



Parental Workshop 1: GCSE English Literature

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:

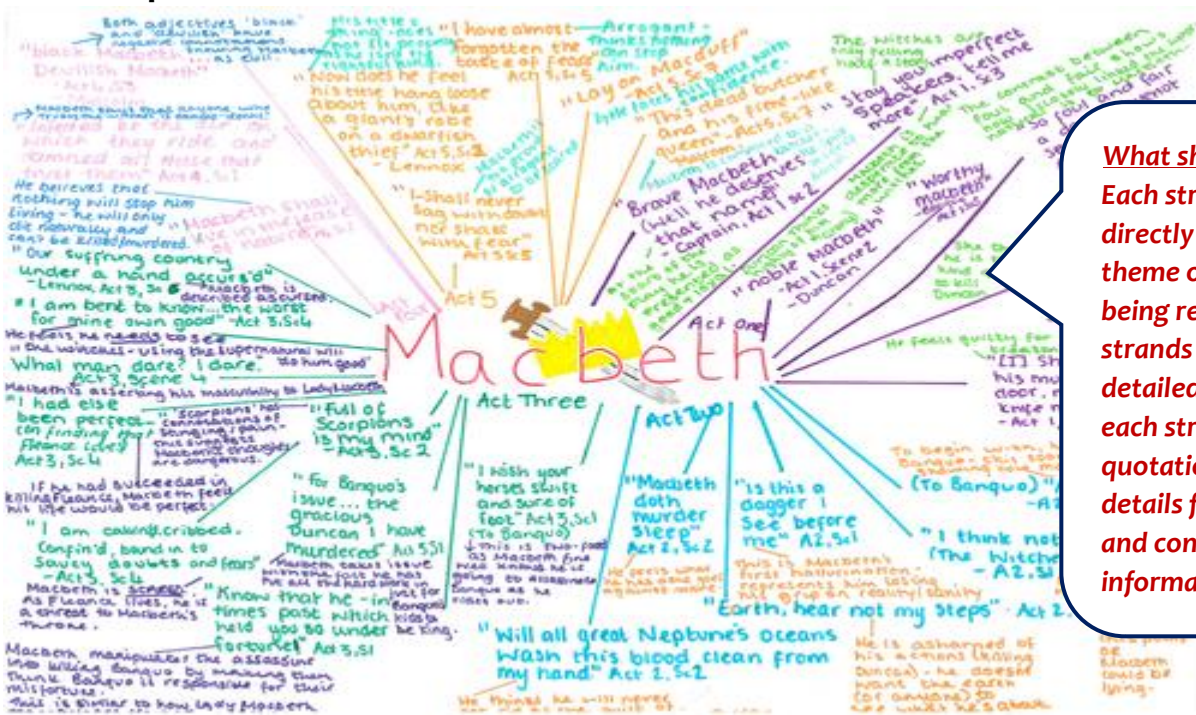
- what revision should look like.
- what poor study patterns to look out for.
- how to revise quotations for Literature.
- what the texts are about - a guide for parents.
- what the paper entails - questions, marks, timings and resilience.
- what a grade 5+ looks like.



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.

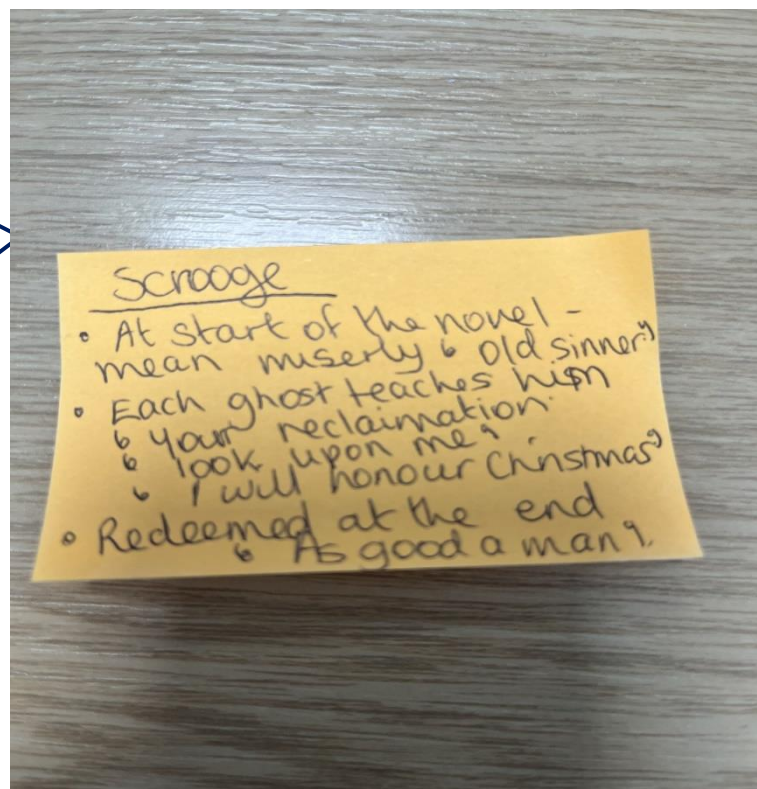
Post-its on walls

What should it look like?

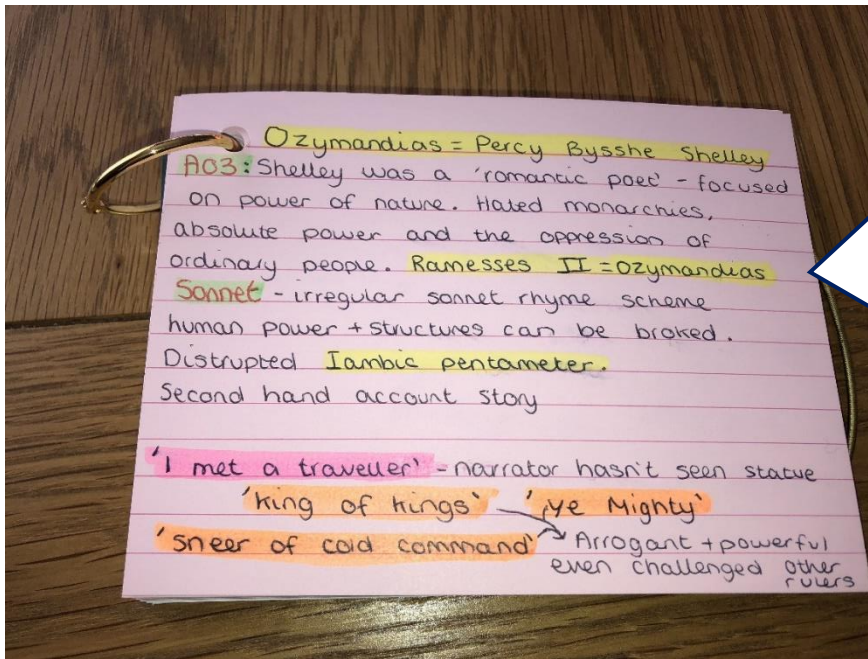
Each post-it should have a heading and then bullet points outlining key information.

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.

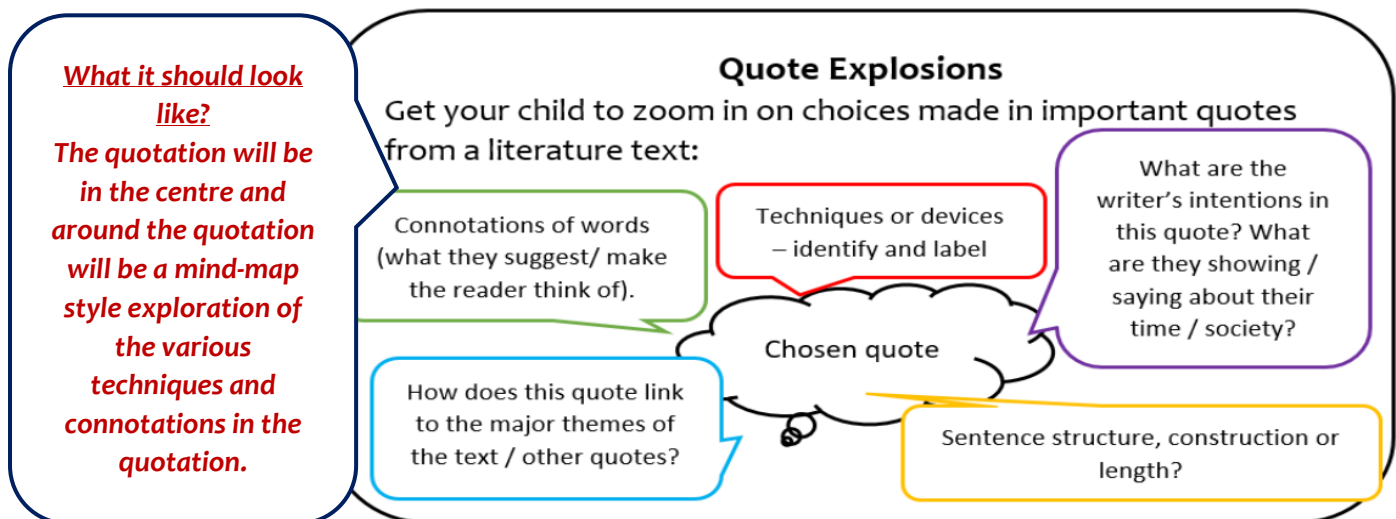


Flash cards



What it should 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 poor study patterns to look out for

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

- 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, student 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.

How to help
Ask to see the notes they are making – do they develop and get added to.

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

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

Ask
Ask them frequently to see their class book/lesson notes.

How to revise quotations for Literature.

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

Pick out five quotes at a time to work on. Trying to memorise too many all at once is going to addle 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 will probably help.

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 quote 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 quote 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 quote 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 quote 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 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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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.		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.		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 -"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.		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.		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.		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.	
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Charge of the Light Brigade by Alfred, Lord Tennyson Themes: Conflict, Suffering, Reality of War, Patriotism Tones: Energetic, Tragic, Haunting		Bayonet Charge by Ted Hughes Themes: Conflict, Power, Reality of War, Nature, Bravery, Patriotism Tones: Bewildered, Desperate, Dreamy		War Photographer Themes: Conflict, Suffering, Reality of War 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.		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.		Content, Meaning and Purpose -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")	
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.		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")		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.")	
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.		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.		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 -"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.		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		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.	
Kamikaze by Beatrice Garland Themes: Conflict, Power, Patriotism, Shame, Nature, Childhood Tones: Sorrowful, Pitiful		The Emigree by Carol Rumens Themes: Conflict, Power, Identity, Protest, Bravery, Childhood Tones: Mournful, Defiant, Nostalgic		Checking Out Me History by John Agard Themes: Power, Protest, Identity, Childhood 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.		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.		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 -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".		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		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.	
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.		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.		Form and Structure -Dramatic monologue, with a dual structure. -Stanzas concerning Eurocentric history (normal font) 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.	
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.		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"		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.	

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.		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.		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 -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.		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.		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.		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.		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		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 -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.		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.		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.	
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'.		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.		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.	
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.		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.		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.	
Key themes and connections: poems that you might choose to compare		Language for comparison		Assessment Objectives	
		When poems have similarities Similarly, ... Both poems convey / address... Both poems explore / present... This idea is also explored in... In a similar way, ... Likewise, ...		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? 	
		Poetic Techniques			
		LANGUAGE Metaphor – comparing one thing to another Simile – comparing two things with 'like' or 'as' Personification – giving human qualities to the non-human Imagery – language that makes us imagine a sight (visual), sound (aural), touch (tactile), smell or taste. Tone – the mood or feeling created in a poem. Pathetic Fallacy – giving emotion to weather in order to create a mood within a text. Irony – language that says one thing but implies the opposite eg. sarcasm. Colloquial language – informal language, usually creates a conversational tone or authentic voice. Onomatopoeia – language that sounds like its meaning. Alliteration – words that are close together start with the same letter or sound. Sibilance – the repetition of s or sh sounds. Assonance – the repetition of similar vowel sounds Consonance – repetition of consonant sounds. Plosives – short burst of sound: t, k, p, d, g, or b sound.		STRUCTURE Stanza – a group of lines in a poem. Repetition – repeated words or phrases Enjambement – a sentence or phrase that runs onto the next line. Caesura – using punctuation to create pauses or stops. Contrast – opposite concepts/feelings in a poem. Juxtaposition – contrasting things placed side by side. Oxymoron – a phrase that contradicts itself. Anaphora – when the first word of a stanza is the same across different stanzas. Epistrophe – when the final word of a stanza is the same across different stanzas. Volta – a turning point in a poem. FORM Speaker – the narrator, or person in the poem. Free verse – poetry that doesn't rhyme. Blank verse – poem in iambic pentameter, but with no rhyme. Sonnet – poem of 14 lines with clear rhyme scheme. Rhyming couplet – a pair of rhyming lines next to each other. Meter – arrangement of stressed/unstressed syllables. Monologue – one person speaking for a long time.	

What the paper entails - questions, marks, timings and resilience.

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 **80 marks**.

Section A

Shakespeare Play



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



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.

In this case, as there are less marks to be gained here, 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

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



Section B of paper 2 is worth **30 marks** as **A03 and AO4 is not assessed** in this section of the exam.

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 paper – check to see how much they have written per question – the aim is for about **3 sides as a minimum**.*

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

-Get them to bring the past papers they complete onto 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/>

'Macbeth': What a grade 6 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 6?

In the play 'Macbeth', Shakespeare presents the protagonist Macbeth as a cautionary figure. At the start of the play, he possesses brave and honourable values which quickly descend into qualities of violence and brutality after he falls into a cycle of bloodshed to maintain his position as the wrongful King. During the Jacobean Era, his manly and vicious attributes would have been appreciated by the audience as these values conformed to the traditional stereotypes at the time.

After wrongfully committing regicide against Duncan, an idyllic and pure king, Macbeth is forced to face the consequences for this unnatural act. At the end of the play, Macbeth has lost all honour and is universally hated for the disregard and violence he has placed upon the country. After ~~uncover~~ hearing of the near approach of the English army, Macbeth is forced to fight "till from [my] bones my flesh be hacked." This hyperbolic sentence implies how Macbeth will fight to the death. It also implies how his actions have led him into a state of complete madness and the only quality he has left is ~~him~~^{his} ambition. The nouns "bones" and "flesh" perhaps ~~highlight~~ foreshadow the gruesome and brutish actions to come. It is also a stark contrast to earlier when he was a worthy, virtuous soldier capable of murdering any enemies who were a threat.

to his country. It also implies how he has returned to his former status, and even now despite being a greedy tyrant, he has restored to his former self.

At the start of the play, Macbeth is recognised for his exceptional ability to fight heroically in battle. He is described as a "valiant cousin, worthy gentlemen." The adjectives

"valiant" and "worthy" display him as a heroic and extraordinary person and the noun "gentlemen" has connotations of respect and dignity and alludes to the high standard he is held to as a soldier. The audience at the time may have admired him as a soldier, as his manhood at the start was typically expected of all men at the time.

Macbeth becomes consumed with paranoia and turmoil after his act of regicide. He recognises he is in a sacred position, however he also acknowledges his position of King ~~in~~ is has not been ascribed to him.

From this, he commits countless murders and leaves the country in arguably a anarchy from his lack of devotion towards the country. He suggests to "hang those that talk of fear". This highlights his lack of consideration and the verb "hang" implies instant removal of citizens, one thing a King should feel undoubtedly

devoted to. The noun "those" may imply how he doesn't value the people of Scotland as humans, but in fact dehumanises them to a collection of people worth murdering for feeling concern. His uncertainty and lack of thought can be mirrored when he is about to murder Duncan. His sense of reality has crumbled as he wonders if "this is a dagger which [I] see before me?" The rhetorical question establishes his question of reality as he is in a state of disarray and chaos. The noun "dagger" implies the impending murder of Duncan and perhaps the supernatural element involved in this soliloquy highlights the power of the supernatural and the ability to alter one's mind to a state of confusion. Macbeth's inability to fathom his reality would surprise the audience as he is expected to conform to the brave, virtuous stereotypes at the time.

Macbeth's *harmartia* is not a direct quality ^{inflicted upon} ~~from~~ himself, but perhaps his down fall also stems from the root of Lady Macbeth's ambition. It could be argued she is a main catalyst of Macbeth's fall to tyranny. However, Lady Macbeth becomes so overridden with guilt from the hinted events during Duncan's murder, it is implied to the audience she commits suicide. Before she kills herself, Macbeth hears his wife (Lady Macbeth) is troubled with

visions. His immediate response is to "cure her of that." This monosyllabic sentence implies that Lady Macbeth is now irrelevant to him and the bluntness of this sentence may also imply he is now casting her aside. Macbeth is now in control of her, instead of Lady Macbeth controlling him. In a patriarchal society, the man was expected to dominate the relationship while the woman was to act submissive and subservient. Earlier in the play, Lady Macbeth is enthusiastic with the possibility of becoming queen and transgresses the boundaries set by society. Macbeth's hesitancy on murdering Duncan unleashes an argument from Lady Macbeth, saying he is "too full of the milk of human kindness." This hyperbolic sentence implies Macbeth doesn't possess the qualities fit to kill a king. The noun "milk" could imply she is displaying Macbeth as a pure, innocent child incapable of being fit to do the job. This is perhaps a reason why Macbeth changes, his wife questioning his masculinity was not something to be done, this evokes shock in the audience as they are not exposed to this in their society.

'A Christmas Carol': What a grade 6 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 6?

Charles Dickens presents the theme of greed in the novella "A Christmas Carol" as a warning to the upper classes of Victorian England. The author himself lived in poverty at a young age, working on a meagre wage in dreadful conditions. He criticises the capitalist view at the time as many of the upper classes held a prejudice to the poor and refused to help. He channels these misanthropic and avaricious qualities through the protagonist "Ebenezer Scrooge", a covetous and miserly businessman who represents a microcosm of the upper classes in Victorian England.

Scrooge was once a benevolent and virtuous character, who had a deep connection with a woman named Belle. His benevolence shifted to avarice and his virtue morphed into qualities of greed. His obsession with money was now apparent to his fiancée, Belle and as he wasn't the man he fell for she made the hurtful choice

to leave him. Scrooge was described as having an "eager, greedy, restless motion in the eye." The semantic field of "eager", "greedy" and "restless" highlights his newfound obsession with riches and expenses. The noun "eye" may imply how these traits are now visible and how it has completely taken over him which is the first visible hint at a change in character. The adjective "restless" establishes how this passion will not be dormant and is still growing inside of him. At the start of the play, Scrooge is greeted by ~~2~~ two portly gentlemen, collecting money for the poor. Scrooge's immediate response is, "Are there no workhouses?" The urgency of asking this ^{metaphorical} question highlights how he condemns the poor as inhumane and holds the prejudice that they are lazy. Charles Dickens critiques the Malthusian theory that the increase in population will diminish the world's ability to feed itself.

Belle also recognises their relationship has lost significance in his mind. Scrooge has become engrossed in the probability of earning many expenses and riches. Belle says that "another idol has displaced [me]." The noun "idol" has connotations of worship and perhaps implies that Scrooge now values money as a worthy figure to him, almost like

a God. The verb "displaced" highlights how extreme his fixation with wealth is and how it has prevented him from kindling love. These values foreshadow his persona in the future and as the reader we sympathise with Belle. This could also imply that Scrooge is disregarding the idea of a family which is instrumental to the development of a person. At the end of stave 4, Scrooge has understood the effect of his greedy ways and how his untimely death follows. Scrooge is in utter terror as he wishes to "sponge away the writing from this gravestone." The metaphor of the ~~word~~ noun "sponge" highlights how he wishes to metaphorically absorb all the lessons taught to him by the Ghosts and strive to improve his actions in the future. It also implies his urgency and fear to prevent this outcome, however it could be argued that it is once again his selfish nature that wants to prevent his death as this extreme reaction was a result from seeing his own gravestone.

The end of their relationship causes much confusion amongst Scrooge and Belle wishes to be free of him as "Cour's contract is an old one." There is a sense of finality in this sentence as the noun "old" highlights their time together has passed. The noun "contract" may imply how their relationship was

never legitimate to begin with, as they could both forfeit their time together. Scrooge is introduced to two children in stave 3, who are a direct consequence stemming from the greed of man. "Ignorance" and "Want" are symbolic and they evoke much regret in Scrooge as he realises the fickleness of his materialism.

Perhaps Dickens included the theme of greed as a warning to the upper classes of the misfortune of the poor.

Appendix: Quotation Banks

Quotation Cupboard (*Macbeth*):

- | | |
|---|---|
| <ul style="list-style-type: none"> • WITCHES: Fair is foul, and foul is fair: / Hover through the fog and filthy air. (1.1) • SERGEANT: brave Macbeth-well he deserves that name- / Disdaining fortune, with his brandish'd steel, / Which smoked with bloody execution, / Like valour's minion carved out his passage (1.2) • MACBETH: So foul and fair a day I have not seen. (1.3) • MACBETH: My thought, whose murder yet is but fantastical, / Shakes so my single state of man that function / Is smother'd in surmise, and nothing is / But what is not. (1.3) • DUNCAN: He was a gentleman on whom I built / An absolute trust. (1.4) • MACBETH: [Aside] The Prince of Cumberland! that is a step / On which I must fall down, or else o'erleap (1.4) • MACBETH: Stars, hide your fires; / Let not light see my black and deep desires (1.4) • L. MACBETH: I fear thy nature; / It is too full o' the milk of human kindness (1.5) • L. MACBETH: Come, you spirits / That tend on mortal thoughts, unsex me here, / And fill me from the crown to the toe top-full / Of direst cruelty! (1.5) • L. MACBETH: Look like the innocent flower, / But be the serpent under't. (1.5) • MACBETH: I have no spur / To prick the sides of my intent, but only / Vaulting ambition, which o'erleaps itself / And falls on the other. (1.7) • MACBETH: Art thou not, fatal vision, sensible / To feeling as to sight? or art thou but / A dagger of the mind, a false creation, / Proceeding from the heat-oppressed brain? (2.1) • MACBETH: I am afraid to think what I have done (2.2) • MACBETH: Will all great Neptune's ocean wash this blood / Clean from my hand? (2.2) | <ul style="list-style-type: none"> • L. MACBETH: My hands are of your colour; but I shame / To wear a heart so white. (2.2) • MACBETH: To be thus is nothing; / But to be safely thus. (3.1) • MACBETH: We have scotch'd the snake, not kill'd it (3.2) • MACBETH: Be innocent of the knowledge, dearest chuck, / Till thou applaud the deed. (3.2) • MACBETH: I am in blood / Stepp'd in so far that, should I wade no more, / Returning were as tedious as go o'er (3.4) • MACBETH: from this moment / The very firstlings of my heart shall be / The firstlings of my hand. (4.1) • MACDUFF: Not in the legions / Of horrid hell can come a devil more damn'd / In evils to top Macbeth. (4.3) • ROSS: Your castle is surprised; your wife and babes / Savagely slaughter'd (4.3) • L. MACBETH: What, will these hands ne'er be clean? (5.1) • MACBETH: To-morrow, and to-morrow, and to-morrow, / Creeps in this petty pace from day to day / To the last syllable of recorded time (5.5) • MACBETH: Out, out, brief candle! (5.5) • MACBETH: 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. (5.5) • MACDUFF: I have no words: / My voice is in my sword: thou bloodier villain / Than terms can give thee out! (5.8) • MACBETH: Lay on, Macduff, / And damn'd be him that first cries, 'Hold, enough!' (5.8) |
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Quotation Cupboard (A Christmas Carol):

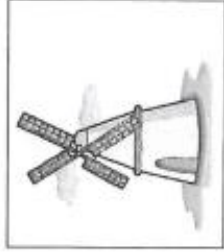
- Oh! but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! **(Stave One)**
- Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way...Foggier yet, and colder! Piercing, searching, biting cold. **(Stave One)**
- Every idiot who goes about with 'Merry Christmas' on his lips should be boiled with his own pudding, and buried with a stake of holly through his heart. **(Stave One)**
- 'Are there no prisons?...and the Union workhouses?' **(Stave One)**
- 'If they had rather die then they better do it, and decrease the surplus population.' **(Stave One)**
- "I wear the chain I forged in life. I made it link by link." **(Stave One)**
- The chain was made of cashboxes, key, padlocks, ledgers, deeds and heavy purses wrought in steel. **(Stave One)**
- "What!" exclaimed the Ghost [of Christmas Past], "would you so soon put out, with worldly hands, the light I give?" **(Stave Two)**
- 'The school is not quite deserted,' said the Ghost. 'A solitary child, neglected by his friends, is left there still.' **(Stave Two)**
- 'He has the power to render us happy or unhappy; to make our service light or burdensome...the happiness he gives is quite as great as if it cost a fortune.' **(Stave Two)**
- "What Idol has displaced you?" he rejoined. "A golden one." **(Stave Two)**

- '...there is nothing in the world so irresistibly contagious as laughter and good humour.' **(Stave Three)**
- 'A merry Christmas to us all, my dears. God bless us! God bless us, every one!' **(Stave Three)**
- They were a boy and a girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility....'This boy is Ignorance. This girl is Want.' **(Stave Three)**
- 'Have they no refuge or resources?' cried Scrooge. **(Stave Three)**
- The Phantom slowly, gravely, silently approached. When it came, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom. **(Stave Four)**
- "Spirit," he said, "this is a fearful place. In leaving it, I shall not leave its lesson, trust me." **(Stave Four)**
- 'Why wasn't he natural in his lifetime? If he had been, he'd have had somebody to look after him when he was struck with Death, instead of lying gasping out his last there, alone.' **(Stave Four)**
- Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs. **(Stave Five)**
- 'I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody. A happy New Year to all the world. Hallo here. Whoop. Hallo.' **(Stave Five)**
- Running to the window, he opened it, and put out his head. No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight; Heavenly sky; sweet fresh air; merry bells. **(Stave Five)**
- Scrooge was better than his word. He did it all, and infinitely more; and to Tiny Tim, who did not die, he was a second father. **(Stave Five)**

Animal Farm Key Quotations.

Please prioritise the learning of the highlighted 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.'



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 inebriated 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 man to pig, and from pig to man again: but already it was impossible to say which was which.'

Writer's intentions	Patterns of references	Inferences	Alternative inferences	Analysis of single words	Exploration of context	Links to other moments and explain their significance
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Shakespeare intended to...

Shakespeare criticises/exposes/questions...

Shakespeare wished to teach his audience...

This can be evidenced by...

...as in seen in...

For example...

This highlights/infers/emphasises/exaggerates...

Here Shakespeare presents/connotes/suggests

Alternatively, this could convey/imply/indicate

Furthermore, this may expose/communicate/convey

Interestingly, the word...

In particular, the word...

This presents ideas/attitudes/values of Jacobean England as...

This encourages the audience to consider...

This notion is juxtaposed by... as...

This idea is mirrored by... because...

Dickens intended to...

Dickens criticises/exposes/questions...

Dickens wished to teach his readers...

This can be evidenced by...

...as in seen in...

For example...

This highlights/infers/emphasises/exaggerates...

Here Dickens presents/connotes/suggests

Alternatively, this could convey/imply/indicate

Furthermore, this may expose/communicate/convey

Interestingly, the word...

In particular, the word...

This presents ideas/attitudes/values of Victorian England as...

This encourages the audience to consider...

This notion is juxtaposed by... as...

This idea is mirrored by... because...

Orwell intended to...
Orwell criticises/exposes/questions...
Orwell wished to teach his audience...

This can be evidenced by...
...as in seen in...
For example...

This highlights/infers/emphasises/exaggerates...
Here Orwell presents/connotes/suggests

Alternatively, this could convey/imply/indicate
Furthermore, this may expose/communicate/convey

Interestingly, the word...
In particular, the word...

This presents ideas/attitudes/values of that time period as...
This encourages the audience to consider...

This notion is juxtaposed by... as...
This idea is mirrored by... because...

(Name of poet) intended to...
(Name of poet) criticises/exposes/questions...
(Name of poet) wished to teach his/her readers...

This can be evidenced by...
...as in seen in...
For example...

This highlights/infers/emphasises/exaggerates...
Here (name of poet) presents/connotes/suggests

Alternatively, this could convey/imply/indicate
Furthermore, this may expose/communicate/convey

Interestingly, the word...
In particular, the word...

This present ideas/attitudes/values of the time period as...
This encourages the audience to consider...

In contrast/on the other hand/conversely...
Similarly, /likewise/also
