



Parental Workshop 1: GCSE English Literature and English Language

Supervising revising at home and helping your teenager prepare for the GCSE English exams can be a minefield for parents and carers. This booklet will provide information for parents alongside practical guidance on the following:

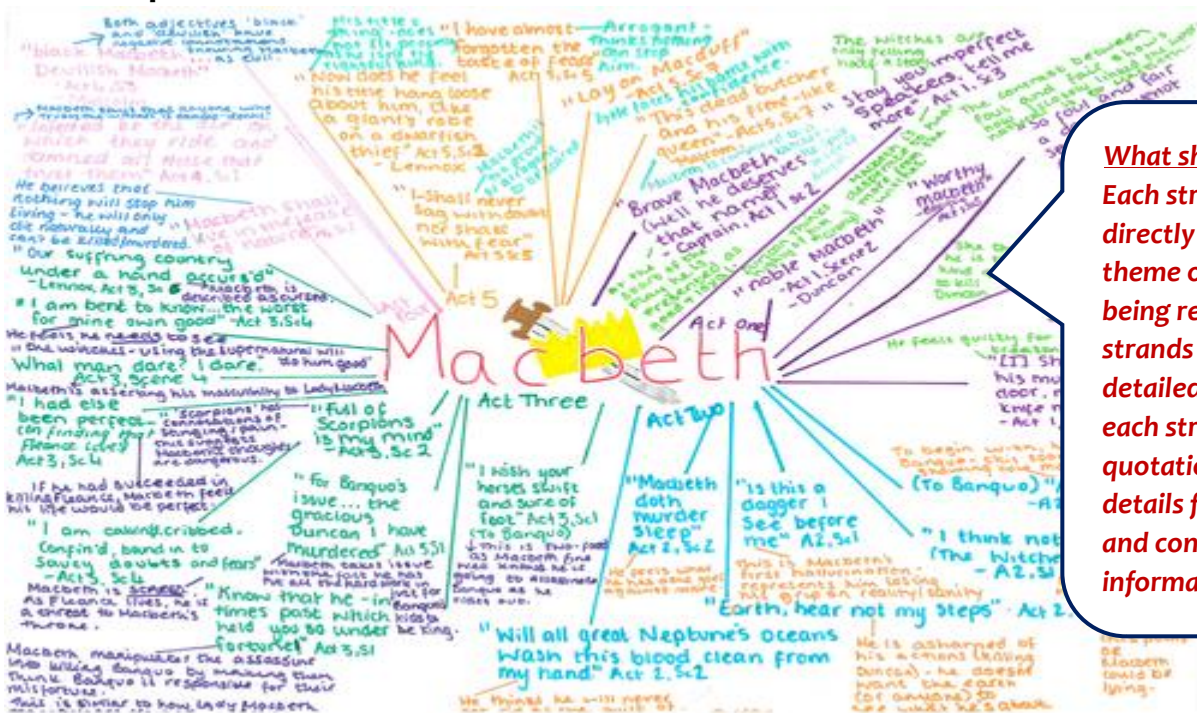
- what revision should look like.
- what poor study patterns to look out for.
- how to revise quotations for Literature.
- what the texts are about - a guide for parents.
- what the paper entails - questions, marks, timings and resilience.
- what a grade 8/9 looks like.



What revision should look like

Here are some tried and tested revision techniques. They are all designed to consolidate information into one place to revise the core information.

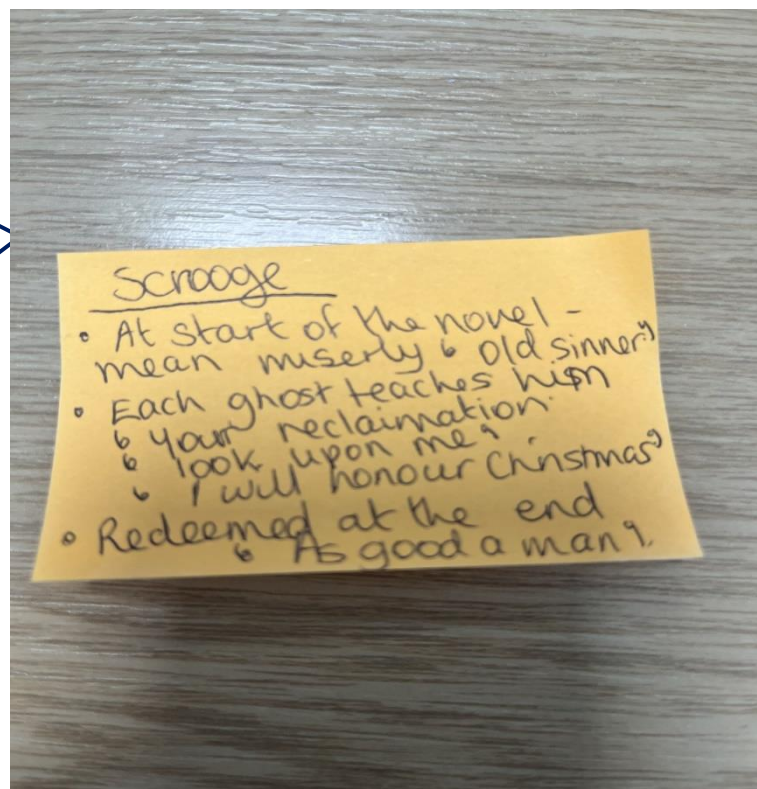
Mind maps



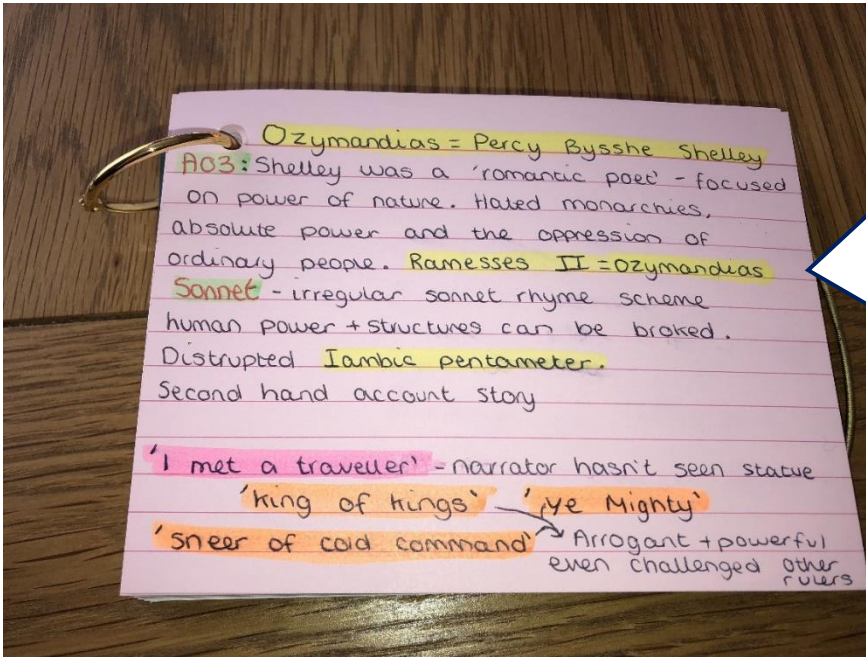
What should it look like?
Each strand should directly relate to the key theme or character being revised. The sub-strands should contain detailed exploration of each strand – including quotations, specific details from the text and contextual information.

Post-its on walls

What should it look like?
Each post-it should have a heading and then bullet points outlining key information.
The information should be brief and pertinent to provide 'at a glance' revision.
It should be displayed in an area where it can be constantly referred to – such as a bedroom wall.



Flash cards



What should it look like?
The focus of the revision should be written at the top or on one side of the flashcard. On the reverse of the card or below the heading should be summarised information that can be re-read and learned at regular 'snapshot' intervals. These can be a good testing tool for you to use when quizzing your child.

Quotation explosions

What should it look like?

The quotation will be in the centre and around the quotation will be a mind-map style exploration of the various techniques and connotations in the quotation.

Quote Explosions

Get your child to zoom in on choices made in important quotes from a literature text:

Connotations of words (what they suggest/ make the reader think of).

Techniques or devices - identify and label

What are the writer's intentions in this quote? What are they showing / saying about their time / society?

Chosen quote

How does this quote link to the major themes of the text / other quotes?

Sentence structure, construction or length?

How to revise quotations for Literature.

1. Don't try to remember too many at once

Pick out five quotations at a time to work on. Trying to memorise too many all at once is going to muddle your brain. As your first five choose the ones you mostly likely to come back to and use time and again – basically the most important ones.

2. Choose quotes for the main characters and themes

If you're studying Macbeth by William Shakespeare you'll have heard this quote:

"What's done cannot be undone."

This is one of the most significant quotations on the play, as it sums up the downfall of Macbeth and Lady Macbeth. It's a very good place to start your learning. Whatever text you're studying, start by learning the quotes that you seem to use most often.

3. Make a flashcard for each quote

Write your quote on one side. On the other side write the key words from your quote.

When you first start trying to memorise the quote look at the side with the full quote on and read it out loud to yourself several times. Then, flip the card over and use the key words to prompt your memory. Finally, hide the card and see if you can still remember it. You can carry your index cards around with you for the quotes you're currently focusing on and if you get a quiet moment e.g., on the school bus or while you're waiting for a lesson to start you can quickly go over them.

4. Make sticky notes and stick them where you'll see them

Many people swear by this. You can put sticky notes above your desk, on the back of the loo door, around the mirror where you do your hair and make-up or on the fridge door. Read over them whenever you see them. Make them stand out so they don't just blend into the environment.

5. Draw cartoons or sketches to help you remember

If you're a visual learner drawing pictures, cartoons, or dingbats to help you remember.

6. Act them out

If you're a kinaesthetic learner (someone who learns by doing) then act out the quote. Get into character and 'be' the person saying that quote. Alternatively, you could come up with an action for each of the key words.

7. Read, cover, say and write

Learn by reading out loud, covering up the information and then saying it as you write it out again and again and again.

8. Analyse each quote

You're memorising these quotes to support your arguments in English essays. That means you've got to know what they signify and mean. To help you with this, write the quotation in the middle of a piece of paper and create a mind map where you're brainstorming everything you can think of about the quote. For example:

- What it says about the character
- How it demonstrates or expands on a theme in the text
- The use of language in the quote
- The rhythm, meter, rhyme or other plays with language such as assonance, alliteration or sibilance and what this says about the affect the writer was trying to achieve.

Understanding is the very first step to remembering so this is important stuff – and it will also help you to access higher marks in your exam.

9. Visualisation

For each of the key words in a quotation think of a visual image that ties groups of these words together.

10. Little and often

Whatever you do, don't sit down one Saturday morning with the target of learning 100 quotes in six hours. Instead, focus on one quote for 3-5 minutes at a time up to five times per day. This way your subconscious mind will have time to absorb the information. You'll be amazed at how well you can remember a quotation that you started learning two hours ago if you have a break in between!

11. Start early

Start to memorise quotes as early as possible so you've got time to learn five quotes per week using the little and often method. Whatever you do, don't leave it until the day before the exam to start learning them!

12. Rinse and repeat

When you've learnt a quotation, keep going back to it to remind yourself of it. So, don't learn a quote this week and then forget about it until the week of the exam. Instead, make sure you read it through 2-3 times per week to keep it fresh in your memory.

13. Use them in practice essays

See the appendix of this booklet for key quotation banks for all Literature texts.

What poor study patterns to look out for

The following signs may suggest that your child is developing poor study habits:

How to help

Ask to see the notes they are making – do they develop? Are they being added to?

Allow

Watch the film with them and ask questions such as:
'How does this compare to the novel/play?'
'What bits of the film are the most significant and why?'

- Reading and not making notes as they may be just staring at a page in the text or study guide.
- Revising the same topic over and over because they find it easier; students often revise the one text they understand the most as this feels safe.
- Wanting to watch the 'film' adaptation of a text, as it is a passive activity.
- Not having their class notes at home, constantly leaving them at school.

Check

Are they reading/revising the same text over and over? A Christmas Carol, for example.

Ask

Ask frequently to see their class book/lesson notes/revision booklets/home learning.

Please turn over

What the texts are about - a guide for parents.

A Christmas Carol

A mean-spirited, miserly old man named Ebenezer Scrooge sits in his counting-house on a frigid Christmas Eve. His clerk, Bob Cratchit, shivers in the anteroom because Scrooge refuses to spend money on heating coals for a fire. Scrooge's nephew, Fred, pays his uncle a visit and invites him to his annual Christmas party. Two portly gentlemen also drop by and ask Scrooge for a contribution to their charity. Scrooge reacts to the holiday visitors with bitterness and venom, spitting out an angry "Bah! Humbug!" in response to his nephew's "Merry Christmas!"

Later that evening, after returning to his dark, cold apartment, Scrooge receives a chilling visitation from the ghost of his dead partner, Jacob Marley. Marley, looking haggard and pallid, relates his unfortunate story. As punishment for his greedy and self-serving life his spirit has been condemned to wander the Earth weighted down with heavy chains. Marley hopes to save Scrooge from sharing the same fate. Marley informs Scrooge that three spirits will visit him during each of the next three nights. After the wraith disappears, Scrooge collapses into a deep sleep.

He wakes moments before the arrival of the Ghost of Christmas Past, a strange childlike phantom with a brightly glowing head. The spirit escorts Scrooge on a journey into the past to previous Christmases from the curmudgeon's earlier years. Invisible to those he watches, Scrooge revisits his childhood school days, his apprenticeship with a jolly merchant named Fezziwig, and his engagement to Belle, a woman who leaves Scrooge because his lust for money eclipses his ability to love another. Scrooge, deeply moved, sheds tears of regret before the phantom returns him to his bed.

The Ghost of Christmas Present, a majestic giant clad in a green fur robe, takes Scrooge through London to unveil Christmas as it will happen that year. Scrooge watches the large, bustling Cratchit family prepare a miniature feast in its meagre home. He discovers Bob Cratchit's crippled son, Tiny Tim, a courageous boy whose kindness and humility warms Scrooge's heart. The spectre then zips Scrooge to his nephew's to witness the Christmas party. Scrooge finds the jovial gathering delightful and pleads with the spirit to stay until the very end of the festivities. As the day passes, the spirit ages, becoming noticeably older. Toward the end of the day, he shows Scrooge two starved children, Ignorance and Want, living under his coat. He vanishes instantly as Scrooge notices a dark, hooded figure coming toward him.

The Ghost of Christmas Yet to Come leads Scrooge through a sequence of mysterious scenes relating to an unnamed man's recent death. Scrooge sees businessmen discussing the dead man's riches, some vagabonds trading his personal effects for cash, and a poor couple expressing relief at the death of their unforgiving creditor. Scrooge, anxious to learn the lesson of his latest visitor, begs to know the name of the dead man. After pleading with the ghost, Scrooge finds himself in a churchyard, the spirit pointing to a grave. Scrooge looks at the headstone and is shocked to read his own name. He desperately implores the spirit to alter his fate, promising to renounce his insensitive, avaricious ways and to honour Christmas with all his heart. Whoosh! He suddenly finds himself safely tucked in his bed.

Overwhelmed with joy by the chance to redeem himself and grateful that he has been returned to Christmas Day, Scrooge rushes out onto the street hoping to share his newfound Christmas spirit. He sends a giant Christmas turkey to the Cratchit house and attends Fred's party, to the stifled surprise of the other guests. As the years go by, he holds true to his promise and honours Christmas with all his heart: he treats Tiny Tim as if he were his own child, provides lavish gifts for the poor, and treats his fellow human beings with kindness, generosity, and warmth.

How to support your child.

Make sure they know the text well.

Re-read with them or ask them to recall the story to you.

Set time aside when they can read to you or tell you about their favourite part in the text.

Ask them if they can name the key characters and themes in the text.

Quiz them on the sequence of the text and what quotations they can remember from the text.

Ask them to tell you why the writer wrote this text and what the impact is on them as a reader.

Discuss their feelings about the text and promote positivity.

Animal Farm

Old Major, a prize-winning boar, gathers the animals of the Manor Farm for a meeting in the big barn. He tells them of a dream he has had in which all animals live together with no human beings to oppress or control them. He tells the animals that they must work toward such a paradise and teaches them a song called “Beasts of England,” in which his dream vision is lyrically described. The animals greet Major’s vision with great enthusiasm. When he dies only three nights after the meeting, three younger pigs—Snowball, Napoleon, and Squealer—formulate his main principles into a philosophy called Animalism. Late one night, the animals manage to defeat the farmer Mr. Jones in a battle, running him off the land. They rename the property Animal Farm and dedicate themselves to achieving Major’s dream. The cart-horse Boxer devotes himself to the cause with particular zeal, committing his great strength to the prosperity of the farm and adopting as a personal maxim the affirmation “I will work harder.”

At first, Animal Farm prospers. Snowball works at teaching the animals to read, and Napoleon takes a group of young puppies to educate them in the principles of Animalism. When Mr. Jones reappears to take back his farm, the animals defeat him again, in what comes to be known as the Battle of the Cowshed, and take the farmer’s abandoned gun as a token of their victory. As time passes, however, Napoleon and Snowball increasingly quibble over the future of the farm, and they begin to struggle with each other for power and influence among the other animals. Snowball concocts a scheme to build an electricity-generating windmill, but Napoleon solidly opposes the plan. At the meeting to vote on whether to take up the project, Snowball gives a passionate speech. Although Napoleon gives only a brief retort, he then makes a strange noise, and nine attack dogs—the puppies that Napoleon had confiscated in order to “educate”—burst into the barn and chase Snowball from the farm. Napoleon assumes leadership of Animal Farm and declares that there will be no more meetings. From that point on, he asserts, the pigs alone will make all of the decisions—for the good of every animal.

Napoleon now quickly changes his mind about the windmill, and the animals, especially Boxer, devote their efforts to completing it. One day, after a storm, the animals find the windmill toppled. The human farmers in the area declare smugly that the animals made the walls too thin, but Napoleon claims that Snowball returned to the farm to sabotage the windmill. He stages a great purge, during which various animals who have allegedly participated in Snowball’s great conspiracy—meaning any animal who opposes Napoleon’s uncontested leadership—meet instant death at the teeth of the attack dogs. With his leadership unquestioned (Boxer has taken up a second maxim, “Napoleon is always right”), Napoleon begins expanding his powers, rewriting history to make Snowball a villain. Napoleon also begins to act more and more like a human being—sleeping in a bed, drinking whisky, and engaging in trade with neighboring farmers. The original Animalist principles strictly forbade such activities, but Squealer, Napoleon’s propagandist, justifies every action to the other animals, convincing them that Napoleon is a great leader and is making things better for everyone—despite the fact that the common animals are cold, hungry, and overworked.

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Mr. Frederick, a neighbouring farmer, cheats Napoleon in the purchase of some timber and then attacks the farm and dynamites the windmill, which had been rebuilt at great expense. After the demolition of the windmill, a pitched battle ensues, during which Boxer receives major wounds. The animals rout the farmers, but Boxer's injuries weaken him. When he later falls while working on the windmill, he senses that his time has nearly come. One day, Boxer is nowhere to be found. According to Squealer, Boxer has died in peace after having been taken to the hospital, praising the Rebellion with his last breath. In actuality, Napoleon has sold his most loyal and long-suffering worker to a glue maker in order to get money for whisky.

Years pass on Animal Farm, and the pigs become more and more like human beings—walking upright, carrying whips, and wearing clothes. Eventually, the seven principles of Animalism, known as the Seven Commandments and inscribed on the side of the barn, become reduced to a single principle reading “all animals are equal, but some animals are more equal than others.” Napoleon entertains a human farmer named Mr. Pilkington at a dinner and declares his intent to ally himself with the human farmers against the labouring classes of both the human and animal communities. He also changes the name of Animal Farm back to the Manor Farm, claiming that this title is the “correct” one. Looking in at the party of elites through the farmhouse window, the common animals can no longer tell which are the pigs and which are the human beings.

Macbeth

The play begins with the brief appearance of a trio of witches and then moves to a military camp, where the Scottish King Duncan hears the news that his generals, Macbeth and Banquo, have defeated two separate invading armies—one from Ireland, led by the rebel Macdonwald, and one from Norway. Following their pitched battle with these enemy forces, Macbeth and Banquo encounter the witches as they cross a moor. The witches prophesy that Macbeth will be made thane (a rank of Scottish nobility) of Cawdor and eventually King of Scotland. They also prophesy that Macbeth's companion, Banquo, will beget a line of Scottish kings, although Banquo will never be king himself.

The witches vanish, and Macbeth and Banquo treat their prophecies skeptically until some of King Duncan's men come to thank the two generals for their victories in battle and to tell Macbeth that he has indeed been named thane of Cawdor. The previous thane betrayed Scotland by fighting for the Norwegians and Duncan has condemned him to death. Macbeth is intrigued by the possibility that the remainder of the witches' prophecy—that he will be crowned king—might be true, but he is uncertain what to expect. He visits with King Duncan, and they plan to dine together at Inverness, Macbeth's castle, that night. Macbeth writes ahead to his wife, Lady Macbeth, telling her all that has happened.

Lady Macbeth suffers none of her husband's uncertainty. She desires the kingship for him and wants him to murder Duncan in order to obtain it. When Macbeth arrives at Inverness, she overrides all of her husband's objections and persuades him to kill the king that very night. He and Lady Macbeth plan to get Duncan's two chamberlains drunk so they will black out; the next morning they will blame the murder on the chamberlains, who will be defenseless, as they will remember nothing. While Duncan is asleep, Macbeth stabs him, despite his doubts and a number of supernatural portents, including a vision of a bloody dagger. When Duncan's death is discovered the next morning, Macbeth kills the chamberlains—ostensibly out of rage at their crime—and easily assumes the kingship. Duncan's sons Malcolm and Donalbain flee to England and Ireland, respectively, fearing that whoever killed Duncan desires their demise as well.

Fearful of the witches' prophecy that Banquo's heirs will seize the throne, Macbeth hires a group of murderers to kill Banquo and his son Fleance. They ambush Banquo on his way to a royal feast, but they fail to kill Fleance, who escapes into the night. Macbeth becomes furious: as long as Fleance is alive, he fears that his power remains insecure. At the feast that night, Banquo's ghost visits Macbeth. When he sees the ghost, Macbeth raves fearfully, startling his guests, who include most of the great Scottish nobility. Lady Macbeth tries to neutralize the damage, but Macbeth's kingship incites increasing resistance from his nobles and subjects.

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Discuss their feelings about the text and promote positivity.

Frightened, Macbeth goes to visit the witches in their cavern. There, they show him a sequence of demons and spirits who present him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth's accession to the throne; he is incapable of being harmed by any man born of woman; and he will be safe until Birnam Wood comes to Dunsinane Castle. Macbeth is relieved and feels secure, because he knows that all men are born of women and that forests cannot move. When he learns that Macduff has fled to England to join Malcolm, Macbeth orders that Macduff's castle be seized and, most cruelly, that Lady Macduff and her children be murdered.

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When news of his family's execution reaches Macduff in England, he is stricken with grief and vows revenge. Prince Malcolm, Duncan's son, has succeeded in raising an army in England, and Macduff joins him as he rides to Scotland to challenge Macbeth's forces. The invasion has the support of the Scottish nobles, who are appalled and frightened by Macbeth's tyrannical and murderous behaviour. Lady Macbeth, meanwhile, becomes plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Before Macbeth's opponents arrive, Macbeth receives news that she has killed herself, causing him to sink into a deep and pessimistic despair. Nevertheless, he awaits the English and fortifies Dunsinane, to which he seems to have withdrawn in order to defend himself, certain that the witches' prophecies guarantee his invincibility. He is struck numb with fear, however, when he learns that the English army is advancing on Dunsinane shielded with boughs cut from Birnam Wood. Birnam Wood is indeed coming to Dunsinane, fulfilling half of the witches' prophecy.

In the battle, Macbeth hews violently, but the English forces gradually overwhelm his army and castle. On the battlefield, Macbeth encounters the vengeful Macduff, who declares that he was not "of woman born" but was instead "untimely ripped" from his mother's womb (what we now call birth by caesarean section). Though he realizes that he is doomed, Macbeth continues to fight until Macduff kills and beheads him. Malcolm, now the King of Scotland, declares his benevolent intentions for the country and invites all to see him crowned at Scone.

The Power and Conflict Poetry Anthology

Caution – there is a lot to revise here, and many students get overwhelmed. Please remind them that it is about remembering themes and ideas that are common across a number of poems and revising quotations that can be compared to one another.

Remains by Simon Armitage		Exposure by Wilfred Owen		Poppies by Jane Weir	
Themes: Conflict, Suffering, Reality of War		Themes: Conflict, Suffering, Nature, Reality of War, Patriotism		Themes: Bravery, Reality of War, Suffering, Childhood	
Tones: Tragic, Haunting, Anecdotal		Tones: Tragic, Haunting, Dreamy		Tones: Tender, Tragic, Dreamy, Bitter	
Content, Meaning and Purpose -Written to coincide with a TV documentary about those returning from war with PTSD. Based on Guardsman Tromans, who fought in Iraq in 2003. -Speaker describes shooting a looter dead in Iraq and how it has affected him. -To show the reader that mental suffering can persist long after physical conflict is over.	Context -“These are poems of survivors – the damaged, exhausted men who return from war in body but never, wholly, in mind.” Simon Armitage -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public – many of whom were opposed to the war.	Content, Meaning and Purpose -Speaker describes war as a battle against the weather and conditions. -Imagery of cold and warm reflect the delusional mind of a man dying from hypothermia. -Owen wanted to draw attention to the suffering, monotony and futility of war.	Context -Written in 1917 before Owen went on to win the Military Cross for bravery, and was then killed in battle in 1918: the poem has authenticity as it is written by an actual soldier. -Of his work, Owen said: “My theme is war and the pity of war”. -Despite highlighting the tragedy of war and mistakes of senior commanders, he had a deep sense of duty: “not loath, we lie out here” shows that he was not bitter about his suffering.	Content, Meaning and Purpose -A modern poem that offers an alternative interpretation of bravery in conflict: it does not focus on a soldier in battle but on the mother who is left behind and must cope with his death. -The narration covers her visit to a war memorial, interspersed with images of the soldier’s childhood and his departure for war.	Context -Set around the time of the Iraq and Afghan wars, but the conflict is deliberately ambiguous to give the poem a timeless relevance to all mothers and families. -There are hints of a critical tone; about how soldiers can become intoxicated by the glamour or the military: “a blockade of yellow bias” and “intoxicated”.
Language -“Remains” – the images and suffering remain. -“Lies it up the road” – colloquial language = authentic voice -“Then he’s carted off in the back of a lorry” – reduction of humanity to waste or cattle -“he’s here in my head when I close my eyes / dug in behind enemy lines” – metaphor for a war in his head; the PTSD is entrenched. -“his bloody life in my bloody hands” – alludes to Macbeth: Macbeth the warrior with PTSD and Lady Macbeth’s bloody hands and guilt.	Form and Structure -Monologue, told in the present tense to convey a flashback (a symptom of PTSD). -First four stanzas are set in Iraq; last three are at home, showing the aftermath. -Enjambment between lines and stanzas conveys his conversational tone and gives it a fast pace, especially when conveying the horror of the killing -Repetition of “Probably armed, Possibly not” conveys guilt and bitterness.	Language -“Our brains ache” physical (cold) suffering and mental (PTSD or shell shock) suffering. -Semantic field of weather: weather is the enemy. -“the merciless ice east winds that knife us...” – personification (cruel and murderous wind); sibilance (cutting/slicing sound of wind); ellipsis (never-ending). -Repetition of pronouns “we” and “our” – conveys togetherness and collective suffering of soldiers. -“mad gusts tugging on the wire” – personification	Form and Structure -Contrast of Cold>Warm>Cold imagery conveys Suffering>Delusions>Death of the hypothermic soldier. -Repetition of “but nothing happens” creates circular structure implying never ending suffering -Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotony. -Pararhymes (half rhymes) (“nervous / knife us”) only barely hold the poem together, like the men.	Language -Contrasting semantic fields of home/childhood (“cat hairs”, “play at being Eskimos”, “bedroom”) with war/injury (“blockade”, “bandaged”, “reinforcements”) -Aural (sound) imagery: “All my words flattened, rolled, turned into felt” shows pain and inability to speak, and “I listened, hoping to hear your playground voice catching on the wind” shows longing for dead son. -“I was brave, as I walked with you, to the front door”: different perspective of bravery in conflict.	Form and Structure -This is an Elegy, a poem of mourning. -Strong sense of form despite the free verse, stream of consciousness addressing her son directly – poignant -No rhyme scheme makes it melancholic -Enjambment gives it an anecdotal tone. -Nearly half the lines have caesura – she is trying to hold it together, but can’t speak fluently as she is breaking inside. -Rich texture of time shifts, and visual, aural and touch imagery.
Charge of the Light Brigade by Alfred, Lord Tennyson		Bayonet Charge by Ted Hughes		War Photographer	
Themes: Conflict, Suffering, Reality of War, Patriotism		Themes: Conflict, Power, Reality of War, Nature, Bravery, Patriotism		Themes: Conflict, Suffering, Reality of War	
Tones: Energetic, Tragic, Haunting		Tones: Bewildered, Desperate, Dreamy		Tones: Painful, Detached, Angry	
Content, Meaning and Purpose -Published six weeks after a disastrous battle against the Russians in the (unpopular) Crimean War -Describes a cavalry charge against Russians who shoot at the lightly-armed British with cannon from three sides of a long valley. -Of the 600 hundred who started the charge, over half were killed, injured or taken prisoner. -It is a celebration of the men’s courage and devotion to their country, symbols of the might of the British Empire.	Context -As Poet Laureate, he had a responsibility to inspire the nation and portray the war in a positive light: propaganda. -Although Tennyson glorifies the soldiers who took part, he also draws attention to the fact that a commander had made a mistake: “Someone had blundered”. -This was a controversial point to make in Victorian times when blind devotion to power was expected.	Content, Meaning and Purpose -Describes the terrifying experience of ‘going over the top’: fixing bayonets (long knives) to the end of rifles and leaving a trench to charge directly at the enemy. -Steps inside the body and mind of the speaker to show how this act transforms a soldier from a living thinking person into a dangerous weapon of war. -Hughes dramatises the struggle between a man’s thoughts and actions.	Context -Published in 1957, but most likely set in World War 1. -Hughes’ father had survived the battle of Gallipoli in World War 1, and so he may have wished to draw attention to the hardships of trench warfare. -He draws a contrast between the idealism of patriotism and the reality of fighting and killing. (“King, honour, human dignity, etcetera”)	Content, Meaning and Purpose -Tells the story of a war photographer developing photos at home in England: as a photo develops he begins to remember the horrors of war – painting a contrast to the safety of his dark room. -He appears to be returning to a warzone at the end of the poem. -Duffy conveys both the brutality of war and the indifference of those who might view the photos in newspapers and magazines: those who live in comfort and are unaffected by war.	Context -Like Tennyson and Ted Hughes, Duffy was the Poet Laureate. -Duffy was inspired to write this poem by her friendship with a war photographer. She was intrigued by the challenge faced by these people whose job requires them to record terrible, horrific events without being able to directly help their subjects. -The location is ambiguous and therefore universal: (“Belfast. Beirut. Phnom Penh.”)
Language -“Into the valley of Death”: this Biblical imagery portrays war as a supremely powerful, or even spiritual, experience. -“Jaws of Death” and “mouth of Hell”: presents war as an animal that consumes its victims. -“Honour the Light Brigade/Noble six hundred”: language glorifies the soldiers, even in death. The ‘six hundred’ become a celebrated and prestigious group. -“shot and shell”: sibilance creates whooshing sounds of battle.	Form and Structure -This is a ballad, a form of poetry to remember historical events – we should remember their courage. -6 verses, each representing 100 men who took part. -First stanza tightly structured, mirroring the cavalry formation. Structure becomes awkward to reflect the chaos of battle and the fewer men returning alive. -Dactylic dimeter (HALF-a leaguer / DUM-de-de) mirrors the sound of horses galloping and increases the poem’s pace. -Repetition of “the six hundred” at the end of each stanza (epistrophe) emphasises huge loss.	Language -“The patriotic tear that brimmed in his eye Sweating like molten iron”: his sense of duty (tear) has now turned into the hot sweat of fear and pain. -“cold clockwork of the stars and nations”: the soldiers are part of a cold and uncaring machine of war. -“his foot hung like statuary in midstride”: he is frozen with fear/bewilderment. The caesura (full stop) jolts him back to reality. -“a yellow hare that rolled like a flame And crawled in a threshing circle”: impact of war on nature – the hare is distressed, just like the soldiers	Form and Structure -The poem starts ‘in medias res’: in the middle of the action, to convey shock and pace. -Enjambment maintains the momentum of the charge. -Time stands still in the second stanza to convey the soldier’s bewilderment and reflective thoughts. -Contrasts the visual and aural imagery of battle with the internal thoughts of the soldier = adds to the confusion.	Language -“All flesh is grass”: Biblical reference that means all human life is temporary – we all die eventually. -“He has a job to do”: like a soldier, the photographer has a sense of duty. -“running children in a nightmare heat”: emotive imagery with connotations of hell. -“blood stained into a foreign dust”: lasting impact of war – links to Remains and ‘blood shadow’. -“he earns a living and they do not care”: ‘they’ is ambiguous – it could refer to readers or the wider world.	Form and Structure -Enjambment – reinforces the sense that the world is out of order and confused. -Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understanding. -Contrasts: imagery of rural England and nightmare war zones. -Third stanza: A specific image – and a memory – appears before him.
Kamikaze by Beatrice Garland		The Emigree by Carol Rumens		Checking Out Me History by John Agard	
Themes: Conflict, Power, Patriotism, Shame, Nature, Childhood		Themes: Conflict, Power, Identity, Protest, Bravery, Childhood		Themes: Power, Protest, Identity, Childhood	
Tones: Sorrowful, Pitiful		Tones: Mournful, Defiant, Nostalgic		Tones: Defiant, Angry, Rebellious, Cynical	
Content, Meaning and Purpose -In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships. -This poem explores a kamikaze pilot’s journey towards battle, his decision to return, and how he is shunned when he returns home. -As he looks down at the sea, the beauty of nature and memories of childhood make him decide to turn back.	Context -Cowardice or surrender was a great shame in wartime Japan. -To surrender meant shame for you and your family, and rejection by society: “he must have wondered which had been the better way to die”.	Content, Meaning and Purpose -“Emigree” – a female who is forced to leave their country for political or social reasons. -The speaker describes her memories of a home city that she was forced to flee. The city is now “sick with tyrants”. -Despite the cities problems, her positive memories of the place cannot be extinguished.	Context -Emigree was published in 1993. The home country of the speaker is not revealed – this ambiguity gives the poem a timeless relevance. -Increasingly relevant to many people in current world climate	Content, Meaning and Purpose -Represents the voice of a black man who is frustrated by the Eurocentric history curriculum in the UK – which pays little attention to the black history. -Black history is quoted to emphasise its separateness and to stress its importance.	Context -John Agard was born in the Caribbean in 1949 and moved to the UK in the 1970s. -His poetry challenge racism and prejudice. -This poem may, to some extent, have achieved its purpose: in 2016, a statue was erected in London in honour of Mary Seacole, one of the subjects of the poem.
Language -The Japanese word “kamikaze” means ‘divine wind’ or ‘heavenly wind’, and has its origin in a heaven-sent storm that scattered an invading fleet in 1250. -“dark shoals of fish flashing silver”: image links to a Samurai sword – conveys the conflict between his love for nature/life and his sense of duty. Also has sibilance. -“they treated him as though he no longer existed”: cruel irony – he chose to live but now must live as though he is dead. -“was no longer the father we loved”: the pilot was forever affected by his decision.	Form and Structure -Narrative and speaker is third person, representing the distance between her and her father, and his rejection by society. -The first five stanzas are ordered (whilst he is flying on his set mission). -Only full stop is at the end of Stanza Five: he has made his decision to turn back. -The final two are in italics and have longer line to represent the fallout of his decision: his life has shifted and will no longer be the same. -Direct speech (“My mother never spoke again”) gives the poem a personal tone.	Language -“I left it as a child”: ambiguous meaning – either she left when she was a child or the city was a child (it was vulnerable and she feels a responsibility towards it). -“I am branded by an impression of sunlight”: imagery of light - it will stay with her forever. -Personification of the city: “I comb its hair and love its shining eyes” (she has a maternal love for the city) and “My city takes me dancing” (it is romantic and passionate lover) -“My city hides behind me”: it is vulnerable and – despite the fact that she had to flee – she is strong. -Semantic field of conflict: “Tyrant, tanks, frontiers”	Form and Structure -First person. -The last line of each stanza is the same (epistrophe): “sunlight”: reinforces the overriding positivity of the city and of the poem. -The first two stanzas have lots of enjambment – conveys freedom. The final stanza has lots of full-stops – conveys that fact that she is now trapped.	Language -Imagery of fire and light used in all three stanzas regarding black historic figures: “Toussaint de beacon”, “Fire-woman”, “yellow sunrise”. -Uses non-standard phonetic spelling (“Dem tell me wha dem want”), to represent his own powerful accent and mixes Caribbean Creole dialect with standard English. -“I carving out me identity”: metaphor for the painful struggle to be heard, and to find his identity.	Form -Dramatic monologue, with a dual structure. -Stanzas concerning Eurocentric history (normal form) are interspersed with stanzas on black history (in italics to represent separateness and rebellion). -Black history sections arranged as serious lessons to be learned; traditional history as nursery rhymes, mixed with fairytales (mocking of traditional history). -The lack of punctuation, the stanzas in free verse, the irregular rhyme scheme and the use of Creole could represent the narrator’s rejection of the rules. -Repetition of “Dem tell me”: frustration.

Ozymandias by Percy Bysshe Shelley		My Last Duchess by Robert Browning		Tissue by Imtiaz Dharker	
Themes: Power of Nature, Decay, Pride		Themes: Power, Pride, Control, Jealousy, Status		Themes: Power of Nature, Control, Identity	
Tones: Ironic, rebellious		Tones: Sinister, Bitter, Angry		Tones: Gentle, Flowing, Ethereal	
Content, Meaning and Purpose -The narrator meets a traveller who tells him about a decayed statue that he saw in a desert. -The statue was of a long forgotten ancient King: the arrogant Ozymandias, 'king of kings.' -The poem is ironic and one big metaphor: Human power is only temporary – the statue now lays crumbled in the sand, and even the most powerful human creations cannot resist the power of nature.	Context -Shelley was a poet of the 'Romantic period' (late 1700s and early 1800s). Romantic poets were interested in emotion and the power of nature. -Shelley also disliked the concept of a monarchy and the oppression of ordinary people. -He had been inspired by the French revolution – when the French monarchy was overthrown.	Content, Meaning and Purpose -The Duke is showing a visitor around his large art collection and proudly points out a portrait of his last wife, who is now dead. He reveals that he was annoyed by her over-friendly and flirtatious behaviour. -He can finally control her by objectifying her and showing her portrait to visitors when he chooses. -He is now alone as a result of his need for control. -The visitor has come to arrange the Duke's next marriage, and the Duke's story is a subtle warning about how he expects his next wife to behave.	Context -Browning was a British poet, and lived in Italy. The poem was published in 1842. -Browning may have been inspired by the story of an Italian Duke (Duke of Ferrara): his wife died in suspicious circumstances and it was rumoured that she had been poisoned.	Content, Meaning and Purpose -Two different meanings of 'Tissue' (homonyms) are explored: firstly, the various pieces of paper that control our lives (holy books, maps, grocery receipts); secondly, the tissue of a human body. -The poet explores the paradox that although paper is fragile, temporary and ultimately not important, we allow it to control our lives. -Also, although human life is much more precious, it is also fragile and temporary.	Context -Imtiaz Dharker was born in Pakistan and grew up in Glasgow. 'Tissue' is taken from a 2006 collection of poems entitled 'The Terrorist at My Table': the collection questions how well we know people around us. -This particular poem also questions how well we understand ourselves and the fragility of humanity.
Language -'sneer of cold command': the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator. -'Look on my works, ye Mighty, and despair.': 'Look' = imperative, stressed syllable highlights commanding tone; ironic – he is telling other 'mighty' kings to admire the size of his statue and 'despair', however they should really despair because power is only temporary. 'The lone and level sands stretch far away.': the desert is vast, lonely, and lasts far longer than a statue.	Form and Structure -A sonnet (14 lines) but with an unconventional structure... the structure is normal until a turning point (a volta) at Line 9 (...these words appear). This reflects how human structures can be destroyed or decay. -The iambic pentameter rhyme scheme is also disrupted or decayed. -First eight lines (the octave) of the sonnet: the statue is described in parts to show its destruction. -Final two lines: the huge and immortal desert is described to emphasise the insignificance of human power and pride.	Language -'Looking as if she was alive': sets a sinister tone. -'Will't please you sit and look at her?' rhetorical question to his visitor shows obsession with power. -'She liked whate'er / She looked on, and her looks went everywhere.': hints that his wife was a flirt. -'as if she ranked / My gift of a nine-hundred-years-old name / With anybody's gift': she was beneath him in status, and yet dared to rebel against his authority. -'I gave commands; Then all smiles stopped together': euphemism for his wife's murder. -'Notice Neptune, though / Taming a sea-horse': he points out another painting, also about control.	Form and Structure -Dramatic Monologue, in iambic pentameter. -It is a speech, pretending to be a conversation – he doesn't allow the other person to speak! -Enjambment: rambling tone, he's getting carried away with his anger. He is a little unstable. -Heavy use of caesura (commas and dashes): stuttering effect shows his frustration and anger: 'She thanked men, – good! but thanked / Somehow – I know not how' -Dramatic Irony: the reader can read between the lines and see that the Duke's comments have a much more sinister undertone.	Language -Semantic field of light: ('Paper that lets light shine through', 'The sun shines through their borderlines', 'let the daylight break through capitals and monoliths') emphasises that light is central to life, a positive and powerful force that can break through 'tissue' and even monoliths (stone statues). -'pages smoothed and stroked and turned': gentle verbs convey how important documents such as the Koran are treated with respect. -'Fine slips [...] might fly our lives like paper kites': this simile suggests that we allow ourselves to be controlled by paper.	Form and Structure -The short stanzas create many layers, which is a key theme of the poem (layers of paper and the creation of human life through layers) -The lack of rhythm or rhyme creates an effect of freedom and openness. -All stanzas have four lines, except the final stanza which has one line ('turned into your skin'): this line focuses on humans, and addresses the reader directly to remind us that we are all fragile and temporary. -Enjambment between lines and stanzas creates an effect of freedom and flowing movement.
Extract from The Prelude: Stealing the Boat by William Wordsworth		Storm on the Island by Seamus Heaney		London by William Blake	
Themes: Power of Nature, Fear, Childhood		Themes: Power of Nature, Fear		Themes: Power, Inequality, Loss, Anger	
Tones: Confident > Dark / Fearful > Reflective		Tones: Dark, Violent, Anecdotal		Tones: Angry, Dark, Rebellious	
Content, Meaning and Purpose -The story of a boy's love of nature and a night-time adventure in a rowing boat that instils a deeper and fearful respect for the power of nature. -At first, the boy is calm and confident, but the sight of a huge mountain that comes into view scares the boy and he flees back to the shore. -He is now in awe of the mountain and now fearful of the power of nature which are described as 'huge and mighty forms, that do not live like living men.' -We should respect nature and not take it for granted.	Context -Published shortly after his death, The Prelude was a very long poem (14 books) that told the story of William Wordsworth's life. -This extract is the first part of a book entitled 'Introduction – Childhood and School-Time'. -Like Percy Shelley, Wordsworth was a romantic poet and so his poetry explores themes of nature, human emotion and how humans are shaped by their interaction with nature.	Content, Meaning and Purpose -The narrator describes how a rural island community prepared for a coming storm, and how they were confident in their preparations. -When the storm hits, they are shocked by its power: its violent sights and sounds are described, using the metaphor of war. -The final line of the poem reveals their fear of nature's power	Context -Seamus Heaney was Northern Irish, he died in 2013. -This poem was published in 1966 at the start of 'The Troubles' in Northern Ireland: a period of deep unrest and violence between those who wanted to remain part of the UK and those who wanted to become part of Ireland. -The first eight letters of the title spell 'Stormont': this is the name of Northern Ireland's parliament. The poem might be a metaphor for the political storm that was building in the country at the time.	Content, Meaning and Purpose -The narrator is describing a walk around London and how he is saddened by the sights and sounds of poverty. -The poem also addresses the loss of innocence and the determinism of inequality: how new-born infants are born into poverty. -The poem uses rhetoric (persuasive techniques) to convince the reader that the people in power (landowners, Church, Government) are to blame for this inequality.	Context -The poem was published in 1794, and time of great poverty is many parts of London. -William Blake was an English poet and artist. Much of his work was influenced by his radical political views: he believed in social and racial equality. -This poem is part of the 'Songs of Experience' collection, which focuses on how innocence is lost and society is corrupt. -He also questioned the teachings of the Church and the decisions of Government.
Language -'One summer evening (led by her)': 'her' might be nature personified – this shows his love for nature. -'an act of stealth / And troubled pleasure': confident, but the oxymoron suggests he knows it's wrong; forebodes the troubling events that follow. -'nothing but the stars and grey sky': emptiness of sky. -'the horizon's bound, a huge peak, black and huge': the image of the mountain is more shocking (contrast). -'Upreared its head' and 'measured motion like a living thing': the mountain is personified as a powerful beast, but calm – contrasts with his own inferior panic. -'There hung a darkness': lasting effects of mountain.	Form and Structure -First person narrative – creates a sense that it is a personal poem. -The regular rhythm and enjambment add to the effect of natural speech and a personal voice. -The extract can be split into three sections, each with a different tone to reflect his shifting mood: Lines 1-20: (rowing) carefree and confident Lines 21-31: (the mountain appears) dark and fearful Lines 32-44: (following days) reflective and troubled -Contrasts in tone: 'lustily I dipped my oars into the silent lake' versus 'I struck and struck again' and 'with trembling oars I turned'.	Language -'Nor are there trees which might prove company': the island is a lonely, barren place. -Violent verbs are used to describe the storm: 'pummels', 'exploding', 'spits'. -Semantic field of war: 'Exploding comfortably' (also an oxymoron to contrast fear/safety); 'wind dives and strafes invisibly' (the wind is a fighter plane); 'We are bombarded by the empty air' (under ceaseless attack). -This also reinforces the metaphor of war / troubles. -'spits like a tame cat turned savage': simile compares the nature to an animal that has turned on its owner.	Form and Structure -Written in blank verse and with lots of enjambment: this creates a conversational and anecdotal tone. -'We' (first person plural) creates a sense of community, and 'You' (direct address) makes the reader feel immersed in the experience. -The poem can split into three sections: Confidence: 'We are prepared': (ironic) The violence of the storm: 'It pummels your house' Fear: 'It is a huge nothing that we fear.' -There is a turning point (a volta) in Line 14: 'But no'. This monosyllabic phrase, and the caesura, reflects the final calm before the storm.	Language -Sensory language creates an immersive effect: visual imagery ('Marks of weakness, marks of woe') and aural imagery ('cry of every man') -'mind-forged manacles': they are trapped in poverty. -Rhetorical devices to persuade: repetition ('In every...'); emotive language ('infant's cry of fear'). -Critiques the powerful: 'each chartered street' – everything is owned by the rich; 'Every black'ning church appals' – the church is corrupt; 'the hapless soldier's sigh / Runs in blood down palace walls' – soldier's suffer and die due to the decisions of those in power, who themselves live in palaces.	Form and Structure -A dramatic monologue, there is a first-person narrator ('I') who speaks passionately about what he sees. -Simple ABAB rhyme scheme: reflects the unrelenting misery of the city, and perhaps the rhythm of his feet as he trudges around the city. -First two stanzas focus on people; third stanza focuses on the institutions he holds responsible; fourth stanza returns to the people – they are the central focus.
Key themes and connections: poems that you might choose to compare		Language for comparison		Poetic Techniques	
		When poems have similarities Similarly, ... Both poems convey / address... Both poems explore / present... This idea is also explored in... In a similar way, ... Likewise, ... When poems have differences Although... Whereas... Whilst... In contrast, ... Conversely, ... On the other hand, ... On the contrary, ... Unlike...		Assessment Objectives Ensure that your answer covers all of these areas: AO1 <ul style="list-style-type: none">Write a response related to the key word in the question.Use comparative language to explore both poems.Use a range of evidence to support your response and to show the meaning of the poems. AO2 <ul style="list-style-type: none">Comment on the effect of the language in your evidence, including individual words.Identify any use of poetic techniques and explain their effects. AO3 <ul style="list-style-type: none">What might the poet's intentions have been when they wrote the poem?Comment on the historical context – when was the poem published and what impact might it have had then, and today?	
		Language for comparison		Poetic Techniques	
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		When poems have similarities		Poetic Techniques	
		When poems have differences		Poetic Techniques	
		Language for comparison		Poetic Techniques	
		When poems have similarities		Poetic Techniques	
		When poems have differences		Poetic Techniques	
		Language for comparison		Poetic Techniques	
		When poems have similarities		Poetic Techniques	
		When poems have differences		Poetic Techniques	
		Language for comparison		Poetic Techniques	
		When poems have similarities		Poetic Techniques	
		When poems have differences		Poetic Techniques	
		Language for comparison		Poetic Techniques	
		When poems have similarities		Poetic Techniques	
		When poems have differences		Poetic Techniques	
		Language for comparison		Poetic Techniques	
		When poems have similarities		Poetic Techniques	
		When poems have differences		Poetic Techniques	
		Language for comparison		Poetic Techniques	
		When poems have similarities		Poetic Techniques	
		When poems have differences		Poetic Techniques	
		Language for comparison		Poetic Techniques	
		When poems have similarities		Poetic Techniques	
		When poems have differences		Poetic Techniques	
		Language for comparison		Poetic Techniques	
		When poems have similarities		Poetic Techniques	
		When poems have differences		Poetic Techniques	
		Language for comparison		Poetic Techniques	
		When poems have similarities		Poetic Techniques	
		When poems have differences		Poetic Techniques	

Introduction to Paper 1

The written exam takes **1 hour 45 minutes** in total and is worth **40%** of your entire English Literature GCSE. It is worth a total of **64 marks**.

Section A

Shakespeare Play

Macbeth



Section A of paper 1 is worth **34 marks**, whereby **4 of these marks account for accurate use of spelling, punctuation and grammar** **A04**.

You will be given an **extract** from your chosen **Shakespearean play** which you must talk about within your answer, as well as including points from **another section of the play** that relates to the question.

The written exam takes **1 hour 45 minutes** in total.

Therefore, it is recommended that you spend around **55 minutes** on this section, including **5 - 10 minutes spent planning**. This leaves up to 50 minutes to **write your essay**.

Remember that **planning is essential** as **examiners** found that a plan frequently led to a well-constructed answer, and **lack of planning proved an issue**.

Section B

19th Century Novel

A Christmas Carol



Section B of paper 1 is worth **30 marks**, as **A04** is not assessed in this section of the exam.

You will be required to answer **one question on the novel of your choice**, again basing your response on the **given extract** and writing about the **novel as a whole** as well.

We would recommend that you spend **50 minutes on this section**, including **5 to 10 minutes spent planning**.

Paper 2

Weightings, Timings and What's Assessed

The written exam takes **2 hours and 15 minutes** in total and is worth **60%** of your entire English Literature GCSE.

Section A **Animal Farm**

Modern texts (drama or prose)

Section A of paper 2 is worth **34 marks**

- **4 of these marks** account for accurate use of spelling, punctuation and grammar (AO4).

You will be given a **choice of two questions** to answer from your chosen text and you must pick **one** to respond to.

It is recommended that you spend **50 minutes** on this section, including 5-10 minutes planning time.

Remember that **planning** is essential as examiners found that a plan frequently led to a well-constructed answer and **lack of planning proved an issue**.

Section B

Poetry

Power and Conflict anthology
(15 poems)

Section B of paper 2 is worth **30 marks**

You will be required to answer one **comparative question** on one **named poem** printed on the paper and one other poem from your **chosen anthology**.

In this case, as there are less marks to be gained here, we would recommend that you spend **45 minutes** on this section, **including 5 to 10 minutes spent planning**.

Section C

Unseen Poetry

Section C of paper is worth **32 marks**.

- You will be assessed on **AO1 and AO2** only as the poem is unseen.

Firstly, you will be given a question worth **24 marks** where you will be expected to write an essay about an **unseen poem**. You should spend around **30 minutes on this section**.

Then, you will be given **another unseen poem** that you will be asked to compare to the first unseen poem for **8 marks**, which you should spend about **10 minutes** on.

*Familiarising your child with the exam papers and knowing what they should expect from the paper is a good way to build **resilience and stamina**.*

*-Talk about **timings/requirements** and where they will get the marks.*

*-Encourage and guide them to complete past papers – check to see how much they have written per question – the aim is for about **3 sides** as a minimum for an essay answer.*

-Let them explain to you what knowledge they have shown in their answers and guide them to set a target for themselves for the next time they write an essay.

-Get them to bring the past papers they have completed at home into school for their teacher to mark – then you can go through the feedback with them.

Past papers can be downloaded from this website for free:

English Literature Paper 1 - <https://www.physicsandmathstutor.com/past-papers/gcse-english-literature/aqa-paper-1/>

English Literature Paper 2 - <https://www.physicsandmathstutor.com/past-papers/gcse-english-literature/aqa-paper-2/>

ENGLISH LANGUAGE GCSE

Paper 1 (1 hour 45 minutes)

Explorations in creative reading and writing

Section A - Reading

One extract from a literary text

Reading
source
material
15mins

Q1 – List four things...

4 marks
5mins

Q2 – How does the writer use language.....

8 marks
10mins

Q3 – How has the writer structured the text....

8 marks
10mins

Q4 – Critical evaluation of text in response to a statement

20 marks
20mins

Section B – Writing

Q5 – Writing to describe/narrate

Choice of task – one choice based on a picture

40 marks
45mins

Familiarising your child with the exam papers and knowing what they should expect from the paper is a good way to build resilience and stamina.

-Talk about timings/requirements and where they will get the marks.

-Encourage and guide them to complete past papers – check to see how much they have written per question. The guide is about a minute per mark.

-Let them explain to you what knowledge they have shown in their answers – and guide them to set target for themselves for the next time they complete a practice paper.

-Get them to bring the past papers they complete at home into school for their teacher to mark – then you can go through the feedback with them.

What a grade 8 looks like

Compare the work your child is producing to the quality of work in these answers – does it match up? Will your child's work achieve a grade 8?

Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0 1 Read again the first part of the source, from **lines 1 to 6**.
List four things about hyenas from this part of the source. **[4 marks]**

1 They attack in packs

2 They are hardy attackers

3 They are clever

4 They go for zebras, gnus and water buffaloes

I am not one to hold a prejudice against any animal, but it is a plain fact that the spotted hyena is not well served by its appearance. It is ugly beyond redemption. Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of the classy ostentation of a leopard's, they look rather like the symptoms of a skin disease. The head is broad and too massive, with a high forehead, like that of a bear, but suffering from a receding hairline, and with ears that look ridiculously mouse-like, large and round, when they haven't been torn off in battle. The mouth is forever open and panting. The nostrils are too big. The tail is scraggly and unwagging. All the parts put together look doglike, but like no dog anyone would want as a pet.

How does the writer use language here to describe the hyena's appearance?

You could include the writer's choice of:

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

[8 marks]

The writer uses a semantic field of illness to describe the appearance of a hyena.

The simile "like the symptoms of a skin disease" create a horrifying, encapsulating image of illness and infection. It creates an image of discomfort and sickness that is itchy and unbearable. It creates images of redness and flaking that nobody would want across their own body, with oddly sized and shaped spots. Furthermore the writer uses the adjective "suffering" to reinforce the idea of illness and create a feel

CLEAR UNDERSTANDING
OF LANGUAGE (L3)

Turn over ►



of further ^{infection} ~~illness~~ and discomfort
that is that of ~~the~~ the appearance
of a hyena. The writer also describes
the hyena to always be "panting"
as if it is "suffering" from
a high temperature, or cough*.
This semantic field exaggerates the
ugliness of the ~~hyenas~~ hyenas by
creating a ~~poor~~ pertinent image
of illness and disease.

Clear explanation of the
effects of language (L3)PERCEPTIVE AND/OR DETAILED
UNDERSTANDING OF LANGUAGE (L4)

The writer also uses a simile where
he describes hyenas as "doglike,
but like no dog anyone would
want as a pet". This fits into
the image of a hyenas being
disturbing, having the natural
nature of an animal and
wildlife. This not only
makes the ~~for~~ reader think of
the hyena as ugly, but
also as a threat ~~at~~ to
the household. With the animal
being "ugly beyond redemption",
it is to no surprise that
nobody would want it as a
pet.

Analysis of the effects of language

03

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

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

Simple use of subject terminology (L1)

[8 marks]

The beginning of this extract focuses the readers attention on the nature and appearance of hyeanas. The listing and description installs fear into the reader to build tension and a hope for Pi in this difficult situation. The first three paragraphs are based entirely around the intensity of the violent nature of hyeanas which is visually shown through their appearance. This violent ~~dis-descript~~ description being placed at the beginning of the extract creates an image ~~of~~ for the readers to carry with them throughout the rest of the extract as it allows them to make predictions. The description guides the readers attention and allows them to justify

Simple example (L1)

Simple comment on the effect of structure (L1)

Attempt to comment on the effect of structure (L2)



their opinions on the creature
and imagine themselves in Pi's
situation.

Some use of subject terminology (L2)

In the middle of the extract,
we can see how Pi is fascinated
by the hyena, & as his
fear continues to develop. This
is shown using a range of long
sentences, showing how his
thoughts are overflowing in
his panic-stricken state with no
time to stop and clam down
or breathe. But there is
also a variety of ~~short~~
short sentences to build
tension and reduce the pace,
showing there was ~~not~~ nothing
to think at all in this state of
fear.

At the end of the ~~novella~~
extract, Pi's concentration is still
consumed by the "manical
beast" even as it calms down.
The hyena has reduced the
tension and is no longer

Some appropriate examples (L2)

Extra space for question 3 only (as needed)

looking to
attack, easing the mind of
the reader and slowing the
pace completely. Putting this at
the end means the reader can
think about their predictions from
the start of the extract and see
how they aligned.

Clear explanation of the
effects of structure (L3)

CLEAR UNDERSTANDING OF STRUCTURAL FEATURES (L3)

Clear explanation of the effects of structure (L3)

Some use of subject terminology (L2)

Some appropriate examples (L2)

0 4

Focus this part of your answer on the second part of the source, from line 20 to the end.

A student said, "This part of the story, where the hyena behaves wildly, is funny rather than frightening. The writer suggests that the hyena is actually no serious threat to Pi."

To what extent do you agree?

In your response, you could:

- consider your impressions of how the hyena behaves
- evaluate how the writer presents the threat of the hyena to Pi
- support your response with references to the text.

[20 marks]

I disagree with the reader. From lines 20-29 the writer uses predominantly long sentences with ~~so~~ snappy sentences inbetween. This creates a fast-paced tension ~~to~~ to show the fear experienced by Pi. The long sentences show Pi's overflow of ~~tho~~ thoughts and emotions in this life-threatening situation, it represents the panic spilling out of him into a whirlwind of words. However, the short sentences inbetween represent the harsh gasps for breath inbetween the whirlwind of thought. These build on the intensity of the situation, emphasising the image of fast-paced thinking and emotion

Some understanding of writer's methods (L2)

Turn over ►



that is controlling his instincts.

Further in the extract, the writer creates a semantic field of violence.

The description of the hyeana being a "maniacal beast" ~~or~~ it creates an image of inhumane threat and overbearing power.

This immense abuse of power shows how the hyeanas create good predators, creating more fear for Pi as he would be

defenseless. ^{to then attract} Being described as

"maniacal" intensifies the power as it shows no fear or remorse, it leaves the reader with growing fear for Pi's wellbeing amongst such a ~~create~~ creature. Further descriptions of the claws and it being "no small animal" emphasises the power and severity of this animal with its growing threat to Pi.

Clear evaluation (L3)

Clear/relevant response to the given statement (L3)

furthermore, the writer describes the hyeanas eyes

as being "bright and black". This ~~the~~ alliteration creates juxtaposing ~~ideas~~ images and ideas. With "bright" being typically seen as a happy and glistening image and black having connotations of harm and violence. This shows the hyeana's dangerous nature of entrapping its pray with its "bright" intelligence and not releasing it with its "black" intentions.

Clear understanding of writer's methods (L3)

However, at the end of the extract, the fear ended in "typical hyeana fashion" with nobody being harmed. This reduces the fear and creates the funny image that the student sees. The wild and frightful behaviour of the animal has come to a stop and taken away its threat to Pi which explains the readers thought

behind the statement. However, the previous actions and restlessness of the hyena created area for concern as it posed as a threat to Pi's life, with its vicious nature and animalistic behaviour.

Clear evaluation (L3)

CLEAR & RELEVANT EVALUATION (L3)

Clear evaluation (L3)

Clear understanding of writer's methods (L3)

Mid in level

Section B: Writing

You are advised to spend about 45 minutes on this section.
Write in full sentences.

You are reminded of the need to plan your answer.
You should leave enough time to check your work at the end.

Do not write
outside the
box

B5AC
B5AC

0 5

A wildlife magazine is running a creative writing competition and the winning entry will be published in its next edition.

Either

Write a description of a zoo or wildlife park as suggested by this picture:



or

Write a story about a human meeting an animal.

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

Turn over ►



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

Bustling clouds struggled to move through ^{one another, overruling} the zoo. Adults arguing, children screaming and everyday chatter filled the air. Clouds. Hurry, dreadful clouds hung ^{overruling} sluggishly over the zoo. They sat patiently waiting to release their misery onto everyone and everything below. Enclosures towered up as if to prove dominance over one another and puddles painted the pathways surrounding them. Each animal had its own species, own history and nature, yet all still ended up trapped in this exploitative institution for human ^{pleasure}.

Clear vocabulary for effect

Generally matched to purpose/audience (LL3)

Appropriate linguistic devices (LL3)

Leon felt like a cloud. He would wait until all his misery inside was too unbearable before he would find a way to release the ^{pain}. Leon always wore the most full-coverage clothes he could find regardless of the weather. His friends couldn't know, they wouldn't understand. Scars infected Leon's entire body, some red, some white, some healed, some fresh. Leon's clothes acted as a bandage to the truth and ^{horrors} beneath, protecting them from infection. Except this infection wasn't bacterial,

Consistently matched to purpose/audience (UL3)

Successful linguistic devices (LL3)



it was eyes staring, people ~~to~~ whispering and rumours spreading. ~~one pair of~~

Do not write outside the box

one pair of eyes were paying particularly close attention to Leon. they were those of a tiger. They had the same green hint as the eyes that greeted him daily. The same ~~green~~ green eyes that were there when Leon arrived home from school last Tuesday. The door clicked behind him as he entered the house.

Coherently structured with a range of clear, connected ideas (UL3)

The same pungent smell of cigarette smoke was diffusing ~~ing~~ around Leon's home like an aura. Leon was attempting to carefully clamber over the empty

Sentence demarcation mostly secure - mostly accurate punctuation (L3)

beer cans that were scattered across the floor when his dad came plummeting down the stairs in his usual drunken fit. Before Leon knew it there was a fist in ~~his~~ face

Consistently matched to purpose/audience (UL3)

and a violent, threatening whisper in

Generally accurate spelling - sophisticated vocabulary (L3)

his ear. White flashes, disorientation, nothing but a blur until the final punch. Leon's defenseless body lay limp ~~until he was~~ as he stared into his father's green eyes, reddened from the alcohol abuse.

Consistently matched to purpose/audience (UL3)

Variety of sentence forms - mostly controlled agreement (L3)

Successful linguistic devices (UL3)

The tiger's eyes appeared back into
Leon's attention as he reconciled his
body language and breathing pattern.

Generally
accurate spelling
- sophisticated
vocabulary (L3)

eyes. He ~~could~~ feel the eyes
of his friends piercing through his
skin.

Consistently matched to purpose/audience (UL3)

"Aren't the clouds dreadful?" Leon
stammered, diverting the attention of
his friends. Murky, dreadful clouds.

CONSISTENTLY CLEAR COMMUNICATION (UL3)

Sentence demarcation mostly secure - mostly accurate punctuation (L3)

Consistently matched to purpose/audience (UL3)

Variety of sentence forms - mostly controlled agreement (L3)

Consistently matched to purpose/audience (UL3)

Generally accurate spelling - sophisticated vocabulary (L3)

What a grade 9 looks like

Compare the work your child is producing to the quality of work in these answers – does it match up? Will your child's work achieve a grade 8?

Section A: Reading

Answer **all** questions in this section.
You are advised to spend about 45 minutes on this section.

0 1 Read again the first part of the source, from **lines 1 to 6**.

List four things about hyenas from this part of the source. [4 marks]

- 1 Hyenas attack in packs.
- 2 Hyenas go for zebras, gnus and water buffaloes.
- 3 Hyenas are hardy attackers, never giving up from lack of will.
- 4 Hyenas are clever.

Do not
write
outside
this
box

A1 :

4

0 2

Look in detail at this extract, from lines 10 to 19 of the source:

I am not one to hold a prejudice against any animal, but it is a plain fact that the spotted hyena is not well served by its appearance. It is ugly beyond redemption. Its shaggy, coarse coat is a bungled mix of colours, with the spots having none of the classy ostentation of a leopard's, they look rather like the symptoms of a skin disease. The head is broad and too massive, with a high forehead, like that of a bear, but suffering from a receding hairline, and with ears that look ridiculously mouse-like, large and round, when they haven't been torn off in battle. The mouth is forever open and panting. The nostrils are too big. The tail is scraggly and unwagging. All the parts put together look doglike but like no dog anyone would want as a pet.

Do not write outside the box

cruel
acts it
commit
as predatorunease
uncanny
uncanny

manipulate

How does the writer use language here to describe the hyena's appearance?

You could include the writer's choice of:

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

language by

[8 marks]

Some use of subject terminology (L2)

The writer utilises listing many metaphors comparing the hyena's appearance to that of other animals. Perhaps to present vivid imagery for the reader, but also to evoke a sense of unease within the reader and the writer employs the metaphors of a "bear", "leopard's" spots and "mouse-like ears" to create an

Some appropriate textual detail (L2)

uncanny atmosphere. Where by the familiar familiar "doglike" look is manipulated suggesting of the hyena's true cunning and clever nature through the ~~decent~~ appearance. Furthermore, this uncanny effect reinforces Pi's concern of the hyena and furthers the reader's sympathy



4

/ 25



Turn over ►

as they too forced by the hyena's
~~of~~ appearance to feel the same sense of
 dread and unease.

Attempt to comment on the effect of language (L2)

In addition, the writer employs the
 simile and semantic field of illness
 and "symptoms of a skin disease". Perhaps
 through this appearance the writer is able
 to expose the infecting nature and ~~wide~~
~~reaching~~ ~~effect~~ ~~hyenas~~ ~~have~~ embody
 the cruel and horrible acts of hyenas
 like when they hunt. This physical
 representation of the hyenas ~~nature~~
 primordial nature increases the threat of
 the hyena on the boat for Pi and
 the reader. The hyena is "beyond
 redemption" further ~~connoting~~ ~~connoting~~ of
 the terrible actions and nature as a
~~predator~~ predator.

Clear explanation of the effects of language (L3)

CLEAR UNDERSTANDING OF LANGUAGE (L3)

Clear explanation of the effects of language (L3)

Range of relevant textual detail (L3)

Clear/accurate use of subject terminology (L3)

High in level

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

[8 marks]

The writer structured the opening of the ~~text~~ source effectively by utilises ~~a~~ ^{the} short simple sentence "It was the hyena that worried me". ~~th Perhaps~~ This short, blunt sentence strips back the language ^{perhaps to imply} ~~implying~~ Pi's state of mind and actions to be governed by his primordial instincts due to the simple start of the extract. Furthermore, the writer's repetition of these short simple sentences in the beginning of the source further reinforce a reliance on these short sentences as in this life or death situation Pi is in, he has lost complex language symbolic of the flight or fight instincts taking over with the repetition of simple sentences.

Attempt to comment on the effect of structure (L2)

The source begins and ends with the main focus of the hyena. & Continuously



Throughout the entire extract the hyena is the main focus with each paragraph. Starkly, this lack of shift of focus within the text perhaps simply emphasises the great threat of the hyena to Pi; or alternatively it exposes the great care and concentration of Pi to the animal, as he reflected in the structure, continuously follows the hyena, revealing Pi's fear and reinforces the idea his instincts are governing his actions. In the final line, the hyena "did not move... for the rest of the day" because it was watched by Pi. ^{Here,} The writer employed a cyclical structure in the extract to describe the all encompassing feeling of fear and instinct for survival. However, this structure perhaps explores the hopelessness of their situation on the lifeboat, as nothing has changed from the beginning of the extract to the end of the extract.

Clear explanation
of the effects of
structure (L3)

CLEAR UNDERSTANDING OF STRUCTURAL FEATURES (L3)

Low in level

0 4

Focus this part of your answer on the second part of the source, from line 20 to the end.

A student said, "This part of the story, where the hyena behaves wildly, is funny rather than frightening. The writer suggests that the hyena is actually no serious threat to Pi."

↳ *unconcerning*

To what extent do you agree?

In your response, you could:

- consider your impressions of how the hyena behaves
- evaluate how the writer presents the threat of the hyena to Pi
- support your response with references to the text.

[20 marks]

I partially agree with the student because the overly hyperbolic description of the hyena could suggest when the hyena behaved wildly it was humorous. The hyena is described as having a "blank and Frank" look and "big eyes" "~~receding~~ ^{hairline} and ~~mouse-like~~ ^{ears}", which to some reader's could create perhaps a caricature of a hyena. The writer may do this to elivate some tension of the extract or to entertain the reader.* Arguably, this description instead creates an unconcerning atmosphere, where familiar animal traits like "running in circles" ^{are} ~~and~~ manipulated to ~~of~~ create a sense of unease within the reader and emphasise the fear within Pi.

Clear understanding of writer's methods (L3)

Clear evaluation (L3)

Furthermore, since by the end of the extract nothing does happen to Pi

Clear/relevant response to the given statement (L3)

Turn over ►



reinforced by the cyclical structure, the hyena could be viewed as no threat however, Pi's response to the hyena reveals the true threat. He "prepared for [his] end" and braced every time the hyena drew near as his physical body response of his "heart [jumping]" exposes the real threat of the hyena. Also, this implies of Pi's primordial instincts taking over as in the final paragraph this is a repetition of simple sentences like "the animal huddled and coiled" to reveal the life threatening and deadly danger. Perhaps ~~the~~ this repetition strips down to language used by Pi in order to denote the loss of complex language as his flight or fight response takes over, due to the hyena truly being a threat. *

* Furthermore, the writer utilises ^{Range of relevant textual references (L3)} the repetition of onomatopoeias of the hyena through ~~the~~ the hyena's "yip yip yip yip" as it runs around in circles. This effective ~~the~~ use of language creates vivid imagery and



sounds for the reader to experience. This could emphasise the funny manner by which the hyena behaves or the ridiculous nature is repeated to ridicule the animal and expose the unthreatening nature of the hyena for Pi and the reader. This familiar "dog-like" actions of the hyena further support the student's idea that this behaviour is more funny than frightening.

(*) However, this could be contradicted by the diminishment of the hyena at the end of the extract. Here, the writer emphasises the "confides of animal anguish" through alliteration to perhaps reveal the helplessness of the animal, not threat.

CLEAR & RELEVANT EVALUATION (L3)

Clear evaluation (L3)

Clear understanding of writer's methods (L3)

Range of relevant textual references (L3)

Clear/relevant response to the given statement (L3)

High in level

Section B: Writing

You are advised to spend about 45 minutes on this section.

Write in full sentences.

You are reminded of the need to plan your answer.

You should leave enough time to check your work at the end.

Do not write
outside the
box

B5/
B5/

0 5

A wildlife magazine is running a creative writing competition and the winning entry will be published in its next edition.

Either

Write a description of a zoo or wildlife park as suggested by this picture:



or

Write a story about a human meeting an animal.

(24 marks for content and organisation

16 marks for technical accuracy)

[40 marks]

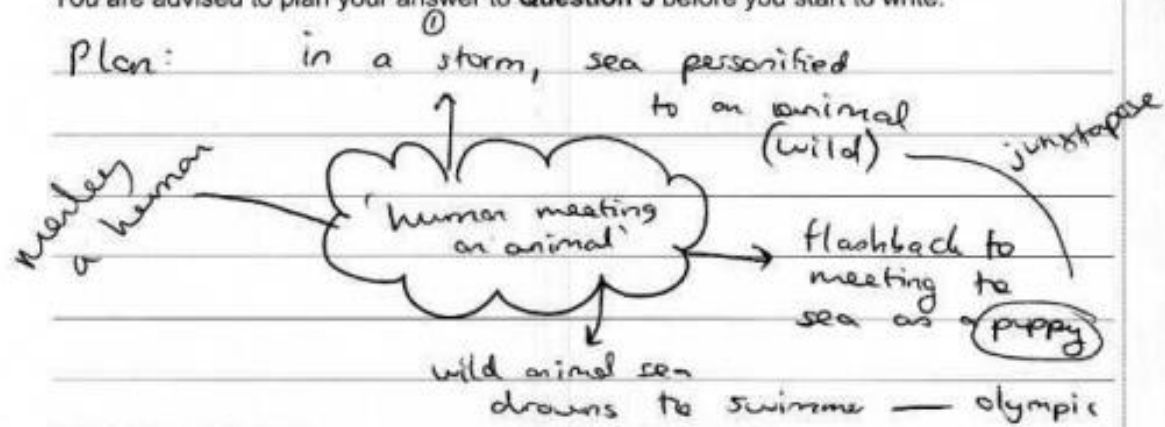
Turn over ►



✓ ✓ () " " 14 ✓

Do not write outside box

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



Forcefully, I was thrown into the water like a dead body.

Bearing its conies, the rain roared and spat torrents of ferocious water whilst whilst whilst below, savage waves poured on top of each other: altogether blocking my opening for escape! Whimpering with hunger, the feral wind roamed the surf as it etch clicked its frosty teeth. To add to this menace, thunder howled and rolled with impatience as the and the vicious, ~~no~~ starved clouds prowled across the sky. There were very few places to hide.

Like a parasite, water latched onto my clothes and scalded my throat, dragging

Sentence demarcation mostly secure - mostly accurate punctuation (L3)



me under the waves. ~~Instantly~~ Frantically, I clawed upwards, trying to reach for the surface. Again and again, the tides of towering waves ~~felt~~ plunged down heavily on top of me, as if playing with its food. I needed to breathe. Scrambling, punching, ripping at the waves until I broke the surface. Grasping ^{gratefully} at the fresh air, I turned in the swell and ~~saw~~ ^{saw} the boat was out of sight. My stomach twisted. Hope was wrung out of me. Like an old car engine, every part of my body shook ~~from the~~ with ^{the} cold, fear and shock. Where was I? How long had I been treading water for? Despite my situation, fleeting determination ~~flickered~~ ^{flickered} within me - I can do this! I can tread longer, I can survive; I am a professional swimmer - I ~~can~~ ^{can} do this! All I ~~needed~~ had to do was head to the east coastline - but ⁱⁿ which direction was that? Before I could ever ~~think~~ move, a huge swell of water wildly tossed me again like a rag doll.

Clear
boundary
for effect
(5.1.7)Appropriate
linguistic
devices
(1.1.3)Consistency
matched to
purpose/audience
(2.4.3)

Sentence demarcation consistently secure - consistent punctuation (L4)

The events of that morning seemed so distant now.

The sun had stretched wide open its golden arms and the familiar, salty aroma ~~to~~ had welcomed me back home. Embraced in their love and congratulations, my friends and I sailed my grandfather's boat, just off the Cornish coast, to celebrate.

"You are gold!"

"Gold!" they all cried, pointing applauding me.

Rolling my eyes in mock disapproval, I could not hide the gentle curl of a smile unfolding across my lips.

Glowing in the ~~light~~ warmth of their praise, I proudly held up the medal around my neck.

"Haven't you taken it off?"

"Ha! No! I sleep in it," I laughed.

In the triumphant air, joy bubbled within me and happiness radiated out the happiness of my success radiated at the thought of ~~the~~ the moment.

'The moment' when I won gold at the Women's 500m breaststroke at the Olympics! ~~Years~~^{Years} of diligent training

every day, ~~peritiance~~ resilience and
perservance had led to that moment.
Soaking in the joy of it all, I
could not stop smiling.

Full range of sentence forms - consist
agreement (L4)

That afternoon, I glided ~~a~~ in the
calm and quiet waters, feeling like
I was ~~released~~ defying the strict
rules of gravity. A complete ~~weightlessness~~
weightlessness.

Sparkling ~~in the~~ like sapphires, the
familiar waters invited me to join
them and venture further out from the
boat. In the shallow, ~~turne~~ waters, ~~the~~
it only pawed at my knees like a
friendly puppy. This was where I
belonged; where I trained, where I
lived, where I was ^{raised.} ~~raised~~. Gentle
and smooth, the water fitted perfectly
around me as it had always done.

But now I ~~know.~~ ^{know.} Now I understand.
I have met the beast that is the
sea: I am merely a human against
the untamed, callous and wild animal!

My heart ~~furiouly~~ ^{furiouly} pounded in my

Turn over ►



chest. In panic, my eyes frantically desperately raked the dark depths of the ~~ocean~~ sea. Grasping at pocketfuls of air and gulping even more water, the stubborn sea sank its teeth into my calf, dragging me into the stomach of the storm's swell.

Relentlessly, the waves tore at my skin with its sharp claws.

I kicked out, but my legs were dead weights beneath me - I was an anchor - numb and leaden. The salt

burned my throat. Further and further I sank. Drowning. Me. How had it come to this? After everything I had worked so hard for, ~~every~~ everything I had planned to do.

My family, my friends, my life... How could I drown? How could an Olympic swimmer ~~drown~~ succumb to water in such a way? ~~How could I~~ After meeting the deadly animal, how could I simply let myself become its prey?

A ~~peet~~ perpetual darkness detached all feeling to my limbs. All I

Highly accurate spelling - an



Extra space for question 5 only (if needed)

felt was the intense
burning of my lungs as it swallowed
me whole.

Do not write
outside the
box

CONSISTENTLY CLEAR COMMUNICATION (UL3)

Sentence demarcation consistently secure - consistent punctuation (L4)

Consistently matched to purpose/audience (UL3)

Increasingly sophisticated vocabulary/phrasing (UL3)

Full range of sentence forms - consistently controlled agreement

Successful linguistic devices (UL3)

Highly accurate spelling - ambitious vocabulary (L4)

Coherently structured with a range of clear, connected ideas (UL3)

High in level

What a Literature grade 7 looks like

18

L5 AO3

In George Orwell's novel 'Animal Farm,' a book written to criticise totalitarianism through irony and satirical events, things called the 'Seven Commandments' are used skillfully to show how revolution progresses. As chapters and time pass within the satirical novel, the seven commandments change to suit certain leaders as they gain power more and more. The commandments allow these leaders to gain power through lies and sneaky changes in how life works for them.

At the start of Orwell's allegorical fable, an old pig called Old Major says, 'all men are enemies, all animals are comrades,' when he talks about his dream that all animals will live a good life. This is because Old Major wants 'animalism' to become a thing so that animals can live good lives where they care for themselves without human help. Later in the novel, more pigs use what Old Major had said to manipulate those who were under their rule by making the lower-class animals think they were friends with the upper-class animals - the pigs. This is all after Old Major had died, however.

L5 AO2

In the middle of the fable, Orwell uses the seven commandments as a way for the pigs to control life on the farm that they now rule over since, at this time, there are no humans living on the farm as they were scared away by the animals during the Battle of the Cowshed. Orwell uses them to create 7 different rules that (at first) apply to all animals. One of these seven rules is 'All animals are equal' but this changes later in the novel as well as the other commandments. Orwell uses the seven commandments in the middle of the book to show how easily leaders can bend the rules so they do not apply to them and to also show how easily leaders can

quickly gain unequal power, even whilst those under their rule do not notice at first.

Further in the middle of Orwell's novel, the pigs begin to bend the rules. The pigs change them by adding extra words to the ends of sentences and if an animal were to notice, they would make an excuse by blaming the curious animal's eyesight or would say the extra words had always been there. This was used to show how the pigs would lie, make excuses and manipulate the animals under their rule to make the animals feel foolish or like they are accusing the pigs of being liars and bad, unloyal leaders of the farm. This is similar to how dictators would spread propaganda to classes lower than them and would then manipulate those lower classes if they said anything about the lies.

At the end of the fable, the readers are shown how the farm life looks about 10 years later - corrupted and still controlled by two powerful and manipulative pigs. The readers are shown this through the pigs being shown walking on their hind legs whilst dressed in human clothes and carrying whips in their trotters. This is shown to let the readers know about how hypocritical and ironic the pigs are and to also show how they can change things to do what they want to - for example, earlier in the novel commandments were added that read 'four legs good, two legs bad' and that talked about not drinking alcohol or ~~sleeping~~ sleeping in human beds, however the pigs bent these commandments to suit themselves - no drinking alcohol in excess and no sleeping in human beds unless they have straw on top of the covers. The pigs started to do all these bend commandments and walked on two legs even though they had earlier said that two legs are bad.

L5 AO1
TASK

In conclusion, Orwell uses the seven commandments in his allegorical fable to show how easily powerful leaders can change the rules they set in order to be manipulative. He does this to criticise totalitarianism, Stalinism and overall deceitful leadership. This is to show his hatred for powerful individuals that abuse their power and, through writing his 'Animal Farm' novel, he portrays his hatred and annoyance through satirical and ironic events.

ALL LEVEL 5

What a Literature grade 9 looks like

Animal farm:

18

George Orwell's Animal Farm is an allegorical tale of the Russian revolution of 1917. It explores how ideals of communism and how ~~corrupt~~ power corrupts the and leads flaws. In Animal farm a societal construct of animalism is formed in which "all animals are equal" this is imposed by "seven commandments" the animals must follow. Orwell shows us that Soviet communism has the ~~abit~~ potential to work if there ~~are~~ are no corruptions of power, however the twisting and manipulation of the commandments allow there to be a stark hierarchy within the farm slowly causing it to become a tyrannical, laborious and corrupt environment.

L5 AO3

At the start of Animal farm we see old major, the "Pize boar" of the farm he is wise, old and well respected amongs ~~h~~ his fellow animals. He presents the animals with his dream of equality on the farm ~~in~~ in the "peasts of England" song. He mentions that "we could become rich and free" but he "cannot describe" that dream to us. Already, we see old ~~major~~ major's uncertainty about the possibility of revolution, we see he uses the word "could" which perhaps suggests that he know/ revolution will be hard and is generalising the work the animals will

have to do. He believes there will be a time delay and revolution will be a hard process but has the possibility to work if we work for each other and follow the 'seven commandments'. Perhaps Old Major is generalising the revolution because he is unsure of what will come after. Nevertheless, 7 commandments are formed. Old Major is representative of Lenin who proposed ideals about Soviet Russia and communist ideals and alternatively he could be represented by Karl Marx.

In the farm, after the revolution we see the animals take over the farm, working together to live better lives. They write the commandments on the barn wall. The writing of the commandments on the barn wall is done by the pigs because they are the most intelligent, able animals on the farm. Perhaps this could foreshadow how they take over the farm as they begin to hold paintbrushes as a human would do. The animals then look over a hill where they see "the clear morning air" and the "fresh grass" the farm is "desirable" and the animals are "as happy as they had ever conceived it possible to be". Orwell is showing that communist ideals could work and everyone would be happy ~~follow~~ if the commandments

were followed and there was no manipulation of the rules. However this idyllic scene is contrasted as in chapter 7 the animals return to the knoll on a "clear evening" after the execution on the farm. ~~the~~ Orwell uses the shift from 'morning' to 'evening' to show old majors dreams slipping away as the pigs corrupt the animals such as boxer and begin to twist the commandments playing on the lack of education by the animals. As the pigs become more corrupt the division between the animal intelligence becomes more prominent it was shown that boxer "couldn't get past the letter D" ~~this lack~~ whilst the pigs such as 'squealer' used ~~language to~~ complex language to confuse the animals. They begin to change the ~~commandment~~ commandments and what they stand for for example "no animal can sleep in a bed" transform into "no animal can sleep in a bed with ~~steel~~ sheets." the animals don't notice this change in commandment due to their lack of education. ~~this~~ A contentious point is that Orwell perhaps may be illustrating the working class of the Russian revolution portrayed by 'Boxer', ~~the~~ ~~start~~ many working class people ~~saw~~ were uneducated and therefore

easily manipulated by Stalin's schemes and propaganda. Orwell is showing the reader that 'knowledge is power'.

As the Seven commandments begin to change, Napoleon takes liberties on the farm. He starts to carry 'whips' and walk on 'two legs' this is contrasted to the start of the play when all 'whips were burned' and 'four legs good ~~too~~ two legs bad'. Napoleon now embodies a human who was originally perceived as the 'enemy'. ~~Also~~ Orwell shows us power struggles throughout the play with historical references such as the foreshadowing of Julius Caesar's betrayal of Snowball and Napoleon's name reminding the reader of the French dictator Napoleon. Squealer is Napoleon's instrument of propaganda as he is a clever, fat porter who could change "black into white" his ability of speech allow him to turn "evil" ~~into~~ "black" into something portrayed as good - "white" this allowed him to twist words of the commandments and convince the animals ~~to~~ that they must of remembered something wrong. Stalin used propaganda to illustrate himself as god like and a lover of children and families he was opposed to organised religion, instead

he believed that his people should follow and look up to him only. This is mirrored in Napoleon's use of propaganda as he calls himself the "father of all animals" presenting himself as god like. Orwell perhaps could be suggesting he believed he has the power to change rules and order. death because he sees himself as god. Squealer emphasises this by using ~~his~~ exclaiming Napoleon's "deep love" for all the animals.

At the end of the novel Napoleon is a tyrannical, corrupt leader who has complete control over the farm he has fully manipulated the commandment. ~~But~~ He takes the symbol of the working animals ~~off~~ out of the "green flag" showing that he no longer sees himself as a "comrade" to them anymore the novel ends with the animals looking through the glass and seeing "man to pig to pig to man and pig to man again" and the "wasn't any difference" showing how the revolution was futile and they were no better as they were before. Orwell could be suggesting that the ~~pig took from~~ Russia went from communism \rightarrow capitalism and there was no difference because leaders will always corrupt. This is ~~represented~~ ~~by~~ allusion to the fact that Russia after the overthrow of the Tsar were

Write the question number
inside the box next to the
first line of your answer

Answer






L8 AQ1
TASK

no better off because Stalin was worse showing power will always corrupt and the revolution was pointless.

INTO LEVEL 8

Appendix: Quotation Banks

A Christmas Carol

STAVE ONE	STAVE TWO	STAVE THREE
<ul style="list-style-type: none"> - 'Marley was dead: to begin with.' - 'Marley was as dead as a doornail.' - 'He was a tight-fisted hand at the grindstone, Scrooge!' - 'Hard and sharp as flint.' - 'Solitary as an oyster.' - 'External heat and cold had little influence on Scrooge.' - 'It was cold, bleak, biting weather.' - 'The fog came pouring in at every chink and keyhole.' - 'His clerk, who in a dismal little cell beyond... was copying letters...' - 'He was all in a glow; his face was ruddy and handsome; his eyes sparkled.' (Fred) - 'At the ominous word liberality, Scrooge frowned.' - 'Are there no prisons?' asked Scrooge. - 'I don't make merry myself at Christmas, and I can't afford to make idle people merry.' - 'If they would rather die... they had better do it, and decrease the surplus population.' - 'Meanwhile the fog and darkness thickened.' - 'Piercing, searching, biting cold.' - 'There was nothing at all particular about the knocker on the door.' - '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.' - 'Scrooge after seeing Marley's face) 'The same face: the very same.' (Marley's ghost) - 'How now!' said Scrooge, caustic and cold as ever. - 'I wear the chain I forged in life.' - 'Or would know,' pursued the Ghost, 'the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since. It is a ponderous chain!' - 'No rest, no peace. Incessant torture of remorse.' - 'Mankind was my business.' - 'The misery with them all was, clearly, that they sought to interfere, for good, in human matters, and had lost the power for ever.' - 'He tried to say, 'Humbug!' but stopped at the first syllable.'   	<ul style="list-style-type: none"> - 'Was it a dream or not?' - 'Scrooge... found himself face to face with the unearthly visitor...' - 'It was a strange figure – like a child: yet not so like a child as like an old man.' - 'From the crown of its head there sprang a bright clear jet of light.' - 'Are you the spirit, sir, whose coming was foretold to me?' asked Scrooge. - 'The voice was soft and gentle.' - 'Would you so soon put out, with worldly hands, the light I give?' - 'I am a mortal,' Scrooge remonstrated, 'and liable to fall.' - 'He was conscious of a thousand odours floating in the air, each one connected with a thousand thoughts, and hopes, and joys, and cares long, long forgotten!' - 'Your lip is trembling,' said the Ghost. 'And what is that upon your cheek?' - 'The school is not quite deserted... A solitary child, neglected by his friends, is left there still.' - 'A lonely boy was reading near a feeble fire.' - 'Scrooge... wept to see his poor forgotten self as he used to be.' - 'There was a boy singing a Christmas carol at my door last night. I should like to have given him something: that's all.' - 'A little girl, much younger than the boy, came darting in, and putting her arms about his neck, and often kissing him, addressed him as her 'dear, dear brother.' - 'Father is so much kinder than he used to be, that home's like Heaven!' - 'He called out in a comfortable, oily, rich, fat, jovial voice.' (Fezziwig) - 'He has the power to render us happy or unhappy; to make out service light or burdensome; a pleasure or a toil.' (Scrooge talking about Fezziwig) - 'Another idol has displaced me.' (Belle) - 'You fear the world too much.' - 'Our contract is an old one.' - 'He seized the extinguisher-cap, and by sudden action pressed it down upon its head.' - 'He could not hide the light: which streamed from under it, in an unbroken flood upon the ground.' 	<ul style="list-style-type: none"> - 'A strange voice called him by his name, and bade him enter.' - 'Such a mighty blaze went roaring up the chimney.' - 'Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry...' - 'In easy state upon this couch, there sat a jolly Giant, glorious to see; who bore a glowing torch... and held it up, high up, to shed its light on Scrooge.' - 'Come in! and know me better, man!' - 'Its dark brown curls were long and free: free as its genial face, its sparkling eye, its open hand.' - 'Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.' - 'There are some upon this earth of yours... who lay claim to know us, and who do their deeds of passion, pride, ill-will, hatred, envy, bigotry, and selfishness in our name...' - 'Then up rose Mrs Cratchit, Scrooge's wife... brave in ribbons.' - 'He hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk and blind men see.' - 'It was a sufficient dinner for the whole family.' - 'If these shadows remain unaltered by the Future, the child will die.' - 'What then? If he be like to die, he had better do it, and decrease the surplus population.' - 'Mr Scrooge!' said Bob: 'I'll give you Mr Scrooge, the Founder of the Feast!' - 'There was nothing of high mark in this. They were not a handsome family; they were not well dressed; their shoes were far from being water-proof; their clothes were scanty.' - 'A place where Miners live, who labour in the bowels of the earth,' returned the Spirit. 'But, they know me. See!' - 'I am sorry for him; I couldn't be angry with him if I tried.' (Fred talking about Scrooge) - 'They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility.' - 'They are Man's,' said the Spirit, looking down upon them. 'And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom.' 

STAVE FOUR

- 'The Phantom slowly, gravely, silently, approached.'
- 'It seemed to scatter gloom and mystery.'



- 'It was shrouded in a deep black garment, which concealed its head, its face, its form and left nothing visible.'
- 'It was tall and stately.'
- 'Scrooge feared the silent shape so much that his legs trembled beneath him.'
- 'There were ghostly eyes intently fixed upon him.'

- '"I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart."

- '"It's likely to be a very cheap funeral."

- 'They were men of business: very wealthy, and of great importance. He had made a point of always standing well in their esteem: in a business point of view that is; strictly in a business point of view.'

- '"Every person has a right to take care of themselves. He always did.'" (Mrs Dilber talking about Scrooge)

- 'Scrooge listened to this dialogue in horror.'

- '"Spirit!" said Scrooge, shuddering from head to foot. "I see, I see. The case of this unhappy man might be my own."

- 'Oh cold, cold, rigid, dreadful Death, set up thine altar here.'

- '"Before that time we shall be ready with the money; and even though we were not, it would be bad fortune indeed to find so merciless a creditor in his successor."

- '"Let me see some tenderness connected with a death."

- 'Ah, poor Tiny Tim!

- '"Don't mind it, father. Don't be

- grieved!"

- '"My little, little child!" cried Bob. "My little child!"

- 'The Spirit was immovable as ever.'

- '"Hear me! I am not the man I was. I will not be the man I must have been but for this intercourse. Why show me this, if I am past all hope?"

- '"I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone."



STAVE FIVE

- 'He was so fluttered and so glowing with his good intentions, that his broken voice would scarcely answer to his call.'

- 'He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.'

- 'His hands were busy with his garments all this time: turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.'

- '"I am as light as a feather, I am as happy as an angel, I am as merry as a school-boy."

- 'For a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh.'

- 'No fog, no mist; clear, bright, jovial, stirring, cold.'

- 'Oh, glorious. Glorious!'

- '"The Spirits have done it all in one night. They can do anything they like. Of course they can."

- '"An intelligent boy!" said Scrooge. "A remarkable boy!"

- '"Allow me to ask for your pardon."

- 'Everything could yield him pleasure.'

- 'Let him in! It is a mercy he didn't shake his arm off.'

- He was at home in five minutes. Nothing could be heartier.' (Scrooge welcomed by Fred)

- '"I'll raise your salary, and endeavour to assist your struggling family, and we will discuss your affairs this very afternoon."

- 'Scrooge was better than his word. He did it all and infinitely more.'

- 'His own heart laughed: and that was quite enough for him.'

- 'He knew how to keep Christmas well.'

- 'And so, as Tiny Tim observed, God bless Us, Every One!'

Learn some quotations!

Colour code **THEME** or **IMAGERY**.

Choose five quotations from each act and memorise them.


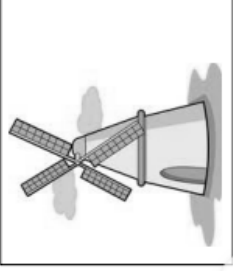
Colour code quotations by character.

Draw pictures to help you remember key images.

Look for **LANGUAGE TECHNIQUES** (eg. metaphors, similes, symbols)

Animal Farm

Animal Farm Key Quotations:

Chapter One	Chapter Two	Chapter Three	Chapter Four	Chapter Five
<ul style="list-style-type: none"> 'Mr Jones, of the Manor Farm, had locked the hen-houses for the night, but was too drunk to remember to shut the pop-holes.' 'Boxer...was universally respected for his steadiness of character and tremendous powers of work.' 'Now, comrades, what is the nature of this life of ours? Let us face it, our lives are miserable, laborious and short...No animal in England is free. The life of an animal is misery and slavery: that is the plain truth.' 'Man is the only real enemy we have. Remove Man from the scene, and the root cause of hunger and overwork is abolished for ever.' 'Man is the only creature that consumes without producing.' Man serves the interests of no creature except himself. And among us animals let there be perfect unity, perfect comradeship in the struggle. All men are enemies. All animals are comrades.' 'All animals are equal.' 'It was a dream of the earth as it will be when Man has vanished.' 	<ul style="list-style-type: none"> 'Three nights later old Major died peacefully in his sleep. His body was buried at the foot of the orchard.' 'The work of teaching and organizing the others fell naturally upon the pigs, who were generally recognized as being the cleverest of the animals.' 'Napoleon was a large, rather fierce-looking Berkshire boar, the only Berkshire on the farm, not much of a talker but with a reputation for getting his own way. Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character.' 'The others said of Squealer that he could turn black into white.' 'In past years Mr Jones, although a hard master, had been a capable farmer, but of late he had fallen on evil days. He had become much disheartened after losing money in a lawsuit, and had taken to drinking more than was good for him.' A unanimous resolution was passed on the spot that the farmhouse should be preserved as a museum. All were agreed that no animal must ever live there.' 'They explained that by their studies of the past three months the pigs had succeeded in reducing the principles of Animalism to seven commandments.' 'So the animals trooped down to the hayfield to begin the harvest, and when they came back in the evening it was noticed that the milk had disappeared.' 	<ul style="list-style-type: none"> 'The pigs did not actually work, but directed and supervised the others. With their superior knowledge it was natural that they should assume the leadership.' 'Boxer was the admiration of everybody. He had been a hard worker even in Jones's time, but now he seemed more like three horses than one; there were days when the entire work of the farm seemed to rest upon his mighty shoulders.' 'Donkeys live a long time. None of you has ever seen a dead donkey,' and the others had to be content with this cryptic answer.' 'The other animals understood how to vote, but could never think of any resolutions of their own. Snowball and Napoleon were by far the most active in the debates.' 'Clover learnt the whole alphabet, but could not put words together. Boxer could not get beyond the letter D.' 'Squealer was sent to make the necessary explanations to the others. 'Comrades!' he cried. 'You do not imagine, I hope, that we pigs are doing this in a spirit of selfishness and privilege? Many of us actually dislike milk and apples. I dislike them myself.' 'Surely, comrades,' cried Squealer almost pleadingly, skipping from side to side and whisking his tail, 'surely there is no one among you who wants to see Jones come back?' 	<ul style="list-style-type: none"> 'By the late summer the news of what had happened on Animal Farm had spread across half the county.' 'This had long been expected, and all preparations had been made. Snowball, who had studied an old book of Julius Caesar's campaigns which he had found in the farmhouse, was in charge of the defensive operations. He gave his orders quickly, and in a couple of minutes every animal was at his post.' 'The pellets scored bloody streaks along Snowball's back, and a sheep dropped dead. Without halting for an instant Snowball flung his fifteen stone against Jones's legs.' 'War is war. The only good human being is a dead one. 'I have no wish to take life, not even human life,' repeated Boxer, and his eyes were full of tears.' 'Animal Hero, First Class', which was conferred there and then on Snowball and Boxer.' In the end it was named the Battle of the Cowshed, since that was where the ambush had been sprung.' 	<ul style="list-style-type: none"> As winter drew on Mollie became more and more troublesome. She was late for work every morning and excused herself by saying that she had overslept, and she complained of mysterious pains, although her appetite was excellent.' 'It had come to be accepted that the pigs, who were manifestly cleverer than the other animals, should decide all questions of farm policy, though their decisions had to be ratified by a majority vote.' 'At the Meetings Snowball often won over the majority by his brilliant speeches, but Napoleon was better at canvassing support for himself in between times.' 'He walked heavily round the shed, looked closely at every detail of the plans and sniffed at them once or twice, then stood for a little while contemplating them out of the corner of his eye; then suddenly he lifted his leg, urinated over the plans and walked out without uttering a word.' In glowing sentences he painted a picture of Animal Farm as it might be when sordid labour was lifted from the animals' backs.' They dashed straight for Snowball, who only sprang from his place just in time to escape their snapping jaws.' 'If Comrade Napoleon says it, it must be right.' And from then on he adopted the maxim, 'Napoleon is always right,' in addition to his private motto of 'I will work harder.'

Animal Farm Key Quotations:

Chapter Six	Chapter Seven	Chapter Eight	Chapter Nine	Chapter Ten
<ul style="list-style-type: none"> ‘This work was strictly voluntary, but any animal who absented himself from it would have his rations reduced by half.’ Nothing could have been achieved without Boxer, whose strength seemed equal to that of all the rest of the animals put together.’ From now onwards Animal Farm would engage in trade with the neighbouring farms: not, of course, for any commercial purpose but simply in order to obtain certain materials which were urgently necessary.’ Once again the animals were conscious of a vague uneasiness. Never to have any dealings with human beings, never to engage in trade, never to make use of money – had not these been among the earliest resolutions passed at that first triumphant Meeting after Jones was expelled?’ ‘Afterwards Squealer made a round of the farm and set the animals’ minds at rest.’ ‘It says, “No animal shall sleep in a bed with sheets,”’ she announced finally.’ ‘Comrades,’ he said quietly, ‘do you know who is responsible for this? Do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL!’ he suddenly roared in a voice of thunder,’ 	<ul style="list-style-type: none"> ‘Starvation seemed to stare them in the face. It was vitally necessary to conceal this fact from the outside world.’ ‘Napoleon rarely appeared in public, but spent all his time in the farmhouse, which was guarded at each door by fierce-looking dogs. When he did emerge it was in a ceremonial manner, with an escort of six dogs who closely surrounded him and growled if anyone came too near.’ ‘When the hens heard this they raised a terrible outcry. They had been warned earlier that this sacrifice might be necessary, but had not believed that it would really happen.’ ‘Whenever anything went wrong it became usual to attribute it to Snowball.’ ‘Now when Squealer described the scene so graphically, it seemed to the animals that they did remember it.’ ‘That is the true spirit, comrades!’ cried Squealer, but it was noticed he cast a very ugly look at Boxer with his little twinkling eyes.’ ‘Napoleon stood sternly surveying his audience; then he uttered a high-pitched whimper. Immediately the dogs bounded forward, seized four of the pigs by the ear and dragged them, squealing with pain and terror, to Napoleon’s feet.’ ‘the air was heavy with the smell of blood, which had been unknown there since the expulsion of Jones.’ 	<ul style="list-style-type: none"> ‘A few days later, when the terror caused by the executions had died down, some of the animals remembered – or thought they remembered – that the Sixth Commandment decreed: ‘No animal shall kill any other animal.’ ‘All orders were now issued through Squealer or one of the other pigs. Napoleon himself was not seen in public as often as once in a fortnight.’ ‘Napoleon approved of this poem and caused it to be inscribed on the wall of the big barn, at the opposite end from the Seven Commandments. It was surmounted by a portrait of Napoleon, in profile, executed by Squealer in white paint.’ ‘Napoleon called the animals together immediately and in a terrible voice pronounced the death sentence upon Frederick.’ ‘The very next morning the attack came.’ ‘The windmill had ceased to exist!’ ‘They had won, but they were weary and bleeding.’ ‘It was a few days later than this that the pigs came upon a case of whisky in the cellars of the farmhouse.’ ‘But a few days later Muriel, reading over the Seven Commandments to herself, noticed that there was yet another of them which the animals had remembered wrong.’ 	<ul style="list-style-type: none"> ‘Boxer refused to take even a day off work, and made it a point of honour not to let it be seen that he was in pain.’ ‘They knew that life nowadays was harsh and bare, that they were often hungry and often cold.’ ‘About this time, too, it was laid down as a rule that when a pig and any other animal met on the path, the other animal must stand aside: and also that all pigs, of whatever degree, were to have the privilege of wearing green ribbons on their tails on Sundays.’ ‘In April Animal Farm was proclaimed a Republic, and it became necessary to elect a President. There was only one candidate, Napoleon, who was elected unanimously.’ ‘Moses the raven suddenly reappeared on the farm, after an absence of several years. He was quite unchanged, still did no work, and talked in the same strain as ever about Sugarcandy Mountain.’ ‘After his hoof had healed up Boxer worked harder than ever. Indeed all the animals worked like slaves that year.’ ‘Boxer!’ cried Clover in a terrible voice. ‘Boxer! Get out! Get out quickly! They are taking you to your death!’ And the word went round that from somewhere or other the pigs had acquired the money to buy themselves another case of whisky.’ 	<ul style="list-style-type: none"> ‘Years passed. The seasons came and went, the short animal lives fled by. A time came when there was no one who remembered the old days before the Rebellion, except Clover, Benjamin, Moses the raven, and a number of the pigs.’ ‘Muriel was dead, Bluebell, Jessie and Pincher were dead. Jones too was dead – he had died in an inebriates’ home in another part of the county. Snowball was forgotten. Boxer was forgotten, except by the few who had known him.’ ‘Somehow it seemed as though the farm had grown richer without making the animals themselves any richer – except, of course, for the pigs and the dogs.’ ‘out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him. He carried a whip in his trotter. There was a deadly silence.’ ‘ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS.’ ‘The creatures outside looked from pig to man, and from pig to man again: but already it was impossible to say which was which.’

Macbeth

QUOTATION BANK: MACBETH

Act 1	Act 2	Act 3	Act 4	Act 5
<p>Act 1</p> <ol style="list-style-type: none"> 'Fair is foul, and foul is fair' 'brave Macbeth – well he deserves that name' 'what he hath lost, noble Macbeth hath won' 'so fair and foul a day I have not seen' 'All hail, Macbeth, that shalt be king hereafter!' 'less than Macbeth and greater' 'Thou shalt get kings, though thou be now' 'The instruments of darkness tell us truths' 'If chance will have me king, why, chance may crown me Without my stir.' 'The prince of Cumberland! That is a step On which I must fall down' 'my dearest partner of greatness' 'Yet do I fear thy nature: It is too full o' th' milk of human kindness' 'Hie thee hither, That I may pour my spirits in thine ear' 'Come to my woman's breasts, And take my milk for gall' 'Look like th' innocent flower, But be the serpent under 't' 'Leave the rest to me' 'I have no spur To prick the sides of my intent, but only Vaulting ambition, which o'erleaps itself And falls on th' other' 'We will proceed no further in this business' 'When you durst do it, then you were a man' 	<p>Act 2</p> <ol style="list-style-type: none"> 'Merciful powers, restrain in me the cursed thoughts that nature gives way to in repose' 'my bosom franchised and allegiance clear' 'Art thou but A dagger of the mind' 'I have done the deed' 'This is a sorry sight' 'Consider it not so deeply' 'These deeds must not be thought after these ways so; it will make us mad' 'Glamis doth murder sleep therefore Cawdor shall sleep no more' 'Give me the daggers: the sleeping and the dead Are but as pictures' 'Will all great Neptune's ocean wash this blood clean from my hand?' 'My hands are of your colour' 'A little water clears us of this deed' 'this place has become too cold for hell' 'Some say the Earth Was feverous and did shake' 'O horror, horror, horror! Tongue nor heart Cannot conceive nor name thee!' 'Most sacrilegious murder hath broke ope The Lord's anointed temple' 'Awake! Shake off this downy sleep, death's counterfeit' 'Who can be wise, amazed, temp'rate, and furious, Loyal and neutral, in a moment? No man.' 'Let's briefly put on manly readiness' 'Here comes the good Macduff' 	<p>Act 3</p> <ol style="list-style-type: none"> 'I fear Thou played'st most foully for 't' 'Our fears in Banquo Stick deep' 'He hath a wisdom that doth guide his valor To act in safety.' 'Upon my head they placed a fruitless crown' 'If 't be so, For Banquo's issue have I filed my mind'; 'ye go for men; As hounds and greyhounds... by the name of dogs' 'What's done is done' 'We have scorched the snake, not kill'd it' 'life's fitful fever' 'Oh, full of scorpions is my mind, dear wife!' 'Be innocent of the knowledge, dearest chuck' 'Things bad begun make strong themselves by ill' 'Enter BANQUO, and FLEANCE with a torch' 'Thou canst not say I did it: never shake Thy gory locks at me' 'Are you a man?' 'What man dare, I dare' 'Hence, horrible shadow! I am a man again' 'It will have blood; they say, blood will have blood' 'We are yet but young in deed.' 	<p>Act 4</p> <ol style="list-style-type: none"> 'tyrants feast' 'By the pricking of my thumbs, Something wicked this way comes' 'I conjure you... answer me' 'Beware Macduff: Beware the thane of Fife.' 'for none of woman born Shall harm Macbeth' 'Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill Shall come against him' 'The very firstlings of my heart shall be The firstlings of my hand.' 'give to th' edge o' th' sword His wife, his babes, and all unfortunate souls That trace him in his line.' 'He is noble, wise, judicious' and must be hanged' 'Father'd he is, and yet he's fatherless.' 'What is a traitor? / one that swears and lies' 'Everyone that does so is a traitor, and must be hanged' 'I am in this earthly world; where to do harm is often laudable' 'I am not treacherous' 'A good and virtuous nature may recoil In an imperial charge.' 'Bleed, bleed, poor country! Great tyranny!' 'I grant him bloody, Luxurious, avaricious, false, deceitful, Sudden, malicious, smacking of every sin That has a name.' 'But I have none: the king-becoming graces, As justice, verity, temperance, stableness, Bounty, perseverance, mercy, lowliness, Devotion, patience, courage, fortitude,' 'He has no children. All my pretty ones?' 'But I must also feel it as a man... Sinful Macduff' 	<p>Act 5</p> <ol style="list-style-type: none"> <i>'Enter LADY MACBETH, with a taper'</i> 'Out, damned spot! out, I say!' 'Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand.' 'To bed, to bed, to bed!' 'I'll fight till from my bones my flesh be hack'd.' 'Throw physic to the dogs' 'The queen, my lord, is dead.' 'She should have died hereafter' 'Out, out, brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more' 'it is a tale Told by an idiot, full of sound and fury, Signifying nothing' 'I pull in resolution, and begin To doubt the equivocation of the fiend' 'abhorred tyrant' 'Tyrant, show thy face!' 'my soul is too much charged With blood of thine already.' 'My voice is in my sword' 'I bear a charmed life' 'Macduff was from his mother's womb Untimely ripp'd.' 'Lay on, Macduff, And damn'd be him that first cries, 'Hold, enough!' 'behold, where stands The usurper's cursed head: the time is free' 'this dead butcher and his fiend-like queen'

Poetry Anthology

Power and Conflict Poetry: 5 Key Quotations Per Poem

Ozymandias

"Two vast and trunkless legs of stone"

"Half sunk, a shattered visage lies"

"sneer of cold command"

"king of kings"

"colossal wreck, boundless and bare"



London

"I wander through each chartered street"

"marks of weakness, marks of woe"

"The mind-forged manacles I hear"

"chimney sweeper's cry...hapless soldier's sigh"

"plagues the marriage hearse"



Extract from The Prelude

"One summer evening (led by her)"

"troubled pleasure"

"a huge peak, black and huge"

"lustily I dipped my oars into the silent lake"

"there hung a darkness, call it solitude / or blank
desertion"



My Last Duchess

"my last Duchess"

"half-flush that dies along her throat"

"My gift of a nine-hundred-years-old name"

"I gave commands; / Then all smiles stopped together"

"Notice Neptune.../Taming a sea-horse"



The Charge of the Flight Brigade

"valley of death"

"theirs not to make reply/ theirs not to reason why/ theirs to do and die"

"jaws of Death/...mouth of Hell"

"someone had blunder'd"

"Noble six hundred"



but

Exposure

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

"But nothing happens"

"forgotten dreams, and stare, snow-dazed"

"we turn back to our dying"

"sudden successive flights of bullets streak the silence"



Storm on the Island

"We are prepared"

"spits like a tame cat/ turned savage"

"exploding comfortably"

"But there are no trees, no natural shelter"

"We are bombarded by the empty air"



Bayonet Charge

"bullets smacking the belly out of the air-"

"he lugged a rifle numb as a smashed arm"

"patriotic tear"

"a yellow hare that rolled like a flame/ And crawled in thrashing circle"

"king, honour, human dignity, etcetera"



a

Remains

"On another occasion"

"probably armed, possibly not"

"rips through his life"

"tosses his guts back into his body"

"his bloody life in my bloody hands"



Poppies

"tucks, darts, pleats"

"the world overflowing/ like a treasure chest"

"released a song bird from its cage"

"leaned against it like a wishbone"

"hoping to hear. Your playground voice catching on the wind"

