



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:

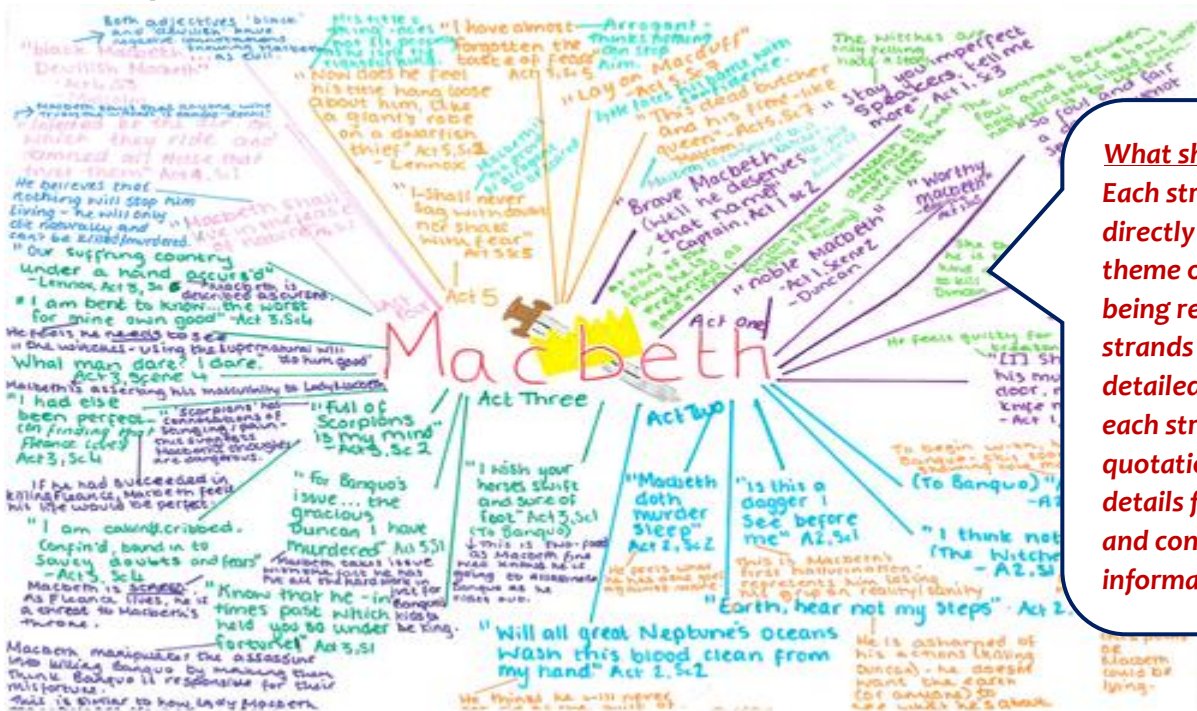
- what revision should look like.
- what poor study patterns to look out for.
- how to revise quotations for Literature.
- what the texts are about - a guide for parents.
- what the paper entails - questions, marks, timings and resilience.
- what a grade 4/5 looks like.



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.

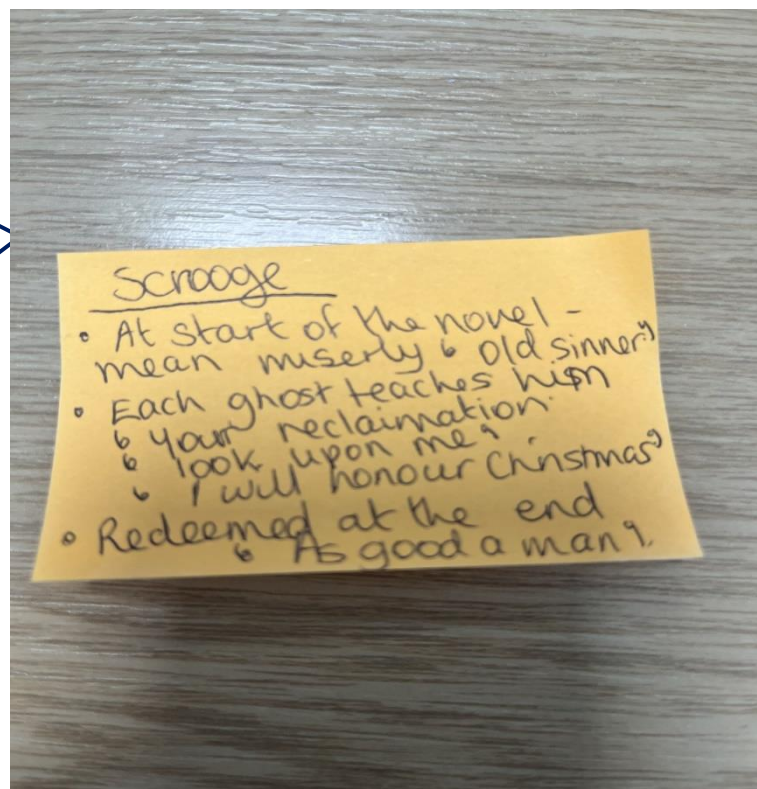
Mind maps



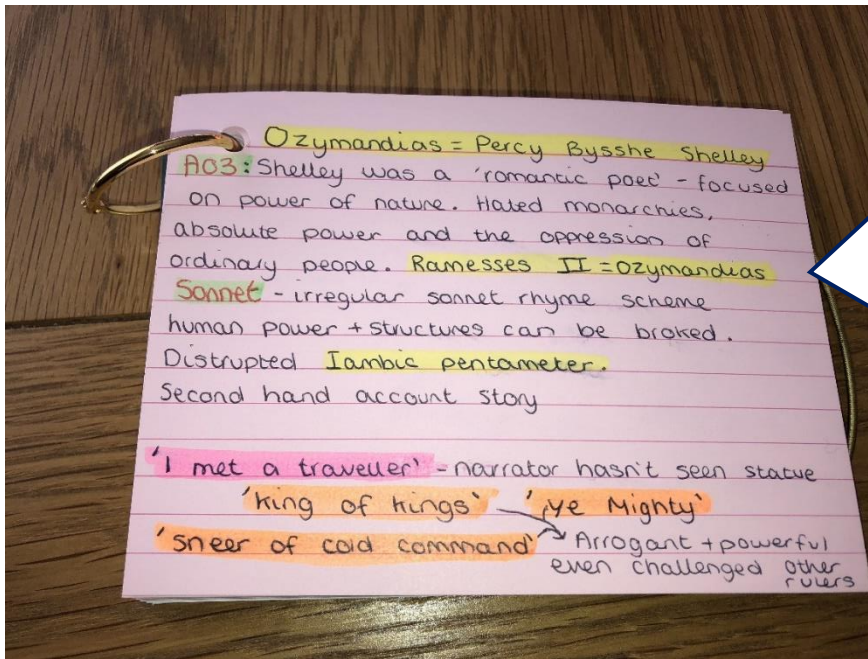
What should it look like?
Each strand should directly relate to the Key theme or character being revised. The sub-strands should contain detailed exploration of each strand – including quotations, specific details from the text and contextual information.

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.

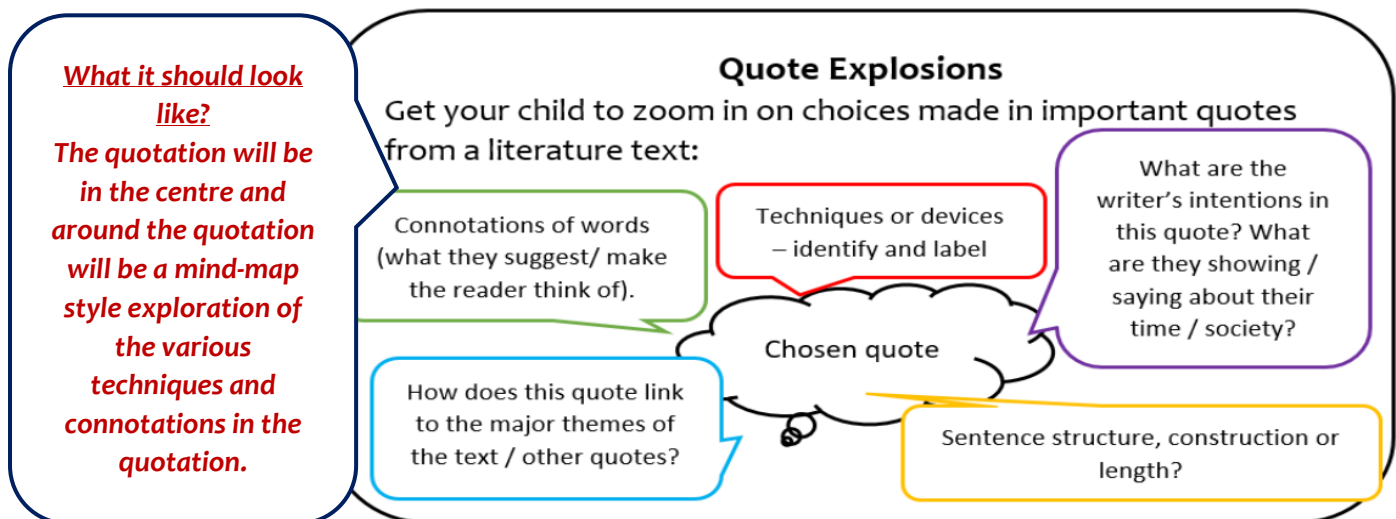


Flash cards



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." <i>Simon Armitage</i> -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		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.		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.")	
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.		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 -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 -"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		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.		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.	
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.		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.	
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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 bombed 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	
				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/>

What a grade 4 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 4?

Dickens presents the effects of greed in a Christmas Carol when Scrooge exclaims, "Belle says" "It matters little", she said softly to me, very little. Another idol has displaced me; and if it can cheer and comfort me in time to come." This quote suggests that Belle ~~believes~~ believes that Scrooge's money has completely changed his personality and the ~~of~~ wonderful person he used to be before money came his way. The phrase "It matters little" has connotations to the people in the industrial revolution that didn't have much money but was just happy having a family that was healthy and happy food to eat and a home to live in.

Dickens, again presents the effects of greed in a Christmas Carol when the ~~Scrooge says~~ narrator says "There was an eager, greedy, restless motion in the eye, which showed the passion that had taken root". This quote suggests that Scrooge's passion for money was going to destroy everything in his life in order for money to enter his life. The word 'greedy' has connotations of wanting more even if you don't need it or maybe other people do, this is what Scrooge is like with money he always wants more and to take the money of the poor.

Dickens ~~is~~ again presents the effect of greed in Christmas Carol when Belle says "I have seen your nobler aspirations fall off one by one, until the master-passion gain, engrosses you". This quote suggests the Scrooge passion for money has overwhelmed all of his other passions he had in the passed and all he focused on was money. The word "engrosses" has connotations of the money has fixed him in so deep he cannot go back to his original life and start again because people already had envisioned him only ever wanting money in his life a nothing else before that.

Dickens again presents the effect of greed in the play as a whole in Christmas Carol when Scrooge says ~~that~~ earlier in the play to "decrease the surplus population". This quote suggests that Scrooge believes poor people should be sent to work-houses or even be killed because they have no money to make good their gambling or keep ~~themselves~~ healthy. The word "surplus" has connotations of people with no money are just a useless ~~or~~ people adding to the population and Scrooge believes they bring nothing to the earth and are worthless doing that increasing the population.

Dickens ~~is~~ presents the effects of greed in a Christmas Carol when Belle says "you fear the world". This quote suggests that ~~Scrooge~~ Belle believes Scrooge is scared to come into contact with anyone that is different to him or are even poor and have no money. The word "fear" has connotations of Scrooge only wanting to think about money and no one else and want to take money to those that are poor and watch them suffer ~~to~~ to feed their kids and keep a ~~roof~~ roof over their heads.

What a grade 5 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 5?

In A Christmas Carol
shows us the effects of
greed by using Scrooge. He
is an old man who has
succumbed to the greed he
sees.

We can see greed and its
effects in the extract when
he meets with Belle. Belle
states that 'another Iol
has displaced me... A golden
one' Scrooge has chosen
his hunger for money and
riches over love. The noun
Iol has connotations of
being the best, being prized,
loved and celebrated. All
things that he should be
yearning about Belle. This
suggests that Belle was
seen as less important
than his money. This also
suggests that greed can
pull you away from your
loved ones, your family and
your friends. The audience
would dislike Scrooge for
this as they would believe
that love is more important.
However the target audience
was the rich, who would see
exactly like Scrooge would.
This scene would make them

Start to think richness are really as important as love.

At the beginning of the novel we see Scrooge as a miserable, grumpy character. He is as solitary as an oyster. The noun oyster connotes being shut in and not open to people. It also connotes having to pry it open to find any source of joy or happiness. Oysters have pearls inside which suggests there is some hope deep down within him. Pearls are commonly white which connotes light, heaven and hope. The adjective solitary suggests he is lonely due to his greed. He has become lonely because he won't think about anything other than money. Also at the beginning, he is described as 'hard and sharp as flint'. The adjective sharp connotes pain and pressure. Both of which he causes to those around him due to his greed. Both of these similes, however, show that there is still hope. Like how an oyster has a pearl, flint can be used to

Start a fire, fires are a source of light which connects hope and heaven. He can change, he just needs to give up his greed. Dickens is showing us the effects of greed to show the audience, who are like Scrooge, the pain they cause. This is in the hopes of change and for them to give up their greed to help those who actually need it.

In the extract, we see how Scrooge looks in his past because of the ghost of Christmas past. He is described as 'his face had not the harsh and rigid lines of later years'. This suggests that over years as his greed grew, his features reflected this. The adjective 'rigid' connotes a toughness and disgust. This suggests he has been primarily focused on ~~his~~ his wealth he has neglected himself and his appearance. We associate people who have beauty and perfect features with kindness, seriousness and joy.

In the beginning, Stave 1, it mentions that the 'cold' gave him these features.

Cold suggests that his attitude is also harsh and ugly. Cold in this context means that he himself is cold. He's greedy and he has lost all his warmth. Dickens is warning the audience that this will happen to them if they continue like this.

At the time, many neglected social responsibility in pursuit of money. This ended up meaning that the poor suffer.

Stave 5 Scrooge has become a cold, lonely man because of his greed. It has affected him both physically and mentally. However at the end of the Novella Scrooge realises how his greed controlled him. He 'became a second father to ~~the~~ Tiny Tim' The noun father suggests he is now loving, kind and uses his money for the good of other people.