

# Year 10 and 11 GCSE English

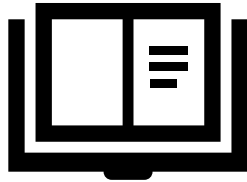
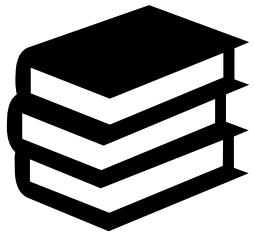
## Literature

## Knowledge Organiser

### CONTENT

<b>Page 2-7</b>	Reading Skills
<b>Page 8 - 28</b>	Paper 1 – Shakespeare Romeo and Juliet
<b>Page 29 - 45</b>	Paper 1 – 19th Century A Christmas Carol
<b>Page 46-47</b>	Paper 1 Mark Schemes
<b>Page 48- 68</b>	Paper 2 – Modern Text Animal Farm
<b>Page 69- 102</b>	Paper 2 – Poetry Comparison Power and Conflict
<b>Page 103 - 107</b>	Paper 2 – Unseen Poetry
<b>Page 108-111</b>	Paper 2 Mark Schemes
<b>Page 112 -122</b>	Vocabulary Bank

# Reading Skills



Full academic year

## CONTENT

<b>Page 3-4</b>	Tier 3 vocabulary
<b>Page 5</b>	Responding to a text
<b>Page 6</b>	Finding connotations
<b>Page 7</b>	Comparing texts

## TIER THREE VOCABULARY

WORD	DEFINITION
<b>Adjective</b>	A word describing or naming an attribute of a noun.
<b>Adverb</b>	A word that describes how a verb is being done.
<b>Alliteration</b>	The repetition of the same sound in a sequence of words beginning with the same letter.
<b>Allusion</b>	A reference to another literary text, event or person.
<b>Foreshadowing</b>	A warning or indication of (a future event).
<b>First person narrative</b>	When a narrator recounts events from their own point of view using the first person such as "I", "us", "our" and "ourselves".
<b>Genre</b>	A style or category of art, music, or literature.

WORD	DEFINITION
<b>Metaphor</b>	A figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.
<b>Noun</b>	A word used to identify a person, place or thing.
<b>Pathetic fallacy</b>	Where the weather is directly connected to the feelings of characters or atmosphere.
<b>Personification</b>	The attribution of human feelings and responses to inanimate things or animals.
<b>Simile</b>	A figuring of speech involving the comparison of one thing with another thing of a different kind.
<b>Symbolism</b>	The use of symbols to represent ideas or qualities.
<b>Third person narrative</b>	When the poet writes about a character who isn't the speaker.
<b>Verb</b>	A word describing an action or how something is done.

WORD	DEFINITION
<b>Ellipsis</b>	Intentionally leaving out a word, sentence, or whole section from a text without altering its original meaning.
<b>Emotive language</b>	Words which elicit a powerful emotional response.
<b>Exaggeration</b>	Representing something as being larger, better, or worse than it really is.
<b>Direct address</b>	Referring to the reader directly using the pronouns 'we' or 'you'.
<b>Facts</b>	Something which can be proven to be true.
<b>Knowledge</b>	Knowing the topic/subject you are writing or speaking about.

WORD	DEFINITION
<b>Onomatopoeia</b>	The process of creating a word that phonetically imitates, resembles, or suggests the sound that it describes.
<b>Opinion</b>	A belief which cannot be proven to be true.
<b>Oxymoron</b>	A figure of speech in which apparently contradictory terms appear in conjunction.
<b>Pun</b>	A joke using the different possible meanings of a word or the fact that there are words which sound alike but have different meanings.
<b>Repetition</b>	The repetition of a word or phrase across the text.

# RESPONDING TO A TEXT

## Ask yourself:

What is the question asking you to focus on – is it a character, theme or event?

## Ask yourself:

Is there a quote from the text that will support the point I am making about the text?

## Ask yourself:

Are there any interesting words being used? Can you identify the techniques being used?

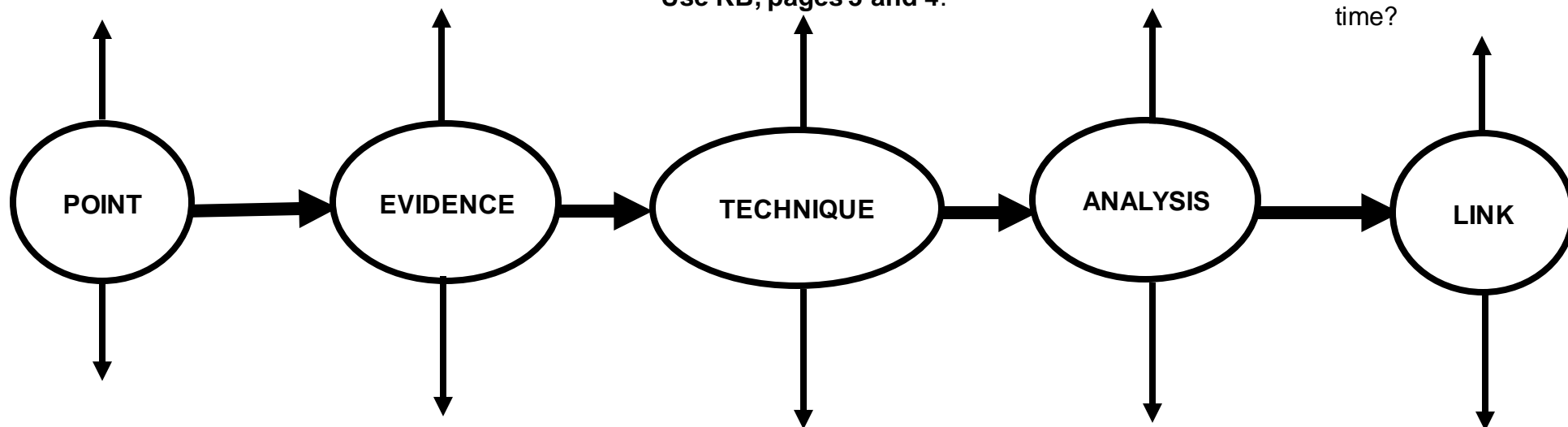
**Use KB, pages 3 and 4.**

## Ask yourself:

What does the writer's choice of language tell me? What is being suggested or implied?

## Ask yourself:

How does this connect to the context of the text? What has happened at the time?



## Ask yourself:

Which part of the text could you link to when answering this question? What are your initial ideas?

## Ask yourself:

Does the question have an extract connected to it? Where are there references to the question being made?

## Ask yourself:

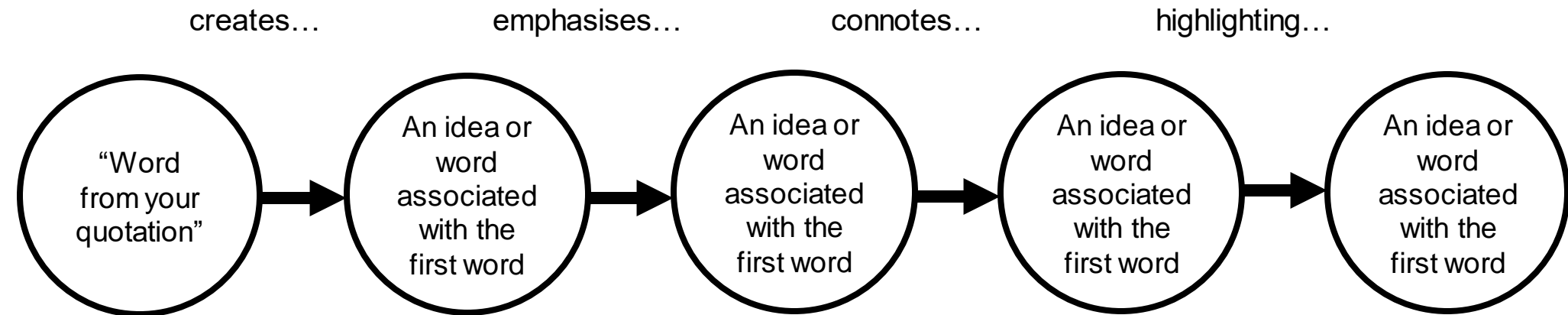
Why has the writer used these techniques – what ideas, connotations or associations do they have?

## Ask yourself:

Are there any alternative ways of looking at the language being used? A different way of thinking about the word choices?

## Ask yourself:

Can you make links to other parts of the text which link to the question?

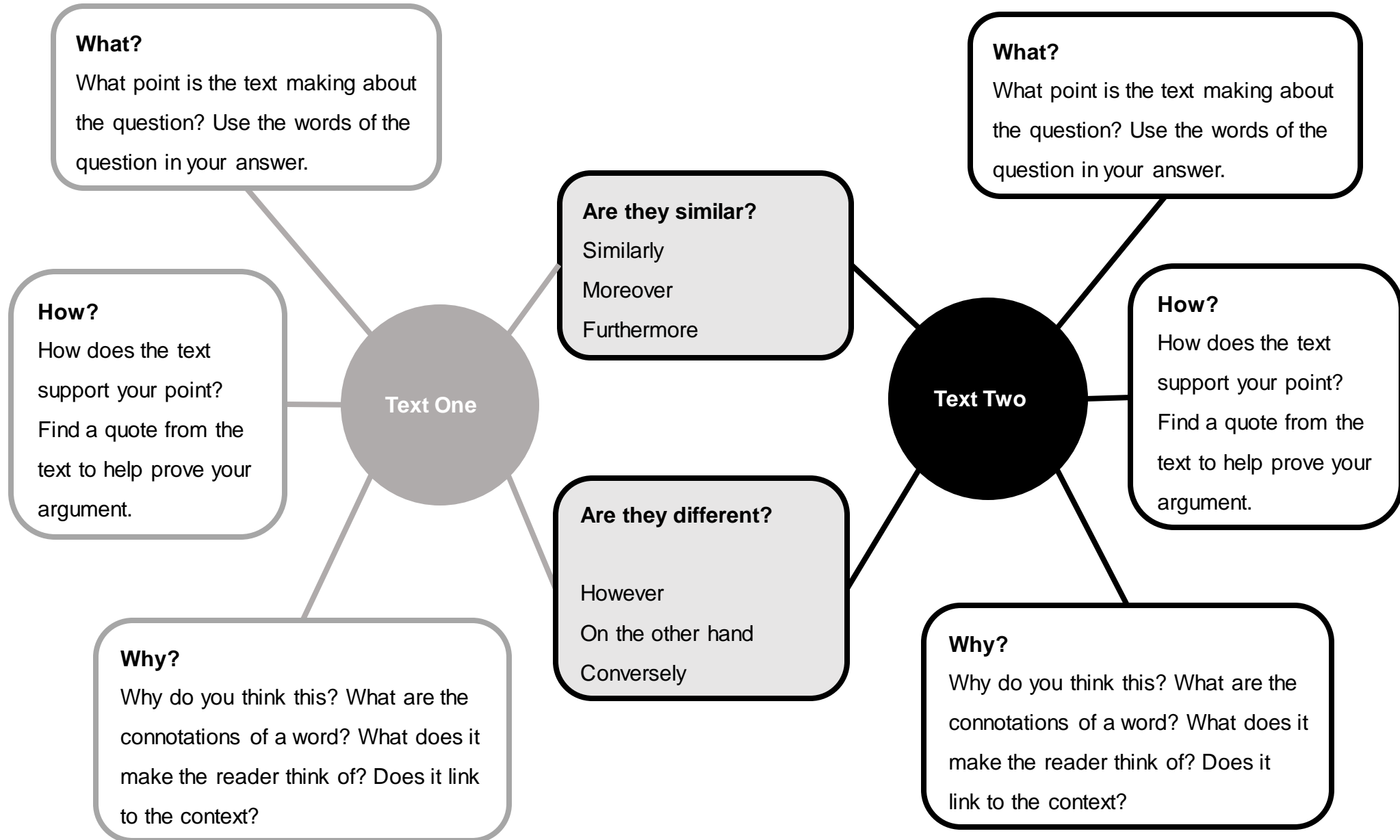


The word “\_\_\_\_\_” creates an image of \_\_\_\_\_.

It emphasises \_\_\_\_\_ because it connotes\_\_\_\_\_.

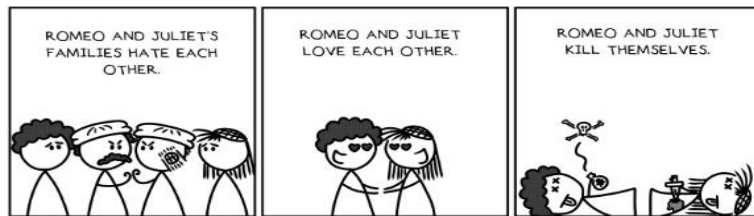
This highlights\_\_\_\_\_ and therefore makes the reader feel \_\_\_\_\_ about \_\_\_\_\_.

# COMPARING TWO TEXTS



# Romeo and Juliet

## English Literature Paper 1 Section A – Shakespeare



### CONTENT

**Page 9-10** Tier Two Vocabulary

**Page 11** Context

**Page 12** The Prologue

**Page 13-14** Act 1 Events, Themes, Context and Method

**Page 15-16** Act 2 Events, Themes, Context and Method

**Page 17-18** Act 3 Events, Themes, Context and Method

**Page 19-20** Act 4 Events, Themes, Context and Method

**Page 21-22** Act 5 Events, Themes, Context and Method

**Page 23** Themes and Characters

**Page 24-25** Characters and Foils

**Page 26** Minor Characters and Setting

**Page 27** Tragic Genre

**Page 28** Forming a Response to Romeo and Juliet



## TIER TWO VOCABULARY

WORD	DEFINITION
<b>Animosity</b>	Strong hostility, hatred
<b>Amorous</b>	Showing feeling, or relating to sexual desires
<b>Anarchic</b>	Unruly and chaotic
<b>Appeasing</b>	Someone who tries to pacify others
<b>Ardent</b>	Enthusiastic and passionate
<b>Authoritative</b>	Having or exercising influence or power
<b>Autocratic</b>	A ruler that has absolute power
<b>Celestial</b>	Belonging or relating to heaven
<b>Chivalrous</b>	Well-mannered and gentlemanly, especially towards women
<b>Civic-minded</b>	A person whose actions are motivated by a concern for the good of a community
<b>Commanding</b>	Imposing authority

WORD	DEFINITION
<b>Discord</b>	Disagreement between people
<b>Dutiful</b>	Willingly obedient out of a sense of duty and respect
<b>Equitable</b>	Fair and impartial
<b>Filial</b>	Relating to, or appropriate of a son or daughter
<b>Gallant</b>	Respectful and charmingly attentive to women
<b>Honourable</b>	Deserving of esteem and respect
<b>Impatience</b>	A lack of patience, irritation with anything that causes delay
<b>Impetuous</b>	To do with things on the spur of the moment to act hastily
<b>Impulsive</b>	Someone who acts on a whim, without thinking
<b>Ingenuous</b>	Extremely idealistic, unrealistic and impractical

## TIER TWO VOCABULARY

WORD	DEFINITION
<b>Licentious</b>	Promiscuous (wanton) and unprincipled in sexual matters
<b>Maternal</b>	Motherly
<b>Melancholy</b>	Someone who is prone to moping and being depressed
<b>Monarch</b>	A nation's king or queen
<b>Nemesis</b>	A long-standing rival; an arch enemy
<b>Quixotic</b>	Extremely idealistic, unrealistic and impractical
<b>Predestined</b>	Decided and determined by fate
<b>Predetermined</b>	Established or decided in advance
<b>Reconciliation</b>	The re-establishing of pleasant relations
<b>Resolution</b>	Finding a solution to a problem
<b>Righteous</b>	Someone who believes what they are doing is morally justifiable
<b>Sage</b>	a mentor in spiritual and philosophical topics who is renowned for profound wisdom

WORD	DEFINITION
<b>Sincere</b>	Honest and genuine
<b>Stability</b>	A steady order (especially of society)
<b>Stalwart</b>	Loyal and reliable
<b>Stubborn</b>	A determination not to change a point of view.
<b>Submissive</b>	Willing to conform or bend to a dominant authority and 'do what they are told'
<b>Tempestuous</b>	Someone who is unpredictable
<b>Traditional</b>	Adhering to what is commonly accepted
<b>Trustworthy</b>	Someone that can be relied on
<b>Uncouth</b>	Uncivilised and uncultured
<b>Unorthodox</b>	Contrary to what is usual, traditional, or accepted
<b>Virtuous</b>	In a state of sexual virginity; morally pure
<b>Volatile</b>	Someone who could explode at any moment

## Romeo and Juliet Written 1591-1595

**Courtly Love**



A medieval tradition of love between a deeply passionate knight and an unattainable noblewoman.

**Arranged Marriages**




Wealthy marriages were arranged by parents for status, power and improving the social standing of families.

**Patriarchal Society**



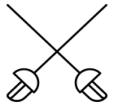
In Elizabethan England women were seen as the 'weaker' sex and were expected to be ruled over by men.

**Family**




Family structures were set and sons and daughters were expected to be respectful of their parents and uphold the honour of the family.

**Dual and Honour**



Maintaining your family honour was crucial in Shakespeare's time. If you were challenged to a duel and you refused, you would be considered dishonourable.

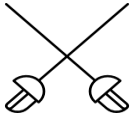
**The Catholic Church**



The play is set in Italy which is a Catholic country. Religion was an important part of daily life.

# THEMES AND THE PROLOGUE

## THEMES IN THE PROLOGUE



**VIOLENCE:** Like love, violence is another powerful driving force in the play. The play starts with violence and ends with violence – the death of the lovers.



**FATE:** Fate is presented as powerful and humans as weak. In the first address to the audience, the Chorus states that Romeo and Juliet are 'star-cross'd' lovers, meaning that fate had intended for their paths to cross, and that fate **controls their actions**.



**LOVE:** Love is an extremely **overpowering** force that supersedes all other values, emotions, and loyalties. Through their love, Romeo and Juliet conspire to go against the forces of their entire social world.



**INDIVIDUAL VS SOCIETY:** Romeo and Juliet are forced to undermine the **oppressive rules of society** at the time. For example, rules of the patriarchal family force Juliet to be subservient to her parents and rules of masculinity force Romeo into conflict with Tybalt.

## THE PROLOGUE–

an introductory section to a piece of literature or music

### Sonnet

A 14 Line poem.

A poetic form that emphasises ideas of love.

It foreshadows the events in the play.

Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;  
Whose misadventured piteous overthrows  
Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.

## Act 1 – The exposition and inciting incident



### PLOT

The Montagues and Capulets fight on the streets of Verona. The Prince intervenes and threatens the families with the death sentence. Romeo is introduced as deeply in love with Rosaline, but she wants to be chaste.

Paris speaks of his desire to marry Juliet. Lord Capulet wants Paris to woo Juliet and so invites him to a ball.

Juliet finds out from the nurse and from Lady Capulet that Paris wishes to marry her. Juliet agrees to meet Paris and to then decide to see if she likes him.

Benvolio and Mercutio persuade Romeo to attend the Capulet ball to find a new love. Mercutio remarks love should be fun, not painful. Romeo agrees to go but has a premonition that something bad will happen.

Romeo and Juliet meet at the ball. Tybalt spots Romeo at the ball and is stopped by Capulet from fighting. Tybalt is enraged by this.

### KEY QUOTES

**The Prince to the families:** 'Rebellious subjects, enemies to peace', (S1)

**Lord Capulet, to Paris:** 'let two more summers wither in their pride' (S2)

**Lady Capulet, to Juliet:** 'I was your mother much upon these years/ That you are now a maid' (S3)

**Romeo:** 'my mind misgives/ Some consequence yet hanging in the stars' (S4)

**Romeo, about Juliet:** 'she doth teach the torches to burn bright' (S5)

# ACT ONE THEMES, CONTEXTS AND METHODS



## DUAL AND HONOUR

### Context:

Violence  
Patriarchal society

### Methods:

Foils  
Innuendo

### Vocabulary:

Monarchy  
Patriarchy

**A1, S1:** The families dual on the streets and are threatened with death by the Prince if they continue

**A1, S2:** Sampson and Gregory make crude sexual innuendos about women

**Abram to Sampson:** 'Do you bite your thumb at us Sir?' (S1)



## FATE

### Context:

Patriarchal society  
Love

### Methods:

Romeo's foreshadowing when he enters the party

### Vocabulary:

Predetermined  
Inescapable

**A1, S4:** Romeo feeling like going to the party will lead to his death

**A1, S5:** Romeo and Juliet meet at the ball

**Romeo to Benvolio:** 'I fear too early, for my mind misgives; Some consequence, yet hanging in the stars' (S4)



## LOVE

### Context:

Arranged marriages  
Courtly love

### Methods:

Romeo speaking in oxymorons  
Religious imagery when Romeo and Juliet meet

### Vocabulary:

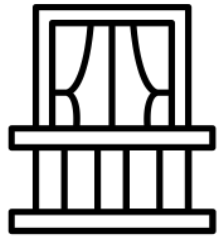
Filial  
Amorous

**A1, S2:** Paris speaks to Lord Capulet about his desire to marry Juliet

**A1, S5:** Romeo attends the ball hoping to find Rosaline but instead meets Juliet

**Romeo:** 'O brawling love, O loving hate' (S1)

Act 2 – The Rising Action



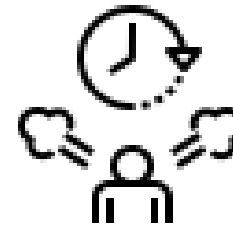
Mercutio and Benvolio look for Romeo but can't find him. Romeo spies on Juliet as she speaks of her love for him. Romeo and Juliet profess their love for each other and decide to marry.



Romeo tells the Friar of his love for Juliet and the Friar agrees to marry them.



Mercutio talks about a challenge to a duel that Tybalt has sent Romeo. The Nurse meets with Romeo to arrange the marriage.



Juliet waits impatiently to hear from Romeo. The Nurse returns and teases her before telling her the marriage is arranged.



Romeo and Juliet marry.

PLOT

**Romeo, to Juliet:** 'Th' exchange of thy love's faithful vow for mine.' (S2)

**Friar Lawrence:** 'This alliance may so happy prove to turn your household rancour to pure love' (S3)

**Nurse, to Romeo:** 'Oh, there is a nobleman in town, one Paris, that would fain lay knife aboard' (S4)

**Nurse, to Juliet:** 'There stays a husband to make you a wife.' (S5)

**Friar Lawrence:** 'These violent delights have violent ends' (S6)

KEY QUOTES

# ACT TWO THEMES, CONTEXTS AND METHODS

## INDIVIDUAL VS SOCIETY



**Context:**  
Family

**Methods:**  
Juliet's soliloquy about her feelings for Romeo

**Vocabulary:**  
Impetuous

**A2, S2:** Juliet realises Romeo is a Montague and professes her love for him anyway

**A2, S3:** The Friar agrees to marry Romeo and Juliet to try to end the feud

**Juliet:** 'Tis but thy name that is my enemy. Thou art thyself, though not a Montague. (S2)

## FATE



**Context:**  
Patriarchal society  
The Catholic church

**Methods:**  
The Chorus introducing Act 2  
Foreshadowing in the Friar's speech

**Vocabulary:**  
Sage

**A2, S2:** Romeo and Juliet agree to get married

**A2, S6:** Romeo and Juliet get married, and the Friar foreshadows their death

**Friar Lawrence to Romeo:** 'These violent delights have violent ends' (S6)

## LOVE



**Context:**  
Patriarchal society

**Methods:**  
The Nurse's bawdy humour  
Juliet's similes to describe Romeo

**Vocabulary:**  
Uncouth

**A2, S4:** The Nurse meets Romeo to arrange the marriage

**A2, S6:** The Friar marries Romeo and Juliet in secret

**Juliet to Romeo:** 'My bounty is as boundless as the sea; My love as deep' (S2)



## Act 3 – Climax



Tybalt is angry at Romeo's trespass at the ball and seeks him for a fight. Romeo refuses to fight, and his best friend Mercutio is killed by Tybalt. Romeo kills Tybalt, the Prince exiles Romeo to Mantua.



Juliet despairs at the news of her cousin's death and husband's exile. She feels torn. She chooses Romeo.



Romeo visits the Friar and is in despair because his banishment will separate him from Juliet. The Friar assures him it will work out. The Nurse and Friar arrange for them to have one night together.



Capulet meets with Paris to bring the wedding forward. He thinks the marriage will make Juliet feel better about Tybalt's death.



Romeo and Juliet consummate their marriage. Juliet finds out she's to marry Paris and when she refuses, Capulet threatens to disown her.

### PLOT

### KEY QUOTES

**Tybalt, to Romeo:** 'thou art a villain' (S1)  
**Mercutio:** 'a plague o' both your houses' (S1)

**Juliet about Romeo:** 'Shall I speak ill of him that is my husband?' (S2)

**Friar:** 'Thy Juliet is alive/ There, art thou happy' (S3)

**Lord Capulet to Paris:** 'Of my child's love: I think she will be ruled/ In all respects by me' (S4)

**Lord Capulet:** 'An you be mine/ I'll give you to my friend' (S5)

# ACT THREE EVENTS

## INDIVIDUAL VS SOCIETY



### Context:

Family

Patriarchal society

### Methods:

Both protagonists have fatal flaws which cause them to disregard society's expectations

### Vocabulary:

Animosity

**A3, S2:** Juliet is torn between her family duty and her feelings for Romeo- she chooses her husband

**A3, S5:** Juliet refuses to marry Paris even though this goes against her father's wishes

**Juliet to Lord Capulet:** 'I will not marry yet, and when I do I swear It shall be Romeo, whom you know I hate, rather than Paris' (S5)

## FATE



### Context:

Patriarchal society

The Catholic church

### Methods:

Dramatic irony  
Both lovers have intuitive feelings of their coming deaths

### Vocabulary:

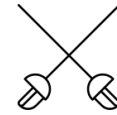
Dissonance

**A3, S1:** Romeo notes that he is 'fortune's fool' after he kills Tybalt as he knows he cannot escape his fate

**A3, S5:** Juliet feels like she can see Romeo lying in a tomb when she looks at him

**Juliet:** 'Oh god, I have an ill-divining soul, me thinks I see thee, now thou art so low, as one dead in the bottom of a tomb' (S5)

## DUAL AND HONOUR



### Context:

Patriarchal society

### Methods:

Pathetic fallacy as the weather is hot during Mercutio and Benvolio's fight

### Vocabulary:

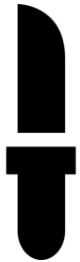
Masculinity

**A3, S1:** The hot weather matches Tybalt's rage at Romeo attending the ball

**A3, S1:** Tybalt kills Mercutio and then Romeo kills Tybalt out of revenge

**Benvolio to Mercutio:** 'For now, these hot days is the mad blood stirring' (S1)

## Act 4 – Falling action



Juliet goes to visit the Friar and threatens to kill herself rather than marry Paris. He offers the sleeping potion plan. Juliet will fake her death and that Romeo will come to get her.



Juliet returns home and tells her father she will marry Paris. He is delighted and offers to help prepare for the wedding.



Juliet feels torn about drinking the potion. She drinks the potion and is suspected to be dead by her family.



Lord Capulet is pictured very domestically directing servants. His excitement for the wedding is obvious.



Juliet is discovered and believed to be dead by her family. They make funeral arrangements.

### PLOT

### KEY QUOTES

**Juliet:** 'I long to die if what thou speak'st speak not of remedy(S1)

**Juliet :** 'I have learned to repent the sin of obedient opposition to you' (S2)

**Juliet to herself:** 'Romeo, Romeo. Romeo! Here's drink. I drink to thee.' (S3)

**Lord Capulet:** 'Make haste, the bridegroom he is come already' (S4)

**Lord Capulet, about Juliet:** 'Death is my son-in-law, Death is my heir' (S5)

# ACT FOUR THEMES, CONTEXTS AND METHODS

## INDIVIDUAL VS SOCIETY



### Context:

Family

Arranged marriages

### Methods:

Juliet's soliloquy about her feelings for Romeo

### Vocabulary:

Impatience

**A4, S1:** Juliet threatens to kill herself rather than marry Paris

**A4, S2:** Friar Lawrence agrees to help Juliet by giving her a sleeping potion to help her fake her death

**Juliet to Friar Lawrence:** 'I long to die/ If what though speak'st speak not of remedy' (S1)

## FATE



### Context:

Family

### Methods:

Mirroring (A4,S3 vs A1,S1)  
(A4,S4 vs A1,S5)  
Foreshadowing

### Vocabulary:

Predestined

**A4, S3:** Juliet foreshadows waking up in the tomb before Romeo arrives to save her

**A4, S5:** Capulet foreshadows how Juliet's marriage will lead to her death when he describes 'death' as his 'son-in-law'

**Juliet:** 'How if, when I am laid into the tomb, I wake before the time that Romeo come to redeem me' (S3)

## LOVE



### Context:

Arranged marriages

Courtly love

### Methods:

Time Imagery

### Vocabulary:

Dutiful

**A4, S1:** Paris thinks that Juliet doesn't want to marry him because she is still grieving over Tybalt.

**A4, S5:** Lord Capulet talks about his love for Juliet and how he now has no heir to the family.

**Paris to Friar Lawrence:** 'I have little talked of love,/ For Venus smiles not in a house of tears. (S1)

## Act 5 – The Resolution



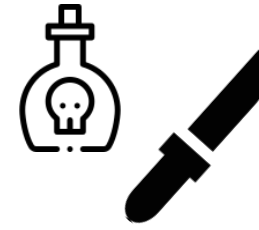
Balthasar tells Romeo Juliet is dead. Romeo decides to return to Verona and purchases poison.



The Friar finds out Romeo never received the letter and rushes to Juliet's tomb.



Paris is mourning for Juliet and sees Romeo. He fights Romeo and dies.



Romeo sees Juliet, takes the poison and dies.  
The Friar appears and Juliet awakes. The Friar leaves. Juliet kills herself with Romeo's dagger.



The truth is revealed to all. We also find out Lady Montague has died of a broken heart. The Prince is saddened. Montague and Capulet reconcile.

### PLOT

**Romeo:** 'Then I defy you, stars!' (S1)

**Friar Lawrence:** 'Unhappy fortune! By my brotherhood, the letter was [...] full of charge' (S2)

**Paris:** ' Sweet flower, with flowers thy bridal bed I strew' (S3)

**Romeo:** 'Thus with a kiss I die' (S3)  
**Juliet:** 'O happy dagger,/ [...] let me die.' (S3)

**Prince:** 'all are punish'd' (S3)  
**Capulet:** 'O brother Montague, give me thy hand' (Sc. 3)

### KEY QUOTES

## INDIVIDUAL VS SOCIETY



**Context:**  
Family

### Methods:

Contrast between the beginning and the end of the play  
Natural imagery to describe Juliet

### Vocabulary:

Reconciliation

**A5, S1:** Romeo plans to buy illegal poison when he hears of Juliet's death

**A5, S3:** Romeo and Juliet both die in the tomb when they think the other is already dead

**Romeo:** 'I dreamt my lady came and found my dead- strange dream that gives a dead man leave to think' (S1)

## FATE



**Context:**  
Patriarchal society  
The Catholic church

### Methods:

Dramatic irony

### Vocabulary:

Resolution

**A5, S3:** Dramatic irony shows how powerless the characters are as they lack vital information that the audience has

**A5, S3:** The families agree to reconcile after their children's death- as foreshadowed in the Prologue

**The Prince:** 'See, what a scourge is laid upon your hate.' (S3)

## VIOLENCE



**Context:**  
Patriarchal society

### Methods:

Contrast of Romeo and Paris' love

### Vocabulary:

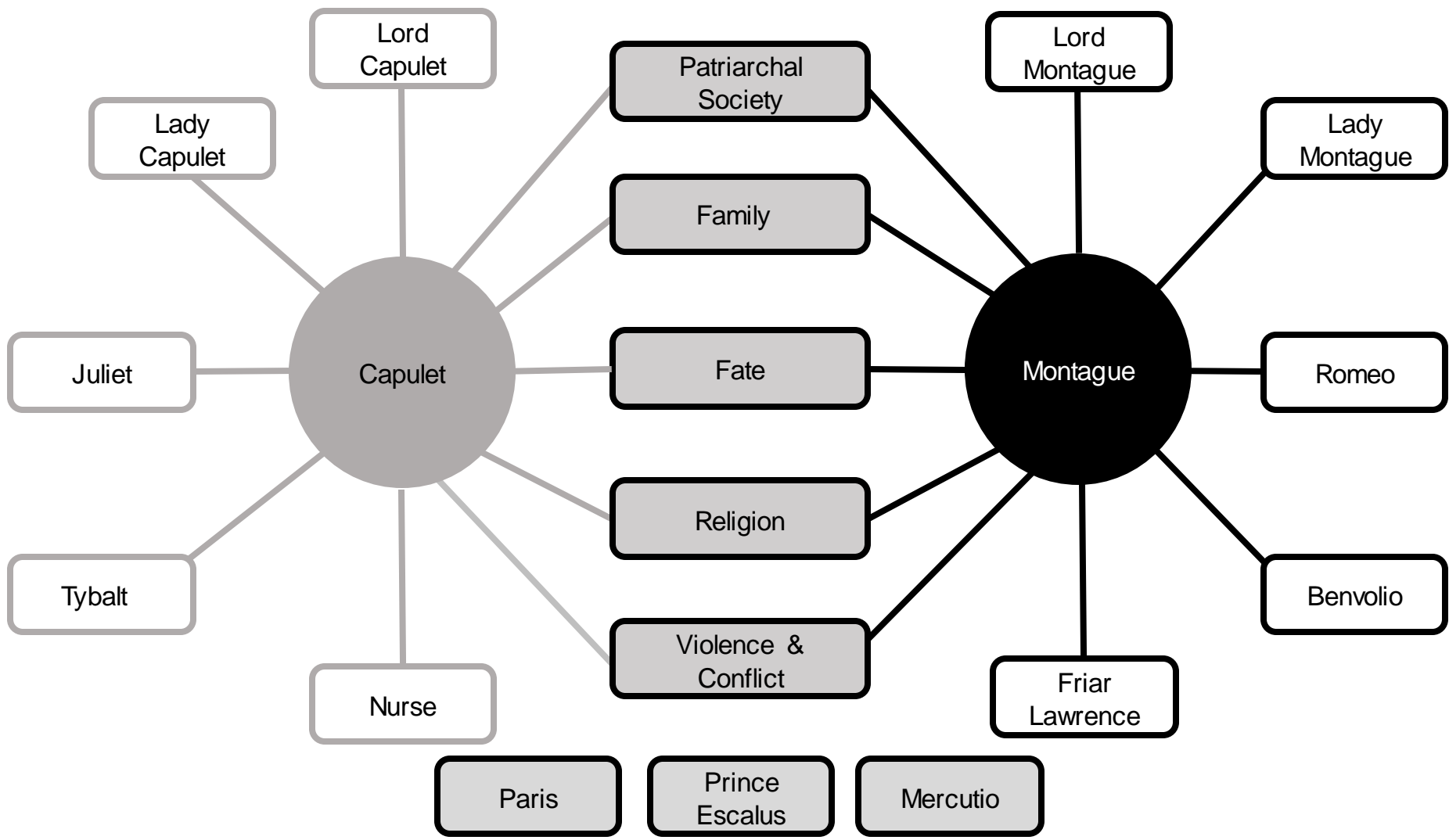
Stability

**A5, S3:** Paris is killed by Romeo after they fight outside the tomb

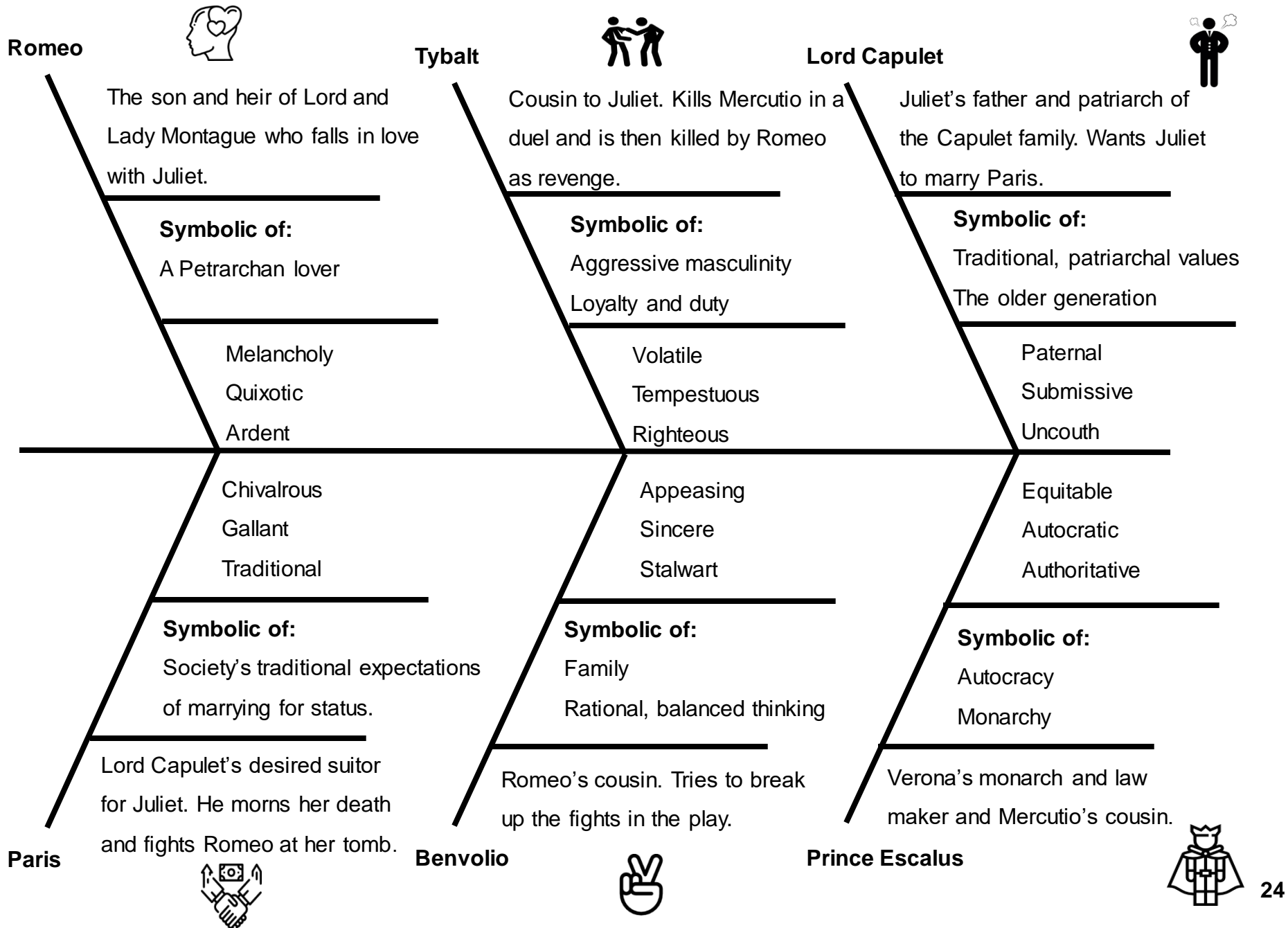
**A5, S3:** Juliet kills herself with a dagger when she sees Romeo's dead body

**Juliet:** 'O happy dagger!' (S3)

# ROMEO AND JULIET THEMES AND CHARACTERS

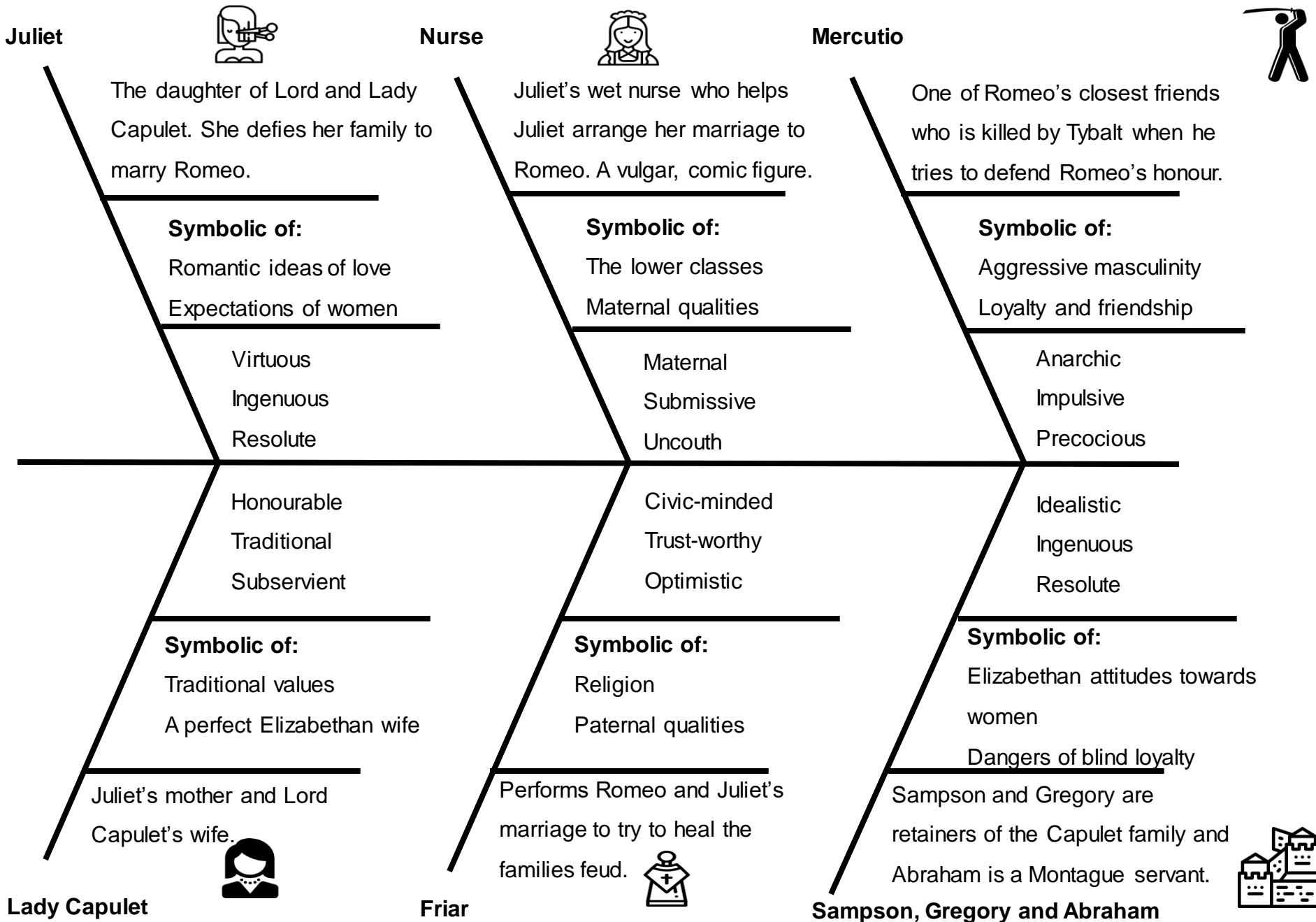


# ROMEO AND JULIET CHARACTERS AND FOILS

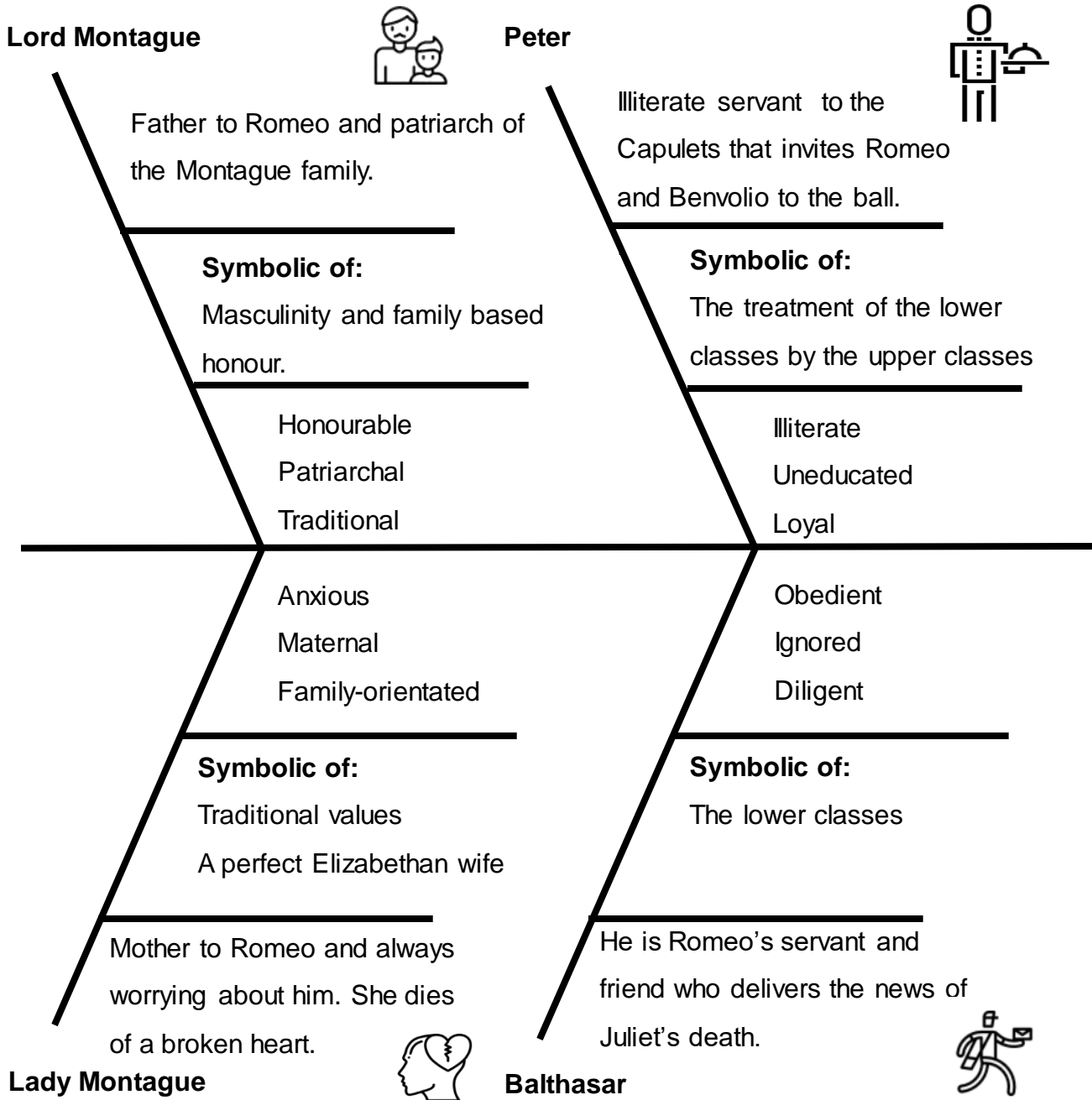




# ROMEO AND JULIET CHARACTERS AND PARALLELS



# ROMEO AND JULIET CHARACTERS AND SETTING



## Settings:



**Streets of Verona:** an Italian city. Shakespeare exploits Italian traditions of masks and revels (celebrations) that allowed for the concealment of identity.



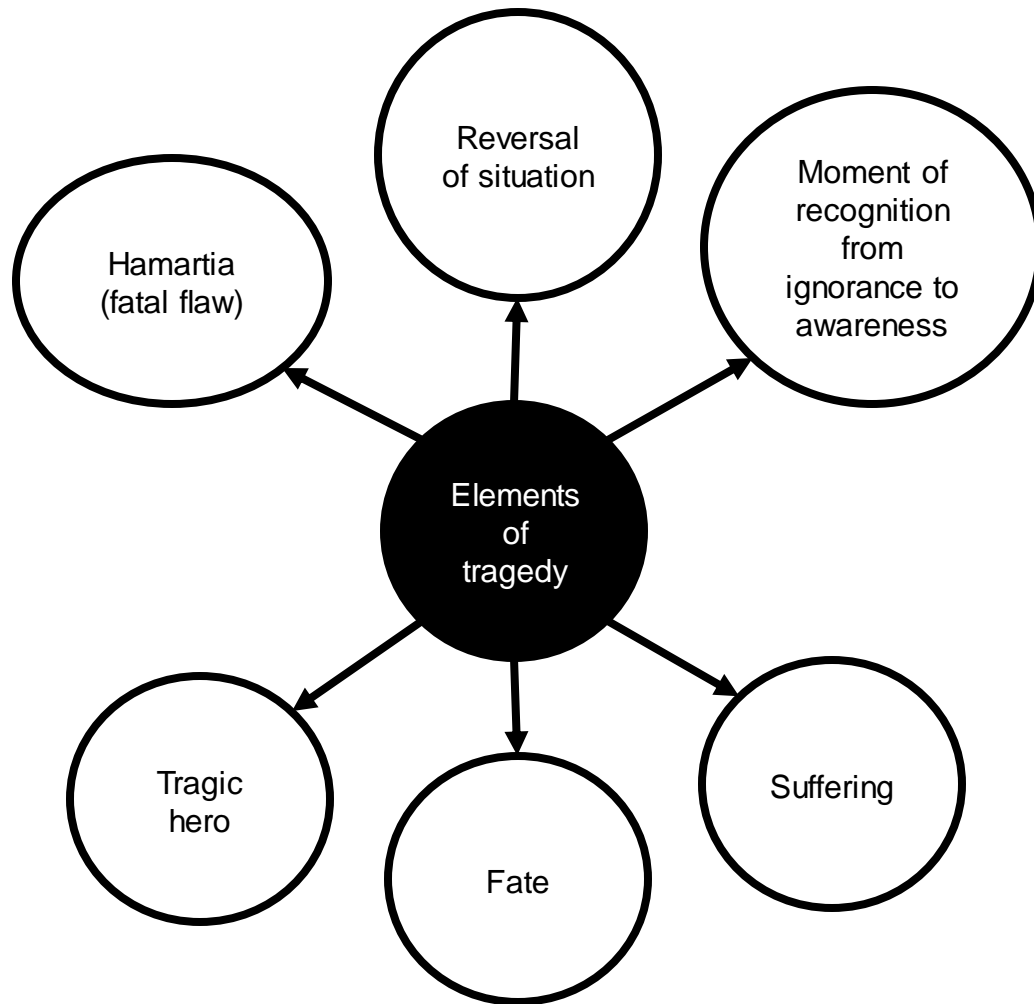
**Capulet's home:** Lord Capulets domain. Juliet never leaves the house and is under Lord Capulet's rule.



**Juliet's balcony:** The most romantic setting in the play where the lovers can talk in private.

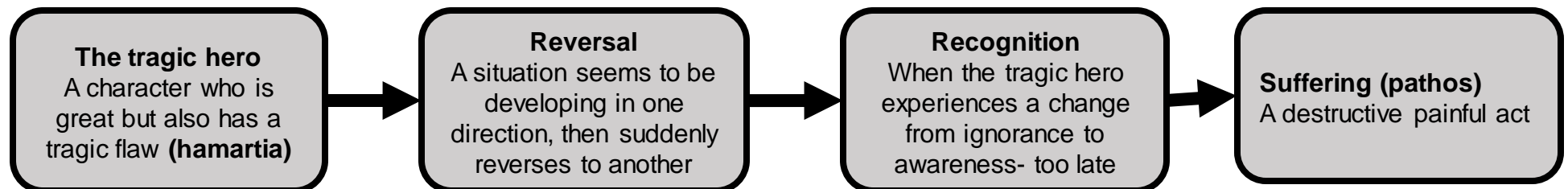


**Graveyard:** a gloomy and morbid setting for the tragic ending.



‘Romeo and Juliet’ is mostly a typical tragedy. It is about a serious topic and the protagonists die.

However, it also has elements that do not follow typical tragedies – the opening romance is overtly passionate and optimistic.



# FORMING A RESPONSE TO ROMEO AND JULIET



Question

What is the focus of the question?

What themes/characters can you apply to this question?

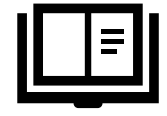


Extract

Read through the extract provided.

Annotate/highlight the text - where can you make links to the question?

Can you analyse language (**KB, pages 3 and 4**) or structure?



Whole text

Where in the rest of the text can you make links to for this question?

Are there any specific moments which would support your answer?

Can you analyse language (**KB, pages 3 and 4**) or structure?



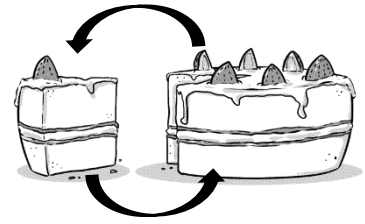
Thesis statement

Try to form a line of argument that will run through your whole response.

E.g. Shakespeare explores conflict and violence as damaging to society, an inherent aspect of human nature and in particular its association with masculinity.

How can you link these events contextually to the question?

Extract to whole text



Whole text to extract

# A Christmas Carol

## English Literature Paper 1 Section B – 19<sup>th</sup> Century



### CONTENT

<b>Page 30-31</b>	Tier Two Vocabulary
<b>Page 32</b>	The Ghosts
<b>Page 33-34</b>	Stave 1 Events, Themes, Context and Method
<b>Page 35-36</b>	Stave 2 Events, Themes, Context and Method
<b>Page 37-38</b>	Stave 3 Events, Themes, Context and Method
<b>Page 39-40</b>	Stave 4 Events, Themes, Context and Method
<b>Page 41-42</b>	Stave 5 Events, Themes, Context and Method
<b>Page 43-44</b>	Characters
<b>Page 45</b>	Forming a Response to A Christmas Carol

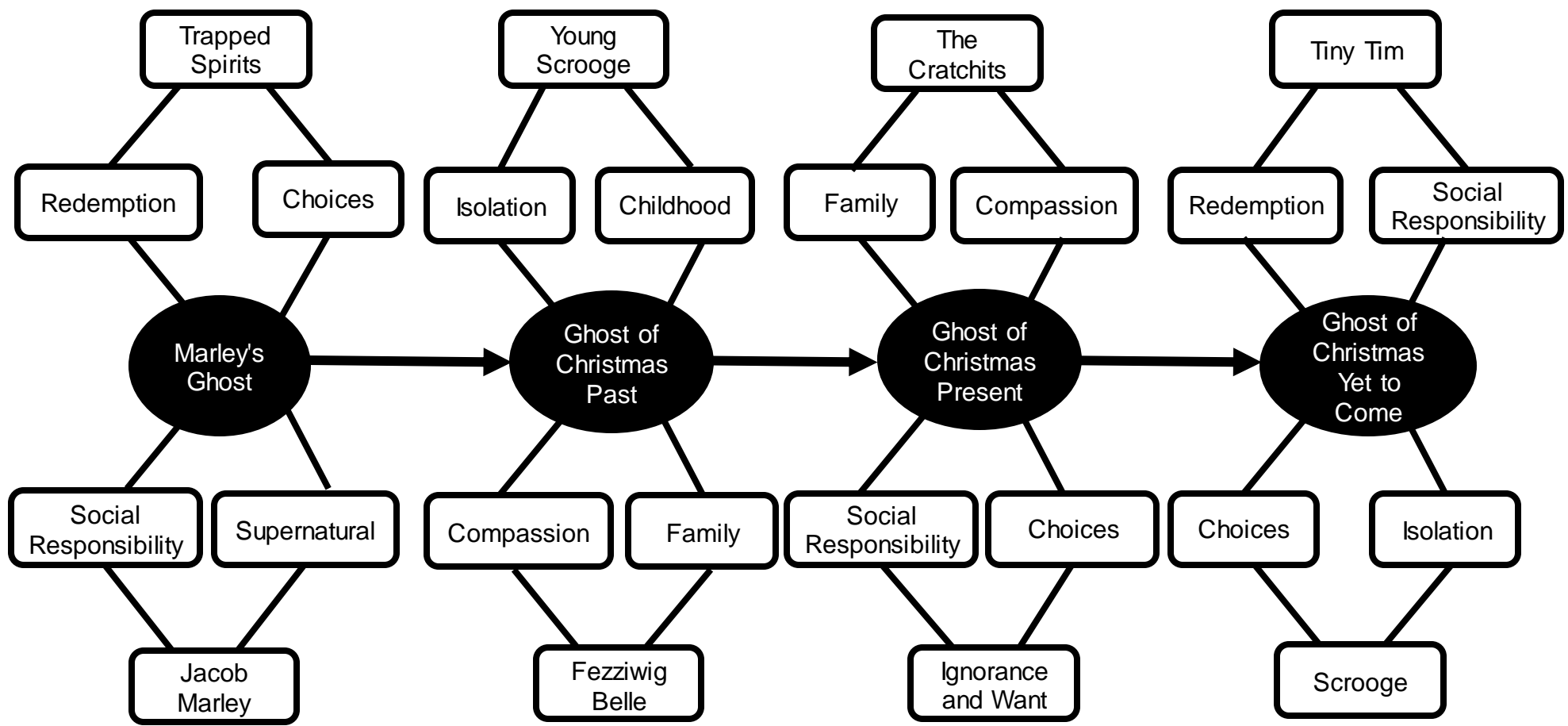
WORD	DEFINITION
<b>Apocalyptic</b>	Describing or prophesying the complete destruction of the world
<b>Avarice</b>	Extreme greed for material wealth
<b>Commanding</b>	Having a position of authority and using it to control
<b>Condemned</b>	Sentenced to a particular punishment
<b>Dedicated</b>	Committed to a task or purpose
<b>Destitute</b>	Poor or lacking the necessities of life
<b>Egocentric</b>	Self-centred – only caring about yourself and not others
<b>Ephemeral</b>	Lasting for a short time

WORD	DEFINITION
<b>Epiphany</b>	A divine manifestation; a moment of realisation. In the Christian calendar it is also a celebration of Christ's appearance to the Gentiles.
<b>Exploit</b>	To use someone or something, usually selfishly or for profit
<b>Firm</b>	Showing determination and strength of character
<b>Forgiving</b>	Ready and willing to be compassionate and understand
<b>Frugal</b>	Cautious with money
<b>Gaiety</b>	A joyful feeling
<b>Genial</b>	Friendly and cheerful

WORD	DEFINITION
<b>Honest</b>	Truthful and sincere
<b>Humble</b>	Being modest; having a low opinion of your own importance
<b>Imprisoned</b>	To keep someone in prison like conditions
<b>Lament</b>	A passionate expression of grief or sorrow
<b>Loyal</b>	Showing firm support to a person or idea
<b>Ominous</b>	Suggesting something bad is going to happen
<b>Parsimonious</b>	Very unwilling to spend money or use resources

WORD	DEFINITION
<b>Philanthropic</b>	Generous in assistance to the poor
<b>Predicting</b>	To say or state what will happen in the future
<b>Remorseful</b>	Strong feeling of guilt for a wrong committed
<b>Social Stratification</b>	Arranging people in classes within a group
<b>Sinister</b>	Threatening or foreshadowing evil or tragic developments
<b>Tormented</b>	Severe physical or mental suffering
<b>Virtuous</b>	Showing high moral standards – extremely good
<b>Welcoming</b>	Behaving in a polite and friendly way to a guest or someone unknown

# A CHRISTMAS CAROL – The Ghosts





Stave 1 – The exposition and inciting incident



PLOT

The chapter starts with an introduction to Marley and how he is 'dead as a door nail'. Scrooge does not seem to grieve much for Marley.

It's Christmas Eve in London and bitterly cold- like Scrooge. Scrooge refuses to pay for extra coal to heat the Counting House.

Fred then invites Scrooge to spend Christmas with him and Scrooge refuses. Two charity workers come in to spread Christmas Spirit and Scrooge kicks them out.

Scrooge begrudgingly gives Bob Christmas Day off. Scrooge walks home and has dinner on his own.

He is visited by Marley's ghost who warns him about his fate - he will end up like Marley in the afterlife. He sees the ghost of many rich people who suffer the same fate

KEY QUOTES

"But he [Scrooge] was a tight-fisted hand at the grindstone"  
[Scrooge is] "sharp as flint" and "solitary as an oyster"

"No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty."

[Christmas is] "a kind, forgiving, charitable, pleasant time." **(Fred)**

"Scrooge took his melancholy dinner in his own usual melancholy tavern"

"I wear the chain I forged in life," replied the Ghost. "I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it." **(Marley)**

# STAVE ONE THEMES, CONTEXTS AND METHODS

## SUPERNATURAL



### Context:

Gothic genre

Popular to read ghost stories

### Methods:

Allusion to Shakespeare's Hamlet

### Vocabulary:

Fear

Marley's ghost appearing.

Scrooge seeing other ghosts.

'The air was filled with phantoms, wandering hither and thither in restless haste'

## ISOLATION



### Context:

Community

### Methods:

Scrooge is a parallel character to Marley – they both isolated themselves

### Vocabulary:

Misanthropic

Only the required people and Scrooge attend Marley's funeral.

Everyone avoids Scrooge on the street.

'Nobody ever stopped him in the street to say, with gladsome looks'

## SOCIAL INJUSTICE



### Context:

Malthusian ideologies

Victorian attitudes to the poor

### Methods:

Foil

### Vocabulary:

Philanthropic

The charity men remind Scrooge of our social responsibility.

Scrooge neglects his social responsibility by not looking after his employee.

'his [Bob] white comforter dangling below his waist (for he boasted no great-coat)'

Stave 2 – The Rising Action



PLOT

Scrooge awakes at midnight and is visited by the first of the three spirits. The Ghost of Christmas Past is gentle and firm at the same time.

Scrooge returns to his school days where he is a lonely boy. We meet his sister Fanny and find out that his father is harsh and strict on Scrooge.

We go forward to Fezziwig’s party where Scrooge was an apprentice and attended a Christmas party.

Lastly, we see Belle break off their engagement. He then sees that Belle has moved on, has an idyllic family and husband of her own.

Scrooge doesn’t want to see anymore from his past. He begs the Ghost to take him back.

KEY QUOTES

“It was a strange figure -- like a child: yet not so like a child as like an old man....”

"A solitary child, neglected by his friends"

“Fuel was heaped on the fire... snug, warm and dry” (description of Fezzwig’s party)

“Another idle has displaced me... a golden one”

“But the relentless Ghost pinioned him in both his arms, and forced him to observe”

# STAVE TWO THEMES, CONTEXTS AND METHODS

## REGRET



**Context:**  
Christianity  
Redemption

**Methods:**  
Contrast  
Structure – Scrooge thinks of encounters in Stave 1

**Vocabulary:**  
Remorse

Scrooge regrets being unkind to the carol singer (a young boy) from Stave 1.

Scrooge regrets his behaviour as it costs him his relationship with Belle.

‘There was a boy singing a Christmas Carol at my door last night. I should like to have given him something: that’s all.’

## MORAL RESPONSIBILITY



**Context:**  
Industrial Revolution –  
Masters vs Workers

**Methods:**  
Foil  
Motif of fire

**Vocabulary:**  
Duty

Fezziwig demonstrates his moral responsibility as he invites all to his party.

Scrooge acknowledges the power Fezziwig holds as an employer.

‘He [Fezziwig] has the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil.’

## GREED vs GENEROSITY



vs



**Context:**  
Malthusian ideologies  
Sin/Christianity

**Methods:**  
Motif of fire  
Foil

**Vocabulary:**  
Avarice

Fezziwig is a generous master.

As Scrooge ages in his memories, we can see how he has started to become greedy.

‘His face had not the harsh and rigid lines of later years; but it had begun to wear the signs of care and avarice.’

Stave 3 – Climax

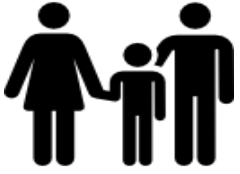
PLOT

KEY QUOTES



The second of the three spirits then visits Scrooge when the clock strikes one, the Ghost of Christmas Present. Scrooge touches the robe of the second spirit and he sees the city on Christmas morning.

“there sat a jolly Giant, glorious to see”



He then sees the Cratchit’s Christmas- they have hardly enough food. Bob proposes a toast to Scrooge, but Mrs Cratchit is not happy about this. Scrooge is worried for Tiny Tim.

“Mr Scrooge, the Founder of this Feast”  
“I see a vacant seat. The child will die”



The Ghost then takes Scrooge to see a range of Christmases where people who could be unhappy (like the miners or the sailors) are happy. At Fred’s, all the guests mock Scrooge.

“And every man on board, waking or sleeping, good or bad, had had a kinder word for another on that day than on any day in the year”



The ghost shows Scrooge two starving children named Ignorance and Want. These are the two allegorical figures in the novel. They warn the reader about greed and shunning responsibility.

“Will you decide what men shall live, what men shall die?” (The Ghost questions Scrooge).



The spirit disappears as the clock strikes and Scrooge sees a hooded phantom coming towards him.

“a solemn Phantom, draped and hooded, coming, like a mist along the ground”

# STAVE 3 THEMES, CONTEXTS AND METHODS

## FAMILY

### Context:

Victorians valued family  
Industrial Revolution/  
Legislations breaking up families

### Methods:

Mirroring  
Contrast

### Vocabulary:

Gratitude

We meet the Cratchit family who work together – Martha is late because of work.

Both Fred's and Bob's family show gratitude and are joyful.

'Then all the Cratchit family drew round the hearth'



## CHRISTMAS

### Context:

Introduction of Christmas traditions  
Christian values

### Methods:

Symbolism - cornucopia  
Motif – fire and singing

### Vocabulary:

Abundance

At the start of the stave the Ghost shows the shutting shops full of food.

The different people they visit are comforted by the spirit of Christmas despite their hardship.

'The Grocers'! oh, the Grocers'! nearly closed, with perhaps two shutters down, or one; but through those gaps such glimpses!'



## SOCIAL INJUSTICE

### Context:

Malthusian ideologies  
Victorian attitudes to the poor

### Methods:

Allegorical characters  
Motif of time

### Vocabulary:

Cautionary

The Ghost of Christmas Present grows old – showing how society are running out of time.

Ignorance and Want symbolize how the social injustices present in society are 'Man's' fault.

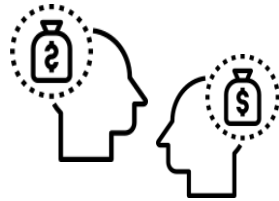
"but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased."



Stave 4 – Falling action



The Phantom approaches Scrooge; he is silent. Scrooge is terrified and pleads with the phantom.



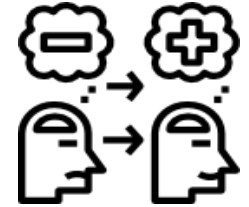
He sees businessmen discussing a dead man and that they would only go to his funeral if there was food.



The ghosts takes Scrooge to a pawnshop where people are selling a dead man's possessions. Scrooge gets to see the horrible state of the poorest areas of London.



The Cratchits are struggling to cope with the death of Tiny Tim. Bob tries to stay positive and comforts his family.



The Ghost shows Scrooge a grave with his name on the headstone.

PLOT

KEY QUOTES

“I fear you more than any spectre I have seen. But as I know your purpose is to do me good, I am prepared to bear you company with a thankful heart.”

One of the merchants is described as having a ‘monstrous chin’ and another has a mole on his face that ‘shook like the gills of a turkey-cock’

“reeked with crime, with filth, and misery” (a description of a poor street)

“But however and whenever we part from one another, I am sure we shall none of us forget poor Tiny Tim”

“Assure me that I yet may change these shadows you have shown me, by an altered life!”

# STAVE FOUR THEMES, CONTEXTS AND METHODS

## POVERTY



**Context:**  
Industrial Revolution  
Legislation

**Methods:**  
Lists  
Adjectives  
Setting

**Vocabulary:**  
Destitute

The ghosts takes Scrooge through some of the most destitute streets of London.

Through Caroline and her husband, Dickens shows how poverty affects regular families.

‘beetling shop, below a pent-house roof, where iron, old rags, bottles, bones, and greasy offal, were bought’

## REPENTANCE



**Context:**  
Christian beliefs  
Christmas

**Methods:**  
Contrast  
Gothic genre  
Contrast

**Vocabulary:**  
Penance

Scrooge immediately shows remorse as the ghosts approaches him.

Scrooge seeks reassurances that he can change the events that he is witnessing in the future.

“I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone!”

## TIME



**Context:**  
Political and social message

**Methods:**  
Mention of time

**Vocabulary:**  
Urgency

The presence of the ghost creates a sense of impending doom.

Through the revelation that the dead man is Scrooge, Scrooge is forced to realise he is running out of time.

“Lead on!” said Scrooge. “Lead on! The night is waning fast, and it is precious time to me”



Stave 5 – The Resolution

PLOT



Scrooge wakes up on Christmas morning. Scrooge is grateful for a second chance in life and sings the praises of Marley.



He pays the first boy to deliver a huge turkey to the Cratchit family. He asks the boy to get the biggest turkey available.



He apologises to the charity workers and donates money enough to cover all the years he did not help.



He visits Fred and he is welcomed in. The next morning he meets Bob at the office and raises his wages.



The novel ends with a description of how Scrooge has changed by helping everyone. He becomes like a father to Tiny Tim.

KEY QUOTES

“No fog, no mist; clear, bright, jovial, stirring, cold; cold, piping for the blood to dance to; Golden sunlight”

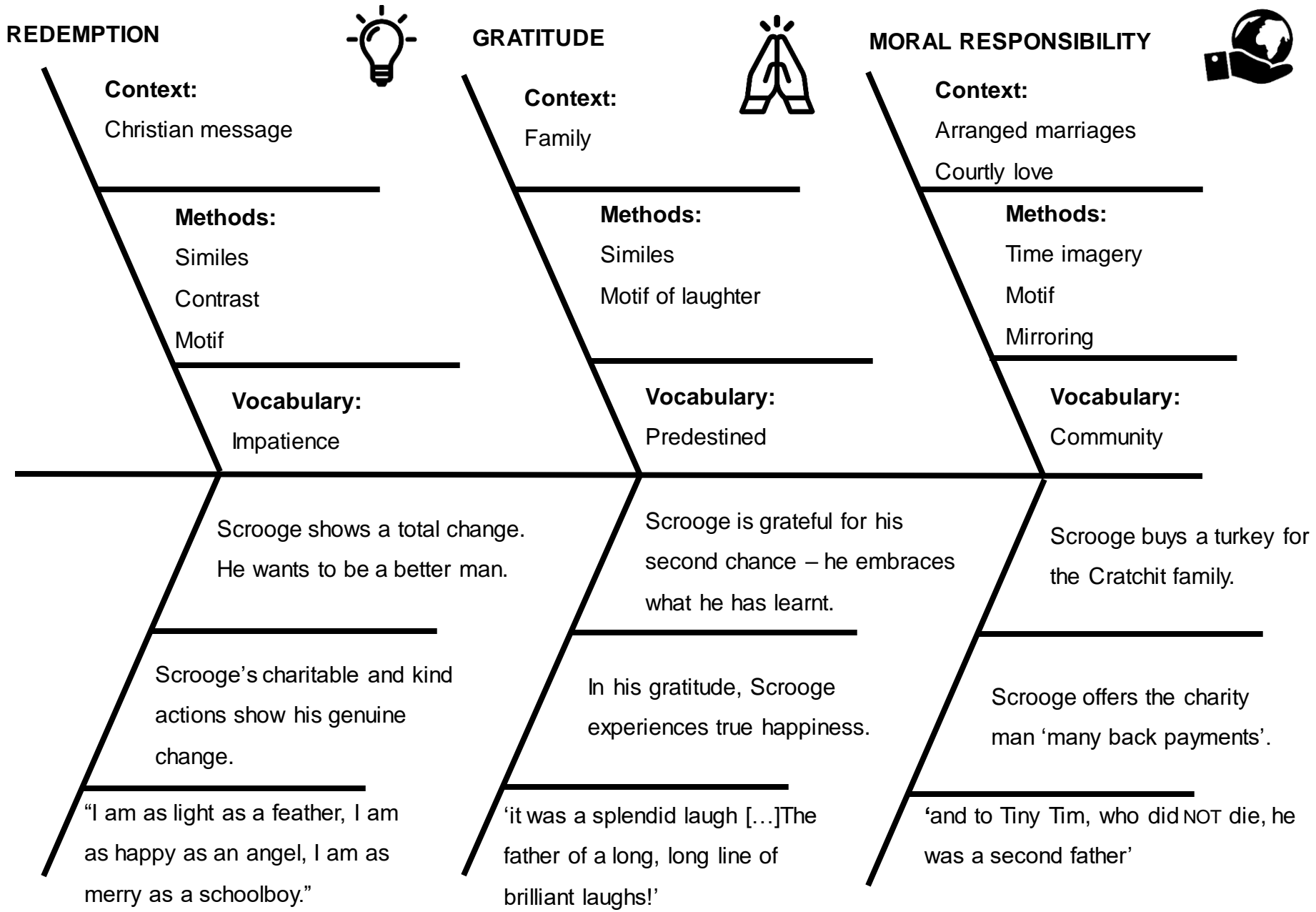
“It was a Turkey! He never could have stood upon his legs, that bird. ”

"Not a farthing less. A great many back-payments are included in it, I assure you."

“he became as good a friend, as good a master, and as good a man, as the good old city knew”

“And so, as Tiny Tim observed, God Bless Us, Every One!”

# STAVE FIVE THEMES, CONTEXTS AND METHODS



# A CHRISTMAS CAROL CHARACTERS

**Ebenezer Scrooge**



A miserable, old owner of a counting house in London.

**Symbolic of** the wealthy and those in society who choose to ignore the poor.

Parsimonious  
Solitary  
Self-serving

Genial  
Forgiving  
Enthusiastic

**Symbolic of** those in society who give to charity and support those in poverty.

Scrooge's nephew. He invites Scrooge to spend Christmas with him despite his rudeness.

**Fred**



**Bob Cratchit**



Scrooge's clerk who works hard for his large family but has very little money.

**Symbolic of** the deserving poor.

Humble  
Loyal  
Dedicated

Condemned  
Tormented  
Imprisoned

**Symbolic of** the future and the consequences of being uncharitable

He was Scrooge's greedy business partner but died 7 years before the book begins.

**Jacob Marley**



**Tiny Tim**



Bob Cratchit's son. He is severely disabled and has no access to medical care.

**Symbolic of** the poor – especially children.

Virtuous  
Grateful  
Patient

Maternal  
Pragmatic  
Loving

**Symbolic of** lost opportunities

Scrooge's fiancé, she breaks off their engagement because of Scrooge's obsession with wealth.

**Belle**



# A CHRISTMAS CAROL CHARACTERS

## Ghost of Christmas Past



First ghost to visit Scrooge. Both child-like and old-aged with a glowing torch for a head.

**Symbolic of** the past and exposing the truth.

Ephemeral  
Gentle  
Firm

Compassionate  
Jolly  
Warm

**Symbolic of** business owners who support and care for their workers.

Scrooge's boss when an apprentice. He celebrated Christmas with his employees.



Mr. Fezziwig

## Ghost of Christmas Present



Second ghost to visit Scrooge. Dressed in a green robe with a crown of holly on its head.

**Symbolic of** Christmas and ideas of indulgence, he carries a cornucopia.

Welcoming  
Honest  
Predicting

Disillusioned  
Hopeless  
Wary

**Symbolic of** the consequences of society not changing for the younger generations.

Two children ( a boy and a girl) shown to Scrooge in Stave 3.



Ignorance and Want

## Ghost of Christmas Yet to Come



The final ghost to visit Scrooge. Remains silent to show Scrooge his lonely death.

**Symbolic of** the bleak future awaiting Scrooge and wider society if nothing changes.

Ominous  
Frightening  
Commanding

Kindness  
Innocence  
Devotion

**Symbolic of** family.

Scrooge's sister and Fred's mother. She visited him at school and was his companion.



Fan



Question

What is the focus of the question?

What themes/characters can you apply to this question?



Extract

Read through the extract provided.

Annotate/highlight the text - where can you make links to the question?

Can you analyse language (**KB, pages 3 and 4**) or structure?



Whole text

Where in the rest of the text can you make links to this question?

Are there any specific moments which would support your answer?

Can you analyse language (**KB, pages 3 and 4**) or structure?



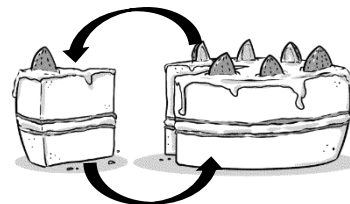
Thesis statement

Try to form a line of argument which will run through your whole response.

E.g. Dickens explores the importance of family as it offers support to individuals, it socialises them into becoming functioning members of society and it brings true happiness.

How can you link these events contextually to the question?

Extract to whole text



Whole text to extract

# Literature Paper 1 Mark Scheme Section A

Romeo and Juliet					
<b>Level 1</b> Simple comments (1-5)	AO1	Simple comments on task and text Reference to relevant details	<b>Level 4</b> Clear understanding (16-20)	AO1	Clear response to task and whole text Effective use of references to support
	AO2	Awareness of writer making choices Possible reference to subject terminology		AO2	Clear explanation of writer's methods with appropriate use of terminology Understanding of effects of writer's methods
	AO3	Simple comment on contextual factors		AO3	Clear understanding of contextual factors shown by specific links between context/text/task
<b>Level 2</b> Supported comments (6-10)	AO1	Supported comments about task and text Comments on references	<b>Level 5</b> Thoughtful consideration (21-25)	AO1	Thoughtful, developed response to task and whole text Apt references integrated into interpretation(s)
	AO2	Identification of writers' methods Some reference to subject terminology		AO2	Examination of writer's methods with subject terminology used effectively Examination of effects of writer's methods
	AO3	Some awareness of contextual factors		AO3	Thoughtful consideration of contextual factors shown by examination of detailed links between context/text/task
<b>Level 3</b> Explained comments (11-15)	AO1	Explained comments about task and text References used to support a range of comments	<b>Level 6</b> Some attempts (25-30)	AO1	Critical, exploratory, response to task and whole text Judicious use of precise references
	AO2	Explained comments on writer's methods with some use of subject terminology Identification of effects of writer's methods to create meanings		AO2	Analysis of writer's methods with subject terminology used judiciously Exploration of effects of writer's methods
	AO3	Some understanding of contextual factors shown by links between context/text/task		AO3	Exploration of contextual factors shown by specific, detailed links between context/text/task

# Literature Paper 1 Mark Scheme Section A

A Christmas Carol					
<b>Level 1</b> Simple comments (1-5)	AO1	Simple comments on task and text Reference to relevant details	<b>Level 4</b> Clear understanding (16-20)	AO1	Clear response to task and whole text Effective use of references to support
	AO2	Awareness of writer making choices Possible reference to subject terminology		AO2	Clear explanation of writer's methods with appropriate use of terminology Understanding of effects of writer's methods
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	AO3	Some understanding of contextual factors shown by links between context/text/task		AO3	Exploration of contextual factors shown by specific, detailed links between context/text/task

# Animal Farm by Orwell

## English Literature

### Paper 2

#### Section A – Modern Text



#### CONTENT

<b>Page 49-50</b>	Tier 2 Vocabulary
<b>Page 51</b>	Key Events
<b>Page 52</b>	Links – Events and Context Ch 1 to Ch 5

#### CONTENT

<b>Page 53</b>	Chapter 1 Summary
<b>Page 54</b>	Chapter 2 Summary
<b>Page 55</b>	Chapter 3 Summary
<b>Page 56</b>	Chapter 4 Summary
<b>Page 57</b>	Chapter 5 Summary
<b>Page 58</b>	Links – Events and Context Ch 5 to Ch 10
<b>Page 59</b>	Chapter 6 Summary
<b>Page 60</b>	Chapter 7 Summary
<b>Page 61</b>	Chapter 8 Summary
<b>Page 62</b>	Chapter 9 Summary
<b>Page 63</b>	Chapter 10 Summary
<b>Page 64</b>	Characters- The Pigs
<b>Page 65</b>	Characters- The Horses
<b>Page 66</b>	Characters- Other Animals
<b>Page 67</b>	Characters- Minor Characters
<b>Page 68</b>	Responding to an Animal Farm question



## TIER TWO VOCABULARY

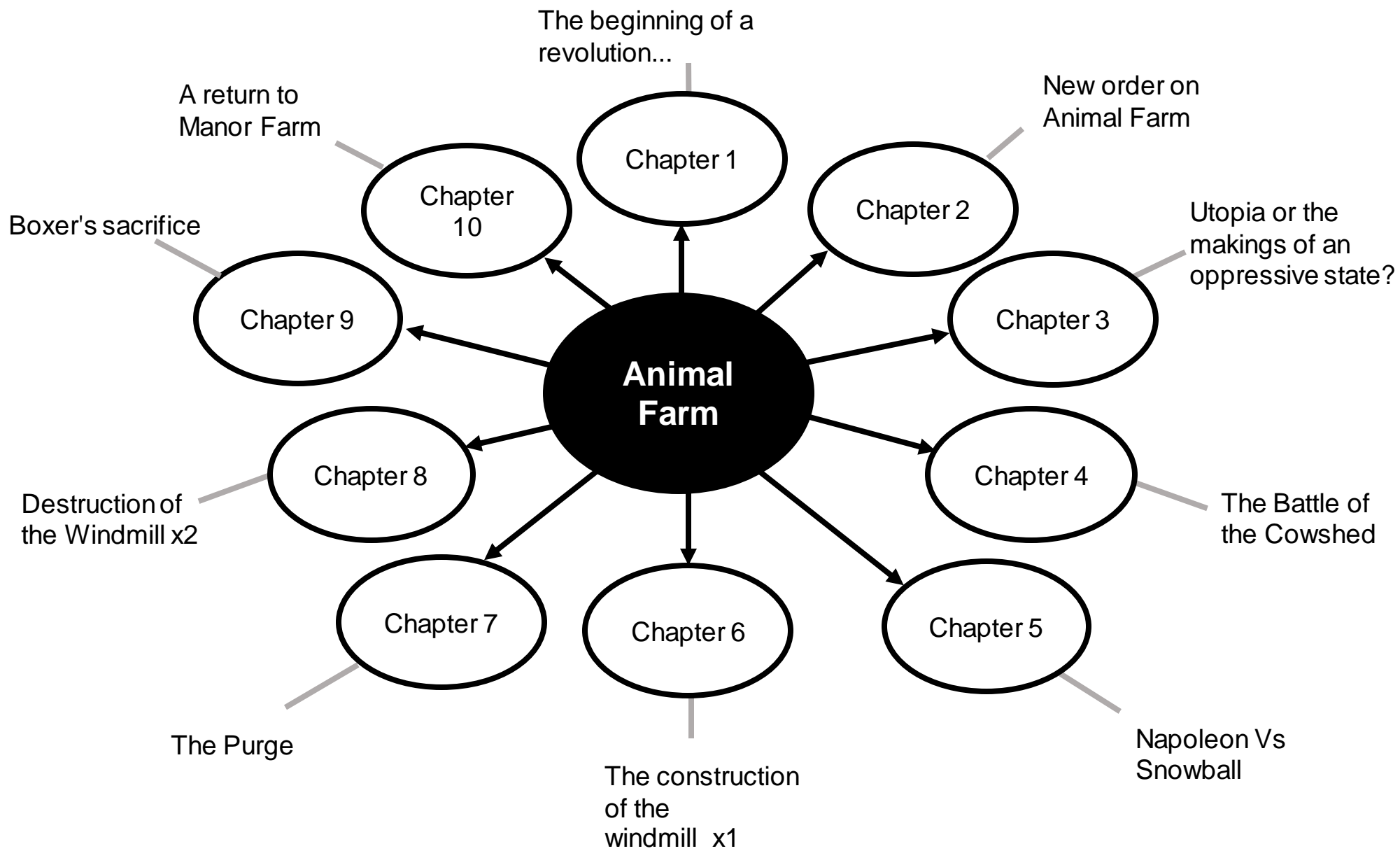
WORD	DEFINITION
<b>Autocracy</b>	A political system governed by a single individual.
<b>Brave</b>	Ready to face danger or pain.
<b>Calculating</b>	Acting in a scheming way.
<b>Callous</b>	Being cruel and unfeeling towards others.
<b>Compassionate</b>	Showing sympathy and concern for others.
<b>Corruption</b>	A dishonest action that destroys people's trust.
<b>Cynical</b>	Believing that people are motivated purely by self-interest; distrustful.
<b>Devious</b>	Using successfully dishonest methods to get your own way.
<b>Devoted</b>	Very loving and loyal.

WORD	DEFINITION
<b>Dictatorship</b>	A dictatorship is a government or a social situation where one person makes all the rules and decisions without input from anyone else.
<b>Egocentric</b>	Thinking only of oneself, without regard for the feelings or desires of others.
<b>Eloquent</b>	having or exercising the power of fluent, forceful, and appropriate speech:
<b>Hedonistic</b>	Engaging in the pursuit of pleasure.
<b>Inadequate</b>	Unable to deal with a situation or with life.
<b>Incompetent</b>	Not having the necessary skills to do something successfully.
<b>Inconsiderate</b>	Thoughtlessly causing pain or inconvenience to others.

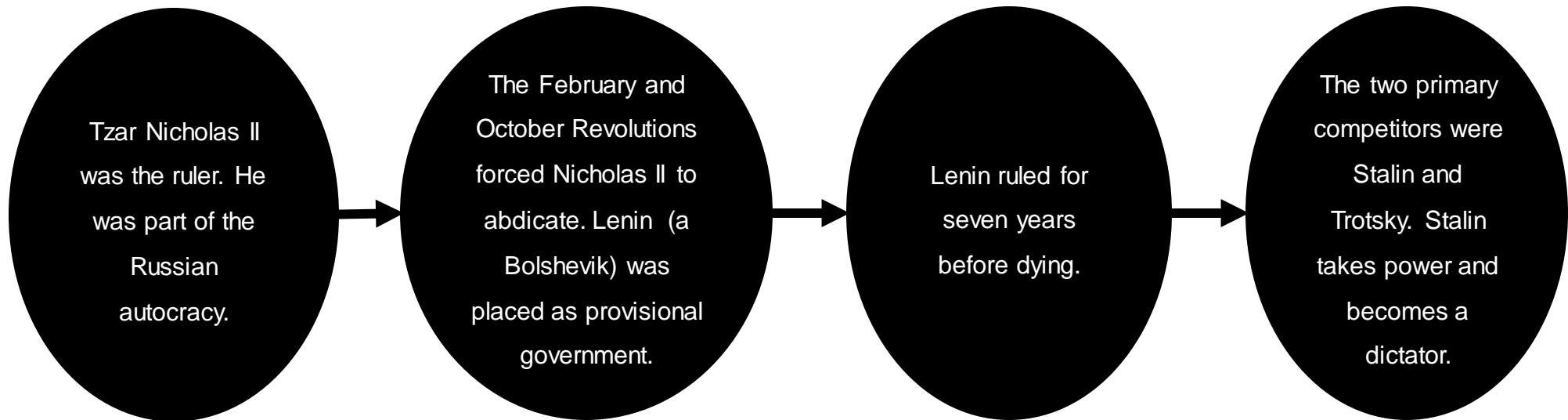
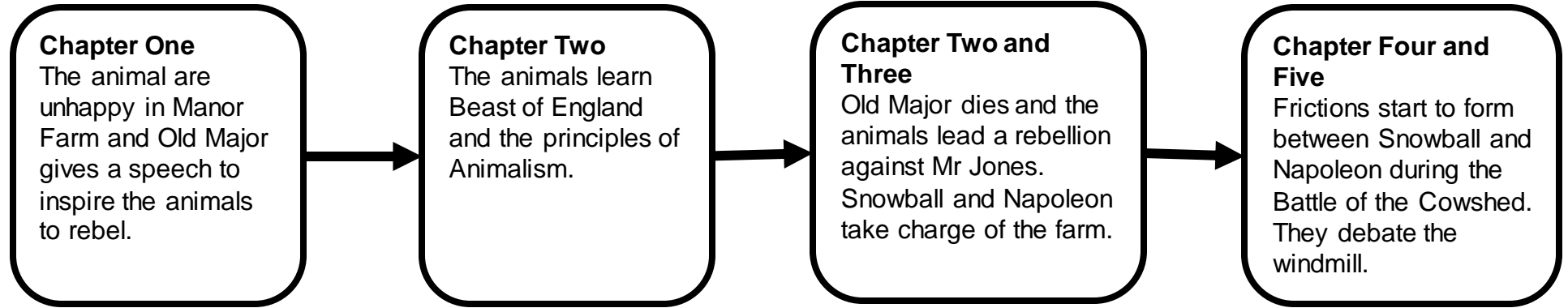
WORD	DEFINITION
<b>Idealism</b>	Thinking of things in their ideal form rather than as they really are
<b>Indifferent</b>	Unconcerned or uninterested.
<b>Ingenuous</b>	Innocent, naïve and unworldly.
<b>Loyal</b>	Giving or showing firm and constant support or allegiance to a person.
<b>Manipulative</b>	Influencing others through deceptive or underhanded tactics.
<b>Naïve</b>	Showing a lack of experience or judgement (Snowball is politically naïve).
<b>Opportunistic</b>	Exploiting immediate opportunities.
<b>Pessimistic</b>	Tending to see the worst aspect of things.

WORD	DEFINITION
<b>Shrewd</b>	To judge a situation accurately and turn it to your own advantage.
<b>Socialist</b>	The idea of collective effort and ownership benefiting all and removing inequality.
<b>Spoilt</b>	Harmed in character by being treated too indulgently.
<b>Steadfast</b>	Dutifully firm and committed to a cause.
<b>Tactical</b>	Relating to actions carefully planned to gain a specific military end.
<b>Tyrannical</b>	Using power in a cruel way or for your own personal gain.
<b>Unscrupulous</b>	Having or showing no moral principles.
<b>Usurp</b>	Seize and take control without authority and possibly with force; take as one's right or possession

# ANIMAL FARM KEY EVENTS



# ANIMAL FARM CONTEXT AND EVENTS



## Chapter 1 – The beginning of a revolution!



Famer Jones is introduced as an inadequate leader as he forgets to feed the animals. The animals hold a secret meeting showing that they are scared of him.

“Mr Jones, of Manor Farm, [...] was too drunk to remember to shut the pop-holes”



The animals enter in a specific order and Old Major waits to speak to them on a raised platform. The pigs sit at the front. He tells the animals that he has had a dream.

“then the pigs, who settled down in the straw immediately in front of the platform”



In his speech, he first encourages the animals to question their existence and blames man for all their suffering.

“Man is the only real enemy we have.”



In his speech, he also addresses different animals and comments on how Jones exploits them. He warns Boxer that he will be sold to the butchers.

“Boxer, the very day that those great muscles of yours lose their power, Jones will sell you to the knackers”

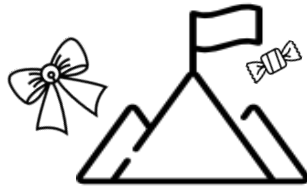


The meeting ends with the singing of ‘Beasts of England’. Farmer Jones is awoken by the uproar and shoots at the barn to quieten the animals.

“The pellets buried themselves in the wall of the barn and the meeting broke up hurriedly.”

PLOT  
KEY QUOTES

Chapter 2 – Overthrowing the status quo



PLOT

After the death of Old Major, the animals spend their days secretly planning the rebellion and the pigs are placed in charge of educating the animals about Animalism.

Among the pigs, Snowball and Napoleon are the most important to the revolution. Mollie is concerned about her ribbons and Moses speaks about a place called 'Sugarcandy Mountain'.

The rebellion occurs when Jones again falls into a drunken sleep and neglects to feed the animals. The triumphant animals then destroy all traces of Jones.

Snowball changes the sign reading "Manor Farm" to "Animal Farm" and paints the Seven Commandments of Animalism on the wall of the barn.

The cows need milking. The cows then give five buckets of milk, which disappears.

KEY QUOTES

"The work teaching and organising the others fell naturally upon the pigs"

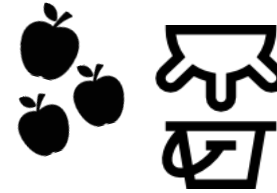
"Comrade," said Snowball, "those ribbons that you are so devoted to are the badge of slavery."

"Almost before they knew what was happening, the Rebellion had been successfully carried through"

'All animals are equal"

"When they came back in the evening it was noticed that the milk had disappeared."

Chapter 3 – Utopia?



PLOT

The animals cooperate to finish the harvest. Boxer distinguishes himself as a strong, tireless worker, admired by all the animals.

The pigs become the supervisors and directors of the animal workers. On Sundays, the animals meet in the big barn to listen to Snowball and Napoleon debate a number of topics.

To help the animals understand the general precepts of Animalism, Snowball reduces the Seven Commandments to a single maxim: "Four legs good, two legs bad."

The animals learn that the cows' milk and wind fall apples are mixed every day into the pigs' mash.

When the animals object, Squealer explains that the pigs need the milk and apples to sustain themselves as they work for the benefit of all the other animals.

KEY QUOTES

"How they toiled and sweated to get the hay in!"

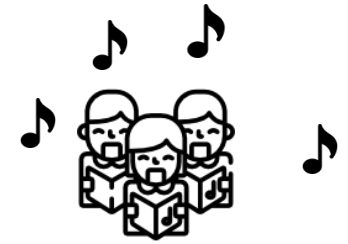
"The pigs did not actually work, but directed and supervised others."

"The birds did not understand Snowball's long words, but they accepted his explanations"

"these would be shared out equally [...] all the windfalls were to be collected [...] for the use of the pigs."

"Milk and apples (this has been proven by Science, comrades) contain substances absolutely necessary to the well-being of a pig."

Chapter 4 – The Battle of the Cowshed



PLOT

As summer ends, news of the rebellion spreads to other farms. Farmer Jones has spent most of his time at the Red Lion in Willingdon.

Farmer Frederick and Pilkington reluctantly, but out of fear of rebellion in their own farms, decide to help Farmer Jones and his men.

The animals are ready for Farmer Jones' attack. Snowball had studied an old book on Julius Caesar's campaigns. Snowball turns out to be an extraordinary tactician.

During the battle, Napoleon is not mentioned and Mollie is hiding. Snowball and Boxer are very active in the battle. Snowball is hurt by a bullet and Boxer thinks that he has killed someone.

A sheep dies and is given the honour of 'Animal Hero, Second Class'. The animals then celebrate their victory in what they call "The Battle of the Cowshed." The animals sing 'Beasts of England'.

KEY QUOTES

"[Farmer Jones was] complaining to anyone who would listen of the monstrous injustice he had suffered"

"both [Pilkinton and Frederick] were frightened by the rebellion on Animal Farm"

"Snowball at the head of them"

"I had no intention of doing that. I forgot that I was wearing iron shoes."  
[Boxer]

"It was decided to set the gun up at the foot of the flagstaff , [...] and to fire it twice a year"



Chapter 5 – Napoleon seizes power!



PLOT

Winter comes, and Mollie works less and less, and eventually disappears. The pigeons report seeing her standing outside a pub, sporting one of the ribbons that she always coveted.

The pigs increase their influence on the farm, deciding all questions of policy and then offering their decisions to the animals, who must ratify them by a majority vote.

Snowball and Napoleon continue their debates, the greatest of which occurs over the building of a windmill on a knoll. On the Sunday, the plan for the windmill is to be put to a vote.

Napoleon calls out nine ferocious dogs, who chase Snowball off the farm. The animals are terrified.

Napoleon then announces that all debates will stop and institutes a number of other new rules for the farm, but surprises everybody by announcing that the windmill will be built.

KEY QUOTES

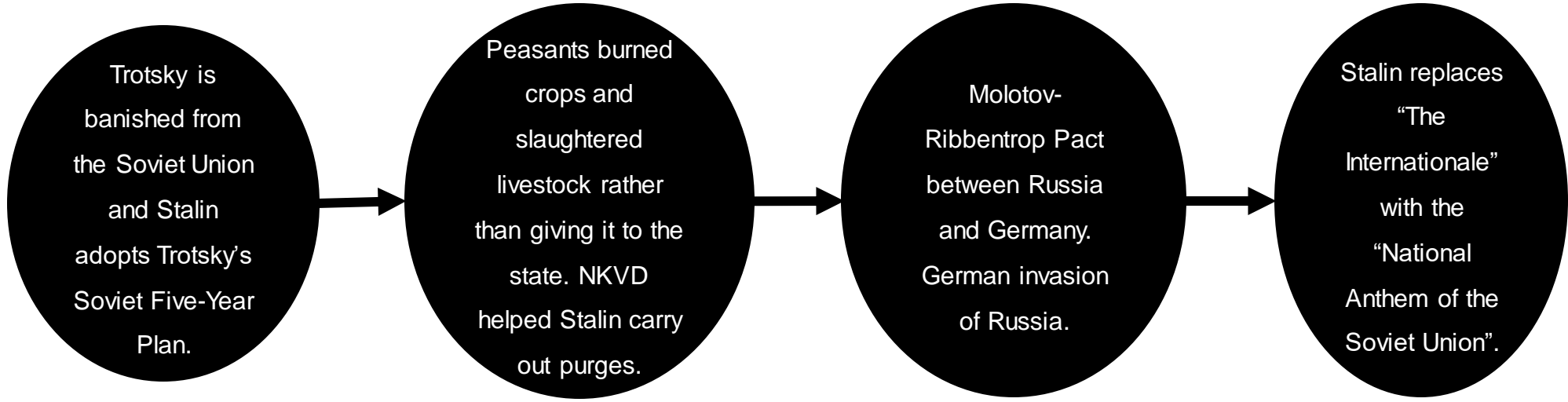
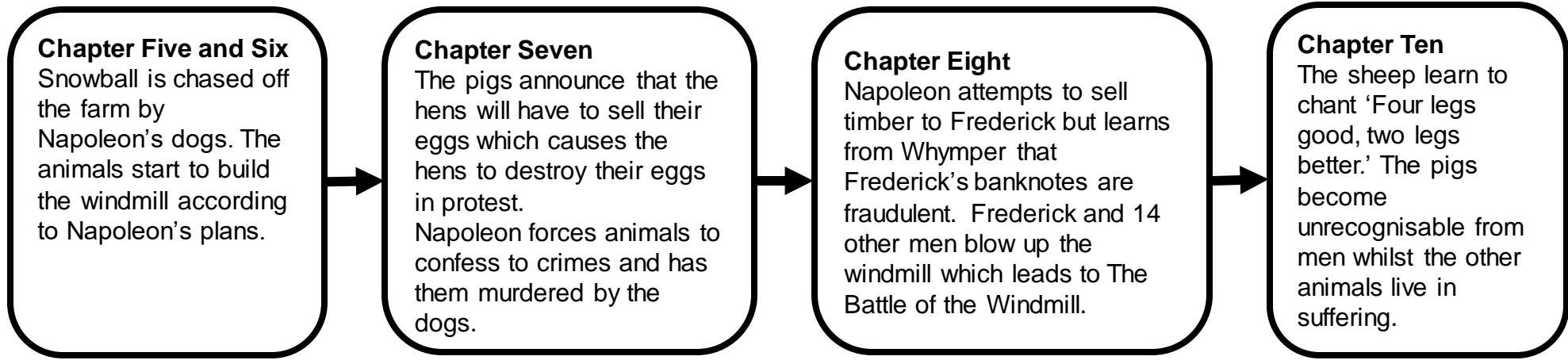
“None of the animals ever mentioned Mollie again.”

“the pigs occupied themselves with planning out the work of the coming season.”

“they [the animals] always found themselves in agreement with the one who was speaking at the moment”

“Silent and terrified, the animals crept back into the barn. [...] They were huge dogs, fierce-looking as wolves.”

“but there would be no more debates”



Chapter 6 – The Windmill



PLOT

During the following year, the animals work harder than ever before completing farm work and building the windmill.

Napoleon announces that Animal Farm will begin trading with neighbouring farms and hires Mr. Whymper.

The pigs move into the farmhouse and begin sleeping in beds, which Squealer excuses on the grounds that the pigs need their rest after the daily strain of running the farm.

Boxer works the hardest at ensuring the windmill is built and even works at night time. That November, a storm topples the half-finished windmill.

Napoleon tells the animals that Snowball is responsible for its ruin and then declares that they will begin rebuilding the windmill that very morning.

KEY QUOTES

“All that year the animals worked like slaves.”

“He [Mr Whymper] was a sly-looking little man [...] The animals watched his coming and going with a kind of dread”

“It was absolutely necessary, he said, that the pigs, who were the brains of the farm, should have a quiet place to work in.”

“A terrible sight had met their eyes. The windmill was in ruins.”

“Forward, comrades! Long live the windmill! Long live Animal Farm!”

Chapter 7 – The Purge



The weather gets worse. The animals are led to believe that Snowball is visiting the farm at night and spitefully subverting their labour. He becomes a constant (and imagined) threat to the animals' security.



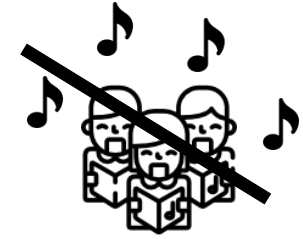
The animals are facing starvation and Squealer announces that the chickens' eggs will have to be sold. The chickens rebel but their rebellion is swiftly suppressed.



Napoleon calls a meeting of all the animals, during which he forces confessions from all those who had questioned him and then has them murdered by the dogs.



The terrible bloodshed leaves the animals deeply shaken and confused. Boxer says that he would never have believed that such a thing could happen on Animal Farm. He blames himself.



Eventually, the singing of "Beasts of England" is outlawed and a new song by Minimus, Napoleon's pig-poet, is instituted. It is a nationalist anthem for Animal Farm.

KEY QUOTES

"It was a bitter winter. The stormy weather was followed by sleet and snow."

"When the hens heard this they raised a terrible outcry."

"Immediately the dogs bounded forward, seized four pigs by the ear and dragged them, squealing with pain and terror"

"These scenes of terror and slaughter were not what they had looked forwards to on that night when Old Major first stirred them to rebellion"

"So 'Beasts of England' was heard no more."

Chapter 8 – The Windmill is destroyed (again)



PLOT

The animals have to work harder than in previous years. Squealer shares with them false figures about the increased production of food on the farm.

Napoleon schemes to sell a pile of timber to Frederick, who tries to pay with a check. Napoleon, however, demands cash, which he receives. Whymper then learns that Frederick's banknotes are forgeries.

Frederick and 14 men arrive at Animal Farm and attempt to take it by force. The humans are initially successful, after they blow up the windmill. The animals are completely enraged and drive the men from the farm.

Squealer explains to the bleeding animals that they were actually victorious in what will hereafter be called "The Battle of the Windmill." Boxer is severely injured during the battle.

The pigs find a case of whiskey in Jones' cellar. Napoleon gets ill from it and it is thought he had been poisoned. Napoleon gets better. The pigs change the commandment about drinking.

KEY QUOTES

"Throughout that year the animals worked even harder than they had worked in the previous year."

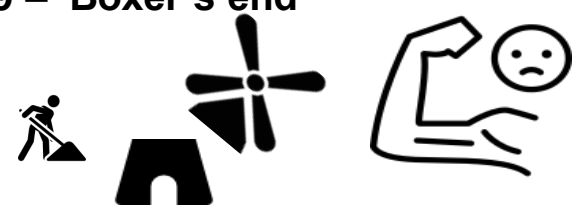
"The bank-notes were forgeries! Frederick had got the timber for nothing."

"they did not heed the cruel pellets that swept over them like hail. It was a savage battle."

"In the general rejoicing the unfortunate affair of the bank-notes was forgotten."

"No animal shall drink alcohol', but there were two words that they had forgotten [...] 'to excess'"

Chapter 9 – Boxer’s end



PLOT

The animals begin building a new windmill. Their efforts are again led by Boxer who, despite his split hoof, insists on working harder and getting the windmill started before he retires.

One day, however, he collapses because of a lung ailment. After he is helped back to his stall, Squealer informs them that Napoleon has sent for the veterinarian at Willingdon to treat him.

The van arrives to take Boxer to the hospital; however, Benjamin reads its side and learns that Boxer is actually being taken to a knacker, or butcher.

Clover screams to Boxer to escape, but he is too weak. Boxer is never seen again. Squealer speaks of Boxer’s honourable service and devotion to ‘Animal Farm’ and Napoleon.

The chapter ends with a grocer's van delivering a crate of whisky to the pigs, who drink it all and do not arise until after noon the following day.

KEY QUOTES

“For a horse, it was said, the pension would be five pounds of corn a day [...] possibly an apple on public holiday.”

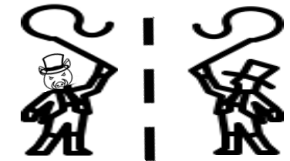
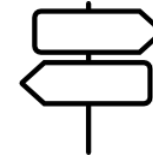
“His eyes were glazed, his sides matted with sweat.”

“‘Fools! Fools!’ shouted Benjamin [...] ‘Do you not see what is written on the side of the van?’”

“‘I was at his beside at the very last.[...] He whispered [...] that his sole sorrow was to have passed on before the windmill was finished.’”

“the pigs had acquired the money to buy themselves another case of whisky.”

Chapter 10 – The ultimate betrayal



PLOT

Years pass. Many animals age and die, and few recall the days before the Rebellion. The farm seems to have grown richer, but only the many pigs and dogs live comfortable lives.

Squealer takes the sheep off to a remote spot to teach them a new chant. Squealer walks toward the animals on his hind legs.

Napoleon soon appears walking upright; he carries a whip. Before the other animals have a chance to react to the change, the sheep begin to chant: “Four legs good, two legs better!”

Only the last commandment remains: “all animals are equal.” However, it now carries an addition: “but some animals are more equal than others.”

The farmers praise the pigs and express their regret for past “misunderstandings.” Napoleon announces the change of the farm’s name back to ‘Manor Farm’. The pigs and men fall out. The animals look confused.

KEY QUOTES

“They [the animals] were generally hungry, they slept on straw [...] in winter they were troubled by the cold, and in summer by the flies.”

“He [Squealer] was teaching them [the sheep] to sing a new song”

“Napoleon himself, majestically upright [...] He carried a whip in his trotter.”

“All animals are equal but some animals are more equal than others.”

“The creatures outside looked from pig to man [...] but already it was impossible to say which was which.”



## Snowball

One of the leading pigs who challenges Napoleon for leadership of the farm after the rebellion

Wants to educate the animals and spread the ideals of the revolution to other farms

- Naïve
- Brave
- Tactical

Opposition in politics

Passionate about communism



Symbolic of: **Leon Trotsky**

## Napoleon

The pig who emerges as the leader of the farm after the rebellion

Uses violence and intimidation to get his own way

- Shrewd
- Tyrannical
- Callous

Manipulative and dangerous dictators

Violence and the corruptive nature of power



Symbolic of: **Joseph Stalin**

## Squealer

Napoleon's mouthpiece who spreads news and lies around the farm

Able to manipulate the animals using hollow yet convincing rhetoric

- Devious
- Calculating
- Eloquent

Propaganda machine

The control of information and the media in the Soviet Union



Symbolic of: **Soviet press**



# ANIMAL FARM CHARACTERS- THE HORSES



## Mollie

A vain horse who prefers ribbons and sugar over ideas and rebellion

Lured off the farm with the promises of a comfortable life

Egocentric  
Spoilt  
Hedonistic

The upper classes who fled from Russia a few years after the Russian Revolution

Interested in material wealth and looks



Symbolic of: **the bourgeoisie**

## Boxer

A dedicated but dim-witted horse

Is crucial in the building of the windmill

Devoted  
Ingenuous  
Steadfast

Peasants of the Soviet Union

Hard-working and committed to the cause



Symbolic of: **the male working classes/proletariat**

## Clover

A motherly horse who is friends with Boxer

Silently questions some of Napoleon's decisions and one of the only animals who can read

Compassionate  
Concerned  
Loyal

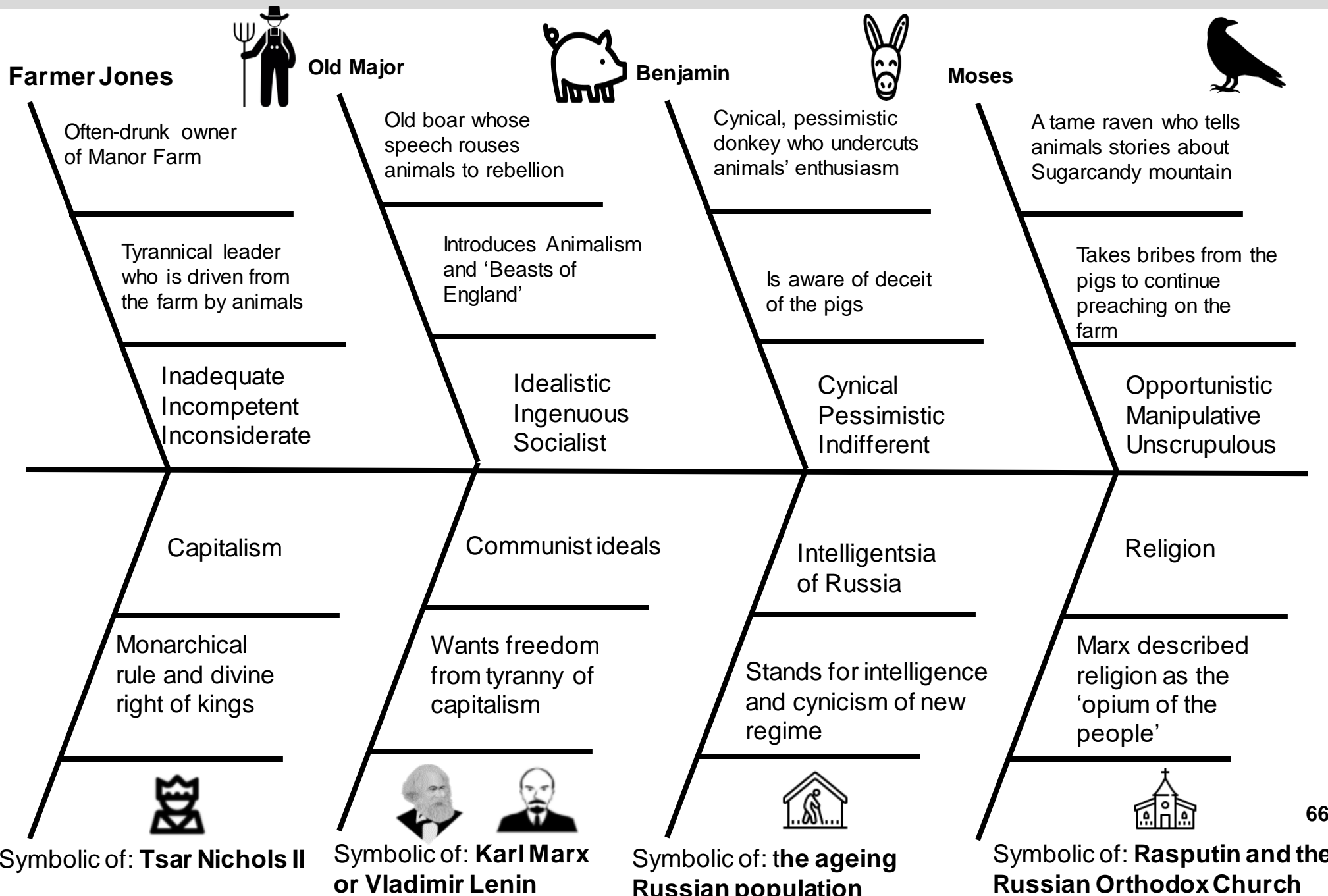
Peasants of the Soviet Union

Maternal and gentle

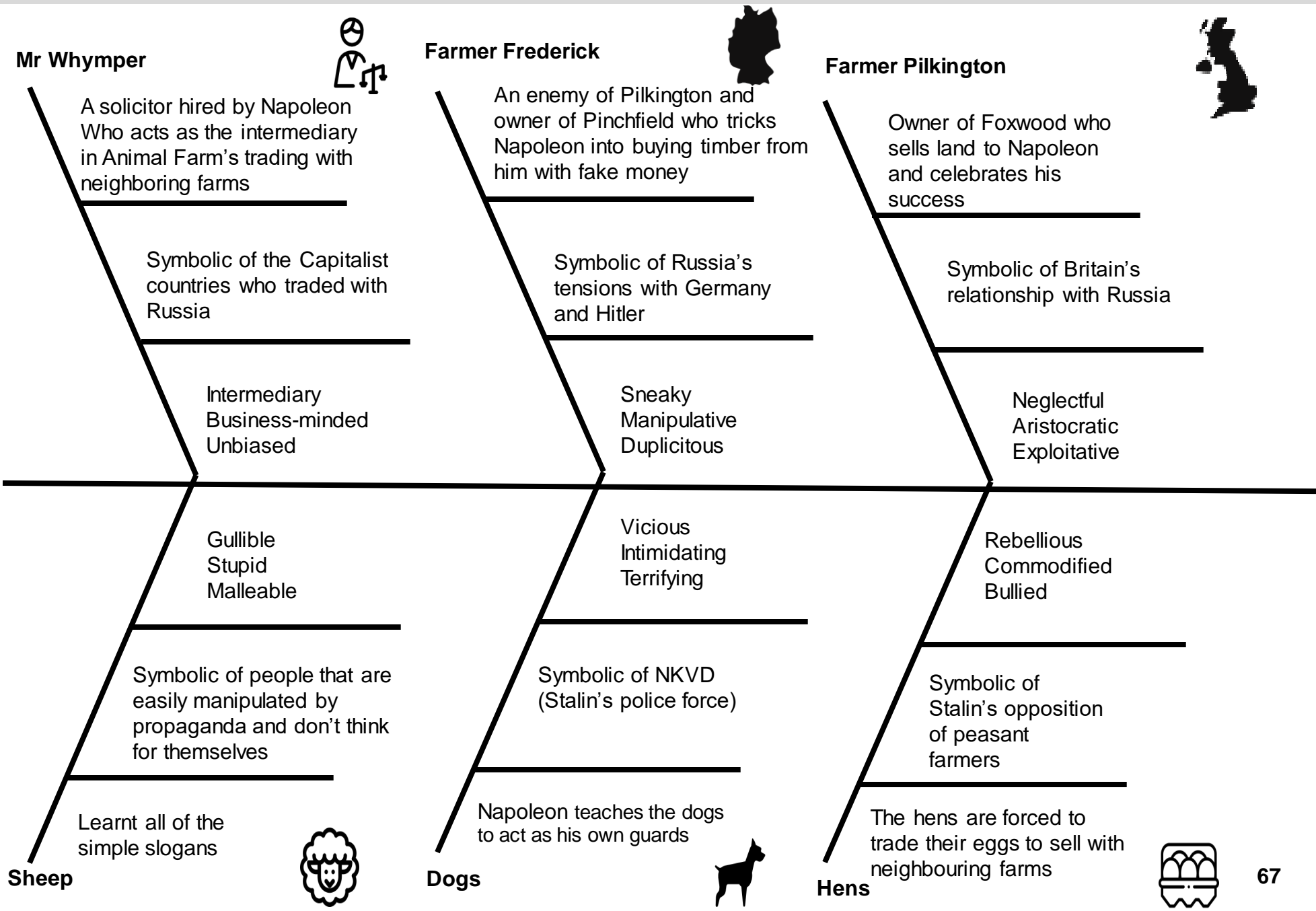


Symbolic of: **the female working classes/proletariat**

# ANIMAL FARM CHARACTERS- OTHER ANIMALS



# ANIMAL FARM CHARACTERS- MINOR CHARACTERS





Question



You get to choose a question!



What question do you feel you know the most about?



Choose a question and identify the focus of the question.



Whole text



Where in the text can you make links to this question?



Are there any specific moments which would support your answer?



Can you analyse language or structure?



How can you link these events contextually to the question?



Thesis statement

Try to form a line of argument which will run through your whole response.

E.g. Orwell explores how the everyday person allows those in power to exploit them. He criticises their naivety and compliance through the character of Boxer.

# Power and Conflict Poetry

## English Literature

### Paper 2

### Section B - Comparison

#### CONTENT

<b>Page 70-71</b>	Tier 2 Vocabulary
<b>Page 72-73</b>	Tier 3 Vocabulary –Poetic Techniques
<b>Page 74-76</b>	Power and Conflict Poetry Themes
<b>Page 77-78</b>	<b>The Romantic Movement</b>
<b>Page 79</b>	Ozymandias Summary
<b>Page 80</b>	London Summary
<b>Page 81</b>	The Prelude Summary
<b>Page 82</b>	My Last Duchess Summary
<b>Page 83</b>	<b>War Poetry</b>
<b>Page 84</b>	The Charge of The Light Brigade Summary

#### CONTENT

<b>Page 85</b>	Exposure Summary
<b>Page 86</b>	Bayonet Charge Summary
<b>Page 87</b>	Remains Summary
<b>Page 88</b>	<b>The Effect of War</b>
<b>Page 89</b>	Storm on the Island Summary
<b>Page 90</b>	Poppies Summary
<b>Page 91</b>	War Photographer Summary
<b>Page 92</b>	<b>Identity</b>
<b>Page 93</b>	Tissues Summary
<b>Page 94</b>	The Emigree Summary
<b>Page 95</b>	Kamikaze Summary
<b>Page 96</b>	Checking Out Me History Summary
<b>Page 97</b>	Forming a response
<b>Page 98-102</b>	Poetry Comparison

## TIER TWO VOCABULARY

WORD	DEFINITION
<b>Anxious</b>	Feeling of distress or danger
<b>Automaton</b>	Someone who acts or responds in a mechanical or apathetic way
<b>Complacent</b>	Showing smug or uncritical satisfaction with oneself or one's achievements
<b>Complexity</b>	The quality of being intricate or complicated
<b>Creole</b>	A mother tongue formed from the contact of European language with local languages
<b>Desolation</b>	Sadness resulting from being forsaken or abandoned

WORD	DEFINITION
<b>Disillusioned</b>	Disappointment resulting from the discovery that something is not as good as you were led to believe
<b>Eurocentric</b>	Focusing on European culture or history to the exclusion of a wider view of the world.
<b>Hopelessness</b>	The despair you feel when you have abandoned hope of comfort or success
<b>Hubris</b>	An excess of confidence or pride; arrogance
<b>Jingoism</b>	Fanatical, over-the-top patriotism
<b>Longing</b>	A strong feeling of need or desire for someone or something

WORD	DEFINITION
<b>Morality</b>	Motivation based on right and wrong
<b>Nonchalance</b>	Seeming not to care
<b>Poignant</b>	When something or someone touches you deeply and emotionally
<b>Pride</b>	A feeling of deep pleasure or satisfaction derived from one's own achievements or the achievements of those with whom one is closely associated
<b>Regret</b>	Feel remorse for; feel sorry for

WORD	DEFINITION
<b>Reminiscent</b>	Serving to bring to mind
<b>Restrictions</b>	The act of keeping something within specified boundaries
<b>Steadfastness</b>	Loyalty in the face of trouble and difficulty
<b>Subservient</b>	Prepared to obey others unquestioningly
<b>Trauma</b>	An emotional wound or shock often having long-lasting effects

<b>Alliteration</b>	The repetition of the same sound in a sequence of words beginning with the same letter.	<b>Dramatic monologue</b>	A form of poetry that uses the assumed voice of a single person that addresses an implied audience.
<b>Allusion</b>	A reference to another literary text, event or person.	<b>Emotive language</b>	Words which elicit a powerful emotional response.
<b>Assonance</b>	The repetition of the same vowel sounds in a sequence of words.	<b>Enjambment</b>	When a sentence or phrase runs over from one line or stanza to the next.
<b>Blank verse</b>	Poetry written in iambic pentameter that doesn't rhyme.	<b>Euphemism</b>	A word or phrase used to replace an offensive or upsetting expression.
<b>Caesura</b>	A pause in a line of poetry – usually signified by a full stop.	<b>Free verse</b>	Poetry that doesn't rhyme and has no regular rhythm or line length.
<b>Chronological</b>	When events are arranged in the order in which they happen.	<b>Homonyms</b>	Words that are spelt and pronounced the same, but have different meanings.
<b>Colloquial</b>	Sounding like everyday spoken language.	<b>iambic pentameter</b>	Poetry with lines of ten syllables – five of them stressed and five unstressed.
<b>Consonance</b>	The repetition of the same consonant sounds in a sequence of words.	<b>Imagery</b>	Figurative language – language that is used to create symbolism.
<b>Dactyl metre</b>	Poetry with lines of ten syllables – one long syllable followed by two short syllables.	<b>In medias res</b>	When a narrative starts in the middle of the action.



## TIER THREE VOCABULARY: POETIC TECHNIQUES

**Irony** When words are used to imply the opposite of what they normally mean or when there is a difference between what happens and what is expected.

**Juxtaposition** When a poet puts two ideas together to create a contrast.

**Metaphor** A way of describing something by saying that it is something else.

**Onomatopoeia** A word that sounds like the thing it is describing.

**Oxymoron** Putting two words together with opposing connotations.

**Personification** Describing a non-living thing as if it has human qualities or feelings.

**Petrarchan sonnet** A 14 line poem with an ABBA rhyme scheme, with a volta after the initial 8 lines.

**Plosive sounds** A short burst of sound made by words that contain the letters b, d, k, p or t.

**Rhyming couplet** A pair of rhyming lines that are next to each other.

**Sibilance** The repetition of the 's' and 'sh' sounds.

**Simile** A way of describing something by comparing it to something else using the words 'like' or 'as'.

**Stanza** A group of lines in a poem.

**Symbolism** When an object stands for something else.

**Syntax** The arrangement of words in a sentence or phrase so they make sense.

**Third person** When the poet writes about a character who isn't the speaker.

**Tone** The mood or feelings suggested by the way the poet writes/ or the speaker's attitude.

**Voice** The characteristics of the person speaking the poem.

**Volta** A turning point in a poem; the argument or tone in the poem changes dramatically.



Power of Humans



Anger and Frustration



Effects of Conflict



Guilt and Remorse



Power of Nature



Fear



Reality of Conflict



Individual Experiences



Loss and Absence



Pride



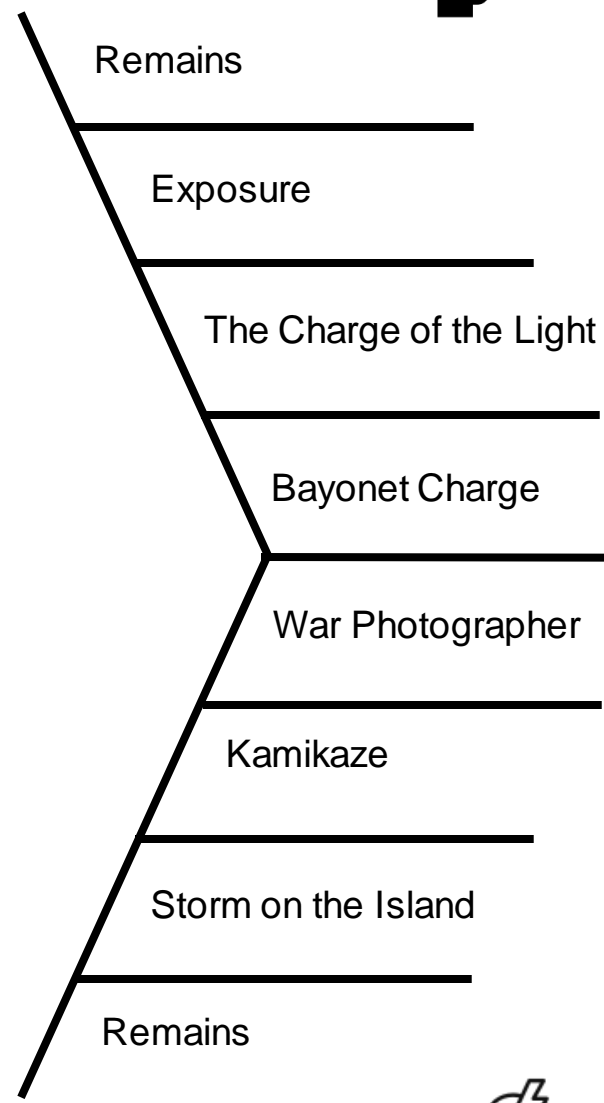
Memory



Identity



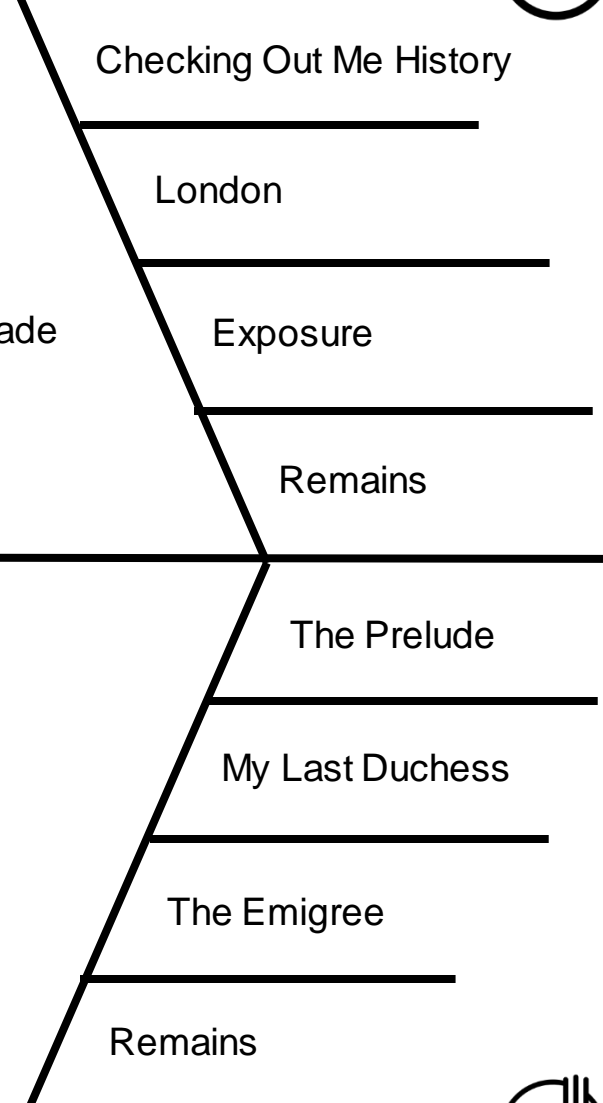
**Reality of conflict**



**Effect of conflict**



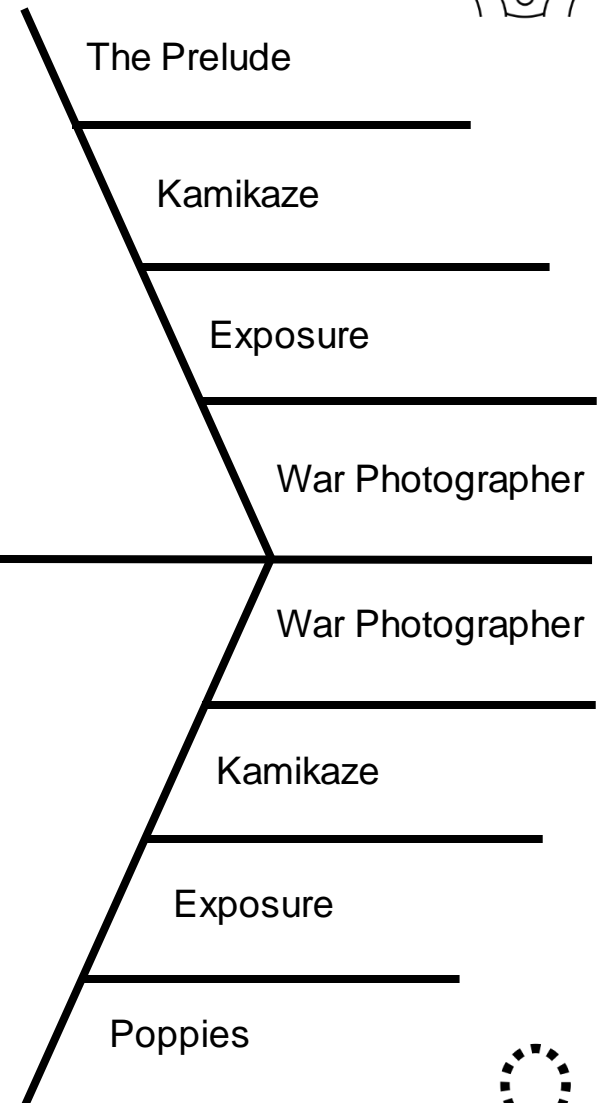
**Anger and frustration**



**Guilt and remorse**



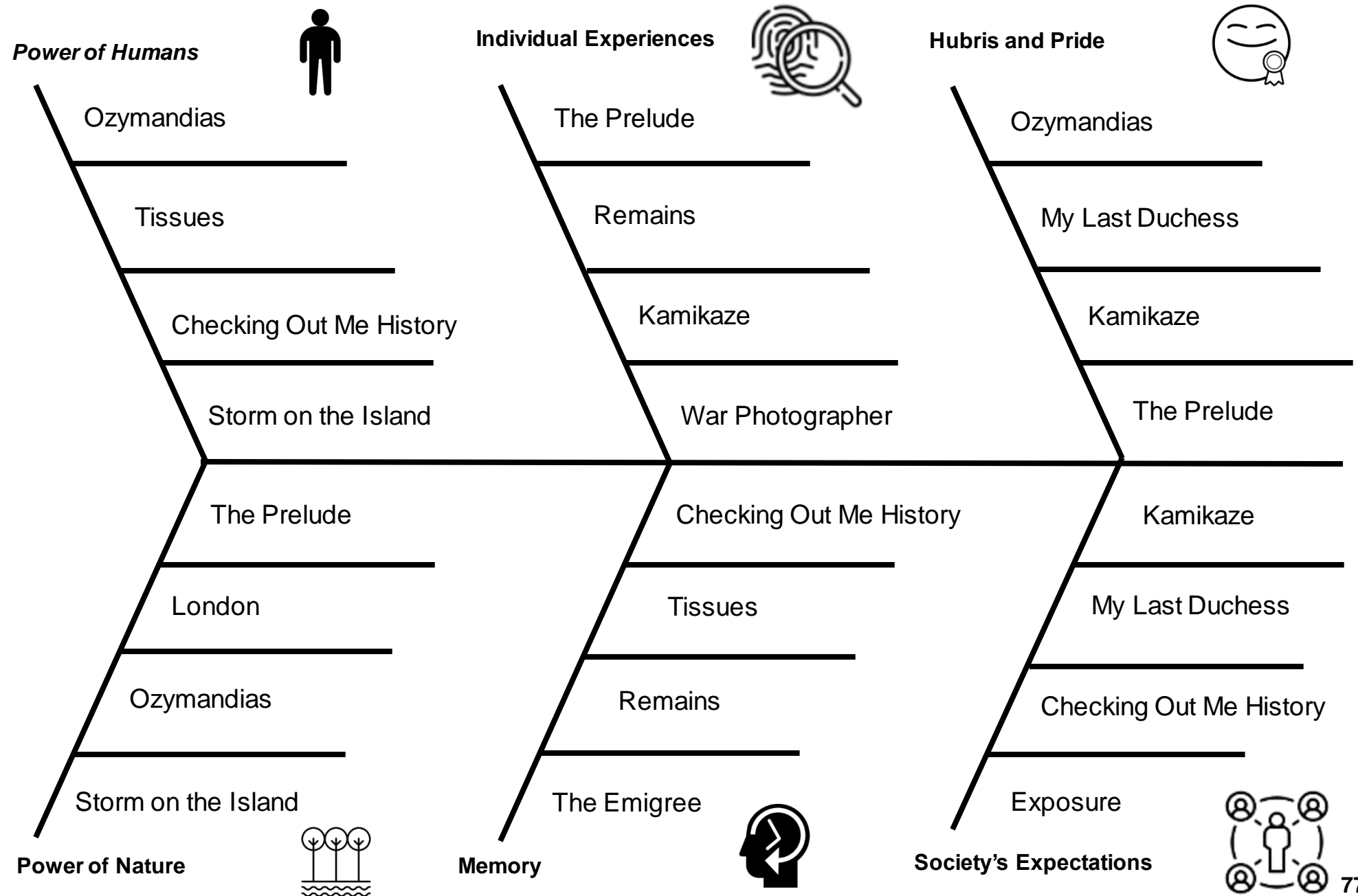
**Fear**



**Loss and absence**



# POWER AND CONFLICT THEMES



## Ozymandias

Written by Percy Bysshe Shelley about Pharaoh Ramses II.



Shelley disliked monarchies, absolute power and the oppression of the poor.

**Key themes:** Power of nature, power of humans, memory, loss

**Key themes:** Pride, anger, power of humans, fear

Browning criticises the power of the wealthy and men in the 19th century.

Written by Robert Browning and based on the Duke of Ferrara.

## My Last Duchess



## London

Written by William Blake to show the negative impact of the Industrial Revolution



Blake highlights the social division of wealth and suffering of the poor

**Key themes:** Power of humans, individual experiences, loss, frustration

**Key themes:** Power of nature, memory, identity, fear, individual experiences

Wordsworth discovers human's inferior place in the world and highlights the majesty of nature.

Written by William Wordsworth as part of an epic poem.

## The Prelude



# Romanticism

The Romantics:  
A group of poets in 18<sup>th</sup> and  
19<sup>th</sup> century England

Liked

Disliked

Nature



Democracy  
and freedom



Fair  
treatment of  
the poor



The  
Industrial  
Revolution



The church



The way the  
rich treated  
the poor



## SUMMARY



The speaker meets a traveller who tells him about a broken statue standing in the middle of the desert.



It is the statue of a pharaoh who ruled in 'ancient' times. The sculptor that made the statue captured the pharaoh's arrogance.



On the base of the statue there is an inscription showing how the pharaoh boasted of his power.



However, the statue has fallen down and crumbled away so that only the ruins and the boundless desert remains.

## Context:

Shelley was a **Romantic** poet.

Shelley disliked **monarchies**, absolute power and the oppression of ordinary people.

He was inspired by the events of the **French Revolution**, where the monarchy was overthrown.

### TIER TWO WORD

### DEFINITION

hubris

an excess of confidence or pride

ephemeral

lasting a very short time

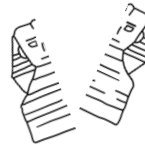
### Key Quote

### Key Interpretation



'kings of kings'

The poem is an ironic memorial to the ego of an ancient Pharaoh.



'a shattered visage lies'

The statue is an allegory for the eventual end of power that everyone must suffer, especially the proud.



'the lone and level sands stretch far away'

Nature is all powerful and eternal.



## SUMMARY



The speaker is describing a walk around the crammed city of London where everything is owned.



Everywhere he goes, all he can see is misery and despair; even men are crying. There is no freedom of thought.



The misery is relentless. The speaker mentions how chimney sweepers and soldiers suffer. He criticises the church and the monarchy.



By the end of the poem, the speaker is angry and frustrated as he can see how the next generations are being affected. And how even sacred unions like marriage are being destroyed.

## Context:

Blake was a **Romantic** poet.

Blake was inspired by the changing landscape due to the **Industrial Revolution** and how the Industrial Revolution negatively impacted the working class.

'London' features in Blake's poem collection '**Songs of Innocence and of Experience**'.

### TIER TWO WORD

### DEFINITION

destitute

poor enough to need help from others

desolation

sadness resulting from being forsaken or abandoned

### Key Quote

### Key Interpretation



'the mind-forged manacles I hear'

The poem is an ironic look at misery in the greatest city. People have lost all freedom.



'runs in blood down palace walls'

Blake challenges the establishment in their 'palaces' and 'churches' which are marked by the blood and blackening of good people.



'the youthful harlot's curse'

Blake is upset and exasperated at the loss of joy and innocence. The next generation are trapped in this cycle of desolation.

## SUMMARY



The poem begins on a summer evening where the speaker recalls finding a little boat tied to a willow tree. He unties the boat and takes it on the lake.



The speaker feels confident and describes the beauty of the lake and nature. He continues to row forward.



All of a sudden a huge mountain appears in the horizon. He is scared by the size and power of the mountain.



He turns back and returns to the willow tree. He walks home in a sombre and solemn mood.



The poem ends with the speaker reflecting on how he has been changed by the event. His thoughts and dreams are still troubled by the experience.

## Context:

Wordsworth was a **Romantic** poet.

Part of an epic poem on 'the growth of a poet's mind'—'the child is father of the man' (events in childhood shape us as adults).

### TIER TWO WORD DEFINITION

epiphany

a sudden realisation

morality

motivation based on ideas of right and wrong

### Key Quote

### Key Interpretation



'proud of his skill'

The poem symbolically uses the journey on the river to show human arrogance at the beginning.



'a huge peak, black and huge'

The conflict between man and nature is caused by mans attempt to manipulate nature, nature still contains a power and majesty beyond mankind's ability to command.



'were a trouble to my dreams'

The poem symbolically uses the journey on the river to mirror the poets own spiritual journey of reflection.

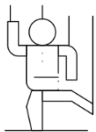
## SUMMARY



The Duke proudly shows the portrait of his former Duchess to an envoy. He explains how the painter Fra Pandolf painted her.



The Duke was angered by the Duchess' behaviour – she was friendly and flirtatious with other men. He is frustrated by the way she treated him just like everyone else. She valued his gift of marriage to her, the same as any other ordinary gift.



He acted to stop the Duchess' inappropriate behaviour, but he doesn't say how he did this. There are strong hints that he had her murdered.



The Duke and the envoy walk away from the painting and the reader discovers that the envoy is there to arrange the Duke's next marriage. On the way out the Duke points out another piece of art.

## Context:

Browning lived in Italy for many years and was fascinated by the power of art. Robert Browning loosely based this poem on the life of Duke of Ferrara. Ferrara married the young Lucrezia di Cosimo Medici (she was part of a very wealthy family).

### TIER TWO WORD

### DEFINITION

patriarchal

a system of society or government controlled by men

subservient

prepared to obey others unquestioningly

### Key Quote

### Key Interpretation



'the depth and passion of its earnest glance'

Browning presents the power of art in reflecting human emotion and outliving its subjects.



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

Browning ironically shows that the Duke, a rich and educated man, is yet a fool in matters of love and honesty. He is blinded by his power and status.



'Notice Neptune, though, taming a sea-horse'

Browning criticises the unchallenged power of a patriarchal society. The poem ends with a sinister tone as it exposes the Duke's controlling nature.

Bayonet Charge



Written by Ted Hughes about WWI

The poem explores the lack of control of soldiers in war.

**Key themes:** Individual experiences, fear, reality of conflict, anger and frustration

**Key themes:** Reality of conflict, fear, power of nature, loss and absence, memory, effects of conflict

The experience of soldiers during trench-warfare, facing the devastation of the elements.

Written by Wilfred Owen during WW1.



Exposure

The Charge of the Light Brigade



Written by Alfred Lord Tennyson during the Crimean War, when he was Poet Laureate.

Celebrates the heroic charge of soldiers, whilst highlighting the danger of blind obedience.

**Key themes:** Pride, reality of conflict, fear, power of humans

**Key themes:** Fear, guilt and remorse, loss and absence, power of humans, effects of conflict, memory

Armitage explores PTSD and trauma after returning from war

Written by Simon Armitage about the experiences of soldiers in the Iraq War.



Remains

War

## SUMMARY



A cavalry of 600 men is charging forward towards a valley. The commanding officer encourages the men forward.



It is revealed that someone had made a mistake and that the orders are wrong. The soldiers continue in their duty.



They charge forward and are surrounded by cannons. The soldiers fight the Russian/Ukrainian soldiers with their swords.



As they emerge from the battle and retreat, not all soldiers return. The speaker of the poem praises their courage.



By the end of the poem, the speaker commands his reader to honour the soldiers – they were brave and did their duty.

## Context:

The poem is based on the Battle of Balaclava in the Crimean War.

Tennyson wrote the poem based on a report he read on December 2, 1854.

In the battle, Lord Raglan had decided to attack the Russians and he sent an order that was misinterpreted. 100 to 200 men are thought to have died because of this.

### TIER TWO WORD

### DEFINITION

patriotism

love for one's country and a willingness to sacrifice for it

steadfastness

loyalty in the face of trouble and difficulty

### Key Quote

### Key Interpretation



'Half a league, half a league'

The repetition within the poem helps capture the galloping military rhythm.



'All in the valley of Death'

The military language is mixed with religious allusion to suggest an epic scale.



'Honour the charge they made!'

The poet is clearly distinguishing between the bravery of the men and the foolish 'blunder' of the orders and suggests the soldiers are heroes.

## SUMMARY



Soldiers in the trenches of WWI are awake at night, afraid of an enemy attack. It is very cold and windy – they can hear the barb wire.



Nature seems to be their main enemy as it is freezing cold, rain, windy and snowy. Nature is personified as if attacking the soldier.



The men imagine returning home, but the doors there are closed to them. They believe that sacrificing themselves in the war is the only way of keeping their loved ones at home safe.



They return to thinking about their deaths in the icy, bleak trenches. Nothing happens.

## Context:

Owen fought in WWI and died just one week before the war ended.

He was sent home to be treated for shell-shock.

He wrote about the realities experienced in war.

## TIER TWO WORD DEFINITION

disillusioned	disappointment resulting from the discovery that something is not as good as one believed it to be
hopelessness	the despair you feel when you have abandoned hope of comfort or success

## Key Quote

## Key Interpretation



‘the merciless  
iced east winds  
that knife us’

The poem defies the convention of war and looks at the weather assaulting the soldiers, not another army.



‘But nothing  
happens.’

The use of the refrain highlights the frustration and hopelessness of war. The soldiers are waiting, watching and are worried in case of an attack.



‘Slowly our  
ghosts drag  
home’

The use of the collective voice highlights how the experience was shared by soldiers across war.

## SUMMARY

A soldier is suddenly woken up and is charging towards enemy lines. He is clumsy over the uneven ground and is heading towards a hedge.

In his confusion, the soldier **nearly** stops. And he begins to wonder what force (fate or politics) is controlling his actions. He compares himself to the hand on a clock.

Then bullets slash through the air and into the ground nearby, causing an injured hare to appear, struggling for life. The soldier's overriding emotion and motivation is fear, which has replaced the more patriotic ideals before the violence began.



## Context:

Hughes served in the RAF for two years.

Hughes' father had served in and survived WWI.

The poem focuses on WWI.

TIER TWO WORD	DEFINITION
patriotism	love of country and willingness to sacrifice for it
automaton	someone who acts or responds in a mechanical or apathetic way

	Key Quote	Key Interpretation
A black and white icon of an eye with a single tear falling from it.	'the patriotic tear that had brimmed in his eye'	Hughes questions ideals of a patriotism. In the poem the overriding emotion that pushes the soldier to keep on fighting is fear.

A black and white icon of an alarm clock.	'In what cold clockwork of the stars and the nations.'	Hughes explores how soldiers are powerless and lack control as they are controlled by a higher power. They are controlled by the state.
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A black and white icon of a stick of dynamite with a lit fuse.	'His terror's touchy dynamite'	Hughes not only presents the physical damage of war but also the psychological effects of it.
----------------------------------------------------------------	--------------------------------	-----------------------------------------------------------------------------------------------

## SUMMARY



A group of soldiers shoot a man who's running away from a bank raid he has been involved in. The soldier telling the story isn't sure whether the man was armed or not.



The death of the man is described in graphic detail. The body of the man is carted away and the soldier walks by the blood stained ground every week.





Once he is home, the soldier is on his own and he can't get the man's death out of his head. He is haunted by feelings of guilt.


## Context:

This poem is part of a small collection of poems written for 'The Not Dead'. It is about ex-service men and women who have survived wars and are now dealing with PTSD.

TIER TWO WORD	DEFINITION
trauma	an emotional wound or shock often having long-lasting effects
nonchalance	seeming not to care

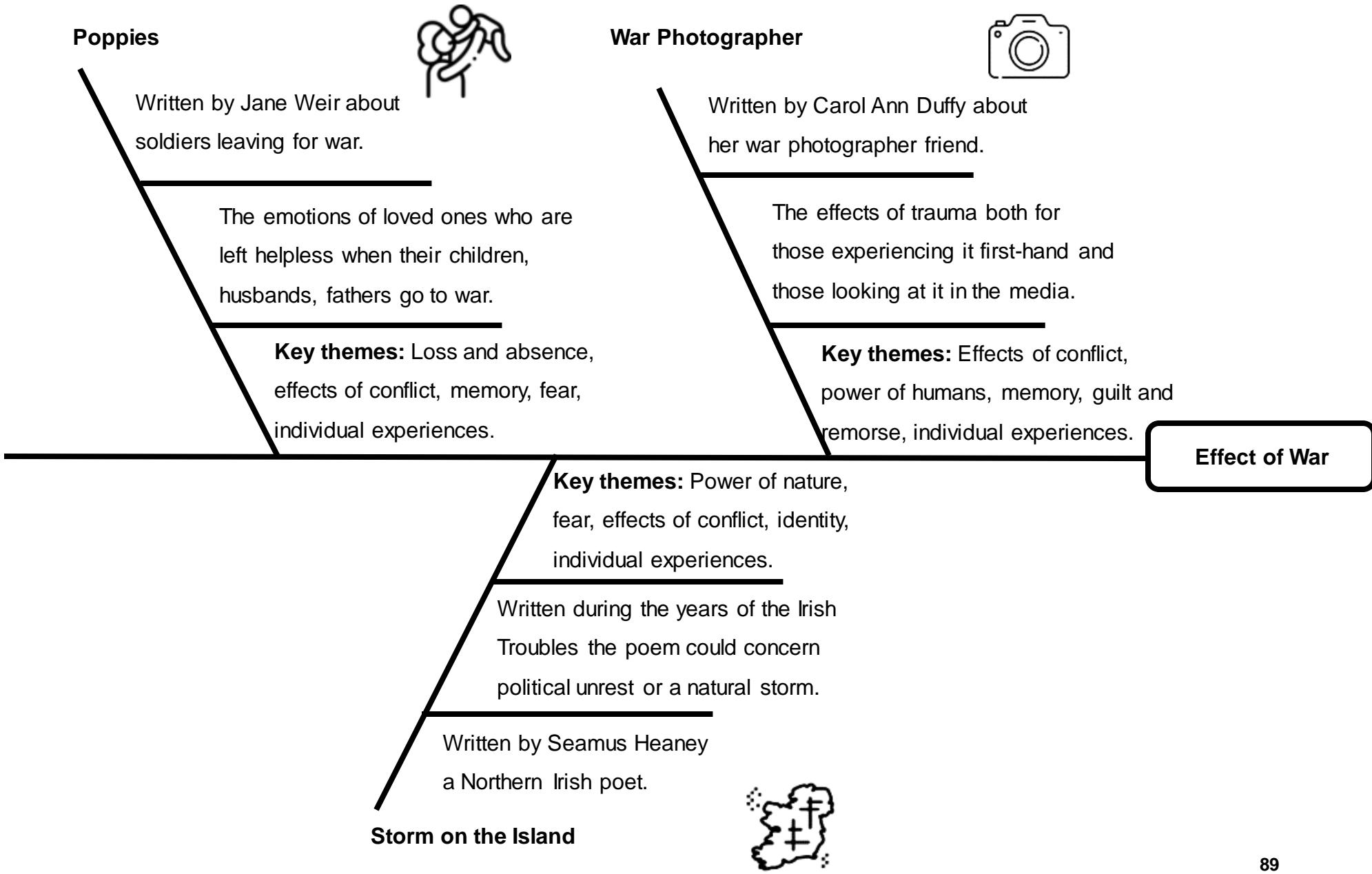
	Key Quote	Key Interpretation
	'On another occasion, we get sent out'	Armitage uses colloquial expressions to show the casual attitude towards death in the heat of conflict. Soldiers just act as a collective and follow orders in conflict.

	'the drink and the drugs won't flush him out'	The poem explores the events in a soldier's life which in turn trigger PTSD- memory hurts him more than the event itself.
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	'his bloody life in my bloody hands'	Armitage explores the psychological damage experienced after war fare. Once at home, away from the battle, the soldier feels completely responsible.
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# THE EFFECTS OF WAR



## SUMMARY



A group of people prepare for a storm by building strong homes.



The island they live on has little natural shelter. There are no trees to keep them company.



The sea offers no comfort as it turns against the islanders and behaves like a domesticated cat turned savage.



The wind starts to attack the houses of the islanders – it feels like being attacked by artillery.



The speaker wonders that what they fear is invisible (the wind) or they fear losing everything and having nothing.

## Context:

Seamus Heaney was a Northern Irish poet.

Heaney could be writing about the political unrest that raged across Northern Ireland in the second half of the 20<sup>th</sup> Century – The Troubles.

### TIER TWO WORD

### DEFINITION

complacent

showing smug or uncritical satisfaction with oneself or one's achievements

anxious

Feelings of distress or extreme worry

### Key Quote

### Key Interpretation



'We are prepared'

The poet creates a real sense of community and safety at the start of the poem. It suggests that strong communities can survive conflict.



'spits like a tame cat/Turned savage.'

Nature is powerful and can't be controlled by human beings. Symbolically, you can't control the violent nature of political unrest.



'it is a huge nothing that we fear.'

The poet shows that sometimes what we fear is not worth being afraid of. We give power to our fears.

## SUMMARY



The poem opens with memories of three days before Armistice Day. The mother, preparing her child for the army, pins a poppy to his blazer while she thinks of 'individual war graves'.



The day reminds her of her son's school days and the scene becomes a reflection of that earlier letting go, preparing a child for their first days of school.



She describes how her son was 'intoxicated' by the idea of joining the army and she felt sad, lonely and scared for his safety, but she has to keep her emotions in.



The mother is nervous and full of anxiety for her son. She goes to places that remind her of him. We don't know whether her son is dead or not.

## Context:

She was commissioned by Poet Laureate, Carol Ann Duffy, to write the poem. She has said that she was thinking specifically of Susan Owen (mother of the World War I poet, Wilfred Owen) when writing this piece. 'Poppies' was written to portray a mother's perspective on conflict.

### TIER TWO WORD

### DEFINITION

reminiscent

serving to bring to mind

longing

a strong feeling of need or desire for someone or something

### Key Quote

### Key Interpretation



'I rounded up as many white cat hairs'

Weir explores how war does not only affect soldiers or those physically involved in the conflict, but it also affects the domestic sphere.



'the world overflowing like a treasure chest'

Weir could be exploring the allure of war to the young. The son is excited about joining the army.



'released a song bird from its cage'

Weir explores the power of memories and how they can have the power to make us feel strong emotions.

## SUMMARY



A war photographer is in his darkroom, developing pictures that he's taken in war zones across the world. He describes himself like a 'priest' preparing mass.



The photographer has put his own emotions aside in order to take these pictures, as he 'has a job to do'. He is back at home with ordinary worries and not surrounded by the suffering of children in a war zone.



As photos begin to develop, the focus shifts to individual images. This reminds the photographer of a specific memory of a dying man and his wife crying.



He has taken images of 'a hundred agonies' and his editor will only pick out five or six to put in the Sunday supplement that people will read. People don't care. By the end of the poem he is flying to another job.

## Context:

The poem comes from Duffy's friendship with Don McCullin and Philip Jones Griffiths, two well-respected photographers who specialised in war photography.

Duffy is fascinated by what makes someone do such a job - a job where you have to make a choice between recording horrific events and helping.

### TIER TWO WORD DEFINITION

devastation	the feeling of being overwhelmed by shock or grief
regret	feel remorse for; feel sorry for

### Key Quote

### Key Interpretation



'he a priest  
preparing to intone  
a mass'

Duffy uses religious imagery to make us see the seriousness of the photographer's work.



'Home again/ to  
ordinary pain which  
simple weather can  
dispel'

Duffy contrasts rural England with warzones to emphasise our detachment and our apathy to others' suffering.



'he earns his living  
and they do not  
care'

Duffy explores the trauma experienced by the photographer. Like a soldier, he has to return to his job.

## Tissue

Written by Imtiaz Dharker inspired by her own multi-cultural heritage and identity.



The fragility of the human experience and the powerlessness of humanity.

**Key themes:** Memory, Individual experiences, identity

**Key themes:** Pride, anger and frustration, identity, individual experiences

COMH looks at the Eurocentric education system and elimination of Black historical figures.

Written by John Agard about culture, identity, race, power.



Checking Out Me History

## The Emigrée

Carol Rumens' poetry explores identity, culture and immigration.



The experience of migrants as they carve out new lives while recalling their former homes.

**Key themes:** Individual experiences, memory, fear, identity, loss and absence

**Key themes:** Pride, fear, guilt and remorse, loss and absence, power of humans

Garland looks at the power of communities, culture and the patriotic duty placed upon Kamikaze pilots.

Written by Beatrice Garland about Japanese Kamikaze pilots during WW2.



Kamikaze

Identity

## SUMMARY



The first three stanzas focus on the importance of paper as a means of recording our history. The Koran is mentioned at the start.



Stanzas four to six focus on the paradox that paper is fragile, yet still controls our lives. Maps control our borders. Also, the poem mentions credit cards, emphasising how money controls our lives.



The final stanzas look at creating things, particularly human life. Life is more complex and precious than other things we create. It is also temporary.



The last line is isolated to emphasise how these experiences shape who we are. Also, the line on its own emphasises our individuality.


### Context:

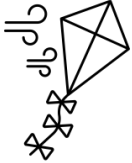
Dharker was born in Pakistan, raised in Glasgow and now lives in Britain and India.


She identifies herself as a 'Scottish Muslim Calvinist', showing her mixed cultural experiences and beliefs.

Dharker's Tissue poem explores the fragility of human life.

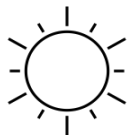
TIER TWO WORD	DEFINITION
complexity	the quality of being intricate and complicated
restrictions	the act of keeping something within specified bounds

	Key Quote	Key Interpretation
	'Paper thinned by age or touching'	This poem explores both the strength and fragility of human life through the extended metaphor of tissue paper.

	'might fly our lives like paper kites'	Dharker explores how paper (such as religious texts and money) have power. Money gives us the illusion of freedom but also ties us down.
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	'thinned to be transparent, / turned into your skin'	Our identity is shaped and moulded by a range of experiences. Like paper, our identity is fragile.
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## SUMMARY



The speaker of the poem talks about a city in a country she left as a child – she is remembering the place as it was when she was a child, full of sunlight and beauty.

There is an indication that the country and her city are now in trouble because of a tyrannical government.






In the third stanza the speaker describes the beauty of her city and how it is now under threat. There is also a description of her leaving her city as a child and her language being banned.



The last stanza sounds hopeless as she can't go back to her city, but as she delves into the memories of her city she feels comfort. In the city the speaker lives now she feels restricted.

### Context:

Rumens wrote *The Emigrée* for her collection of poems, *Thinking of Skins*. Rumens bases many of the ideas on modern examples of emigration from countries where people are fleeing corruption and tyranny.

TIER TWO WORD		DEFINITION
nostalgia		a longing for something past
poignant		when something touches you deeply and emotionally
Key Quote		Key Interpretation
 <p>'There once was a country'</p>		The narrator opens the poem with the phrase: 'there once was a country', giving the place the air of a fairy tale location. Ideas of the past or something we held dear can be romanticised.
 <p>'time rolls its tanks'</p>		Rumens explores the struggle migrants might feel to reconcile their own love for their country with the threat it poses to their lives.
 <p>'like a hollow doll'</p>		Rumens could be exploring the perils of escaping countries where there is conflict and how you have to hide your identity.

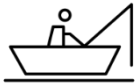
## SUMMARY



The poem opens with a kamikaze pilot setting out on a mission. His head is full of patriotic messages and the objective of his mission.



When he is mid flight, the pilot looks down at the beauty of his country. He looks at the sea and the fish in the sea – they move like a flag.



The poem then shifts to a memory of the pilot's own father returning from a fishing trip. His father's return is celebrated.



Here the poem is told from the perspective of the daughter of the pilot who reveals that her father never finished his mission. The pilot was shunned by his wife, neighbours and eventually his own children.

## Context:

The word kamikaze means 'divine wind' in Japanese.

'Kamikaze' is about Japanese pilots that were expected to go on suicide missions.

### TIER TWO WORD DEFINITION

jingoism

fanatical, over-the-top patriotism

remorse

a feeling of deep regret (usually for some misdeed)

### Key Quote

### Key Interpretation



'a shaven head/ full of powerful incantations'

Garland explores national pride in the poem and ideas of state manipulation can be inferred by the pilot's belief in his actions.



'they treated him/ as though he no longer existed'

Garland explores the power of communities in ostracising individuals – the neighbours and the wife are following their patriotic duty.



'which had been the better way to die'

The poem explores the futility of trying to avoid one's own origins and roots. The pilot experiences a metaphorical death.



## SUMMARY



Agard talks of ‘dem’ and ‘me’, clearly separating himself from those who taught history at school. Agard references both the blindness he felt at knowing nothing of his own culture.



The poem moves between the focus on the European history he has been taught in his school with his discovery of his own culture.

Nursery rhymes and legends are contrasted with the achievements of men and women from diverse backgrounds.



While Agard shows anger at his lack of Caribbean education, he ends the poem on a positive note. He is determined to learn about and embrace his own history.

### Context:

Agard was born in Guyana (then British Guiana) in 1949.

Agard writes about cultural identity, issues of race and power.

Checking Out Me History is written in Creole.

### TIER TWO WORD DEFINITION

Eurocentric	focusing on European culture or history to the exclusion of a wider view of the world
Creole	a mother tongue formed from the contact of a European language with local languages

### Key Quote

### Key Interpretation



‘Dem tell me/  
Wha dem want  
to tell me’

Agard explores the restrictions he faced to explore his own identity and individuality.



‘Toussaint de  
beacon/ of de  
Haitan  
Revolution.

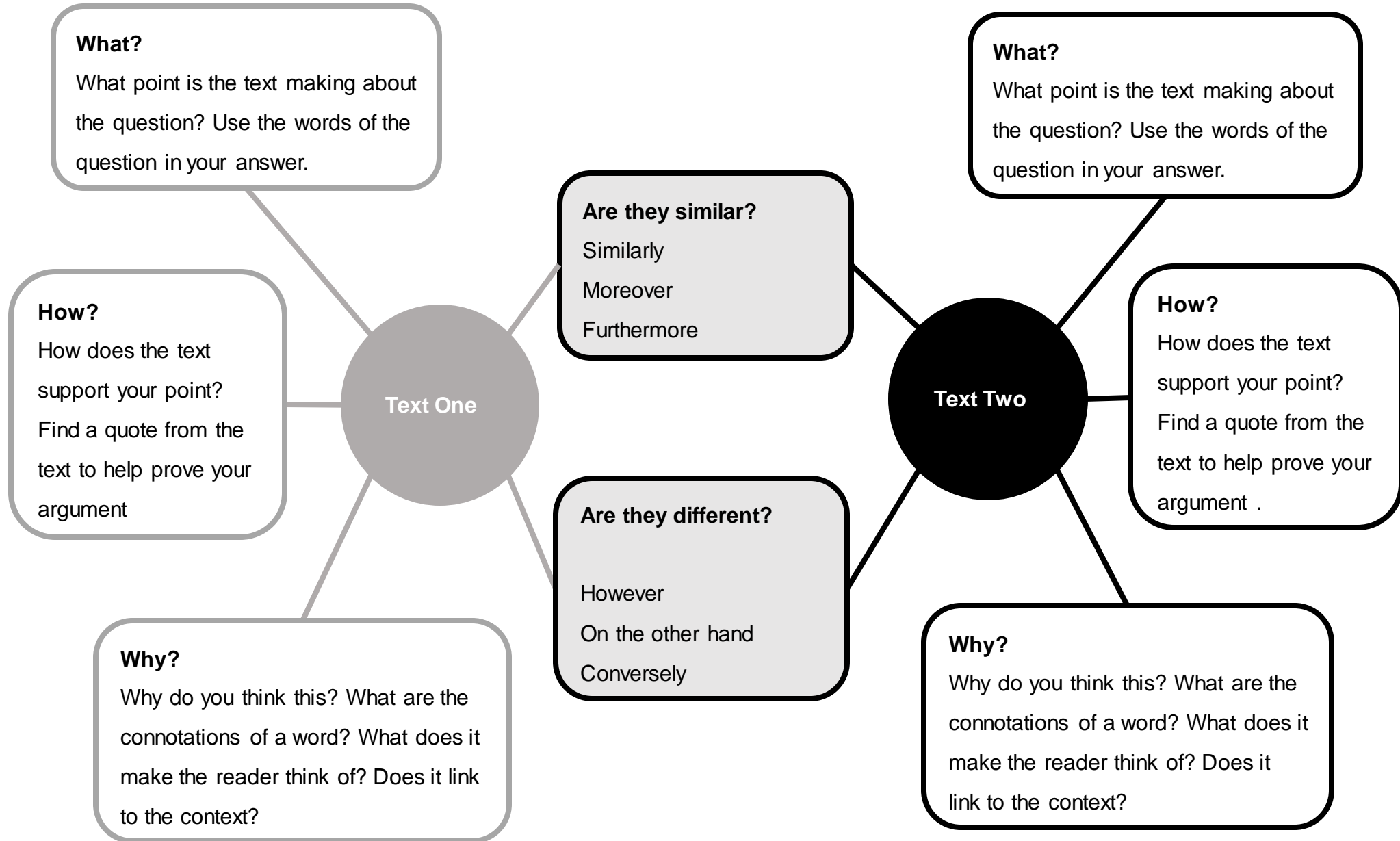
Agard looks, not just at his own ethnicity, but all those groups who are overlooked in favour of the ‘white British’ contemporaries – he celebrates their achievements.



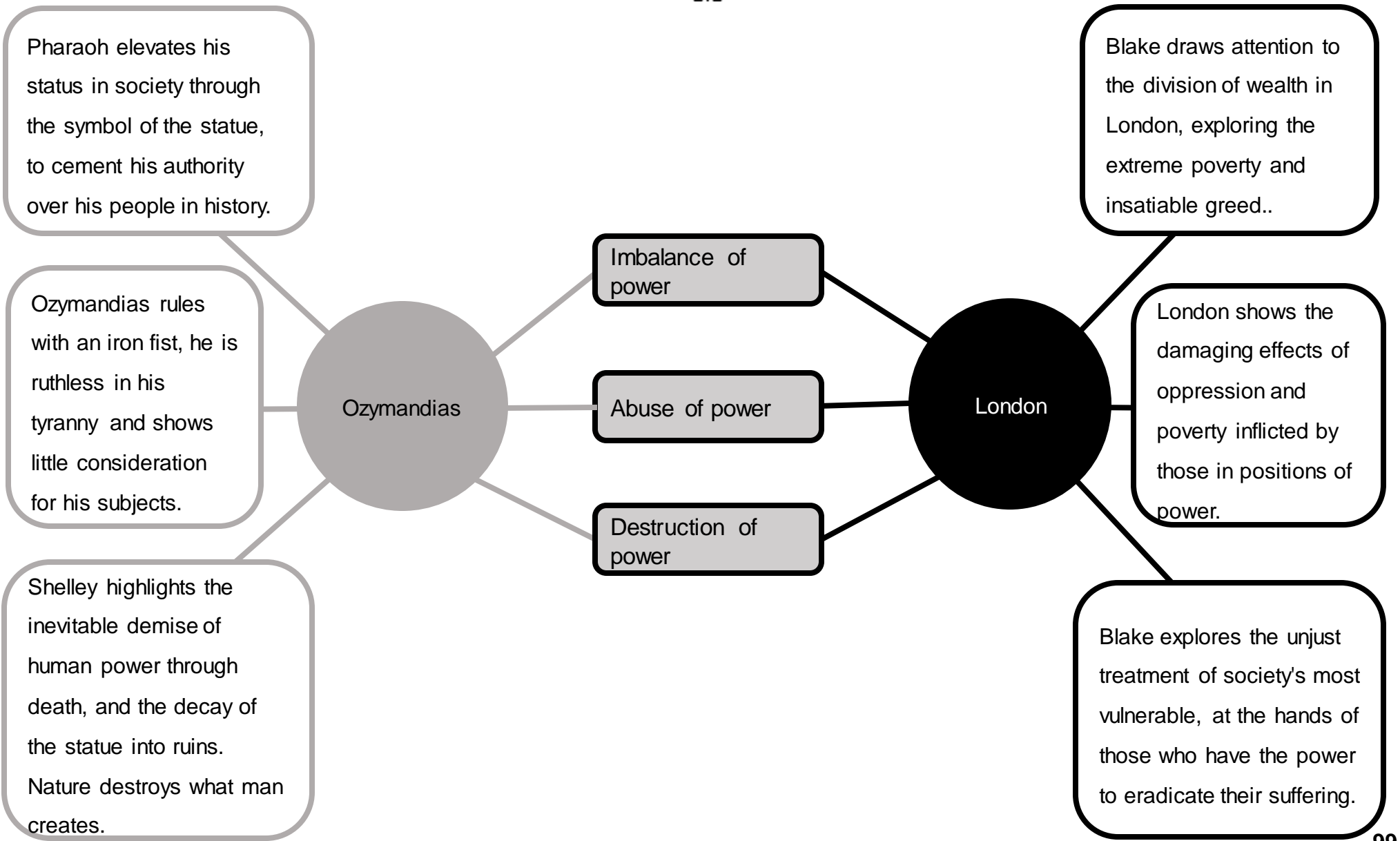
‘I carving out  
me identity’

Agard shows the conflict between cultures and the need to forge his own identity by embracing his Caribbean heritage, even if it is not encouraged by authority.

# COMPARING TWO TEXTS



Poetry Comparison - How is power presented?



## Poetry Comparison - How is identity presented?



The Pilot begins as a child; transforms into a man, father, patriot; and ends as a social outcast because of his refusal to die for his country.

Garland highlights the power others have in forging our identity. The Pilot is shunned by his family without the chance to explain his actions.

The Pilot is in a conflicting position, he is expected to sacrifice his life in the most patriotic sign of allegiance but has a desire to live which contradicts his country's beliefs.

Kamikaze

Your identity is ever-evolving

How you view yourself is not always the same as how others view you

Conflicting cultural identity

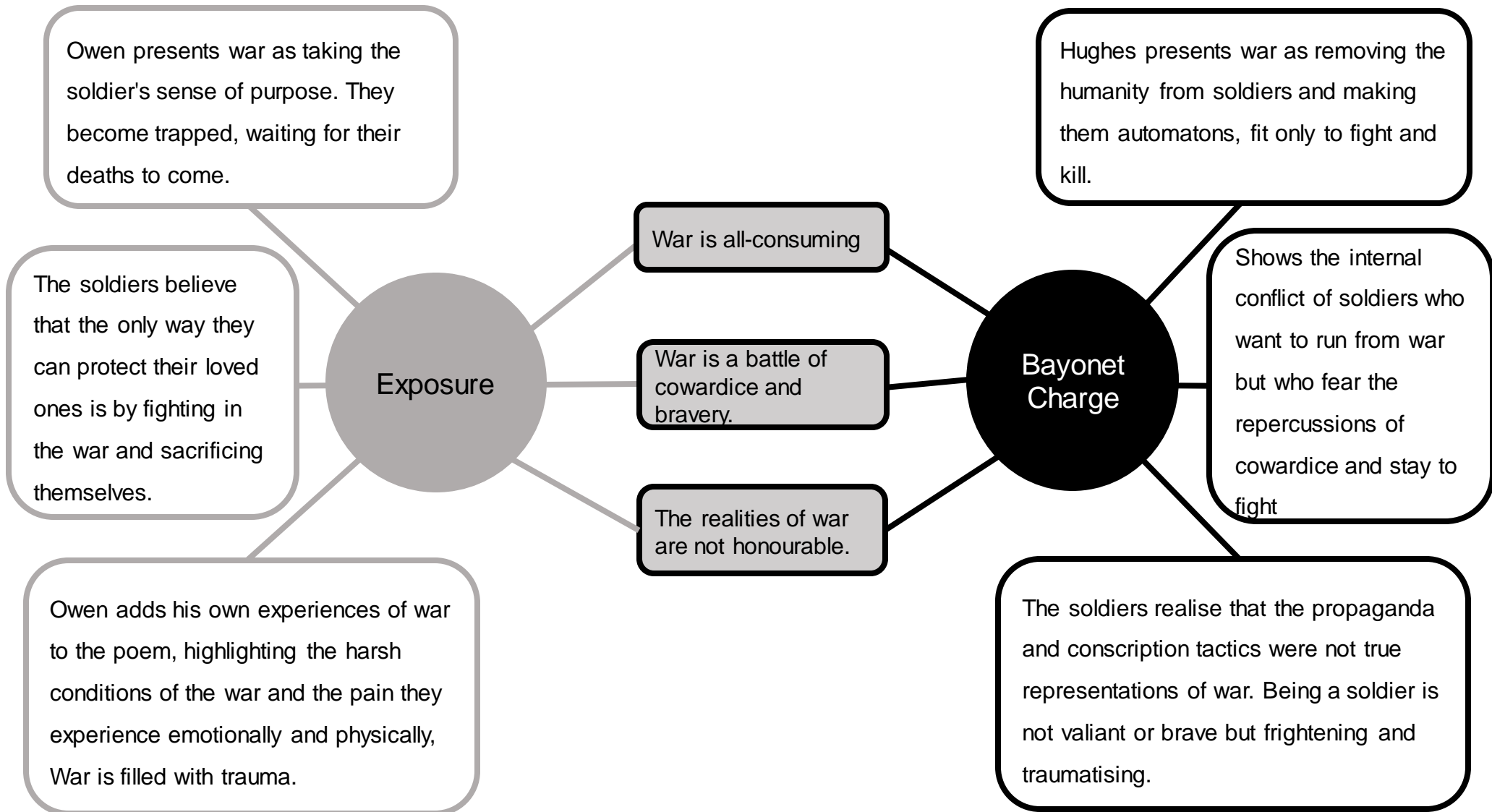
Checking Out Me History

The poem shows how identity is not a fixed concept, the more you learn about the world the more you are able to shape your place within it.

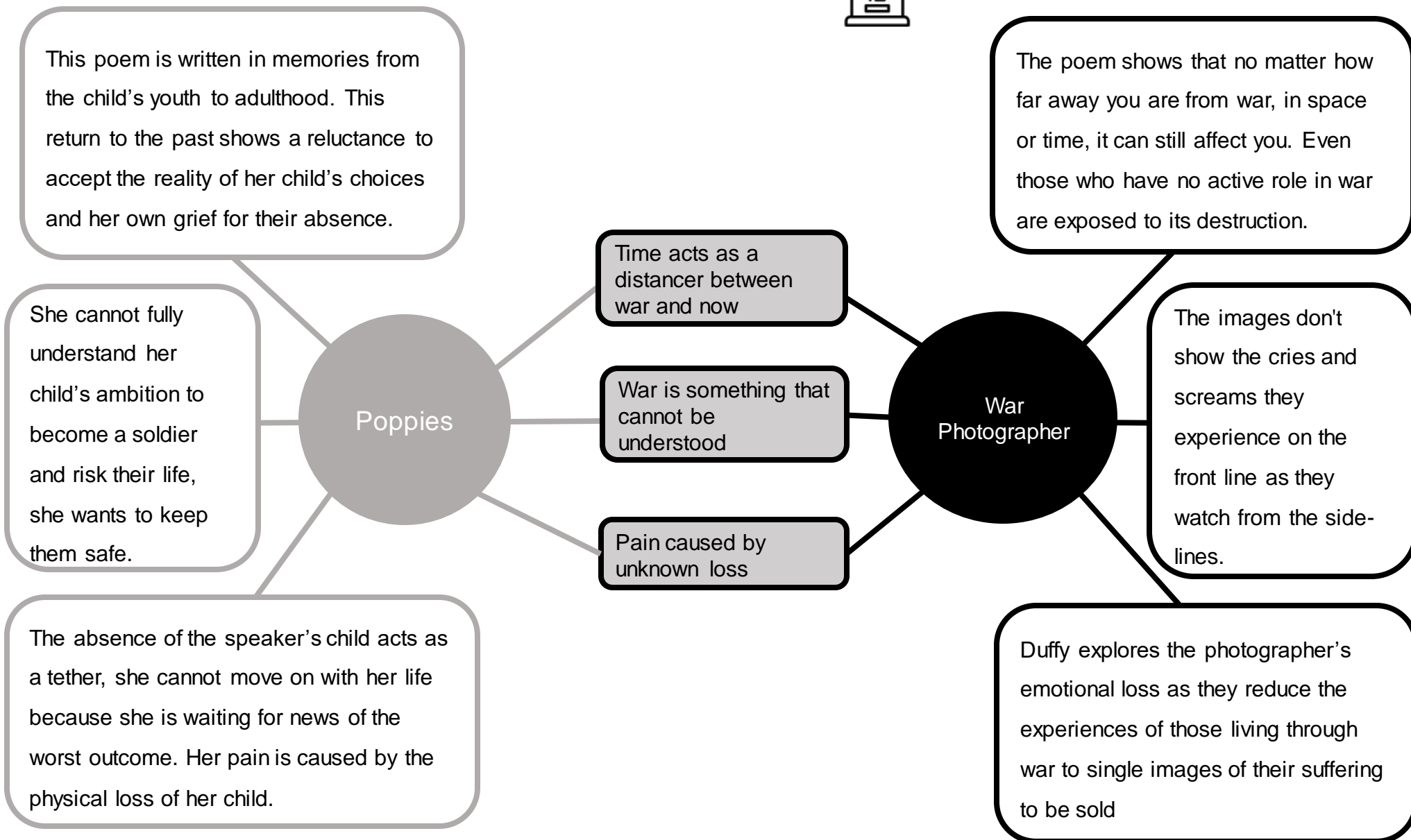
Agard questions the Eurocentric education he received which erased half of his cultural history.

The speaker ends by stating they are creating their own identity, to allow them to combine the two sides of their history. Agard shows the importance of cultural cohesion.

# Poetry Comparison - How is war presented?



## Poetry Comparison - How are the effects of war presented?



# Unseen Poetry

## English Literature Paper 2 Section C - Unseen

### CONTENT

<b>Page 104-105</b>	Tier 3 Vocabulary
<b>Page 106</b>	Responding to the first unseen question
<b>Page 107</b>	Responding to the second unseen question

<b>Alliteration</b>	The repetition of the same sound in a sequence of words beginning with the same letter.	<b>Dramatic monologue</b>	A form of poetry that uses the assumed voice of a single person that addresses an implied audience.
<b>Allusion</b>	A reference to another literary text, event or person.	<b>Emotive language</b>	Words which elicit a powerful emotional response.
<b>Assonance</b>	The repetition of the same vowel sounds in a sequence of words.	<b>Enjambment</b>	When a sentence or phrase runs over from one line or stanza to the next.
<b>Blank verse</b>	Poetry written in iambic pentameter that doesn't rhyme.	<b>Euphemism</b>	A word or phrase used to replace an offensive or upsetting expression.
<b>Caesura</b>	A pause in a line of poetry – usually signified by a full stop.	<b>Free verse</b>	Poetry that doesn't rhyme and has no regular rhythm or line strength.
<b>Chronological</b>	When events are arranged in the order in which they happen.	<b>Homonyms</b>	Words that are spelt and pronounced the same, but have different meanings.
<b>Colloquial</b>	Sounding like everyday spoken language.	<b>iambic pentameter</b>	Poetry with lines of ten syllables – five of them stressed and five unstressed.
<b>Consonance</b>	The repetition of the same consonant sounds in a sequence of words.	<b>Imagery</b>	Figurative language – language that is used to create symbolism.
<b>Dactyl metre</b>	Poetry with lines of ten syllables – one long syllable followed by two short syllables.	<b>In medias res</b>	When a narrative starts in the middle of the action.



## TIER THREE VOCABULARY: POETIC TECHNIQUES

**Irony** When words are used to imply the opposite of what they normally mean or when there is a difference between what happens and what is expected.

**Juxtaposition** When a poet puts two ideas together to create a contrast.

**Metaphor** A way of describing something by saying that it is something else.

**Onomatopoeia** A word that sounds like the thing it is describing.

**Oxymoron** Putting two words together with opposing connotations.

**Personification** Describing a non-living thing as if it has human qualities or feelings.

**Petrarchan sonnet** A 14 line poem with an ABBA rhyme scheme, with a volta after the initial 8 lines.

**Plosive sounds** A short burst of sound made by words that contain the letters b, d, k, p or t.

**Rhyming couplet** A pair of rhyming lines that are next to each other.

**Sibilance** The repetition of the 's' and 'sh' sounds.

**Simile** A way of describing something by comparing it to something else using the words 'like' or 'as'.

**Stanza** A group of lines in a poem.

**Symbolism** When an object stands for something else.

**Syntax** The arrangement of words in a sentence or phrase so they make sense.

**Third person** When the poet writes about a character who isn't the speaker.

**Tone** The mood of feelings suggested by the way the poet writes/ or the speaker's attitude.

**Voice** The characteristics of the person speaking the poem.

**Volta** A turning point in a poem; the argument or tone in the poem changes dramatically.

**Ask yourself:**

What is the question asking you to focus on?

**Ask yourself:**

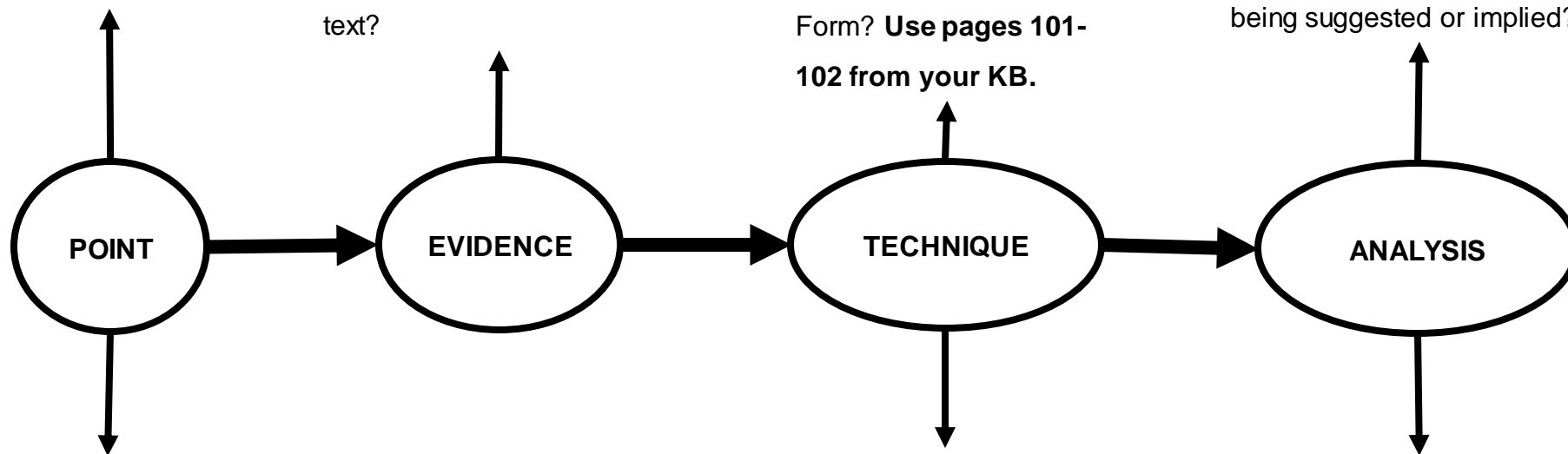
Is there a quote from the text that will support the point I am making about the text?

**Ask yourself:**

Are there any interesting words being used?  
Techniques? Structure?  
Form? **Use pages 101-102 from your KB.**

**Ask yourself:**

What does the writer's choice of language tell me? What is being suggested or implied?



**Ask yourself:**

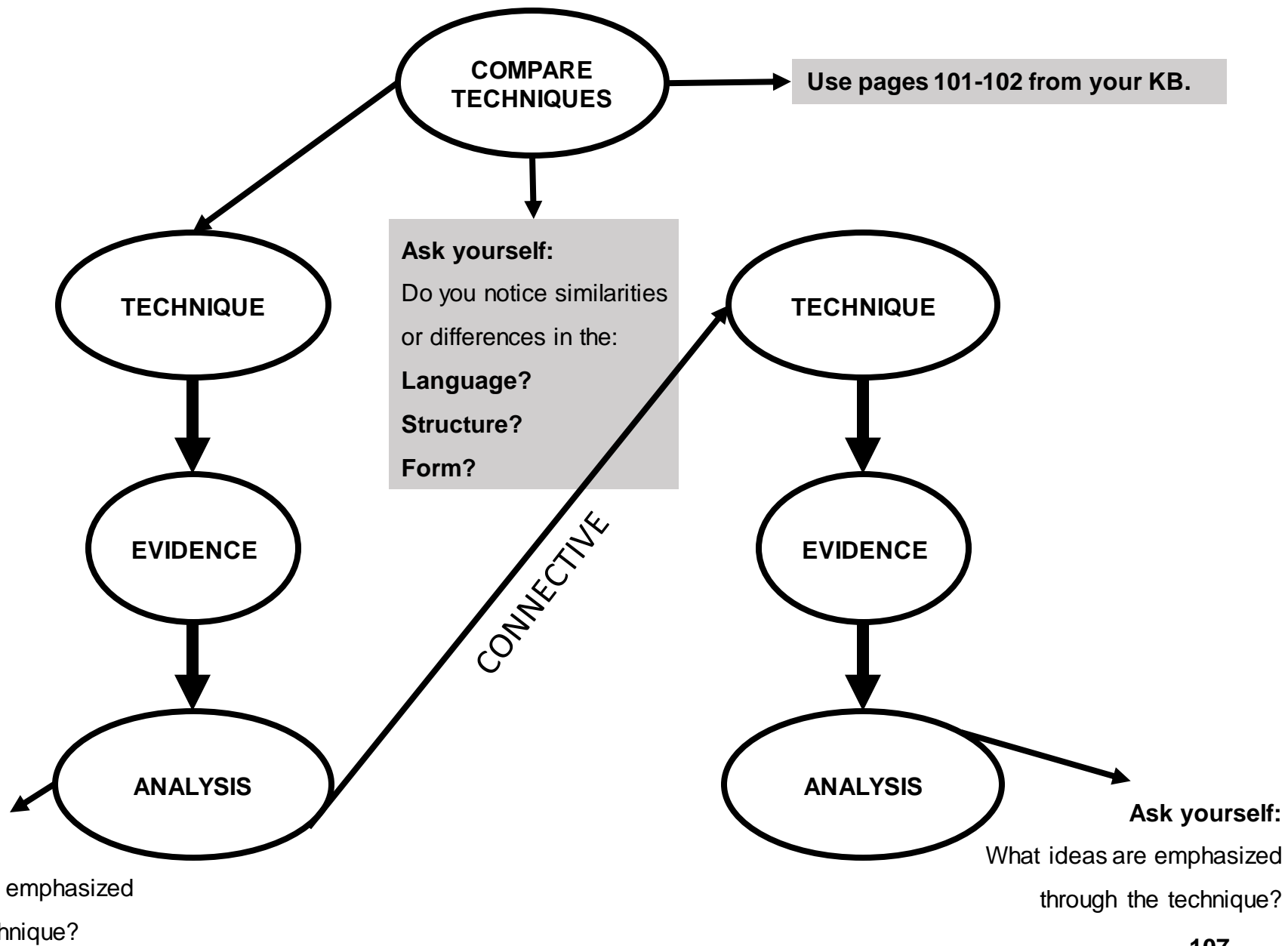
Can you spot the extended metaphor?  
Or semantic field that helps you interpret the poem?

**Ask yourself:**

Why has the writer used these techniques – what ideas, connotations or associations do they have?

**Ask yourself:**

Are there any alternative ways of looking at the language being used? A different way of thinking about the word choices?



## Literature Paper 2 Mark Scheme Section A

Animal Farm					
<b>Level 1</b> Simple comments (1-5)	AO1	Simple comments on task and text Reference to relevant details	<b>Level 4</b> Clear understanding (16-20)	AO1	Clear response to task and whole text Effective use of references to support
	AO2	Awareness of writer making choices Possible reference to subject terminology		AO2	Clear explanation of writer's methods with appropriate use of terminology Understanding of effects of writer's methods
	AO3	Simple comment on contextual factors		AO3	Clear understanding of contextual factors shown by specific links between context/text/task
<b>Level 2</b> Supported comments (6-10)	AO1	Supported comments about task and text Comments on references	<b>Level 5</b> Thoughtful consideration (21-25)	AO1	Thoughtful, developed response to task and whole text Apt references integrated into interpretation(s)
	AO2	Identification of writers' methods Some reference to subject terminology		AO2	Examination of writer's methods with subject terminology used effectively Examination of effects of writer's methods
	AO3	Some awareness of contextual factors		AO3	Thoughtful consideration of contextual factors shown by examination of detailed links between context/text/task
<b>Level 3</b> Explained comments (11-15)	AO1	Explained comments about task and text References used to support a range of comments	<b>Level 6</b> Critical, exploratory (25-30)	AO1	Critical, exploratory, response to task and whole text Judicious use of precise references
	AO2	Explained comments on writer's methods with some use of subject terminology Identification of effects of writer's methods to create meanings		AO2	Analysis of writer's methods with subject terminology used judiciously Exploration of effects of writer's methods
	AO3	Some understanding of contextual factors shown by links between context/text/task		AO3	Exploration of contextual factors shown by specific, detailed links between context/text/task

## Literature Paper 2 Mark Scheme Section B

Power and Conflict Poetry					
<b>Level 1</b> Simple comments (1-5)	AO1	Simple comments relevant to comparison Reference to relevant details	<b>Level 4</b> Clear understanding (16-20)	AO1	Clear comparison Effective use of references to support
	AO2	Awareness of writer making choices Possible reference to subject terminology		AO2	Clear explanation of writer's methods with appropriate use of terminology Understanding of effects of writer's methods
	AO3	Simple comment on contextual factors		AO3	Clear understanding of contextual factors shown by specific links between context/text/task
<b>Level 2</b> Supported comments (6-10)	AO1	Supported comparison Comments on references	<b>Level 5</b> Thoughtful consideration (21-25)	AO1	Thoughtful, developed comparison text Apt references integrated into interpretation(s)
	AO2	Identification of writers' methods Some reference to subject terminology		AO2	Examination of writer's methods with subject terminology used effectively Examination of effects of writer's methods
	AO3	Some awareness of contextual factors		AO3	Thoughtful consideration of contextual factors shown by examination of detailed links between context/text/task
<b>Level 3</b> Explained comments (11-15)	AO1	Some explained comparison References used to support a range of comments	<b>Level 6</b> Critical, exploratory (25-30)	AO1	Critical, exploratory comparison Judicious use of precise references
	AO2	Explained comments on writer's methods with some use of subject terminology Identification of effects of writer's methods to create meanings		AO2	Analysis of writer's methods with subject terminology used judiciously Exploration of effects of writer's methods
	AO3	Some understanding of contextual factors shown by links between context/text/task		AO3	Exploration of contextual factors shown by specific, detailed links between context/text/task

## Literature Paper 2 Mark Scheme Section C

Unseen Poetry 1					
<b>Level 1</b> Simple comments (1-4)	AO1	Simple comments on task and text Reference to relevant details	<b>Level 4</b> Clear understanding (13-16)	AO1	Clear response to task and whole text Effective use of references to support
	AO2	Awareness of writer making choices Possible reference to subject terminology		AO2	Clear explanation of writer's methods with appropriate use of terminology Understanding of effects of writer's methods
<b>Level 2</b> Supported comments (5-8)	AO1	Supported comments about task and text Comments on references	<b>Level 5</b> Thoughtful consideration (17-20)	AO1	Thoughtful, developed response to task and whole text Apt references integrated into interpretation(s)
	AO2	Identification of writers' methods Some reference to subject terminology		AO2	Examination of writer's methods with subject terminology used effectively Examination of effects of writer's methods
<b>Level 3</b> Explained comments (9-12)	AO1	Explained comments about task and text References used to support a range of comments	<b>Level 6</b> Critical, exploratory (21-24)	AO1	Critical, exploratory, response to task and whole text Judicious use of precise references
	AO2	Explained comments on writer's methods with some use of subject terminology Identification of effects of writer's methods to create meanings		AO2	Analysis of writer's methods with subject terminology used judiciously Exploration of effects of writer's methods

## Literature Paper 2 Mark Scheme Section C

Unseen Poetry 2		
<b>Level 1</b> Simple comments (1-2)	AO2	Exploratory comparison of writers' use of language, structure and form with subject terminology used judiciously  Convincing comparison of effects of writers' methods to create meanings
<b>Level 2</b> Supported comments (3-4)	AO2	Thoughtful comparison of writers' use of language and/or structure and/or form with subject terminology used effectively  Comparative examination of effects of writers' methods to create meanings
<b>Level 3</b> Explained comments (5-6)	AO2	Relevant comparison of writers' use of language and/or structure and/or form with some relevant use of subject terminology  Some comparison of effects of writers' methods to create meanings
<b>Level 4</b> Clear understanding (7-8)	AO2	Some links between writers' use of language or structure or form  Some links between effects of writers' methods to create meanings

# Vocabulary Bank



Full academic year

## CONTENT

**Page 113** William Blake and Women's Literature Vocabulary

**Page 114** Private Peaceful and Shakespearean Comedy Vocabulary

**Page 115-116** Life, Labour and Loss Vocabulary

**Page 117-118** Pride Not Prejudice Vocabulary

**Page 119** Gothic Vocabulary

**Page 120** Shakespearean History Vocabulary

**Page 121** Of Mice and Men Vocabulary

**Page 122** 19<sup>th</sup> Century Vocabulary



William Blake

WORD	DEFINITION
<b>Inequality</b>	A lack of equality.
<b>Revolution</b>	A forcible overthrow of a government or social order, in favour of a new system.
<b>Childhood</b>	The state of being a child.
<b>Industrial</b>	Relating to or characterised by industry.
<b>Morality</b>	Principles concerning the distinction between right and wrong; or good and bad behaviour.
<b>Poverty</b>	The state of being extremely poor.
<b>Vengeance</b>	Getting revenge on someone who has wronged you.
<b>Romanticism</b>	An artistic and philosophical movement that redefined the ways people think about themselves and the world.

Women's Literature

WORD	DEFINITION
<b>Misogyny</b>	A hatred towards women.
<b>Empowerment</b>	The process of becoming stronger and more confident, especially in controlling one's life and claiming one's rights.
<b>Prejudice</b>	A preconceived opinion that is not based on reason or actual experience.
<b>Society's norms</b>	The informal rules that govern behaviour in groups and societies.
<b>Suffrage</b>	The right to vote.
<b>Feminism</b>	The belief in women's rights on the ground of the equality of the sexes.
<b>Discrimination</b>	The unjust or prejudicial treatment of different categories of people, especially on the grounds of race, age, sex, or disability.
<b>Equality</b>	The state of being equal, especially in status, rights, or opportunities.
<b>Patriarchy</b>	A society where men have more power than women.

Private Peaceful

WORD	DEFINITION
<b>Justice</b>	Just, true and right behaviour
<b>Society</b>	People living together in a more or less ordered community.
<b>Alliance</b>	A union or association formed for mutual benefit, especially between countries.
<b>Nationalism</b>	A person who strongly identifies with their own nation and supports its interests to the exclusion of other nations.
<b>Patriotism</b>	A person who has or expresses devotion to and support of their country.
<b>Conflict</b>	A serious disagreement or argument.
<b>Cowardice</b>	A lack of bravery.
<b>Nostalgia</b>	A sentimental longing or wistful affection for a period in the past.

Shakespearean Comedy

WORD	DEFINITION
<b>Gender</b>	Gender is the range of characteristics relating to, and differentiating between, femininity and masculinity.
<b>Patriarchy</b>	A society in which men hold more power than women.
<b>Expectation</b>	A strong belief that something will happen or be the case.
<b>Hierarchy</b>	A system in which members of an organisation or society are ranked according to relative status or authority.
<b>Stereotype</b>	A widely held but fixed and oversimplified image or idea of a particular type of person or thing.
<b>Renaissance</b>	The revival of European art and literature under the influence of classical models in the 14th–16th centuries.

Life, Labour and Loss

WORD	DEFINITION
<b>Capitalism</b>	An economic or political system where a country's trade and industry is controlled by private owners for profit not the state.
<b>Capital Punishment</b>	The legally authorised killing of someone as punishment for a crime.
<b>Charity</b>	The voluntary giving of help, typically in the form of money, to those in need.
<b>Child Labour</b>	The employment of children in an industry or business.
<b>Control</b>	The power to influence or direct people's behaviour or the course of events.
<b>Corporal Punishment</b>	Physical punishment, such as caning or flogging.
<b>Despair</b>	The complete loss or absence of hope.

WORD	DEFINITION
<b>Desperation</b>	A state of despair, typically one which results in rash or extreme behaviour.
<b>Despondent</b>	In low spirits from a loss of hope or courage.
<b>Destitution</b>	Extremely poor and lacking the means to provide for oneself.
<b>Dilapidated</b>	In a state of disrepair or ruin as a result of age or neglect.
<b>Exploitation</b>	The action or fact of treating someone unfairly in order to benefit from their work.
<b>Industrial</b>	Economic activity concerned with the processing of raw materials and manufacture of goods in factories.
<b>Inequality</b>	Lack of equality.

**Life, Labour and Loss**

WORD	DEFINITION
<b>Labour</b>	Employment in an industry or business.
<b>Malnutrition</b>	Lacking proper nutrition.
<b>Neglect</b>	The failure to provide care for property.
<b>Oppression</b>	The prolonged cruel or unjust treatment or exercise of authority.
<b>Pauper</b>	A recipient of relief under the provisions of the Poor Law or public charity.
<b>Poverty</b>	The state of being extremely poor.

WORD	DEFINITION
<b>Redemption</b>	The action of saving or being saved from sin, error or evil.
<b>Reform</b>	Make changes in (something, especially an institution or practice) in order to improve it.
<b>Superiority</b>	Higher ranking in status or quality.
<b>Voracious</b>	Wanting great quantities of food. Extreme hunger.
<b>Welfare</b>	The statutory procedure and social effort designed to promote the basic physical and material well-being of people in need.

**Pride Not Prejudice**

WORD	DEFINITION
<b>Bilingual</b>	The ability to speak two languages fluently.
<b>Culture</b>	The ideas, customs, and social behaviour of a particular people or society.
<b>Discrimination</b>	The unfair or prejudicial treatment of people and groups based on characteristics such as race, gender, age or sexual orientation.
<b>Empowerment</b>	The process of becoming stronger and more confident.
<b>Ethnicity</b>	The state of belonging to a social group that has a common national or cultural tradition.
<b>Expectations</b>	A strong belief that something will happen or be the case.

	DEFINITION
<b>Family</b>	A group of two or more people related by birth, marriage or love.
<b>Gender</b>	The range of characteristics pertaining to, and differentiating between, masculinity and femininity.
<b>Hierarchy</b>	A system in which members of an organisation or society are ranked according to relative status or authority.
<b>History</b>	The whole series of past events connected with a particular person or thing.
<b>Justice</b>	Fair behaviour or treatment.
<b>Language</b>	The method of human communication, either spoken or written, consisting of the use of words in a structured and conventional way.

## Pride Not Prejudice

WORD	DEFINITION
<b>Memory</b>	Something remembered from the past.
<b>Morality</b>	The difference between right and wrong; good and bad.
<b>Mother tongue</b>	The language which a person has grown up speaking from early childhood.
<b>Nationality</b>	The status of belonging to a particular nation.
<b>Region</b>	An area, especially part of a country of the world having definable characteristics, but not always fixed boundaries.
<b>Revolution</b>	A forcible overthrow of a government or social order, in favour of a new system.

	DEFINITION
<b>Patriarchy</b>	A society where men hold more power than women.
<b>Sexuality</b>	A person's sexual orientation or preference.
<b>Society's norms</b>	The informal rules which govern people's behaviour in groups.
<b>Stereotypes</b>	A widely held but fixed and oversimplified image or idea of a particular type of person or thing.
<b>Tradition</b>	The transmission of customs or beliefs from generation to generation, or the fact of being passed on in this way.

## The Gothic

WORD	DEFINITION
<b>Curiosity</b>	A strong desire to know or learn something.
<b>Femme Fatale</b>	An attractive or seductive woman who is likely to cause distress or disaster for the man who became involved with her.
<b>Gothic</b>	A genre of literature and film that combines fiction and horror, death and, at times, romance.
<b>Grotesque</b>	Comically or repulsively ugly or distorted.
<b>Injustice</b>	Lack of fairness or justice.
<b>Isolation</b>	Being on your own away from others.

WORD	DEFINITION
<b>Monstrous</b>	Having the ugly or frightening appearance of a monster.
<b>Neglect</b>	Fail to care for something properly.
<b>Paranormal</b>	Denoting to events or phenomena which are beyond the scope or normal scientific understanding.
<b>Resurrection</b>	The action or fact of rising from the dead.
<b>Supernatural</b>	Manifestations or events considered to be of supernatural origin, such as ghosts.
<b>Telepathic</b>	Able to read the minds of other people.

Shakespearean Histories

WORD	DEFINITION
<b>Authority</b>	The power or right to give orders, make decisions, and enforce obedience.
<b>Expectations</b>	A strong belief that something will happen or be the case.
<b>Damnation</b>	Condemnation to eternal punishment in hell.
<b>Hierarchy</b>	A system in which members of an organization or society are ranked according to relative status or authority.
<b>Manipulation</b>	To control or influence (a person or situation) cleverly or unscrupulously.

WORD	DEFINITION
<b>Misogyny</b>	A hatred of women.
<b>Monarchy</b>	A form of government with a king or queen at the head.
<b>Patriarchy</b>	A society where men hold more power than women.
<b>Redemption</b>	The action of saving or being saved from sin, error, or evil.
<b>Society's norms</b>	The informal rules that govern behaviour in group.
<b>Supreme</b>	Having great power and influence.



## YEAR 9 TIER TWO VOCABULARY RECAP- OF MICE AND MEN

WORD	DEFINITION
<b>Aspirational</b>	Having a strong desire to achieve something
<b>Dependent</b>	Relying on something or someone else
<b>Destiny</b>	The hidden power believed to control future events; fate
<b>Disposable</b>	Intended to be thrown away after use
<b>Ethical</b>	Morally right or acceptable
<b>Futility</b>	A total lack of purpose or usefulness
<b>Idealist</b>	A person who is guided more by ideals than by practical considerations
<b>Innocent</b>	Not guilty of a crime or offence
<b>Intelligent</b>	The ability to perceive or infer information, and to retain it as knowledge
<b>Loneliness</b>	Having no friends or company; isolation
<b>Malicious</b>	Intending to do harm

WORD	DEFINITION
<b>Marginalised</b>	To make a group feel isolated or unimportant
<b>Naïve</b>	Showing a lack of experience, wisdom, or judgement
<b>Ostracised</b>	Exclude from a society or group
<b>Pragmatic</b>	Dealing with things sensibly and realistically in a way that is based on practical rather than theoretical considerations
<b>Promiscuous</b>	Sexually forward behaviour
<b>Pugnacious</b>	Eager or quick to argue, quarrel, or fight.
<b>Racism</b>	Prejudice against a person or people on the basis of their membership of a particular racial or ethnic group, typically one that is a minority or marginalized.
<b>Secluded</b>	Not seen or visited by many people; sheltered and private
<b>Solitary</b>	Done or existing alone
<b>Toil</b>	Working very hard doing unpleasant or tiring tasks

# YEAR 9 TIER TWO VOCABULARY RECAP- THE 19<sup>TH</sup> CENTURY

WORD	DEFINITION
<b>Avarice</b>	Extreme greed or material wealth.
<b>Cruelty</b>	Unkind, harsh behaviour or attitudes.
<b>Discrimination</b>	The unjust or prejudicial treatment of different categories of people.
<b>Egalitarian</b>	Believing in the principle that all people are equal and deserve equal rights and opportunities
<b>Legislation</b>	The process of making or enacting laws.
<b>Parsimonious</b>	Very unwilling to spend money or use resources.
<b>Rural</b>	Relating to the countryside.
<b>Social Stratification</b>	A system by which a society ranks categories of people in a hierarchy .
<b>Urban</b>	To do with a town or city

WORD	DEFINITION
<b>Cautionary</b>	Serving to warn
<b>Conform</b>	To adapt to fit in with new conditions
<b>Dystopia</b>	A bad place.
<b>Monarchy</b>	An autocracy governed by a monarchy who usually inherits the authority
<b>Oligarchy</b>	A political system governed by a few people
<b>Post-apocalyptic</b>	The aftermath of the total destruction of the world
<b>Regime</b>	The ruling government of a country
<b>Surveillance</b>	To be watched
<b>Totalitarian</b>	Where the government has complete and absolute power over the people
<b>Tyrannical</b>	Wielding absolute power and authority, often unjustly, cruelly or oppressively <sup>122</sup>