football." The second example joins them together into a single sentence with the co-ordinating conjunction "as"; clauses that could still stand as independent sentences, they are entirely equal, and the reader cannot tell which is most important. In the third example, however, the sentence has changed quite a bit: the first clause, "who had been playing football," has become incomplete, or a dependent clause.

A complex sentence is very different from a simple sentence or a compound sentence because it makes clear which ideas are most important.

## **NON-FICTION READING PAPER TWO LANGUAGE**

What does it involve?

You have two non-fiction source texts to read, analyse and answer questions on.

Q1 - Source A only select four true statements from a specific list of information (skill - selecting information - inference)

Q2 - Source A & B both texts summarising skills - the question directs you to what you need to summarise

Q3 - Source B only examine the effect of the language

Q4 - Source A & B whole texts comparison question with three bullet points to guide you on what elements of the text to compare

### **Q1 – Selecting Information**

You will be given a selection of ideas to choose from

### **Q2 – Summarising**

How to write a summary?

You should:

Select information which is relevant

Use quotes from both texts

Information that links to the question

Use your own words to explain what the quote means

Select a range of words or phrases that support your points

### **Q3 – Language Analysis**

Refer to the terminology guide and how to use PEA effectively, plus the How to approach a language question poster on the General English Help page.

You should always:

Link to the question

Link to subject terminology

Use quotations - short and precise from the correct section of the text

Explain the meaning - explicit (obvious) and implicit (hidden)

Explain the effect on the reader or the writer's intentions

You could use some of these higher level skills:

Link quotations with similar meanings



Develop links to patterns in the language (lexical sets)  
Offer comments which are pertinent and highly original

### **Q4 – Comparative Analysis**

Refer to the connectives chart in the General English Help page for connectives which can help you to compare.

You should always:

Cover the three bullet points

Compare using quotes from both texts

Use connectives of comparison

Write about both source texts

Select details from across the whole text (don't just focus on one part of the text)

Select a range of comparative details

Use subject terminology to refer to the quotes you have selected

Link to the question in your answer

(16 marks)

## Source 1a

# The American Frugal Housewife

1. The true economy of housekeeping is simply the art of gathering up all the fragments,  
2. so that nothing be lost. I mean fragments of time, as well as materials. 'Time is money.'  
3. For this reason, cheap as stockings are, it is good economy to knit them. Cotton and  
4. woollen yarn are both cheap; stockings that are knit wear twice as long as woven ones;  
5. and they can be done at odd minutes of time, which would not be otherwise employed.  
6. Where there are children, or aged people, it is sufficient to recommend knitting, that it is  
7. an employment. Nothing should be thrown away so long as it is possible to make any  
8. use of it, however trifling that use may be; and whatever be the size of a family, every  
9. member should be employed either in earning or saving money. Buy merely enough to  
10. get along with at first. It is only by experience that you can tell what will be the wants of  
11. your family. If you spend all your money, you will find you have purchased many things  
12. you do not want, and have no means left to get many things which you do want. Have  
13. all the good bits of vegetables and meat collected after dinner, and minced before they  
14. are set away; that they may be in readiness to make a little savoury mince meat for  
15. supper or breakfast. Take the skins off your potatoes before they grow cold. Economy  
16. is generally despised as a low virtue, tending to make people ungenerous and selfish.  
17. This is true of avarice; but it is not so of economy. The man who is economical, is  
18. laying up for himself the permanent power of being useful and generous. He who  
19. thoughtlessly gives away ten dollars, when he owes a hundred more than he can pay,  
20. deserves no praise,— he obeys a sudden impulse, more like instinct than reason: it  
21. would be real charity to check this feeling; because the good he does maybe doubtful,  
22. while the injury he does his family and creditors is certain. It would be better to ensure  
23. that no opportunity for economy is overlooked. Use the shopping list for a family for a  
24. week to make sure nothing – food nor money – is wasted.

### 25. Weekly shopping list Cost

26. Meat for Sunday, etc. (3 lbs of salt beef at 2½ cents per lb.) 7½ cents  
27. Tea, sugar and milk 15 cents  
28. Vegetables 6 cents  
29. Oil 6 cents  
30. Coals 2 cents  
31. Bread 22 cents  
32. Meat, vegetables, etc. for a stew (six persons) 9½ cents  
33. Soap, soda, and other sundries 6 cents  
34. Potatoes and lard (a "baked dinner") 4 cents  
35. *Total expenditure for the week* 78 cents

36. *The American Frugal Housewife*, by Lydia M. Child 1832

## **‘WASTE NOT, WANT NOT’ The Proverb We All Forgot**

In the wilds of Texas I once went to a restaurant called the Big Texan. Its name derives partly from the size of the waiters – you have to be at least 6ft 6in to work there – and partly from the size of the portions. The speciality of the house is a steak that weighs 72oz. That is approximately the size of the average Sunday joint, with enough left over for at least another family meal. Most people give up and what they leave is, of course, thrown away.

The whole place is one great temple dedicated to the worship of waste and if you ever feel the need for a swift dose of British moral superiority, I strongly recommend a visit to the Big Texan. When it comes to waste, the Americans are the unquestioned champions of the world.

But the British are beginning to challenge them. An official report has revealed that we waste 500,000 tons of food every year. Now that is not food that has grown mould in the back of the fridge and lurks there threatening to take over the world; it is edible food that has merely passed its sell by date on the supermarket shelves.

It is worth about £400 million and it costs another £50 million just to get rid of it. Here is what happens to most of it. When we buy our food in the supermarket we rummage around the shelves to find the product with the latest sell by date. The stuff with the earliest dates is left on the shelf and, because the barmy rules and regulations would have us believe that we shall die in agony if we eat a spoonful of yoghurt 30 seconds after the date on the carton, it ends up in the landfill site. It is shameful nonsense. Every year a typical supermarket chucks out 50 tons of perfectly good food. Still feel so smug about the wasteful Americans?

That food could be used by any number of needy people, but we throw it out. Only a fraction is handed over to charities, who are constantly begging for more. Some of us might cluck a little over the wickedness of a world in which we waste food while Ethiopian children starve, but we get over it. We smile at memories of our mothers telling us it's wrong not to eat all your dinner when children are starving in Africa. The truth is, we only care about waste in the context of money.

Our attitude seems to be, if we can afford to waste things, then why the hell shouldn't we?

I know a woman who is reasonably well off and a keen cook, who will not use a recipe calling for egg whites unless she can find use for the yolks at the same time. She would rather slit her wrists than throw out perfectly good egg yolks.

But then, she is 70 and, as she says, she came to hate waste during the war years and rationing. She thinks it is plain wrong to waste. She is right.

I am still smarting from an interview I did last year. I confessed to the interviewer that I turned off lights when I left the room and boiled only a mug-full of water if that was all I needed. Could this really be true?

I'm afraid so, I said. Such ridicule was heaped on me in her article that I bought all the papers in my local shop, dumped them in the recycling bin (naturally) and went into hiding.

If only I had admitted to being a serial murderer instead.

Now, if you will excuse me, I need to pop outside because a police horse has just deposited a great pile of manure in the road in front of my house. It will do wonders for my vegetables and it would be such a waste to leave it there to be squashed by a passing car. However, I shall cover my head with a balaclava just in case anybody sees me with my shovel. They would think I was crazy.

John Humphrys

*The Sunday Times, 9th April 2000*

## Questions for the two sources above

Q1 - Read again the first part of **Source A** from **lines 1 to 12**.

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

Shade the statements of the ones that you think are true.

Choose a maximum of four statements.

(4 marks)

- The truth with being a housewife is gathering up all the elements
- Time is less important than the materials
- Time is money is an related issue
- Knitted stockings are preferable
- Nothing should be thrown away
- Not all members of a family should be involved in making money
- Don't worry about spending all your money

Q2 - You need to refer to **Source A** and **Source B** for this question.

Use details from **both** Sources. Write a summary of the differences between the two sources.

(8 marks)

Q3 - You now need to refer **only** to **Source B**, the waste not want not article.

How does the writer use language to try to influence the reader?

[12 marks]

Q4 - For this question, you need to refer to the **whole of Source A**, together with **Source B**,

Compare how the two writers convey their attitudes to Food Waste

In your answer, you could:

compare their attitudes

compare the methods they use to convey their attitudes

support your ideas with references to both texts.

[16 marks]

## Source 2a

### Charles Dickens' speech on copyright

Gentlemen, as I have no secrets from you, in the spirit of confidence you have engendered between us, and as I have made a kind of compact with myself that I never will, while I remain in America, omit an opportunity of referring to a topic in which I and all others of my class on both sides of the water are equally interested--equally interested, there is no difference between us, I would beg leave to whisper in your ear two words: INTERNATIONAL COPYRIGHT. I use them in no sordid sense, believe me, and those who know me best, best know that. For myself, I would rather that my children, coming after me, trudged in the mud, and knew by the general feeling of society that their father was beloved, and had been of some use, than I would have them ride in their carriages, and know by their banker's books that he was rich. But I do not see, I confess, why one should be obliged to make the choice, or why fame, besides playing that delightful REVEIL for which she is so justly celebrated, should not blow out of her trumpet a few notes of a different kind from those with which she has hitherto contented herself.

It was well observed the other night by a beautiful speaker, whose words went to the heart of every man who heard him, that, if there had existed any law in this respect, Scott might not have sunk beneath the mighty pressure on his brain, but might have lived to add new creatures of his fancy to the crowd which swarm about you in your summer walks, and gather round your winter evening hearths.

As I listened to his words, there came back, fresh upon me, that touching scene in the great man's life, when he lay upon his couch, surrounded by his family, and listened, for the last time, to the rippling of the river he had so well loved, over its stony bed. I pictured him to myself, faint, wan, dying, crushed both in mind and body by his honourable struggle, and hovering round him the phantoms of his own imagination--Waverley, Ravenswood, Jeanie Deans, Rob Roy, Caleb Balderstone, Dominie Sampson--all the familiar throng--with cavaliers, and Puritans, and Highland chiefs innumerable overflowing the chamber, and fading away in the dim distance beyond. I pictured them, fresh from traversing the world, and hanging down their heads in shame and sorrow, that, from all those lands into which they had carried gladness, instruction, and delight for millions, they brought him not one friendly hand to help to raise him from that sad, sad bed. No, nor brought him from that land in which his own language was spoken, and in every house and hut of which his own books were read in his own tongue, one grateful dollar-piece to buy a garland for his grave. Oh! if every man who goes from here, as many do, to look upon that tomb in Dryburgh Abbey, would but remember this, and bring the recollection home!

Gentlemen, I thank you again, and once again, and many times to that. You have given me a new reason for remembering this day, which is already one of mark in my calendar, it being my birthday; and you have given those who are nearest and dearest to me a new reason for recollecting it with pride and interest. Heaven knows that, although I should grow ever so gray, I shall need nothing to remind me of this epoch in my life. But I am glad to think that from this time you are inseparably connected with every recurrence of this day; and, that on

its periodical return, I shall always, in imagination, have the unfading pleasure of entertaining you as my guests, in return for the gratification you have afforded me to- night.

## Source 2b

### Going for Gold? Just make sure it's Fairtrade

Often I have nights when I complain that I'm so tired I feel as though I've been working down a mine all day. Like most people, I have no concept of how hard some people – mostly in developing countries and mostly female – work to bring us luxury goods. But now that I am in a gold-mining village called San Luis in the middle of the desert in Peru, I'm beginning to get the idea.

Mine shafts are given female names but it's forbidden for women to enter them, which is why women are relegated to the back-breaking work of grading rubble on the surface. When I get permission to enter one of the mine shafts – called 'Diana' – I have no idea how anyone could work there. Dark, dusty and sometimes wet, it keeps making me think of the Chilean gold miners who were trapped for 69 days. The only light is from my helmet, and there are steep, dark drops to seams below us in the mountain. I suffer both vertigo and claustrophobia.

Over the past few years, we have become familiar with the term 'blood diamonds', gems mined by workers in terrible conditions that are sold to fund the arms trade. But we know little about where the rest of our jewellery comes from. There are no big chunks of gold in these mines, just gold dust that has to be extracted by crushing rock into powder before it is treated with mercury and cyanide. In San Luis, there are opencast mines next to where children play. Houses are made of old sacks. The miners are on desperately low wages, there is no crèche and there are no safety rules for the handling of chemicals and dynamite. Child labour is common. 'My children are thin and small,' says Yessica, the wife of a miner and a mother of two. I find it hard to believe that anyone involved in this industry is poverty stricken when gold sells for over £1,000 an ounce. But of course, these miners receive just a fraction of the price the gold brings in the West.

However, I am also in Peru to see the first Fairtrade gold extracted from the Peruvian mines. The village of Santa Filomena, home to 3,000 people and situated in a remote mountain area, is one of only nine places in the world producing Fairtrade gold, and it is almost too good to be true.

The difference between Santa Filomena and the neighbouring village of San Luis, which is not Fairtrade, is enormous. Fairtrade miners earn £250 a month and an extra 5% for being environmentally-friendly. Santa Filomena straddles a river and this means the mine is wet, which can be hazardous, causing rock falls. However, while the big mining companies will blow up a mountainside, the Fairtrade miners respect the environment. To be rated 'Fairtrade', the dangerous chemicals used to treat the gold in the mines are not allowed to enter the eco-system.

In Santa Filomena, there are shops, a health clinic, sick pay, maternity leave and rapidly improving sanitation. There is no running water but there are proper wooden houses instead of slums. There is a crèche and a school.

I speak to Paulina, 25, who toils sorting rubble and who has invited me to her home to meet her children, Jennifer, nearly 3, and Shamel, 5. Her husband is also a miner. Paulina came here to find work and her house is two rooms, with a tiny stove and a coop of chickens outside. What does she want her children to be when they grow up? 'I don't want them to be miners. But now there is a way out – at least they get to go to school.'

she says.

Each week, the gold is carried up the mountain by the miners and then driven to La Paz where it is refined and exported. A lump is placed in my hands. It's big and heavy and worth about £30,000. Fairtrade gold means some of the poorest people in the world, working in a very dangerous industry, have protection and a future.

Liz Jones

## Questions for the two sources above

Q1 - Read again the first part of **Source A** from **lines 1 to 12**.

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

Shade the statements that you think are true.

Choose a maximum of four statements.

(4 marks)

- Dickens has secrets from his audience
- Dickens is in America
- Dickens is interested in the idea of International Copywrite
- Dickens is talking about something no one else has any interest in
- People use carriages at that time
- Dickens wants the changes to happen to make more money
- Dickens wants the changes to happen for fairnesses sake

Q2 - You need to refer to **Source A** and **Source B** for this question.

Use details from **both** Sources. Write a summary of the differences between the two sources.

(8 marks)

Q3 - You now need to refer **only** to **Source B**, the Going for Gold? article

How does the writer use language to try to influence the reader?

[12 marks]

Q4 - For this question, you need to refer to the **whole of Source A**, together with **Source B**,

Compare how the two writers convey their attitudes towards issues of fairness

In your answer, you could:

compare their attitudes

compare the methods they use to convey their attitudes

support your ideas with references to both texts.

[16 marks]

## NON-FICTION WRITING

What is it?

Transactional Writing is a posh way of saying writing for a specific purpose, audience and format (PAF). This is a test of your ability to create a text for a real life transaction, if you like.

Different tasks will ask you to write for different **purposes** but these will generally be:

Inform  
Explain  
Discuss  
Review  
Advice  
Persuade

Your audience will generally be specified in the question and you may be asked to write to:

A particular person  
Someone in a specific age range  
Someone with a particular interest  
Someone who you know well/do not know well

This is when it is important for you to consider the tone and formality which you write your response in. If you are creating a letter for a mum or dad, then you should still use Standard English but you can be less formal in the way you respond. However, a letter to a Chief Executive to inform of difficulties will require formality and a tone which sounds authoritarian.

The format will vary and you may be asked to create a text which is in the following styles:

Letter  
Review  
Report  
Newspaper article/magazine article  
Blog  
Diary/Journal Entry

This is why it is so important to check the question and highlight the task carefully. Maybe scribble PAFT on the exam paper and identify these before you begin planning the response.

Things to remember:

You must check the Purpose, Audience and Format carefully for each task (PAF).

Think carefully about who you are writing for and decide if the response should be formal or



informal.

Also, consider the tone you write in. If you are writing to the school to inform them it is unlikely that a chatty, informal style will be appropriate, however to your parents this would be fine.

The way you write is important so you should be aware of technical accuracy relating to: sentence structures, punctuation, vocabulary and spelling.

Remember to use TIPTOP for your paragraphs and vary the length of these for effect.

Never underestimate the importance of planning. Perhaps you could, spend 5 minutes creating a mini mind map, which you can use as a checklist to make sure you include enough detail and cover a wide enough variety of ideas in response to the task.

## **AQA SPECIFICATION INSTRUCTIONS:**

AQA requires you to complete one question with 24 marks for communication and 16 marks for the technical accuracy. (40 marks in total)

You should spend 5 minutes planning and then 40 minutes writing your response.

## **TRANSACTIONAL WRITING TASK LIST**

1. Write a letter to your head teacher with the aim of persuading him to ban homework.
2. An adult travel magazine needs a rough guide to your local town. Write an article which informs about your local area.
3. Your school is running a competition to design a leaflet with the aim of persuading young people not to take up smoking. You should design a persuasive leaflet with
4. A friend needs advice on how to deal with a cheating boyfriend who she claims she loves. Write a letter advising her on what to do.
5. Write a magazine review of the best film you have watched recently. The magazine will be read by young people.
6. Write a letter to the Prime Minister with the aim of persuading him to extend the length of the school holidays.
7. Write an entertaining article focusing on interactions between teenage boys and girls at school. Aim the article at adults.
8. Produce a leaflet informing your parents how MSN works and why it's so successful.
9. Write a report on the benefits of social media aimed at parents
10. Write to inform your local school that they are closing. You should include reasons for this decision.
11. You are concerned about the inequality in pay between men and women. Write a report which advises on how to even up this issue.

## THE LITERATURE PAPER

### MACBETH: SHAKESPEARE

**Task 1:** Revise the play – what happens where and when?

How – Sequence events in the play – use the synopsis below to do this – Then, flashcards to remind you

#### **Macbeth: What happens in the play?**

Scotland is at war. Macbeth and Banquo are generals of the King Duncan. They succeed in defeating the invading armies.

Macbeth and Banquo meet the witches on the heath. They prophesy three things: that Macbeth will become Thane of Cawdor; that Macbeth will then become king and that Banquo's sons will be kings.

Macbeth does not believe the witches until he hears news from Duncan that he is to be given the title of Thane of Cawdor. He arranges to have dinner with the king the next night. He writes a letter to his wife Lady Macbeth to tell her the good news. She is very keen for him to become king.

When Macbeth arrives home Lady Macbeth persuades him that he must kill King Duncan that night. He is very unsure and has terrifying visions, however when night comes he drugs the King's attendants and stabs the king.

The next morning the attendants are blamed for the death of the King and Macbeth becomes king. King Duncan's sons, Donalbain and Malcolm, are scared they will be killed too and leave. Macbeth is scared that the witches prophecy (Banquo's sons will become kings) will come true. He arranges to have them killed, but Fleance escapes. Macbeth is furious and terrified.

Macbeth's mental state is deteriorating and he sees a vision of Banquo's ghost at a feast. Macbeth's subjects become suspicious and mistrust him.

Macbeth and his wife are in turmoil. He goes to see the witches and they prophesy three more things that reassure him for the time being: that no man born of woman can harm him; that he will only be defeated when trees walk, but to beware of Macduff.

Macbeth believes the witches' prophecies and arranges for Macduff's family to be brutally murdered.

When Macduff finds out he is furious and joins forces with King Duncan's son Malcolm. Together they plan to defeat Macbeth. Meanwhile Lady Macbeth is wracked with guilt and mentally unstable. She sleep walks and jumps out of a window.

Macbeth is distraught but believes he is safe in his castle. After all the witches told him that no man born of woman can harm him and he won't be defeated until trees walk. However the prophecies are fulfilled when he sees that the advancing army is using trees as shields. He then meets Macduff in battle, who tells him that he was not born of woman (his mother had a caesarean section) and subsequently kills him.

## Task 2 – Learn Quotes

Create Key Quotation Quote cards (see how to learn quotations guide at the back of this booklet)

## Task 3 – Learn and Revise the Key themes in the play

- Murder
- Madness
- Treason
- Loyalty
- Family
- The Role of Women

Create a synopsis – linked to quotes of how these themes are presented in the play.

You could write essays about these themes. Choose an extract where one of the themes is presented and then write about the extract and explore the theme in the rest of the play.

Questions look like this in the exam:

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

Write about:

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

**[30 marks]**

**AO4 [4 marks]**

## EXPLODING THE EXTRACT INTO A QUESTION

### What are the skills you have to use?

- AO1 & AO2 & AO4 Context embedding

### What does this mean?

- You have to analyse in detail the extract.
- You have to use subject terminology to explore the language and structure of the extract and the essay
- You have to bring in the whole text too, so need to be sure of events that happen in different areas of the book

- You have to write about the context, so need to be able to remember what conditions were like for people at the time and why Shakespeare chose to present ideas in the way he did

### **How should you structure the essay?**

#### **Introduction**

- Explain the whole text briefly and give an overview of meaning in the extract linked to the question
- State where in the text the extract is from.

#### **Main Section 1 – (Note not a paragraph, but a section of the essay)**

- Address the start of the extract and use quotes to explore what it means and how it is linked to the question.
- Focus closely on language and structure here and explore carefully specific words and their meanings (I like you to use connotations for this).
- Now, bring in the whole text. Is there an example from somewhere else in the text that you can write about which supports or shows development of the idea you have included in this section of the essay?
- Remember, you should try to quote from the rest of the text as well as from the extract as this will really show the examiner a clear and well developed knowledge of the text. Also, you don't have to only use one example you can interlink examples from different places in the text and this will again show the examiner higher level skills.
- You should have written with your analysis information about context as well as analysis of the content

#### **Main Section 2**

- Focus on the middle of the extract and repeat the analysis linked to the question for the extract and again bring in the whole text.
- You should try to discuss another relevant idea linked to the context of the book.

#### **Main Section 3**

- Focus on the end of the extract and repeat the analysis linked to the question and again bring in the whole text.
- You should try to discuss another relevant idea linked to the context of the book.

#### **Conclusion**

- Summarise what you think about the question linking it first to the extract and then to the whole text as well.

### **Why do I want you to do the structure of the essay like this?**

I think it helps you get better marks if you can show the examiner that you:

- Track through the extract and don't superficially mention it
- Link throughout the essay to both the extract and the whole text
- Can use quotes from your own knowledge as well the extract
- Can give close language and structure analysis focus using the extract as a prompt
- Are able to use your knowledge of subject terminology when referring to language and structure
- Have structured their essay specifically to explore the extract throughout
- Are aware of a range of contextual issues that link to the time period and the reasons Dickens had for writing about the issues

Extract and Explode the Essay (include context – what it was like at the time and why? In your analysis)

**MACDUFF**

O horror, horror, horror! Tongue nor heart

Cannot conceive nor name thee!

**MACBETH LENNOX**

What's the matter.

**MACDUFF**

Confusion now hath made his masterpiece!

Most sacrilegious murder hath broke ope

The Lord's anointed temple, and stole thence

The life o' the building!

**MACBETH**

What is 't you say? the life?

**LENNOX**

Mean you his majesty?

**MACDUFF**

Approach the chamber, and destroy your sight

With a new Gorgon: do not bid me speak;

See, and then speak yourselves.

*Exeunt MACBETH and LENNOX*

Awake, awake!

Ring the alarum-bell. Murder and treason!

Banquo and Donalbain! Malcolm! awake!

Shake off this downy sleep, death's counterfeit,

And look on death itself! up, up, and see

The great doom's image! Malcolm! Banquo!

As from your graves rise up, and walk like sprites,

To countenance this horror! Ring the bell.

*Bell rings*

Starting with this extract, explain how far you think Shakespeare presents the horror of Duncan's death.

Write about:

- how Shakespeare presents the horror of death in this speech
- how Shakespeare presents the horror of death in the play as a whole.

**[30 marks]**

**AO4 [4 marks]**

## **MACBETH**

Who can be wise, amazed, temperate and furious,

Loyal and neutral, in a moment? No man:

The expedition my violent love

Outrun the pauser, reason. Here lay Duncan,

His silver skin laced with his golden blood;

And his gash'd stabs look'd like a breach in nature

For ruin's wasteful entrance: there, the murderers,

Steep'd in the colours of their trade, their daggers

Unmannerly breech'd with gore: who could refrain,

That had a heart to love, and in that heart

Courage to make 's love known?

Starting with this extract, explain how far you think Shakespeare presents Macbeth as deceitful.

Write about:

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

**[30 marks]**

## A Christmas Carol

A guide to 4 things you could talk about for each CHARACTER

<b>Scrooge</b>	<ul style="list-style-type: none"> <li>• What he's like at the beginning – mean towards Fred, uncharitable</li> <li>• His relationship with Bob and Tiny Tim</li> <li>• What he learns from visiting the past in particular – old school and Fan's rescue, Fezziwig, and Belle.</li> <li>• How he is a changed man by the end</li> </ul>
<b>Ghosts</b>	<ul style="list-style-type: none"> <li>• Marley – shows him the money chains and what might become of him if he doesn't change</li> <li>• Xmas Past – School House, Fezziwig, Belle</li> <li>• Xmas Present – Belle's family, Cratchit family dinner</li> <li>• Xmas future – Tiny Tim's death, Scrooge's own death</li> </ul>
<b>Cratchit Family</b>	<ul style="list-style-type: none"> <li>• Bob – one coal, tiny salary at the start –then changes at the end!</li> <li>• Way he toasts Scrooge at Xmas dinner</li> <li>• Whole family's happiness at Xmas dinner with what little they have</li> <li>• Tiny Tim's role and how Scrooge despairs when he thinks he will die.</li> </ul>
<b>Minor Characters – Fred/Fan/Belle</b>	<ul style="list-style-type: none"> <li>• Fred – always happy and positive and invites Scrooge to Xmas dinner every year only to be met with abuse. Scrooge starts to feel guilty about how he treats him when he is reminded of his dead sister, Fan.</li> <li>• Belle was the love of Scrooge's life and deserted him due to his love for money. Scrooge learns that she then has a family and husband of her own – that he could have been.</li> </ul>

A guide to 4 things you could talk about for each THEME

<b>Change</b>	<ul style="list-style-type: none"> <li>• What Scrooge is like at the beginning – mean towards Fred, uncaring towards the charity workers, etc</li> <li>• Things that affect the change in Scrooge: what he learns from visits with the ghosts– old school and Fan's rescue, Fezziwig, and Belle breaking up with him / Cratchit family / Own death</li> <li>• How he is a changed man by the end and how he then treats Fred, Bob, Tiny Tim and charity workers differently.</li> </ul>
<b>Family</b>	<ul style="list-style-type: none"> <li>• Scrooge's own family –Fan and how he is reminded of her kindness when he was a boy left at school</li> <li>• Scrooge's treatment of Fred</li> <li>• Scrooge seeing how Belle has her own family</li> <li>• The Cratchit family dinner and how Scrooge becomes 'like a father' to Tiny Tim at the end.</li> </ul>

<b>Money</b>	<ul style="list-style-type: none"> <li>• Bob and the tiny salary at the start –then is raised at the end!</li> <li>• No care for charity workers then changes and gives them a large amount at the end</li> <li>• Cratchit family’s happiness at Xmas dinner with what little they have</li> <li>• Horrible figures of Ignorance and Want / people like Old Joe and Mrs Dilber – grimy, merciless money who are only interested in making money even from dead people (just like Scrooge was, making a deal even at Jacob Marley’s funeral!)</li> </ul>
<b>The Past</b>	<ul style="list-style-type: none"> <li>• School days and left alone until Fan arrives to take him home</li> <li>• Fezziwig, his lovely old boss</li> <li>• Belle, his fiancée who broke up with him over money</li> <li>• The impact these events have on changing his priorities towards Fred, Bob and the future.</li> </ul>

## **LITERATURE A Christmas Carol Extract 1**

And now, without a word of warning from the Ghost, they stood upon a bleak and desert moor, where monstrous masses of rude stone were cast about, as though it were the burial-place of giants, and water spread itself wheresoever it listed, or would have done so, but for the frost that held it prisoner; and nothing grew but moss and furze, and coarse rank grass. Down in the west the setting sun had left a streak of fiery red, which glared upon the desolation for an instant, like a sullen eye, and frowning lower, lower, lower yet, was lost in the thick gloom of darkest night.

‘What place is this?’ asked Scrooge.

‘A place where Miners live, who labour in the bowels of the earth,’ returned the Spirit. ‘But they know me. See!’

A light shone from the window of a hut, and swiftly they advanced towards it. Passing through the wall of mud and stone, they found a cheerful company assembled round a glowing fire. An old, old man and woman, with their children and their children’s children, and another generation beyond that, all decked out gaily in their holiday attire. The old man, in a voice that seldom rose above the howling of the wind upon the barren waste, was singing them a Christmas song—it had been a very old song when he was a boy—and from time to time they all joined in the chorus. So surely as they raised their voices, the old man got quite blithe and loud; and so surely as they stopped, his vigour sank again.

The Spirit did not tarry here, but bade Scrooge hold his robe, and passing on above the moor, sped—whither? Not to sea? To sea. To Scrooge’s horror, looking back, he saw the last of the land, a frightful range of rocks, behind them; and his ears were deafened by the thundering of water, as it rolled and roared, and raged among the dreadful caverns it had worn, and fiercely tried to undermine the earth.

Built upon a dismal reef of sunken rocks, some league or so from shore, on which the waters chafed and dashed, the wild year through, there stood a solitary lighthouse. Great heaps of seaweed clung to its base, and storm-birds—born of the wind one might suppose, as sea-weed of the water—rose and fell about it, like the waves they skimmed.

But even here, two men who watched the light had made a fire, that through the loophole in the thick stone wall shed out a ray of brightness on the awful sea. Joining their horny hands over the rough table at which they sat, they wished each other Merry Christmas in their can of grog, and one of them: the elder, too, with his face all damaged and scarred with hard weather, as the figure-head of an old ship might be: struck up a sturdy song that was like a Gale in itself.



**You should use the extract above and your knowledge of the whole novel to answer this question.**

Write about Poverty in the novel and the way Dickens presents this throughout.

In your response you should:

- how Dickens presents poverty in this extract
- how Dickens presents poverty in the novel in the whole novel.

**[30 marks]**

## **LITERATURE A Christmas Carol Extract 2**

Oh! But he was a tight-fisted hand at the grind- stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dogdays; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

**You should use the extract above and your knowledge of the whole novel to answer this question.**

Write about Scrooge and the way he changes throughout the novel.

In your response you should:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge as an outsider to society in the novel as a whole.

**[30 marks]**

## **LITERATURE A Christmas Carol Extract 3**

Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a Gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The water-plug being left in solitude, its overflowing sullenly congealed, and turned to misanthropic ice. The brightness of the shops where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke; a glorious pageant, with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should; and even the little tailor, whom he had fined five shillings on the previous Monday for being drunk and bloodthirsty in the streets, stirred up to-morrow's pudding in his garret, while his lean wife and the baby sallied out to buy the beef.

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of --

"God bless you, merry gentleman!  
May nothing you dismay!"

Scrooge seized the ruler with such energy of action, that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

**You should use the extract above and your knowledge of the whole novel to answer this question.**

Write about the way Dickens creates different moods and atmospheres in the novel.

- how Dickens presents moods and atmospheres in this extract
- how Dickens presents moods and atmospheres in the novel as a whole.

**[30 marks]**

## LITERATURE A Christmas Carol Extract 4

"A merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

"Bah!" said Scrooge, "Humbug!"

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure."

"I do," said Scrooge. "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough."

"Come, then," returned the nephew gaily. "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge having no better answer ready on the spur of the moment, said "Bah!" again; and followed it up with "Humbug."

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! Out upon merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, but not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly, "every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!"

"Uncle!" pleaded the nephew.

"Nephew!" returned the uncle, sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."

"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"

"There are many things from which I might have derived good, by which I have not profited, I dare say," returned the nephew. "Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round -- apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that -- as a good time: a kind, forgiving, charitable, pleasant time: the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it *has* done me good, and *will* do me good; and I say, God bless it!"

**You should use the extract above and your knowledge of the whole novel to answer this question.**

Write about Scrooge's relationship with his family throughout the novel.

In your response you should:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge as an outsider to society in the novel as a whole.

**[30 marks]**

## LITERATURE A Christmas Carol Extract 5

"Jacob," he said, imploringly. "Old Jacob Marley, tell me more. Speak comfort to me, Jacob!"

"I have none to give," the Ghost replied. "It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more, is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house -- mark me! -- in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!"

It was a habit with Scrooge, whenever he became thoughtful, to put his hands in his breeches pockets. Pondering on what the Ghost had said, he did so now, but without lifting up his eyes, or getting off his knees.

"You must have been very slow about it, Jacob," Scrooge observed, in a business-like manner, though with humility and deference.

"Slow!" the Ghost repeated.

"Seven years dead," mused Scrooge. "And travelling all the time!"

"The whole time," said the Ghost. "No rest, no peace. Incessant torture of remorse."

"You travel fast?" said Scrooge.

"On the wings of the wind," replied the Ghost.

"You might have got over a great quantity of ground in seven years," said Scrooge.

The Ghost, on hearing this, set up another cry, and clanked its chain so hideously in the dead silence of the night, that the Ward would have been justified in indicting it for a nuisance.

"Oh! captive, bound, and double-ironed," cried the phantom, "not to know, that ages of incessant labour, by immortal creatures, for this earth must pass into eternity before the good of which it is susceptible is all developed. Not to know that any Christian spirit working kindly in its little sphere, whatever it may be, will find its mortal life too short for its vast means of usefulness. Not to know that no space of regret can make amends for one life's opportunity misused! Yet such was I! Oh! such was I!"

"But you were always a good man of business, Jacob," faltered Scrooge, who now began to apply this to himself.

"Business!" cried the Ghost, wringing its hands again. "Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were, all, my business. The dealings of my trade were but a drop of water in the comprehensive ocean of my business!"

It held up its chain at arm's length, as if that were the cause of all its unavailing grief, and flung it heavily upon the ground again.

**You should use the extract above and your knowledge of the whole novel to answer this question.**

Write about the presentation of the ghosts throughout the novel.

In your response you should:

- how Dickens presents the ghost in this extract
- how Dickens presents the ghosts in the novel as a whole.

**[30 marks]**

## LITERATURE A Christmas Carol Extract 6

Scrooge took his melancholy dinner in his usual melancholy tavern; and having read all the newspapers, and beguiled the rest of the evening with his banker's-book, went home to bed. He lived in chambers which had once belonged to his deceased partner. They were a gloomy suite of rooms, in a lowering pile of building up a yard, where it had so little business to be, that one could scarcely help fancying it must have run there when it was a young house, playing at hide-and-seek with other houses, and forgotten the way out again. It was old enough now, and dreary enough, for nobody lived in it but Scrooge, the other rooms being all let out as offices. The yard was so dark that even Scrooge, who knew its every stone, was fain to grope with his hands. The fog and frost so hung about the black old gateway of the house, that it seemed as if the Genius of the Weather sat in mournful meditation on the threshold.

Now, it is a fact, that there was nothing at all particular about the knocker on the door, except that it was very large. It is also a fact, that Scrooge had seen it, night and morning, during his whole residence in that place; also that Scrooge had as little of what is called fancy about him as any man in the city of London, even including -- which is a bold word -- the corporation, aldermen, and livery. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, since his last mention of his seven years' dead partner that afternoon. And then let any man explain to me, if he can, how it happened that Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change -- not a knocker, but Marley's face.

Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up on its ghostly forehead. The hair was curiously stirred, as if by breath or hot air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part or its own expression.

As Scrooge looked fixedly at this phenomenon, it was a knocker again.

To say that he was not startled, or that his blood was not conscious of a terrible sensation to which it had been a stranger from infancy, would be untrue. But he put his hand upon the key he had relinquished, turned it sturdily, walked in, and lighted his candle.

He did pause, with a moment's irresolution, before he shut the door; and he did look cautiously behind it first, as if he half-expected to be terrified with the sight of Marley's pigtail sticking out into the hall. But there was nothing on the back of the door, except the screws and nuts that held the knocker on, so he said "Pooh, pooh!" and closed it with a bang.

**You should use the extract above and your knowledge of the whole novel to answer this question.**

Write about the presentation of Scrooge's misery throughout the novel.

In your response you should:

- ☑ refer to the extract and the novel as a whole;
- ☑ show your understanding of characters and events in the novel;
- ☑ refer to the contexts of the novel. [40]

## Other ACC tasks you could complete to aid with your revision:

Task	Suggested time	How this helped
<p><b>ACC</b> – Revise key moments and quotes for 7 major characters (flash cards/ poster/post-its etc)</p> <ul style="list-style-type: none"> <li>• Scrooge,</li> <li>• Bob</li> <li>• Tiny Tim</li> <li>• Ghost of Christmas Past,</li> <li>• Ghost of Christmas present</li> <li>• Ghost of Christmas yet to come,</li> <li>• Fred</li> </ul>	30 mins per character	
<p><b>ACC</b> – Revise key moments and quotes for the 5 main themes:</p> <ul style="list-style-type: none"> <li>• Poverty,</li> <li>• Sickness/greed,</li> <li>• Charity/compassion,</li> <li>• Family,</li> <li>• Change/transformation</li> </ul>	30 mins per theme	
<p><b>ACC</b> – Note ideas about the context and Dickens’ intentions. Consider:</p> <ul style="list-style-type: none"> <li>• Why he wrote the story and what he hoped to achieve,</li> <li>• What life was like in Victorian England.</li> </ul>	20 mins per focus.	
<p><b>ACC</b> – Read over the list of past paper questions, pick 2 and create a rough plan/spider diagram to show how you’d answer it.</p>	40 mins	
<p><b>ACC</b> – Have a go at an extract question from a past paper</p>	20 mins	
<p><b>ACC</b> – Complete a FULL past paper – available on VLE or weebly.</p>	1 hour	



# War and Conflict Poem Anthology

The poems in this Anthology are:

1. Percy Bysshe Shelley Ozymandias
2. William Blake London
3. William Wordsworth The Prelude: stealing the boat
4. Robert Browning My Last Duchess
5. Alfred Lord Tennyson The Charge of the Light Brigade
6. Wilfred Owen Exposure
7. Seamus Heaney Storm on the Island
8. Ted Hughes Bayonet Charge
9. Simon Armitage Remains
10. Jane Weir Poppies
11. Carol Ann Duffy War Photographer
12. Imtiaz Dharker Tissue
13. Carol Rumens The émigrée
14. Beatrice Garland Kamikaze
15. John Agard Checking Out Me History

You will get one 30 mark question which asks you to compare a named poem (with a copy provided) with another poem from the anthology (which you do not get a copy of). You must include context.

This means it is hugely important that you read, re-read and revise all of the poems from the Anthology and that you learn quotes from the poems as well.

A typical question will look like:

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



## What do you need to remember?

To analyse the poems

Use PEA

Refer to language and structure

You can use SMILE/MALES/MILES as a reminder to cover the meaning

To use comparison language

To compare the poem in front of you with the poem you choose from the Anthology

Below are example questions which you can use to practice creating essays with:

**Compare the ways poets present ideas about power in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.**

Or,

**Compare the ways poets present ideas about conflict in \_\_\_\_\_ (named poem) and in one other poem from 'Power and conflict'.**

## Other Anthology tasks you could complete to aid with your revision

Task	Suggested time
<b>ANTHOLOGY POETRY</b> – revise language techniques (poster/ match up etc.)	30 mins
<b>ANTHOLOGY POETRY</b> – Revise how you need to approach the question. What do you have to do? Make a note of the key things you need to remember in terms of the APPROACH or STRUCTURE of your response.	30 minutes
<b>ANTHOLOGY POETRY</b> – improve a past example that you have done in class by including the targets given.	30 mins
<b>ANTHOLOGY POETRY</b> – 10 minute challenge: Annotate 2 poems and make a rough plan in 10 minutes.	10 minutes
<b>ANTHOLOGY POETRY</b> – Complete a planning chart for 2 poems which you can compare from the Anthology	30 minutes
<b>ANTHOLOGY POETRY</b> – Complete past paper(s) – on VLE or Weebly.	1 hour
<b>ANTHOLOGY POETRY</b> – Revise using your annotated anthology that you worked on in class	

## Questions will look like this:

**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

## London

WILLIAM BLAKE

I wander thro' each charter'd street,  
Near where the charter'd Thames does flow.  
And mark in every face I meet  
Marks of weakness, marks of woe.

In every cry of every Man,  
In every Infants cry of fear,  
In every voice: in every ban,  
The mind-forg'd manacles I hear

How the Chimney-sweepers cry  
Every blackning Church appalls,  
And the hapless Soldiers sigh  
Runs in blood down Palace walls

But most thro' midnight streets I hear  
How the youthful Harlots curse  
Blasts the new-born Infants tear  
And blights with plagues the Marriage hearse

### Extract from The Prelude

One summer evening (led by her) I found  
A little boat tied to a willow tree  
Within a rocky cove, its usual home.  
Straight I unloosed her chain, and stepping in  
Pushed from the shore. It was an act of stealth  
And troubled pleasure, nor without the voice  
Of mountain-echoes did my boat move on;  
Leaving behind her still, on either side,  
Small circles glittering idly in the moon,  
Until they melted all into one track  
Of sparkling light. But now, like one who rows,  
Proud of his skill, to reach a chosen point  
With an unswerving line, I fixed my view  
Upon the summit of a craggy ridge,  
The horizon's utmost boundary; far above  
Was nothing but the stars and the grey sky.  
She was an elfin pinnace; lustily  
I dipped my oars into the silent lake,  
And, as I rose upon the stroke, my boat  
Went heaving through the water like a swan;  
When, from behind that craggy steep till then  
The horizon's bound, a huge peak, black and huge,  
As if with voluntary power instinct,  
Upreared its head. I struck and struck again,  
And growing still in stature the grim shape  
Towered up between me and the stars, and still,  
For so it seemed, with purpose of its own  
And measured motion like a living thing,  
Strode after me. With trembling oars I turned,  
And through the silent water stole my way  
Back to the covert of the willow tree;  
There in her mooring-place I left my bark, –  
And through the meadows homeward went, in grave  
And serious mood; but after I had seen  
That spectacle, for many days, my brain  
Worked with a dim and undetermined sense  
Of unknown modes of being; o'er my thoughts  
There hung a darkness, call it solitude  
Or blank desertion. No familiar shapes  
Remained, no pleasant images of trees,  
Of sea or sky, no colours of green fields;  
But huge and mighty forms, that do not live  
Like living men, moved slowly through the mind  
By day, and were a trouble to my dreams.

WILLIAM WORDSWORTH

## My Last Duchess

Ferrara

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Frà Pandolf's hands  
Worked busily a day, and there she stands.  
Will't please you sit and look at her? I said  
'Frà Pandolf' by design, for never read  
Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
The curtain I have drawn for you, but I)  
And seemed as they would ask me, if they durst,  
How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, 'twas not  
Her husband's presence only, called that spot  
Of joy into the Duchess' cheek: perhaps  
Frà Pandolf chanced to say 'Her mantle laps  
Over my lady's wrist too much,' or 'Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat': such stuff  
Was courtesy, she thought, and cause enough  
For calling up that spot of joy. She had  
A heart – how shall I say? – too soon made glad,  
Too easily impressed; she liked whate'er  
She looked on, and her looks went everywhere.  
Sir, 'twas all one! My favour at her breast,  
The dropping of the daylight in the West,  
The bough of cherries some officious fool  
Broke in the orchard for her, the white mule  
She rode with round the terrace – all and each  
Would draw from her alike the approving speech,  
Or blush, at least. She thanked men, – good! but thanked  
Somehow – I know not how – as if she ranked  
My gift of a nine-hundred-years-old name  
With anybody's gift. Who'd stoop to blame  
This sort of trifling? Even had you skill  
In speech – (which I have not) – to make your will  
Quite clear to such an one, and say, 'Just this  
Or that in you disgusts me; here you miss,  
Or there exceed the mark' – and if she let  
Herself be lessoned so, nor plainly set  
Her wits to yours, forsooth, and made excuse,  
– E'en then would be some stooping; and I choose  
Never to stoop. Oh sir, she smiled, no doubt,  
Whene'er I passed her; but who passed without  
Much the same smile? This grew; I gave commands;  
Then all smiles stopped together. There she stands  
As if alive. Will't please you rise? We'll meet

26

The company below, then. I repeat,  
The Count your master's known munificence  
Is ample warrant that no just pretence  
Of mine for dowry will be disallowed;

Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
Taming a sea-horse, thought a rarity,  
Which Claus of Innsbruck cast in bronze for me!  
ROBERT BROWNING

## The Charge of the Light Brigade

1.

Half a league, half a league,  
Half a league onward,  
All in the valley of Death  
Rode the six hundred.  
'Forward, the Light Brigade!  
Charge for the guns!' he said:  
Into the valley of Death  
Rode the six hundred.

2.

'Forward, the Light Brigade!  
Was there a man dismay'd?  
Not tho' the soldier knew  
Some one had blunder'd:  
Theirs not to make reply,  
Theirs not to reason why,  
Theirs but to do and die:  
Into the valley of Death  
Rode the six hundred.

3.

Cannon to right of them,  
Cannon to left of them,  
Cannon in front of them  
Volley'd and thunder'd;  
Storm'd at with shot and shell,  
Boldly they rode and well,  
Into the jaws of Death,  
Into the mouth of Hell  
Rode the six hundred.

4.

Flash'd all their sabres bare,  
Flash'd as they turn'd in air  
Sabring the gunners there,  
Charging an army, while  
All the world wonder'd:  
Plunged in the battery-smoke  
Right thro' the line they broke;  
Cossack and Russian  
Reel'd from the sabre-stroke  
Shatter'd and sunder'd.  
Then they rode back, but not  
Not the six hundred.

5.

Cannon to right of them,  
Cannon to left of them,  
28  
Cannon behind them  
Volley'd and thunder'd;  
Storm'd at with shot and shell,  
While horse and hero fell,  
They that had fought so well  
Came thro' the jaws of Death  
Back from the mouth of Hell,

All that was left of them  
Left of six hundred.

6.

When can their glory fade?  
O the wild charge they made!  
All the world wonder'd.  
Honour the charge they made!  
Honour the Light Brigade,  
Noble six hundred!  
Alfred Lord Tennyson

## Exposure

Wilfred Owen

I

Our brains ache, in the merciless iced east winds that knife us ...

Wearied we keep awake because the night is silent ...  
Low drooping flares confuse our memory of the salient ...  
Worried by silence, sentries whisper, curious, nervous,  
But nothing happens.

Watching, we hear the mad gusts tugging on the wire.  
Like twitching agonies of men among its brambles.  
Northward incessantly, the flickering gunnery rumbles,  
Far off, like a dull rumour of some other war.  
What are we doing here?

The poignant misery of dawn begins to grow ...  
We only know war lasts, rain soaks, and clouds sag stormy.  
Dawn massing in the east her melancholy army  
Attacks once more in ranks on shivering ranks of gray,  
But nothing happens.

Sudden successive flights of bullets streak the silence.  
Less deadly than the air that shudders black with snow,  
With sidelong flowing flakes that flock, pause and renew,  
We watch them wandering up and down the wind's  
nonchalance,  
But nothing happens.

II

Pale flakes with lingering stealth come feeling for our  
faces--  
We cringe in holes, back on forgotten dreams, and stare,  
snow-dazed,  
Deep into grassier ditches. So we drowse, sun-dozed,  
Littered with blossoms trickling where the blackbird fusses.  
Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires  
glozed  
With crusted dark-red jewels; crickets jingle there;  
For hours the innocent mice rejoice: the house is theirs;  
Shutters and doors all closed: on us the doors are closed--  
We turn back to our dying.

Since we believe not otherwise can kind fires burn;  
Now ever suns smile true on child, or field, or fruit.  
For God's invincible spring our love is made afraid;  
Therefore, not loath, we lie out here; therefore were born,  
For love of God seems dying.

To-night, His frost will fasten on this mud and us,

Shrivelling many hands and puckering foreheads crisp.  
The burying-party, picks and shovels in their shaking grasp,  
Pause over half-known faces. All their eyes are ice,  
But nothing happens.

## **STORM ON THE ISLAND**

We are prepared: we build our houses squat,  
Sink walls in rock and roof them with good slate.  
This wizened earth has never troubled us  
With hay, so, as you see, there are no stacks  
Or stooks that can be lost. Nor are there trees  
Which might prove company when it blows full  
Blast: you know what I mean - leaves and branches  
Can raise a tragic chorus in a gale  
So that you listen to the thing you fear  
Forgetting that it pummels your house too.  
But there are no trees, no natural shelter.  
You might think that the sea is company,  
Exploding comfortably down on the cliffs  
But no: when it begins, the flung spray hits  
The very windows, spits like a tame cat  
Turned savage. We just sit tight while wind dives  
And strafes invisibly. Space is a salvo,  
We are bombarded with the empty air.  
Strange, it is a huge nothing that we fear.

Seamus Heaney (1939 – 2013)



**Bayonet Charge** Ted Hughes (1930 – 1998)

Suddenly he awoke and was running - raw  
In raw-seamed hot khaki, his sweat heavy,  
Stumbling across a field of clods towards a green hedge  
That dazzled with rifle fire, hearing  
Bullets smacking the belly out of the air -  
He lugged a rifle numb as a smashed arm;  
The patriotic tear that had brimmed in his eye  
Sweating like molten iron from the centre of his chest, -  
In bewilderment then he almost stopped -  
In what cold clockwork of the stars and the nations  
Was he the hand pointing that second? He was running  
Like a man who has jumped up in the dark and runs  
Listening between his footfalls for the reason  
Of his still running, and his foot hung like  
Statuary in mid-stride. Then the shot-slashed furrows  
Threw up a yellow hare that rolled like a flame  
And crawled in a threshing circle, its mouth wide  
Open silent, its eyes standing out.  
He plunged past with his bayonet toward the green hedge,  
King, honour, human dignity, etcetera  
Dropped like luxuries in a yelling alarm  
To get out of that blue crackling air  
His terror's touchy dynamite.

## Remains

Simon Armitage

On another occasion, we get sent out  
to tackle looters raiding a bank.  
And one of them legs it up the road,  
probably armed, possibly not.

Well myself and somebody else and somebody else  
are all of the same mind,  
so all three of us open fire.  
Three of a kind all letting fly, and I swear  
I see every round as it rips through his life –  
I see broad daylight on the other side.  
So we've hit this looter a dozen times  
and he's there on the ground, sort of inside out,

pain itself, the image of agony.  
One of my mates goes by  
and tosses his guts back into his body.  
Then he's carted off in the back of a lorry.

End of story, except not really.  
His blood-shadow stays on the street, and out on patrol  
I walk right over it week after week.  
Then I'm home on leave. But I blink

and he bursts again through the doors of the bank.  
Sleep, and he's probably armed, possibly not.  
Dream, and he's torn apart by a dozen rounds.  
And the drink and the drugs won't flush him out –

he's here in my head when I close my eyes,  
dug in behind enemy lines,  
not left for dead in some distant, sun-stunned, sand-  
smothered land  
or six-feet-under in desert sand,

but near to the knuckle, here and now,  
his bloody life in my bloody hands.

## **Poppies**

Jane Weir

Three days before Armistice Sunday  
and poppies had already been placed  
on individual war graves. Before you left,  
I pinned one onto your lapel, crimped petals,  
spasms of paper red, disrupting a blockade  
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,  
I rounded up as many white cat hairs  
as I could, smoothed down your shirt's  
upturned collar, steeled the softening  
of my face. I wanted to graze my nose  
across the tip of your nose, play at  
being Eskimos like we did when  
you were little. I resisted the impulse  
to run my fingers through the gelled  
blackthorns of your hair. All my words  
flattened, rolled, turned into felt,  
slowly melting. I was brave, as I walked  
with you, to the front door, threw  
it open, the world overflowing  
like a treasure chest. A split second  
and you were away, intoxicated.  
After you'd gone I went into your bedroom,  
released a song bird from its cage.  
Later a single dove flew from the pear tree,  
and this is where it has led me,  
skirting the church yard walls, my stomach busy  
making tucks, darts, pleats, hat-less, without  
a winter coat or reinforcements of scarf, gloves.

On reaching the top of the hill I traced  
the inscriptions on the war memorial,  
leaned against it like a wishbone.  
The dove pulled freely against the sky,  
an ornamental stitch, I listened, hoping to hear  
your playground voice catching on the wind.

## War Photographer

Carol Ann Duffy (1955 - )

In his dark room he is finally alone  
with spools of suffering set out in ordered rows.  
The only light is red and softly glows,  
as though this were a church and he  
a priest preparing to intone a Mass.  
Belfast. Beirut. Phnom Penh. All flesh is grass.

He has a job to do. Solutions slop in trays  
beneath his hands, which did not tremble then  
though seem to now. Rural England. Home again  
to ordinary pain which simple weather can dispel,  
to fields which don't explode beneath the feet  
of running children in a nightmare heat.

Something is happening. A stranger's features  
faintly start to twist before his eyes,  
a half-formed ghost. He remembers the cries  
of this man's wife, how he sought approval  
without words to do what someone must  
and how the blood stained into foreign dust.

A hundred agonies in black and white  
from which his editor will pick out five or six  
for Sunday's supplement. The reader's eyeballs prick  
with tears between the bath and pre-lunch beers.  
From the aeroplane he stares impassively at where / he  
earns his living and they do not care.

## Tissue

Imtiaz Dharker

Paper that lets the light  
shine through, this  
is what could alter things.

Paper thinned by age or touching,  
the kind you find in well-used books,  
the back of the Koran, where a hand  
has written in the names and histories,  
who was born to whom,  
the height and weight, who  
died where and how, on which sepia date,  
pages smoothed and stroked and turned  
transparent with attention.

If buildings were paper, I might  
feel their drift, see how easily  
they fall away on a sigh, a shift  
in the direction of the wind.

Maps too. The sun shines through  
their borderlines, the marks  
that rivers make, roads,  
railtracks, mountainfolds,

Fine slips from grocery shops  
that say how much was sold  
and what was paid by credit card  
might fly our lives like paper kites.

An architect could use all this,  
place layer over layer, luminous  
script over numbers over line,  
and never wish to build again with brick  
or block, but let the daylight break  
through capitals and monoliths,  
through the shapes that pride can make,  
find a way to trace a grand design  
with living tissue, raise a structure  
never meant to last,  
of paper smoothed and stroked  
and thinned to be transparent,  
turned into your skin.

## Emigree

Carol Rumens

There once was a country... I left it as a child  
but my memory of it is sunlight-clear  
for it seems I never saw it in that November  
which, I am told, comes to the mildest city.  
The worst news I receive of it cannot break  
my original view, the bright, filled paperweight.  
It may be at war, it may be sick with tyrants,  
but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes  
glow even clearer as time rolls its tanks  
and the frontiers rise between us, close like waves.  
That child's vocabulary I carried here  
like a hollow doll, opens and spills a grammar.  
Soon I shall have every coloured molecule of it.  
It may by now be a lie, banned by the state  
but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all  
but my city comes to me in its own white plane.  
It lies down in front of me, docile as paper;  
I comb its hair and love its shining eyes.  
My city takes me dancing through the city  
of walls. They accuse me of absence, they circle me.  
They accuse me of being dark in their free city.  
My city hides behind me. They mutter death,  
and my shadow falls as evidence of sunlight.

## Kamikaze

Her father embarked at sunrise  
with a flask of water, a samurai sword  
in the cockpit, a shaven head  
full of powerful incantations  
and enough fuel for a one-way  
journey into history

but half way there, she thought,  
recounting it later to her children,  
he must have looked far down  
at the little fishing boats  
strung out like bunting  
on a green-blue translucent sea

and beneath them, arcing in swathes  
like a huge flag waved first one way  
then the other in a figure of eight,  
the dark shoals of fishes  
flashing silver as their bellies  
swivelled towards the sun

and remembered how he  
and his brothers waiting on the shore  
built cairns of pearl-grey pebbles  
to see whose withstood longest  
the turbulent inrush of breakers  
bringing their father's boat safe

– yes, grandfather's boat – safe  
to the shore, salt-sodden, awash  
with cloud-marked mackerel,  
black crabs, feathery prawns,  
the loose silver of whitebait and once  
a tuna, the dark prince, muscular, dangerous.

And though he came back  
my mother never spoke again  
in his presence, nor did she meet his eyes  
and the neighbours too, they treated him  
as though he no longer existed,  
only we children still chattered and laughed

till gradually we too learned  
to be silent, to live as though  
he had never returned, that this  
was no longer the father we loved.  
And sometimes, she said, he must have wondered  
which had been the better way to die.

Beatrice Garland

## Checking Out Me History

John Agard  
Dem tell me  
Dem tell me  
Wha dem want to tell me

Bandage up me eye with me own history  
Blind me to me own identity  
Dem tell me bout 1066 and all dat  
Dem tell me bout Dick Whittington and he cat  
But Toussaint L'Ouverture  
No dem never tell me bout dat

Toussaint  
A slave  
With vision  
Lick back  
Napoleon  
Battalion  
And first Black  
Republic born  
Toussaint de thorn  
To de French  
Toussaint de beacon  
Of de Haitian Revolution

Dem tell me bout de man who discover de balloon  
And de cow who jump over de moon  
Dem tell me bout de dish ran away with de spoon  
But dem never tell me bout Nanny de Maroon

Nanny  
See-far woman  
Of mountain dream

Fire-woman struggle  
Hopeful stream  
To freedom river

Dem tell me bout Lord Nelson and Waterloo  
But dem never tell me bout Shaka de great Zulu  
Dem tell me bout Columbus and 1492  
But what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp  
And how Robin Hood used to camp  
Dem tell me bout ole King Cole was a merry ole soul  
But dem never tell me bout Mary Seacole

From Jamaica  
She travel far  
To the Crimean War  
She volunteer to go  
And even when de British said no  
She still brave the Russian snow  
A healing star  
Among the wounded  
A yellow sunrise  
To the dying

Dem tell me  
Dem tell me wha dem want to tell me  
But now I checking out me own history  
I carving out me identity



## LITERATURE UNSEEN POETRY REVISION

### What do you need to remember?

To analyse the poems







Use the how to analyse reminder




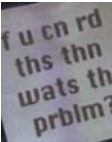



Refer to language and structure

You can use MITSL

To use comparison language

To compare in section b

Poetic device	Definition	Effect	Example
<b>Alliteration</b> 	Repetition of initial consonant sounds in a group or words close together	<b>Emphasises words and ideas, makes descriptions more vivid. Unites words and concepts together.</b>	<i>"Sudden successive flights of bullets streak the silence"</i>
<b>Assonance</b> 	Repetition of a vowel sound	<b>Helps create tone and affects rhythm, e.g. a, o, and u can slow down a line making it sound sad and weary and i can speed up a line. Gives a sense of continuity.</b>	<i>"it will creep into our dreams." "Keep your head down and stay in doors – we've lost this war before it has begun."</i>
<b>Consonance</b> 	Repetition of a consonant sound	<b>Helps create tone and effect rhythm, e.g. 's' sound is slow/soothing.</b>	<i>"innocent mice rejoice" "the merciless iced east winds that knive us..."</i>
<b>Onomatopoeia</b> 	The use of words which imitate sound	<b>Emphasises words and ideas, makes descriptions more vivid.</b>	<i>"when miners roared past in lorries" "I was trying to complete a sentence in my head but it kept Stuttering"</i>
<b>Repetition</b> 	The purposeful re-use of words and phrases.	<b>Reinforces words and ideas, makes them memorable and leaves a lasting impression. Makes poem more contained.</b>	<i>"I hate that drum's discordant sound, Parading round, and round, and round"</i>
<b>Rhyme</b> 	The use of words with matching sounds. Can be internal or at ends of lines.	<b>Makes it memorable. Drives forward the rhythm. Unifies the poem and adds structure.</b>	<i>"O what is that light I see flashing so clear Over the distance brightly, brightly? Only the sun on their weapons, dear, As they step lightly"</i>
<b>Rhythm</b> 	The pace or beat of the poem - can vary from line to line	<b>Chosen to achieve a particular effect, e.g. to mirror pattern of natural speech or the pace of walking. May be fast, lively, slow, regular, irregular, awkward, tense, brisk, flowing, smooth</b>	<i>"I hate that drum's discordant sound, Parading round, and round, and round:" "I remembered from my Sunday School book: olive trees, a deep jade pool, men resting in clusters after a long journey"</i>
<b>Imagery</b> 	Words that appeal to the senses	<b>Creates vivid mental pictures and evokes ideas, feelings and atmosphere by appealing to the senses (sight, smell, taste, touch, and sound).</b>	<i>"Sudden successive flights of bullets streak the silence. Less deadly than the air that shudders black with snow,"</i>

<b>Simile</b> <i>'like' 'as'</i>	A comparison between two unlike things using <i>like</i> or <i>as</i> .	<b>Enhances descriptions, expands reader's understanding of what poet is trying to convey, clarifies meanings.</b>	<i>"He wore me like a golden knot, He changed me like a glove"</i>  <i>"their chanting foreign and familiar, like the call and answer of road gangs"</i>
<b>Metaphor</b> <i>'is'</i>	A comparison saying something <i>is</i> something else	<b>Can uncover new and intriguing qualities of the original thing that we may not normally notice or even consider important. Helps us to realize a new and different meaning. Makes it more interesting to read.</b>	<i>"Suddenly as the riot squad moved in, it was raining exclamation marks"</i>  <i>"I wrote All over the walls with my Words, coloured the clean squares"</i>
<b>Personification</b> 	Giving human qualities or characteristics to animals or inanimate objects	<b>Makes the objects and their actions easier to visualize for a reader. Makes the poem more interesting and achieves a much more vivid image.</b>	<i>"I shall die, but that is all that I shall do for Death; I am not on his pay-roll."</i>  <i>" the ansaphone kept screaming"</i>
<b>Symbolism</b> 	A word, phrase or image which stands for something.	<b>Enables the writer to convey images directly to the mind of the reader - it serves almost like an emotional short-cut.</b>	<i>"So now I moan an unclean thing Who might have been a dove"</i>
<b>Rhetorical question</b> 	A question which does not expect an answer.	<b>Plants a question in the reader's mind and then guides them towards the answer they want them to reach. Makes a deeper impression upon the reader than a direct statement would.</b>	<i>"My name? Where am I coming from? Where am I going?"</i>  <i>"Why do you care what class I'm from? Does it stick in your gullet like a sour plum?"</i>
<b>Colloquial language</b> 	Non-standard English, slang.	<b>Makes it sound realistic, part of speaker's identity, can indicate pride in roots, shows a relaxed and casual attitude.</b>	<i>"Ah lookin at yu wid de keen half of mih eye"</i>  <i>"With an 'Olly in me mouth Down me nose, wear an 'at not a scarf"</i>  <i>"Stitch that, I remember thinking"</i>
<b>Emotive language</b> 	Words and phrases that cause an emotional response in the reader	<b>Plays on the reader's feelings, gets them to think or feel in a certain way according to poet's intentions.</b>	<i>"And burning towns, and ruined swains, And mangled limbs, and dying groans, And widows' tears, and orphans' moans"</i>
<b>Free verse</b> 	Lines with no regular structure, rhyme or rhythm.	<b>Allows for poet's creativity. Can imply freedom, flexibility, and fluidity. Line lines may suggest excitement or a passionate outpouring; short lines break the flow and add emphasis.</b>	<i>"Then my grandmother called from behind the front door, her voice a stiff broom over the steps: 'Come inside; they do things to little girls.'"</i>
<b>Couplet</b> 	A pair of lines, usually rhymed	<b>Keeps a tight structure. Can help conclude a poem.</b>	<i>"Bread pudding is wet nelly And me stomach is me belly"</i>  <i>"To thoughtless youth it pleasure yields, And lures from cities and from fields"</i>
<b>Enjambment</b>	A line ending in which the syntax,	<b>Draws the reader from line to line and verse to verse and</b>	<i>"I hear him leading his horse out of the stall; I hear</i>



rhythm and thought are continued into the next line.

**makes poetry flow quicker by making it less blocky. Makes end rhymes more subtle. Can indicate excitement, anger or passion.**

*the clatter on the barn-floor.  
He is in haste; he has business in Cuba,  
business in the  
Balkans, many calls to make this morning.”*

**Caesura**

(/ - , ! : ?)

A natural pause or break in a line of poetry indicated by punctuation

**Stops rhythm becoming predictable. Mirrors natural speech. Lots of pauses slow the pace of the poem. May make you pause abruptly, drawing attention to that idea.**

*“Why can’t I escape? Every move is punctuated. Crimea  
Street. Dead end again.”*

2C a)

Read the two poems, *The Tramp* and *Decomposition*. In both of these poems the poets write about homelessness.

Write about the poem *The Tramp*, and its effect on you. [15]

You may wish to consider:

- what the poem is about and how it is organised;
- the ideas the poet may have wanted us to think about;
- the poet's choice of words, phrases and images and the effects they create;
- how you respond to the poem.

2C b)

Now compare *The Tramp* and *Decomposition*.

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

### **The Tramp**

*John Clare*

He eats (a moment's stoppage to his song)  
The stolen turnip as he goes along;  
And hops along and heeds with careless eye  
The passing crowded stage coach reeling bye.  
He talks to none but wends his silent way,  
And finds a hovel at the close of day,  
Or under any hedge his house is made.  
He has no calling and he owns no trade.  
An old smoaked blanket arches oer his head,  
A whisp of straw or stubble makes his bed.  
He knows a lawless law that claims no kin  
But meet and plunder on and feel no sin--  
No matter where they go or where they dwell  
They dally with the winds and laugh at hell.

### **DECOMPOSITION**

*Zulfikar Ghose*

I have a picture I took in Bombay  
of a beggar asleep on the pavement:  
grey-haired, wearing shorts and a dirty shirt,  
his shadow thrown aside like a blanket.

His arms and legs could be cracks in the stone,  
routes for the ants' journeys, the flies' descents,  
Brain-washed by the sun into exhaustion,  
he lies veined into stone, a fossil man.

Behind him there is a crowd passingly  
bemused by a pavement trickster and quite  
indifferent to this very common sight  
of an old man asleep on the pavement.

I thought it then a good composition  
and glibly called it "The Man in the Street,"  
remarking how typical it was of  
India that the man in the street lived there.

His head in the posture of one weeping  
into a pillow chides me now for my

2C a)

Read the two poems,. In both of these poems the poets write about the role of women.

Write about the poem Women Work, and its effect on you. 24

You may wish to consider:

2C b)

Now compare Women Work and Overheard in County Sligo. 8 marks

You should compare:

**Woman Work**

I've got the children to tend  
The clothes to mend  
The floor to mop  
The food to shop  
Then the chicken to fry  
The baby to dry  
I got company to feed  
The garden to weed  
I've got the shirts to press  
The tots to dress  
The cane to be cut  
I gotta clean up this hut  
Then see about the sick  
And the cotton to pick.

Shine on me, sunshine  
Rain on me, rain  
Fall softly, dewdrops  
And cool my brow again.

Storm, blow me from here  
With your fiercest wind  
Let me float across the sky  
'Til I can rest again

Fall gently, snowflakes  
Cover me with white  
Cold icy kisses and  
Let me rest tonight.  
Sun, rain, curving sky  
Mountain, oceans, leaf and stone

Star shine, moon glow  
You're all that I can call my own.  
*Maya Angelou*

**Overheard in County Sligo**

*I married a man from County Roscommon  
and I live in the back of beyond  
with a field of cows and a yard of hens  
and six white geese on the pond.*

At my door's a square of yellow corn  
caught up by its corners and shaken,  
and the road runs down through the open gate  
and freedom's there for the taking.

I had thought to work on the Abbey\* stage  
or have my name in a book,  
to see my thought on the printed page,  
or still the crowd with a look.

But I turn to fold the breakfast cloth  
and to polish the lustre and brass,  
to order and dust the tumbled rooms  
and find my face in the glass.

I ought to feel I'm a happy woman  
for I lie in the lap of the land,  
and I married a man from County Roscommon  
and I live in the back of beyond.

*Gillian Clarke*

\* Abbey: A well-known theatre in Dublin

2C a)

Read the two poems,. In both of these poems the poets write about the role of women.

Write about the poem Women Work, and its effect on you. [15]

You may wish to consider:

- what the poem is about and how it is organised;
- the ideas the poet may have wanted us to think about;
- the poet's choice of words, phrases and images and the effects they create;

- how you respond to the poem.

## 2C b)

Now compare *Women Work* and *Overheard in County Sligo*.

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

### Lullaby

Go to sleep, Mum,  
I won't stop breathing  
suddenly, in the night.

Go to sleep, I won't  
climb out of my cot and  
tumble downstairs.

Mum, I won't swallow  
the pills the doctor gave you or  
put hairpins in electric  
sockets, just go to sleep.

I won't cry  
when you take me to school and leave me:  
I'll be happy with other children  
my own age.

Sleep, Mum, sleep.  
I won't  
fall in the pond, play with matches,  
run under a lorry or even consider  
sweets from strangers.

No, I won't  
give you a lot of lip,  
not like some.

I won't sniff glue,  
fail all my exams,  
get myself/  
my girlfriend pregnant.  
I'll work hard and get a steady/  
really worthwhile job.  
I promise, go to sleep.

I'll never forget

to drop in/phone/write  
and if  
I need any milk, I'll yell.

## 2C a)

Read the two poems,. In both of these poems the poets write about memories.

Write about the poem *Roller-Skaters*, and its effect on you. [15]

You may wish to consider:

- what the poem is about and how it is organised;
- the ideas the poet may have wanted us to think about;
- the poet's choice of words, phrases and images and the effects they create;

### Nettles

My son aged three fell in the nettle bed.  
'Bed' seemed a curious name for those green spears,  
That regiment of spite behind the shed:  
It was no place for rest. With sobs and tears  
The boy came seeking comfort and I saw  
White blisters beaded on his tender skin.  
We soothed him till his pain was not so raw.  
At last he offered us a watery grin,  
And then I took my billhook, honed the blade  
And went outside and slashed in fury with it  
Till not a nettle in that fierce parade  
Stood upright any more. And then I lit  
A funeral pyre to burn the fallen dead,  
But in two weeks the busy sun and rain  
Had called up tall recruits behind the shed:  
My son would often feel sharp wounds again.

By Vernon Scannell

- how you respond to the poem.

2C b)

Now compare Roller-Skaters and The Side Way Back.

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

Roller-Skaters

Flying by  
on the winged-wheels  
of their heels

Two teenage earthbirds  
Zig-zagging  
down the street

Rising  
unfeathered –  
in sudden air-leap

Defying law  
Death and gravity  
as they do a wheely

Landing back  
In the smooth swoop  
of youth

And faces gaping  
gawping, impressed  
and unimpressed

Only Mother watches – heartbeat in her mouth

Grace Nichols

2C a)

Read the two poems, In both of these poems the poets write about school.

Write about the poem In the Can, and its effect on you. [15] **Quotation work you can be doing to help with your revision**

**Repetition**

The Side Way Back

You're late. Take a chance up the cul-de-sac,  
a short cut home. It's the side way back –  
the way they tell you not to go,  
the way the kids and stray cats know  
as Lovebite Alley, Dead Dog Lane...  
The Council says it's got no name.

All the same...

There's sharkstooth glass on a breezeblock wall.  
There's nobody to hear if you call.  
There are tetanus tips on the rusty wire.  
There's a house they bricked up after the fire  
spraycanned with blunt names and a thinks-balloon  
full of four-letter words and a grinning moon-  
cartoon.

It's a narrow and narrowing one way street  
down to the end where the night kids meet.  
You've seen the scuffed-out tips of their fags.  
You've smelt something wrong in their polythene bags.  
There's a snuffle and a scratching at a planked-up gate.  
There's a footstep you don't hear till almost too late.  
Don't wait.

Now you're off and you're running for years and years  
with the hissing panic of rain in your ears.  
You could run till you're old, you could run till you're gone  
and never get home. To slow down and walk on  
is hard. Harder still is to turn  
and look back. Though it's slow as a Chinese burn,  
you'll learn.

**Memorise them**

**Use Quizlet**

**Make/Do  
Quizzes**

**Re-visit the  
texts -  
highlight**

**Create Quote  
Posters**

**Create  
flashcards**

**Start learning  
them early**

**Use post it  
notes**

**Remember you can do this!  
Revise, revisit and repeat**