



KS4

English Version 1

Knowledge Book

Name: _____

Teacher: _____

Form: _____



Saint Benedict
A Catholic Voluntary Academy



Love, Belief, Integrity, Knowledge



OUR VALUES

**BE WHO GOD MEANT YOU TO BE AND YOU
WILL SET THE WORLD ON FIRE.**

LOVE

As we know we are loved by God, we will learn to love ourselves and care for our own body mind and soul.

We will show love to one another by being patient and kind, not by being rude, boastful or proud.

As one body in Christ, we will ensure that no member of our community is left out or left behind

BELIEF

We will encourage one another and build each other up.

We will let our light shine, making the world a better place for all.

KNOWLEDGE

We will value knowledge: intelligent hearts acquire knowledge, the ears of the wise seek knowledge.

INTEGRITY

We will always strive to make the right choice even when this is the harder path to take.

We will live and work sustainably.

**AT SAINT BENEDICT
WE DEVELOP THE
CHARACTER OF OUR
COMMUNITY THROUGH
OUR CURRICULUM AND
CULTURE.**

Respect

What is Respect?

Showing respect is an important part of life, and how you maintain relationships.

Three types of respect:

1. Respect Yourself
2. Respect Others
3. Respect the Planet

Why is respect important?

Receiving respect from others is important because it helps us to feel safe and to express ourselves. Respecting others helps maintain a peaceful world and encourages others to be better people. Showing respect to our planet allows us to maintain it for future generations.

Key words	Definitions
Respect	Due regard for the feelings, wishes and rights of others
Honour	The quality of knowing and doing what is morally right
Dignity	Sense of pride and self respect
Relationships	The way two or more people or groups connect and behave towards each other
Worthiness	The quality of being good enough

1

Rules and Sanctions

Build up a loving community

Key word	
Conduct	The way in which a person behaves.
Unacceptable	Something that is not suitable or appropriate.
Boundaries	The limits of something.
Sanction	A penalty or action taken when a rule or law has been broken.
Consistent	Acting in the same way overtime to be fair.

Behaviour

Rules and sanctions are things which guide our behaviour. We follow rules and regulations to be fair and consistent. Sanctions occur if we do not follow rules or deliberately break them.

Preparation for life

All aspects of life require us to follow rules. There are rules in school; rules in your family and home; rules to follow when crossing the road and using the bus and so on. Structure and rules allow us all to know what is acceptable and how to conduct ourselves. Rules reassure us

The law

We are all bound by the rules of the law. If we break the law, we face a raft of different sanctions. Ultimately, having rules in schools is about a lifelong understanding about what is right and what is wrong.

2

Kindness

Key word

Empathy	Understand and share feelings of others
Compassion	Concern for misfortune of others
Compliment	Praise or congratulate others
Considerate	Thoughtfulness and sensitivity to others
Generous	Being liberal with things

Treat others how you would want to be treated yourself.

What is Kindness?

The quality of being friendly, generous and considerate

What does it mean to be kind?

To have empathy/sympathy, be compassionate, looking for good in people.

Why is it important to be kind?

Makes you feel happy, feel good about yourself

Builds strong relationships

Inspires others

How can we show kindness?

Smile

Hold the door open for somebody

Say something nice (compliment)

Invite somebody sat on their own to join you

Manners

Listen to somebody

3

Emotions

Key Words

Feelings	An emotional state or reaction.
Relationships	The state of being connected with someone else.
Instinct	A fixed pattern of behaviour.
Intuitive	Using what you feel to be true even without conscious reasoning.
Reaction	Something done, felt or thought in response to a situation or event.
Identification	The act or process of identifying someone or something.

Work and play in harmony

What are emotions?

Emotions are biological states associated with the nervous system.

Thoughts, feelings, behavioural responses, and relationships all generate emotions.

An instinct or, intuitive reaction or feeling can create emotions

Identifying feelings

Making sense of what and how you feel is not always easy. To do this, we need to regularly check in with ourselves, making time to think about the feelings we are having and naming them. To do this, we need to think about our daily lives which may help us to see patterns of behaviour.

Not all feelings or emotions are bad or negative!

It is important to recognise when you feel happy; relaxed and good about yourself. Knowing what has led to these feelings can help us identify things we do not like which may cause us negative feelings.

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Verbal Communication

Treat each other with dignity and justice

Key Words	
Clarity	Vocal clarity means you do not speak too fast or too slowly. You consider carefully the words you mean and whether your listener can understand you.
Honesty	Honesty is speaking the truth.
Respect	Respect means that you accept somebody for who they are, even when they are different from you or you do not agree with them.
Appropriate	fitting the practical or social requirements of the situation.
Tone	a quality in the voice that expresses your feelings or thoughts, often towards the person being spoken to or the subject being spoken about
Courtesy	politeness, good manners, or consideration for other people.

What is verbal communication?

Verbal communication is the use of words to share information with other people.

What does it mean to communicate effectively?

Every time you verbally interact with someone you are aiming to develop your understanding of the world; you may be wishing to obtain information, respond to a request or offer support or guidance to another. In every one of these exchanges you are representing your tutor, your family and most importantly yourself.

Why is it important to communicate effectively?

All young people need to develop good speech, language and communication skills to reach their full potential.

Speech, language and communication underpin the basic skills of literacy and numeracy and are essential for you to understand and achieve in all subjects.

How can we communicate effectively?

Make eye contact

Speak honestly

Consider your role within the school

Consider the role of the person you are speaking to

Think carefully why you need to speak to the person you are addressing

Where necessary adapt as your conversation develops

5

Manners

Key Words	
Manners	A person's words or way of behaving towards others.
Respect	A regard for the feelings, wishes, or rights of others.
Listen	To take in what you hear.
Harmony	A time of behaving in one way to produce a pleasing effect.
Vocabulary	The range of words that we know and use.
Gratitude	The quality of being thankful; readiness to show appreciation for and to return kindness.

Loving...harmony...dignity

Treat your neighbour as yourself

The way in which we behave and speak towards others, reflects in their actions and words towards us.

Show the best side of yourself

When you speak to others, always show respect; be polite and thankful. Use the words 'please, thank you, sorry and pardon' when communicating with others.

Manners are for every situation

Every interaction has space for the use of manners: speech, emails, messages. Often when we get upset or angry we don't use manners.

However it does calm a situation if you do.

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Change

Key Words	Definition
Change	Make or become different
Organised	Make arrangements or preparations for an event or activity
Opportunity	A time set of circumstances that make it possible to do something
Coping	To deal effectively with something difficult
Embrace	Accept (a belief, theory or change) willingly and enthusiastically
Strategies	A plan of action designed to achieve a long term or overall aim

Develop potential to the full

Find the positive

Don't allow yourself to become negative about the changes in your life. Change is good, keep repeating it.

Feeling vulnerable

Facing change can be very overwhelming, leaving you feeling very emotional. Make it your mission to be proactive and respond to it positively.

Talk about it

It's good to talk about change in your life. Focus on problems, solutions and the positives that change will bring. Try to avoid focussing on the negatives and letting emotions take over.

Study Skills – Ways to learn and remember

Self quizzing (look, cover, write)



Read through the information in the knowledge book that you want to learn



Cover the information up



Write down as much as you can remember



Use the knowledge book to;

- a) Correct any mistakes
- b) Add any information that you forgot

1

Study Skills – Ways to learn and remember

Spacing



Complete a self quiz of the information you want to learn



Wait for a day or 2 (depending on the deadline)



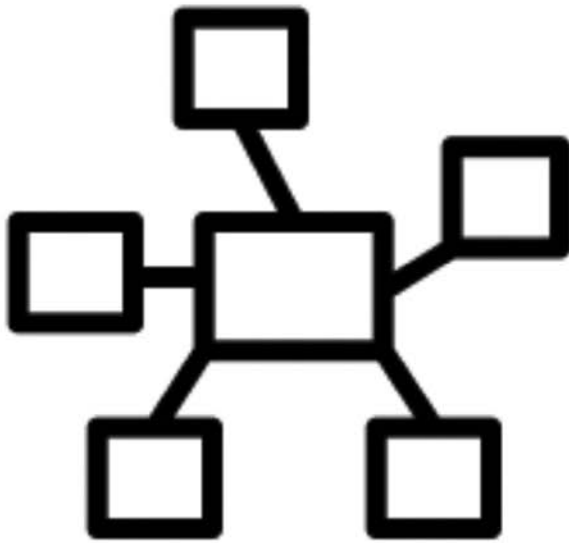
Repeat the self quiz.

The more times you can repeat this process, the more you will be able to remember without the book

2

Study Skills – Ways to learn and remember

Elaboration



Think about the topic that you are studying

Ask questions such as who, what, why, where, when how. Try to find the answers

See how these ideas connect - a mind map will be useful for this

3

Study Skills – Ways to learn and remember

Concrete Examples

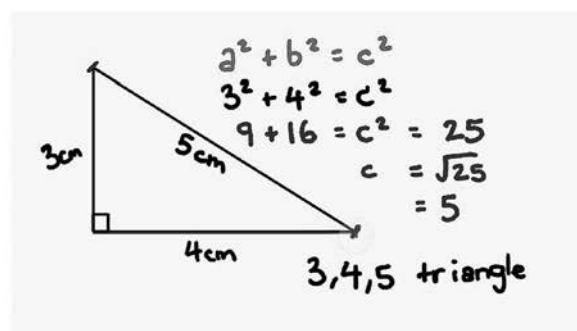


Pythagoras theorem example

If you tried to explain Pythagoras's theorem to someone verbally, it would be quite hard to understand.

By using a concrete example that shows exactly how to use Pythagoras theorem, it is much easier to remember, understand and use

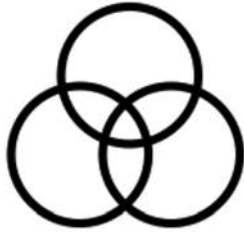
A concrete example is an clear example of an abstract idea



4

Study Skills – Ways to learn and remember

Interleaving



Research says we will actually learn more effectively if we mix our study skills up rather than using the same techniques all the time

1. Try to use different study skills rather than just one technique.

2. When revising for exams, prepare a revision timetable and try to revise more than one subject during a session

5

Study Skills – Ways to learn and remember

Dual Coding



As well as **writing** information down, **create an icon/ drawing** too for individual facts. This helps your brain to remember the information

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Year 10 and 11 GCSE English

Literature

Knowledge Organiser Version 1

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Reading Skills



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Page 5	Responding to a text
Page 6	Finding connotations
Page 7	Comparing texts

Full academic year

TIER THREE VOCABULARY

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

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

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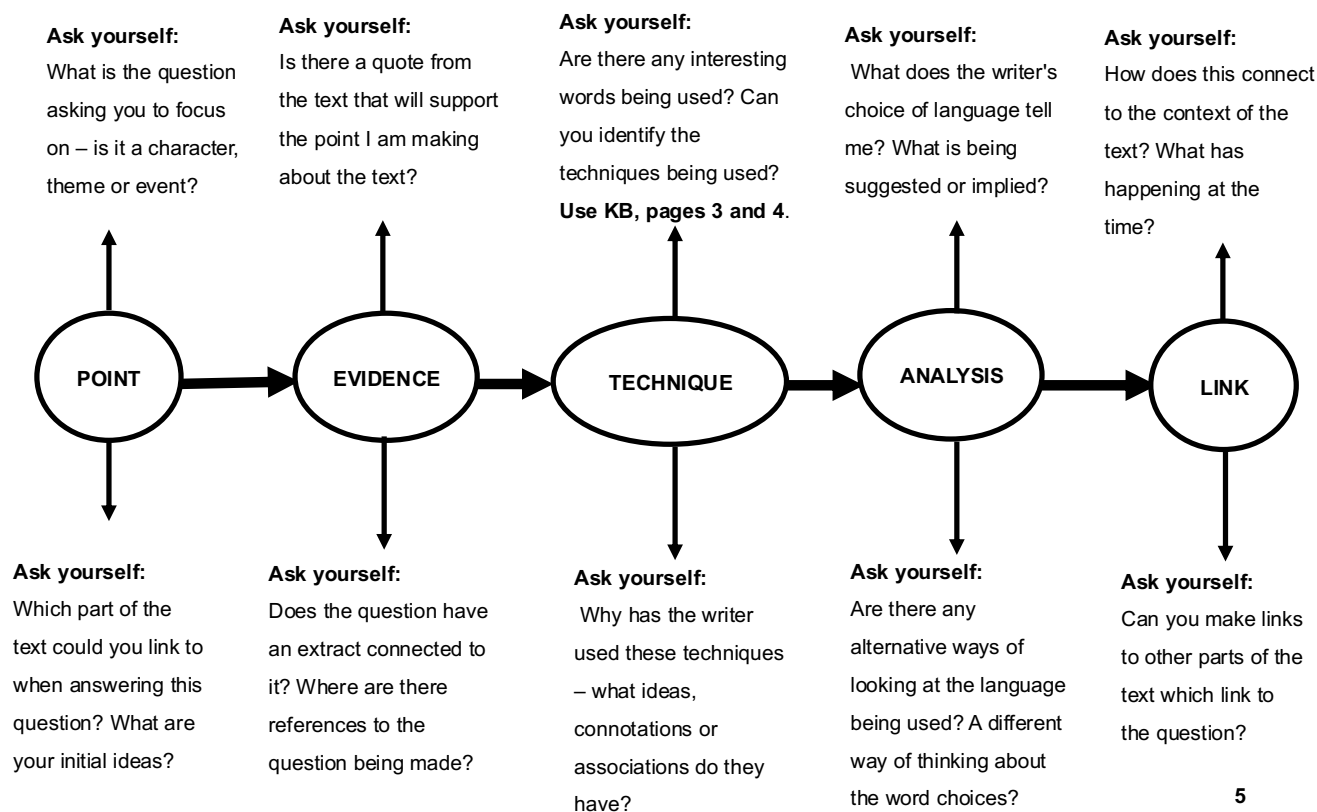
TIER THREE VOCABULARY

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

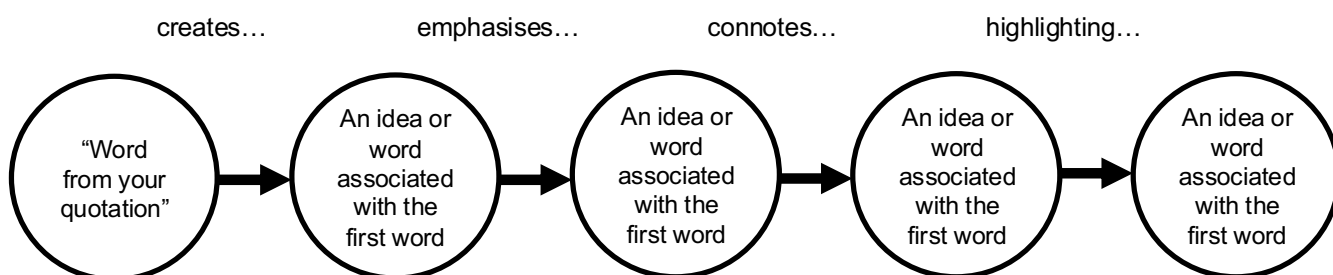
WORD	DEFINITION
Onomatopoeia	The process of creating a word that phonetically imitates, resembles, or suggests the sound that it describes.
Opinion	A belief which cannot be proven to be true.
Oxymoron	A figure of speech in which apparently contradictory terms appear in conjunction.
Pun	A joke using the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

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RESPONDING TO A TEXT



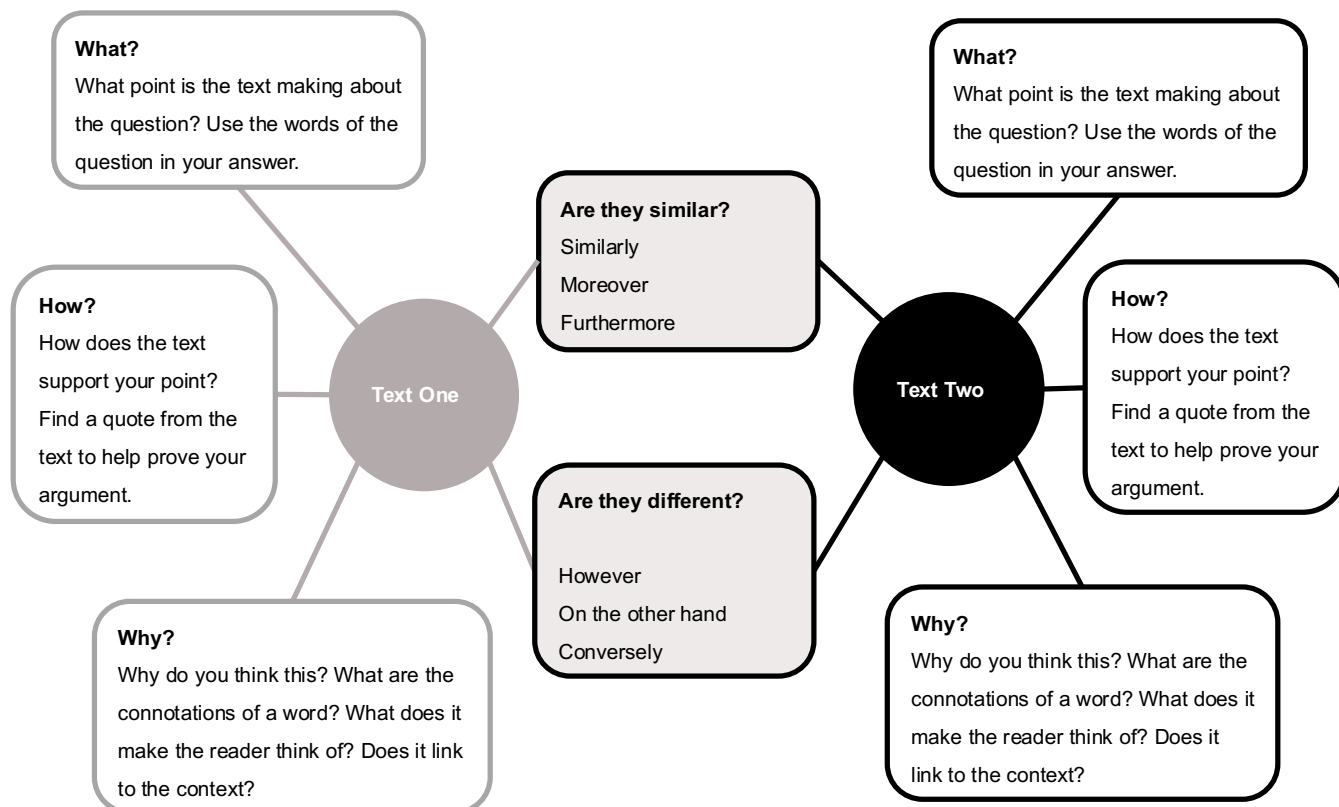
FINDING CONNOTATIONS



The word "_____" creates an image of _____.

It emphasises _____ because it connotes _____.

This highlights _____ and therefore makes the reader feel _____ about _____.



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Romeo and Juliet

English Literature

Paper 1

Section A – Shakespeare

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TIER TWO VOCABULARY

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

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

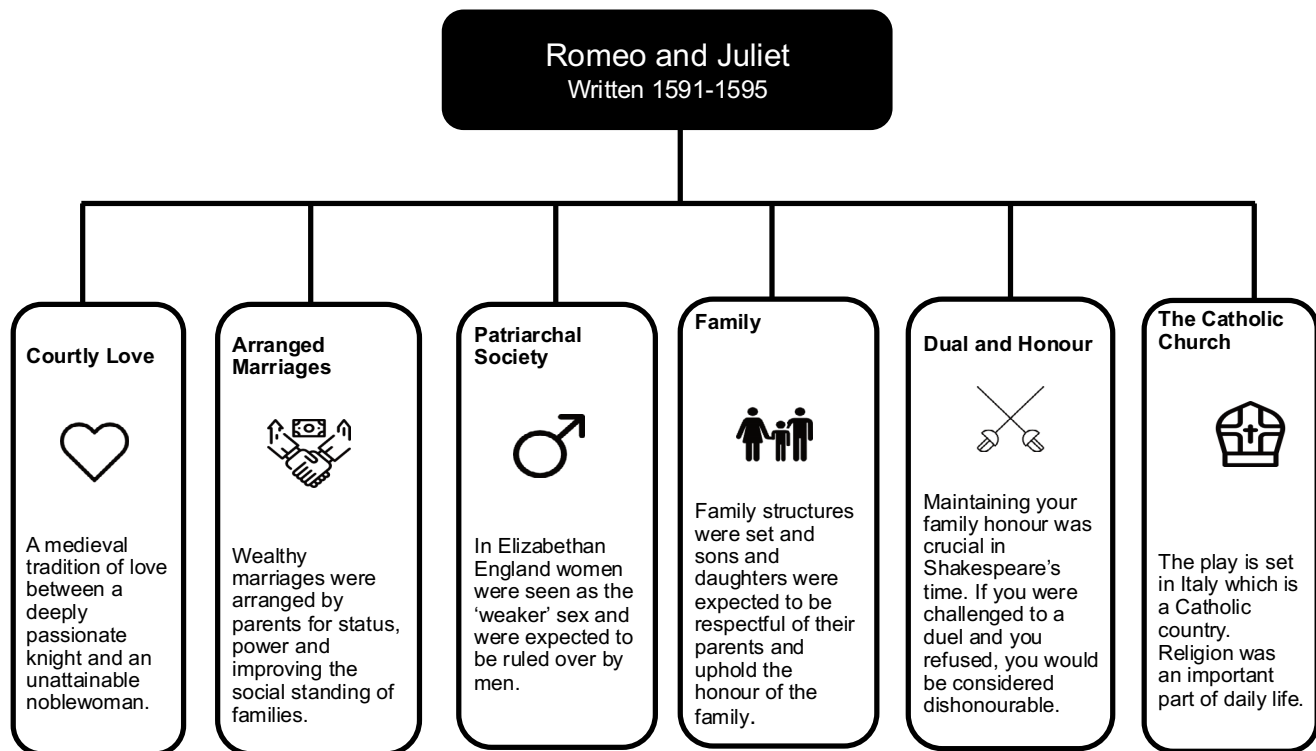
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TIER TWO VOCABULARY

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

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

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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.

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ACT ONE EVENTS

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)

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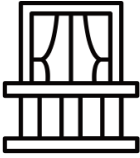
ACT ONE THEMES, CONTEXTS AND METHODS

DUAL AND HONOUR 	FATE 	LOVE 
Context: Violence Patriarchal society	Context: Patriarchal society Love	Context: Arranged marriages Courtly love
Methods: Foil Innuendo	Methods: Romeo's foreshadowing when he enters the party	Methods: Romeo speaking in oxymorons Religious imagery when Romeo and Juliet meet
Vocabulary: Monarchy Patriarchy	Vocabulary: Predetermined Inescapable	Vocabulary: Filial Amorous
A1, S1: The families dual on the streets and are threatened with death by the Prince if they continue	A1, S4: Romeo feeling like going to the party will lead to his death	A1, S2: Paris speaks to Lord Capulet about his desire to marry Juliet
A1, S2: Sampson and Gregory make crude sexual innuendos about women	A1, S5: Romeo and Juliet meet at the ball	A1, S5: Romeo attends the ball hoping to find Rosaline but instead meets Juliet
Abram to Sampson: 'Do you bite your thumb at us Sir'? (S1)	Romeo to Benvolio: 'I fear too early, for my mind misgives; Some consequence, yet hanging in the stars' (S4)	Romeo: 'O brawling love, O loving hate' (S1)

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ACT TWO EVENTS

Act 2 – The Rising Action

					
PLOT	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.
KEY QUOTES	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)

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ACT TWO THEMES, CONTEXTS AND METHODS

INDIVIDUAL VS SOCIETY 	FATE 	LOVE 
Context: Family	Context: Patriarchal society The Catholic church	Context: Patriarchal society
Methods: Juliet's soliloquy about her feelings for Romeo	Methods: The Chorus introducing Act 2 Foreshadowing in the Friar's speech	Methods: The Nurse's bawdy humour Juliet's similes to describe Romeo
Vocabulary: Impetuous	Vocabulary: Sage	Vocabulary: Uncouth
A2, S2: Juliet realises Romeo is a Montague and professes her love for him anyway	A2, S2: Romeo and Juliet agree to get married	A2, S4: The Nurse meets Romeo to arrange the marriage
A2, S3: The Friar agrees to marry Romeo and Juliet to try to end the feud	A2, S6: Romeo and Juliet get married, and the Friar foreshadows their death	A2, S6: The Friar marries Romeo and Juliet in secret
Juliet: 'Tis but thy name that is my enemy. Thou art thyself, though not a Montague. (S2)	Friar Lawrence to Romeo: 'These violent delights have violent ends' (S6)	Juliet to Romeo: 'My bounty is as boundless as the sea; My love as deep' (S2)

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ACT THREE EVENTS

Act 3 – Climax

PLOT					
	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.
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)

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ACT THREE EVENTS

INDIVIDUAL VS SOCIETY	FATE	DUAL AND HONOUR
Context: Family Patriarchal society 	Context: Patriarchal society The Catholic church 	Context: Patriarchal society 
Methods: Both protagonists have fatal flaws which cause them to disregard society's expectations	Methods: Dramatic irony Both lovers have intuitive feelings of their coming deaths	Methods: Pathetic fallacy as the weather is hot during Mercutio and Benvolio's fight
Vocabulary: Animosity	Vocabulary: Dissonance	Vocabulary: Masculinity
A3, S2: Juliet is torn between her family duty and her feelings for Romeo- she chooses her husband	A3, S1: Romeo notes that he is 'fortune's fool' after he kills Tybalt as he knows he cannot escape his fate	A3, S1: The hot weather matches Tybalt's rage at Romeo attending the ball
A3, S5: Juliet refuses to marry Paris even though this goes against her father's wishes	A3, S5: Juliet feels like she can see Romeo lying in a tomb when she looks at him	A3, S1: Tybalt kills Mercutio and then Romeo kills Tybalt out of revenge
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)	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)	Benvolio to Mercutio: 'For now, these hot days is the mad blood stirring' (S1)

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ACT FOUR EVENTS

Act 4 – Falling action

					
PLOT	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.
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)

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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 kills 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)

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ACT FIVE EVENTS

Act 5 – The Resolution

PLOT



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.

KEY QUOTES

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)

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ACT FIVE THEMES, CONTEXTS AND METHODS

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

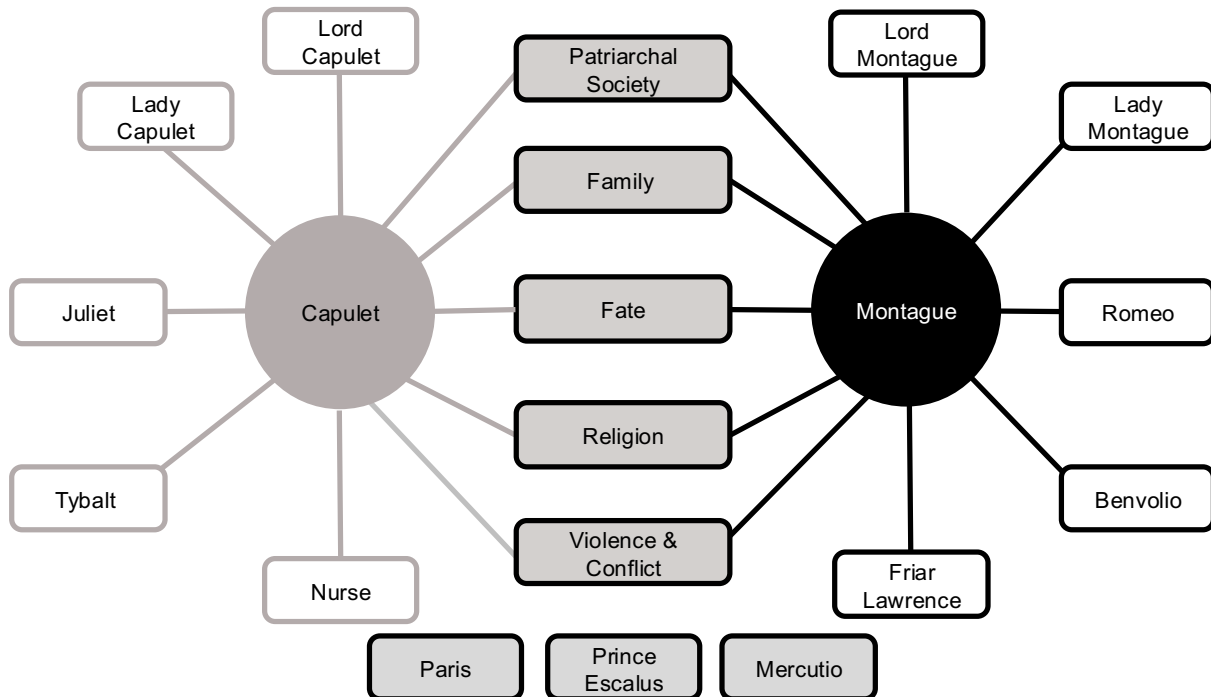
A5, S3: Paris is killed by Romeo after they fight outside the tomb

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

Juliet: 'O happy dagger!' (S3)

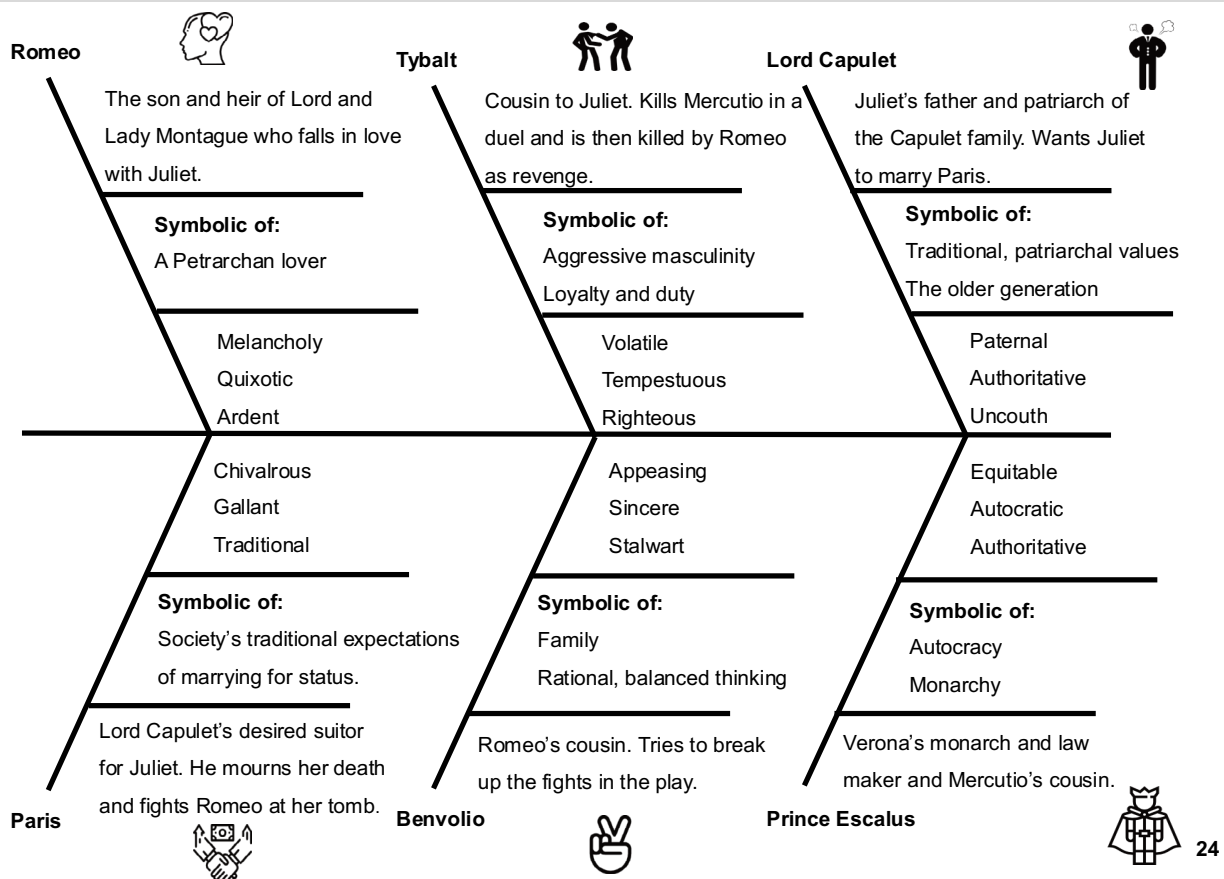
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ROMEO AND JULIET THEMES AND CHARACTERS



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ROMEO AND JULIET CHARACTERS AND FOILS



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ROMEO AND JULIET CHARACTERS AND PARALLELS

Juliet  The daughter of Lord and Lady Capulet. She defies her family to marry Romeo. Symbolic of: Romantic ideas of love Expectations of women Virtuous Ingenuous Resolute Honourable Traditional Subservient Symbolic of: Traditional values A perfect Elizabethan wife Juliet's mother and Lord Capulet's wife. 	Nurse  Juliet's wet nurse who helps Juliet arrange her marriage to Romeo. A vulgar, comic figure. Symbolic of: The lower classes Maternal qualities Maternal Submissive Uncouth Civic-minded Trust-worthy Optimistic Symbolic of: Religion Paternal qualities Performs Romeo and Juliet's marriage to try to heal the families feud. 	Mercutio  One of Romeo's closest friends who is killed by Tybalt when he tries to defend Romeo's honour. Symbolic of: Aggressive masculinity Loyalty and friendship Anarchic Impulsive Precocious Idealistic Ingenuous Resolute Symbolic of: Elizabethan attitudes towards women Dangers of blind loyalty Sampson and Gregory are retainers of the Capulet family and Abraham is a Montague servant. 
Lady Capulet	Friar	Sampson, Gregory and Abraham

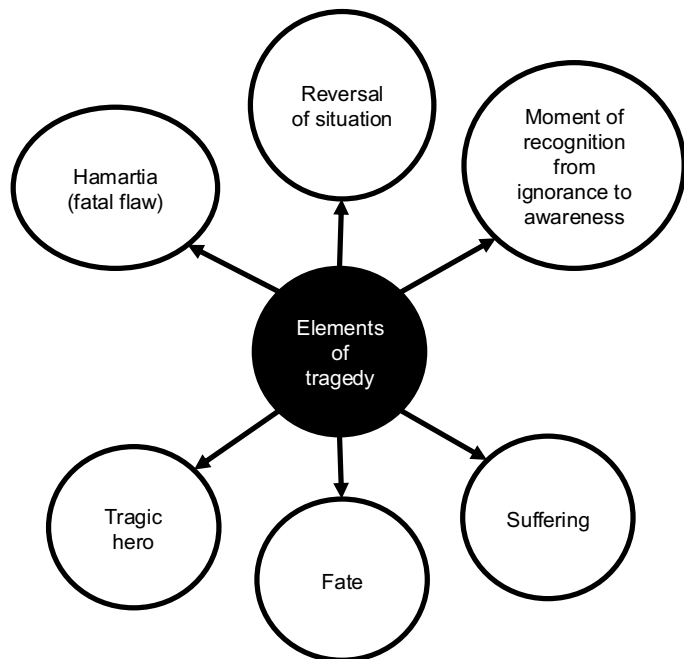
25

ROMEO AND JULIET CHARACTERS AND SETTING

Lord Montague  Father to Romeo and patriarch of the Montague family. Symbolic of: Masculinity and family based honour. Honourable Patriarchal Traditional Anxious Maternal Family-orientated Symbolic of: Traditional values A perfect Elizabethan wife Mother to Romeo and always worrying about him. She dies of a broken heart. 	Peter  Illiterate servant to the Capulets that invites Romeo and Benvolio to the ball. Symbolic of: The treatment of the lower classes by the upper classes Illiterate Uneducated Loyal Obedient Ignored Diligent Symbolic of: The lower classes He is Romeo's servant and friend who delivers the news of Juliet's death. 	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.
Lady Montague	Balthasar	

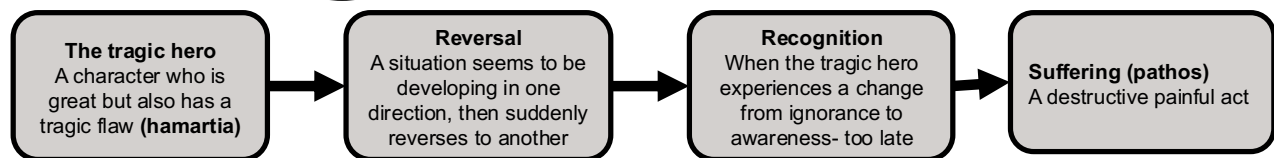
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THE TRAGIC GENRE



'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.



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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?



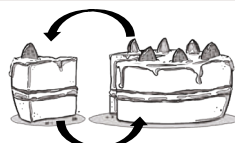
Thesis statement

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

28

A Christmas Carol

English Literature

Paper 1

Section B – 19th Century



CONTENT

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

TIER TWO VOCABULARY

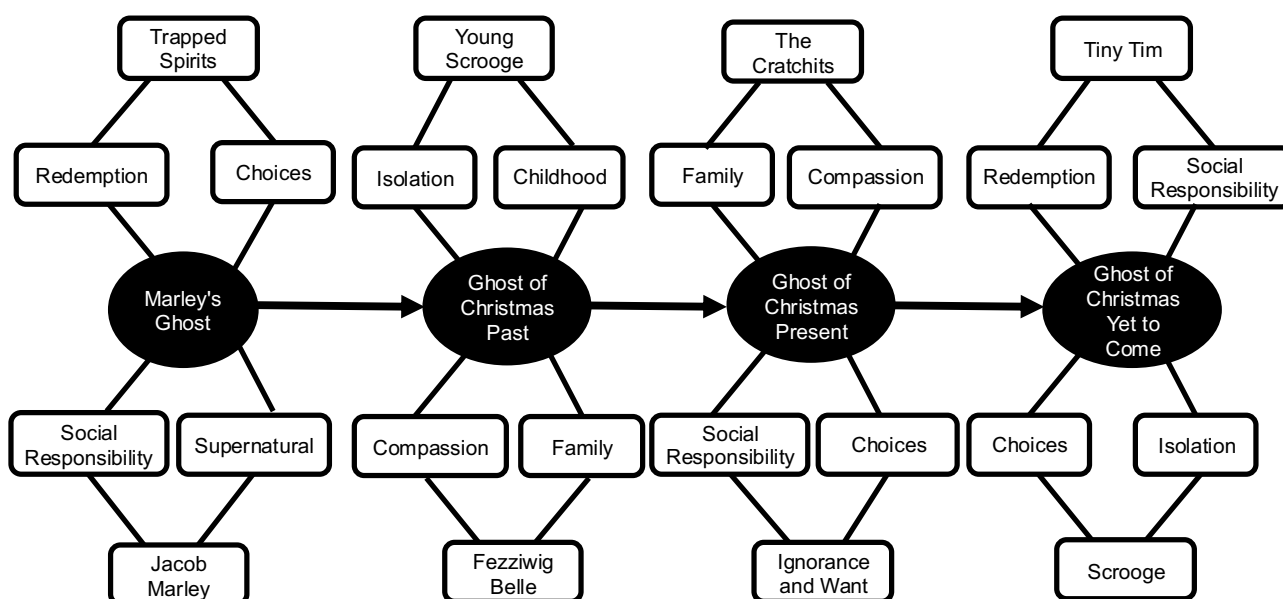
WORD	DEFINITION
Apocalyptic	Describing or prophesying the complete destruction of the world
Avarice	Extreme greed for material wealth
Commanding	Having a position of authority and using it to control
Condemned	Sentenced to a particular punishment
Dedicated	Committed to a task or purpose
Destitute	Poor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

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

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

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

A CHRISTMAS CAROL – The Ghosts



STAVE 1

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)

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STAVE ONE THEMES, CONTEXTS AND METHODS

SUPERNATURAL		ISOLATION		SOCIAL INJUSTICE	
Context: Gothic genre Popular to read ghost stories		Context: Community		Context: Malthusian ideologies Victorian attitudes to the poor	
Methods: Allusion to Shakespeare's Hamlet		Methods: Scrooge is a parallel character to Marley – they both isolated themselves		Methods: Foil	
Vocabulary: Fear		Vocabulary: Misanthropic		Vocabulary: Philanthropic	
Marley's ghost appearing.		Only the required people and Scrooge attend Marley's funeral.		The charity men remind Scrooge of our social responsibility.	
Scrooge seeing other ghosts.		Everyone avoids Scrooge on the street.		Scrooge neglects his social responsibility by not looking after his employee.	
'The air was filled with phantoms, wandering hither and thither in restless haste'		'Nobody ever stopped him in the street to say, with gladsome looks'		'his [Bob] white comforter dangling below his waist (for he boasted no great-coat)'	

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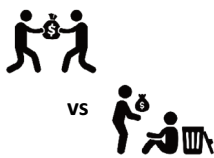
STAVE 2

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 Fezziwig's party)	"Another idol has displaced me... a golden one"	"But the relentless Ghost pinioned him in both his arms, and forced him to observe"

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STAVE TWO THEMES, CONTEXTS AND METHODS

REGRET 	MORAL RESPONSIBILITY 	GREED vs GENEROSITY 
Context: Christianity Redemption	Context: Industrial Revolution – Masters vs Workers	Context: Malthusian ideologies Sin/Christianity
Methods: Contrast Structure – Scrooge thinks of encounters in Stave 1	Methods: Foil Motif of fire	Methods: Motif of fire Foil
Vocabulary: Remorse	Vocabulary: Duty	Vocabulary: Avarice
Scrooge regrets being unkind to the carol singer (a young boy) from Stave 1.	Fezziwig demonstrates his moral responsibility as he invites all to his party.	Fezziwig is a generous master.
Scrooge regrets his behaviour as it costs him his relationship with Belle.	Scrooge acknowledges the power Fezziwig holds as an employer.	As Scrooge ages in his memories, we can see how he has started to become greedy.
'There was a boy singing a Christmas Carol at my door last night. I should like to have given him something: that's all.'	'He [Fezziwig] has the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil.'	'His face had not the harsh and rigid lines of later years; but it had begun to wear the signs of care and avarice.'

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STAVE 3

Stave 3 – Climax

					
PLOT	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.	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.	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.	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.	The spirit disappears as the clock strikes and Scrooge sees a hooded phantom coming towards him.
KEY QUOTES	"there sat a jolly Giant, glorious to see"	"Mr Scrooge, the Founder of this Feast" "I see a vacant seat. The child will die"	"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"	"Will you decide what men shall live, what men shall die?" (The Ghost questions Scrooge).	"a solemn Phantom, draped and hooded, coming, like a mist along the ground"

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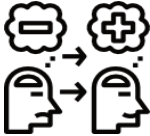
STAVE 3 THEMES, CONTEXTS AND METHODS

FAMILY	CHRISTMAS	SOCIAL INJUSTICE
Context: Victorians valued family Industrial Revolution/ Legislations breaking up families	Context: Introduction of Christmas traditions Christian values	Context: Malthusian ideologies Victorian attitudes to the poor
Methods: Mirroring Contrast	Methods: Symbolism - cornucopia Motif – fire and singing	Methods: Allegorical characters Motif of time
Vocabulary: Gratitude	Vocabulary: Abundance	Vocabulary: Cautionary
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'	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!'	The Ghost of Christmas Present grows old – showing how society is running out of time. Ignorance and Want symbolise 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."

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STAVE 4

Stave 4 – Falling action

					
PLOT	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.
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!"

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STAVE FOUR THEMES, CONTEXTS AND METHODS

POVERTY	REPENTANCE	TIME
 Context: Industrial Revolution Legislation Methods: Lists Adjectives Setting Vocabulary: Destitute	 Context: Christian beliefs Christmas Methods: Contrast Gothic genre Contrast Vocabulary: Penance	 Context: Political and social message Methods: Mention of time Vocabulary: Urgency
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'	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!"	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"

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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

REDEMPTION 	GRATITUDE 	MORAL RESPONSIBILITY 
Context: Christian message	Context: Family	Context: Arranged marriages Courtly love
Methods: Similes Contrast Motif	Methods: Similes Motif of laughter	Methods: Time imagery Motif Mirroring
Vocabulary: Impatience	Vocabulary: Predestined	Vocabulary: Community
Scrooge shows a total change. He wants to be a better man.	Scrooge is grateful for his second chance – he embraces what he has learnt.	Scrooge buys a turkey for the Cratchit family.
Scrooge's charitable and kind actions show his genuine change.	In his gratitude, Scrooge experiences true happiness.	Scrooge offers the charity man 'many back payments'.
"I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy."	'it was a splendid laugh [...]The father of a long, long line of brilliant laughs!'	'and to Tiny Tim, who did NOT die, he was a second father'

A CHRISTMAS CAROL CHARACTERS

Ebenezer Scrooge 	Bob Cratchit 	Tiny Tim 
A miserable, old owner of a counting house in London.	Scrooge's clerk who works hard for his large family but has very little money.	Bob Cratchit's son. He is severely disabled and has no access to medical care.
Symbolic of the wealthy and those in society who choose to ignore the poor.	Symbolic of the deserving poor.	Symbolic of the poor – especially children.
Parsimonious Solitary Self-serving	Humble Loyal Dedicated	Virtuous Grateful Patient
Genial Forgiving Enthusiastic	Condemned Tormented Imprisoned	Maternal Pragmatic Loving
Symbolic of those in society who give to charity and support those in poverty.	Symbolic of the future and the consequences of being uncharitable	Symbolic of lost opportunities
Scrooge's nephew. He invites Scrooge to spend Christmas with him despite his rudeness.	He was Scrooge's greedy business partner but died 7 years before the book begins.	Scrooge's fiancé, she breaks off their engagement because of Scrooge's obsession with wealth.
Fred 	Jacob Marley 	Belle 

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A CHRISTMAS CAROL CHARACTERS

Ghost of Christmas Past 	Ghost of Christmas Present 	Ghost of Christmas Yet to Come 
First ghost to visit Scrooge. Both child-like and old-aged with a glowing torch for a head.	Second ghost to visit Scrooge. Dressed in a green robe with a crown of holly on its head.	The final ghost to visit Scrooge. Remains silent to show Scrooge his lonely death.
Symbolic of the past and exposing the truth.	Symbolic of Christmas and ideas of indulgence, he carries a cornucopia.	Symbolic of the bleak future awaiting Scrooge and wider society if nothing changes.
Ephemeral Gentle Firm	Welcoming Honest Predicting	Ominous Frightening Commanding
Compassionate Jolly Warm	Disillusioned Hopeless Wary	Kindness Innocence Devotion
Symbolic of business owners who support and care for their workers.	Symbolic of the consequences of society not changing for the younger generations.	Symbolic of family.
Scrooge's boss when an apprentice. He celebrated Christmas with his employees. 	Two children (a boy and a girl) shown to Scrooge in Stave 3. 	Scrooge's sister and Fred's mother. She visited him at school and was his companion. 
Mr. Fezziwig	Ignorance and Want	Fan

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FORMING A RESPONSE TO A CHRISTMAS CAROL



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?



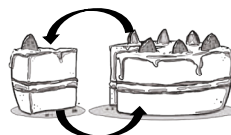
Thesis statement

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

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Literature Paper 1 Mark Scheme Section A

Romeo and Juliet					
Level 1 Simple comments (1-5)	AO1	Simple comments on task and text Reference to relevant details	Level 4 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
Level 2 Supported comments (6-10)	AO1	Supported comments about task and text Comments on references	Level 5 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
Level 3 Explained comments (11-15)	AO1	Explained comments about task and text References used to support a range of comments	Level 6 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

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Literature Paper 1 Mark Scheme Section A

A Christmas Carol					
Level 1 Simple comments (1-5)	AO1	Simple comments on task and text Reference to relevant details	Level 4 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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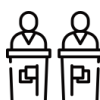
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Animal Farm by Orwell

English Literature

Paper 2

Section A – Modern Text



CONTENT

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

CONTENT

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

TIER TWO VOCABULARY

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

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

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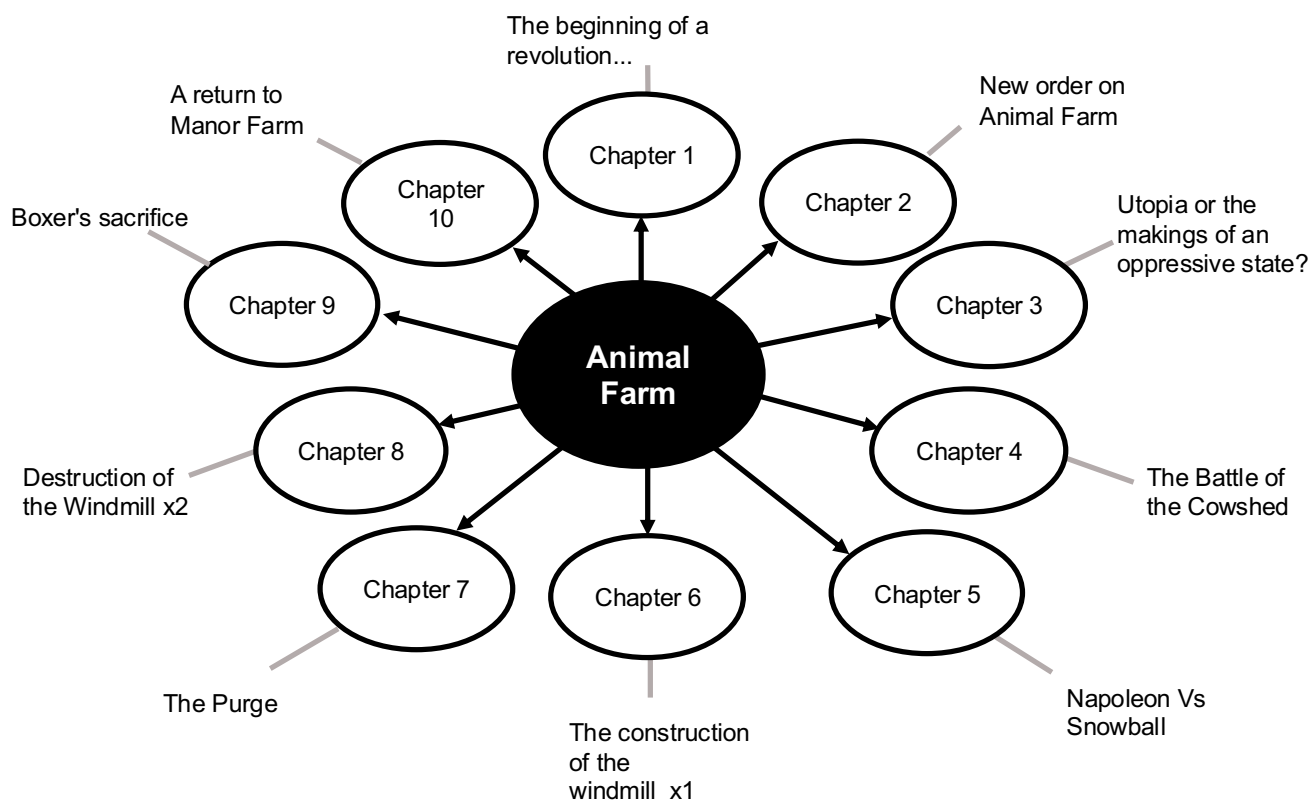
TIER TWO VOCABULARY

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

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

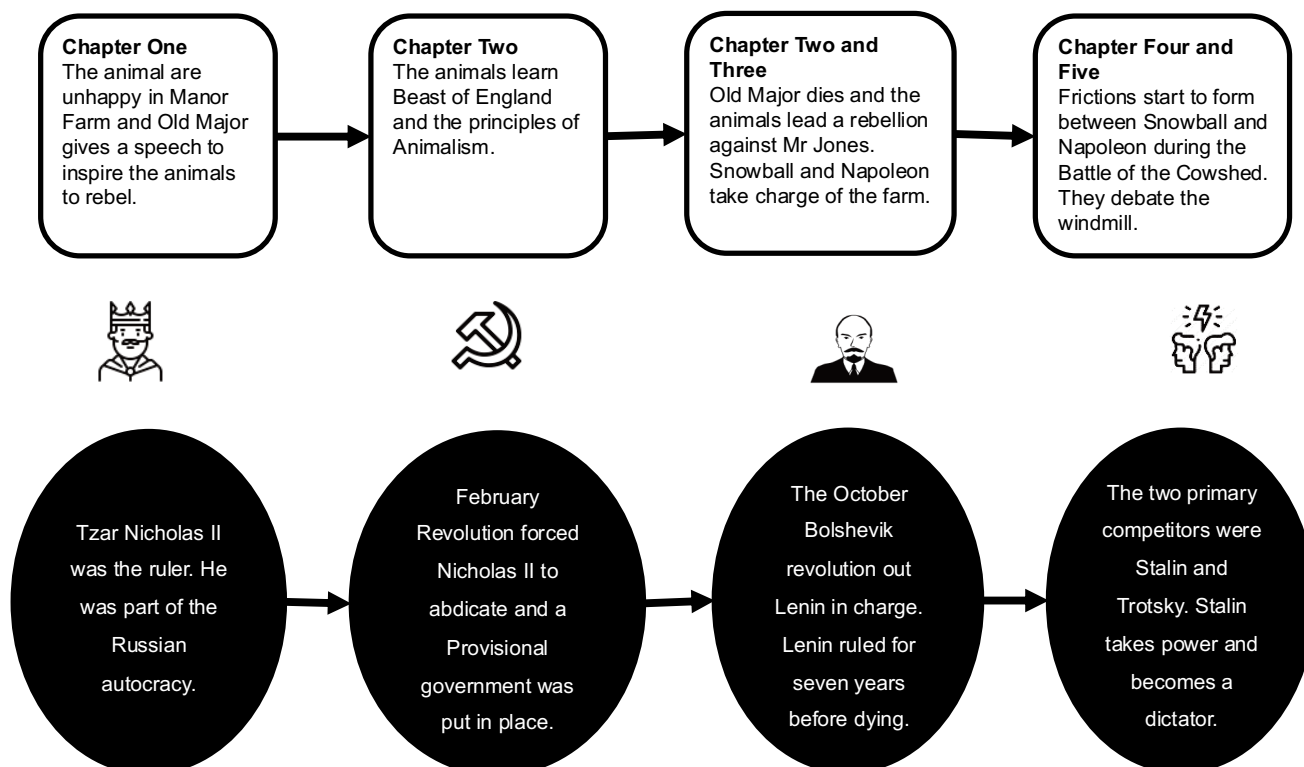
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ANIMAL FARM KEY EVENTS



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ANIMAL FARM CONTEXT AND EVENTS



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Chapter 1 – The beginning of a revolution!

					
PLOT	Famer Jones is introduced as an inadequate leader as he doesn't care for the animals. The animals hold a secret meeting showing that they are scared of him.	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.	In his speech, he first encourages the animals to question their existence and blames man for all their suffering.	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.	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.
KEY QUOTES	"Mr Jones, of Manor Farm, [...] was too drunk to remember to shut the pop-holes"	"then the pigs, who settled down in the straw immediately in front of the platform"	"Man is the only real enemy we have."	"Boxer, the very day that those great muscles of yours lose their power, Jones will sell you to the knackers"	"The pellets buried themselves in the wall of the barn and the meeting broke up hurriedly."

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

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."

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Chapter 4

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"

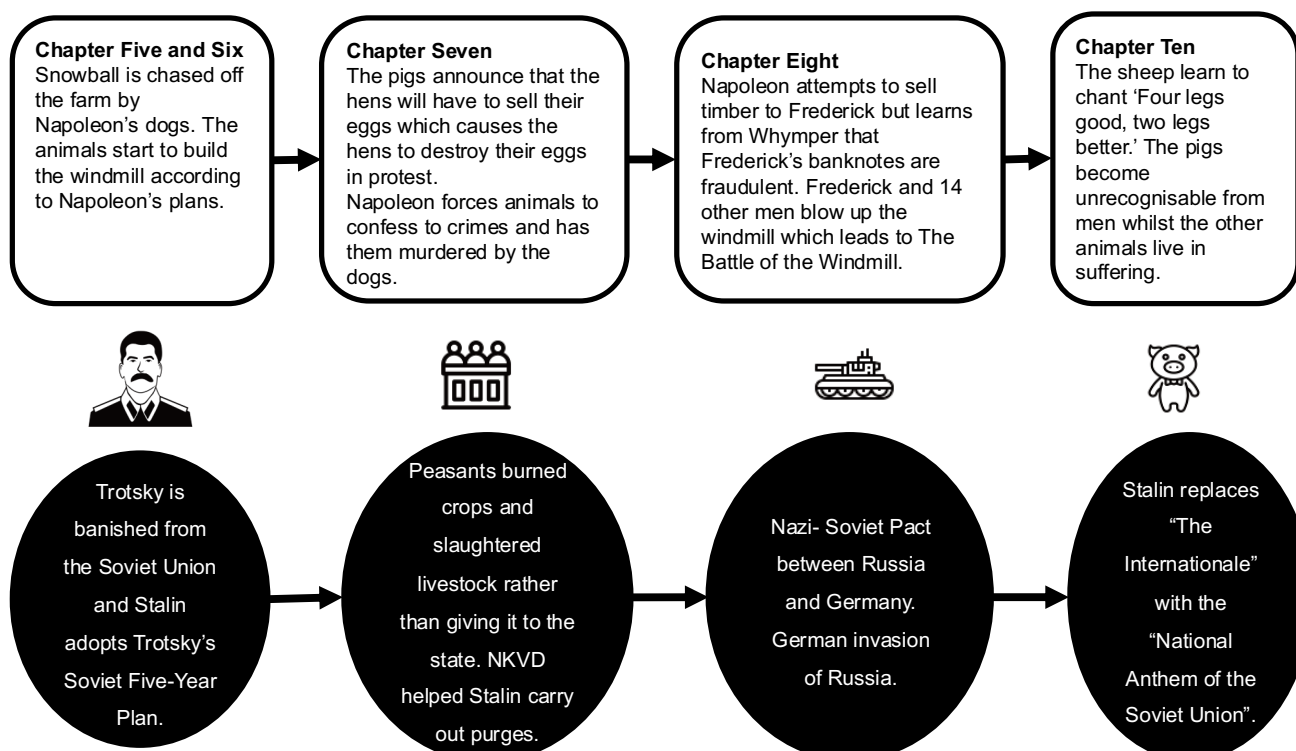
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Chapter 5 – Napoleon seizes power!

					
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"

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ANIMAL FARM CONTEXT AND EVENTS



58

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!"

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Chapter 7 – The Purge

					
PLOT	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."

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Chapter 8

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'"

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Chapter 9

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."

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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."

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ANIMAL FARM CHARACTERS- THE PIGS

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**



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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**



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ANIMAL FARM CHARACTERS- OTHER ANIMALS

Farmer Jones



Often-drunk owner of Manor Farm

Tyrannical leader who is driven from the farm by animals

Inadequate
Incompetent
Inconsiderate

Capitalism

Monarchical rule and divine right of kings



Symbolic of: **Tsar Nicholas II**

Old Major

Old boar whose speech rouses animals to rebellion

Introduces Animalism and 'Beasts of England'

Idealistic
Ingenuous
Socialist

Communist ideals

Wants freedom from tyranny of capitalism



Symbolic of: **Karl Marx or Vladimir Lenin**



Benjamin

Cynical, pessimistic donkey who undercuts animals' enthusiasm

Is aware of deceit of the pigs

Cynical
Pessimistic
Indifferent

Intelligentsia of Russia

Stands for intelligence and cynicism of new regime



Symbolic of: **the ageing Russian population**



Moses



A tame raven who tells animals stories about Sugarcandy mountain

Takes bribes from the pigs to continue preaching on the farm

Opportunistic
Manipulative
Unscrupulous

Religion

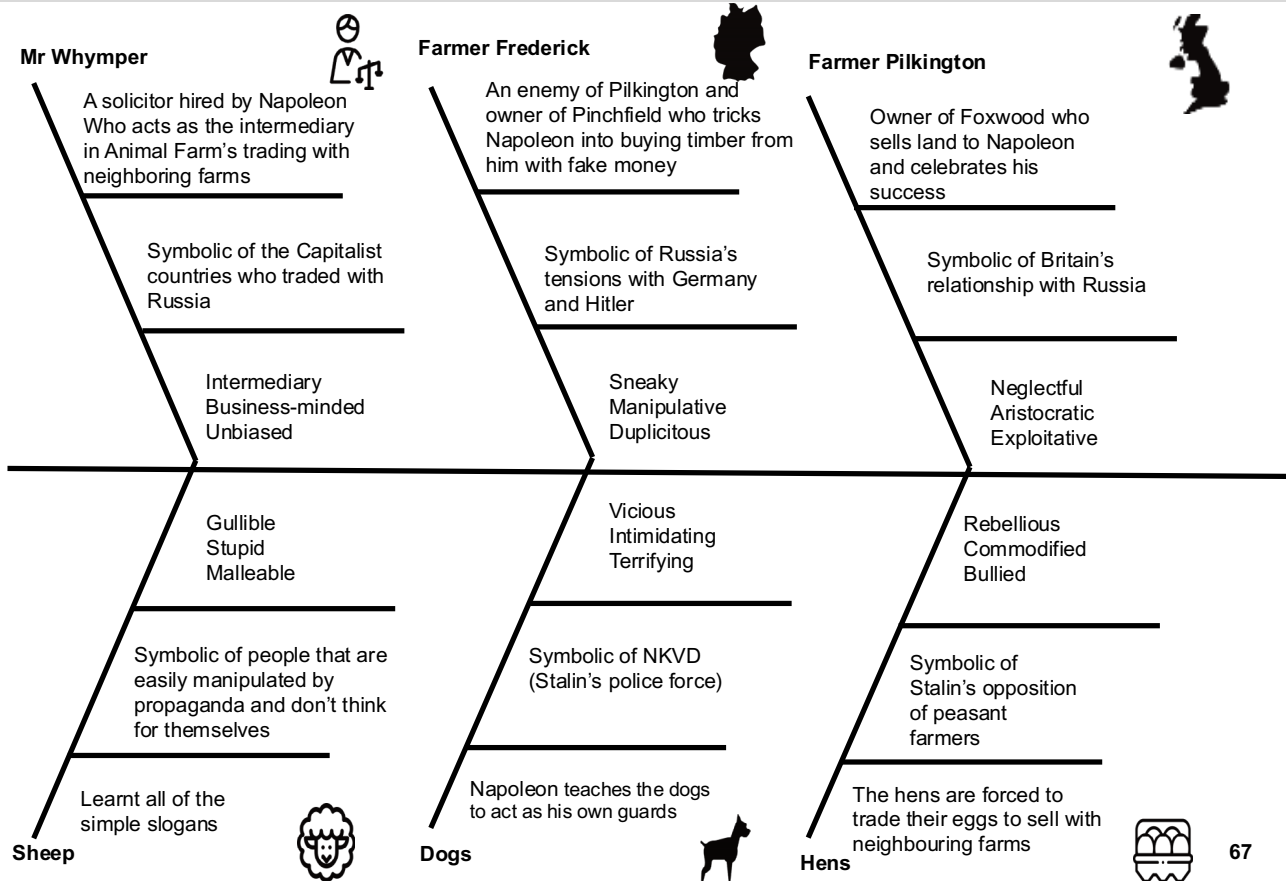
Marx described religion as the 'opium of the people'



Symbolic of: **Rasputin and the Russian Orthodox Church**

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ANIMAL FARM CHARACTERS- MINOR CHARACTERS



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FORMING A RESPONSE TO ANIMAL FARM



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

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TIER TWO VOCABULARY

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

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

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TIER TWO VOCABULARY

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

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

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TIER THREE VOCABULARY: POETIC TECHNIQUES

Alliteration	The repetition of the same sound in a sequence of words beginning with the same letter.
Allusion	A reference to another literary text, event or person.
Assonance	The repetition of the same vowel sounds in a sequence of words.
Blank verse	Poetry written in iambic pentameter that doesn't rhyme.
Caesura	A pause in a line of poetry – usually signified by a full stop.
Chronological	When events are arranged in the order in which they happen.
Colloquial	Sounding like everyday spoken language.
Consonance	The repetition of the same consonant sounds in a sequence of words.
Dactyl metre	Poetry with lines of ten syllables – one long syllable followed by two short syllables.

Dramatic monologue	A form of poetry that uses the assumed voice of a single person that addresses an implied audience.
Emotive language	Words which elicit a powerful emotional response.
Enjambment	When a sentence or phrase runs over from one line or stanza to the next.
Euphemism	A word or phrase used to replace an offensive or upsetting expression.
Free verse	Poetry that doesn't rhyme and has no regular rhythm or line length.
Homonyms	Words that are spelt and pronounced the same, but have different meanings.
Iambic pentameter	Poetry with lines of ten syllables – five of them stressed and five unstressed.
Imagery	Figurative language – language that is used to create symbolism.
In medias res	When a narrative starts in the middle of the action.

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TIER THREE VOCABULARY: POETIC TECHNIQUES

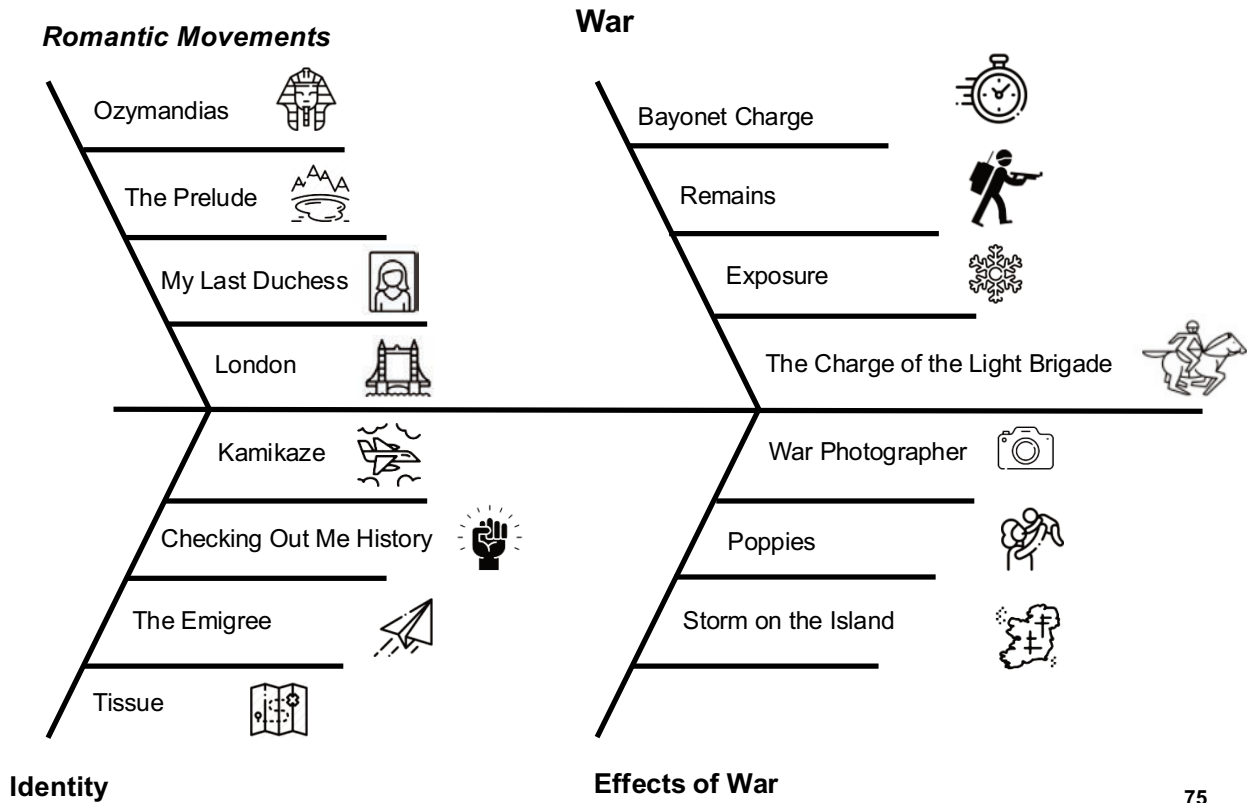
Irony	When words are used to imply the opposite of what they normally mean or when there is a difference between what happens and what is expected.
Juxtaposition	When a poet puts two ideas together to create a contrast.
Metaphor	A way of describing something by saying that it is something else.
Onomatopoeia	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.

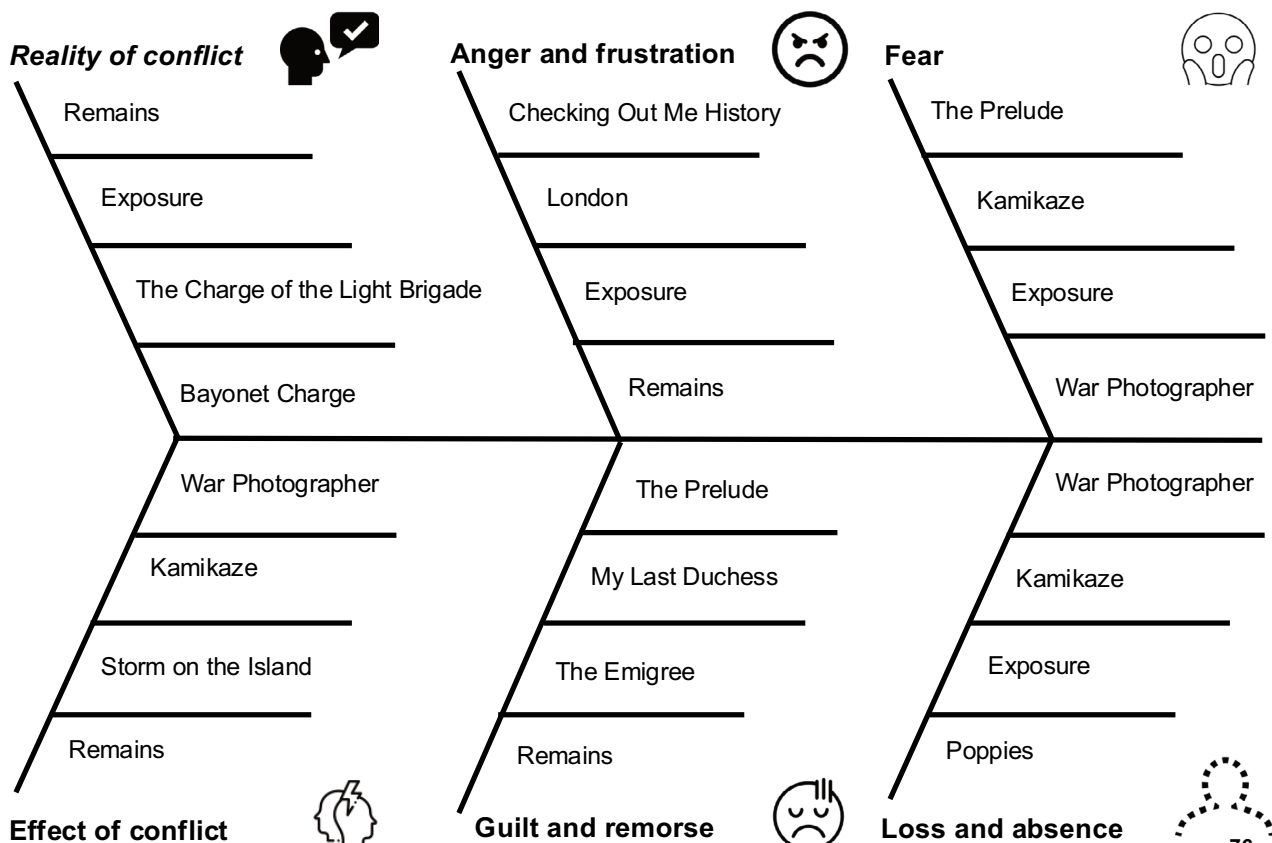
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POWER AND CONFLICT THEMES

	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

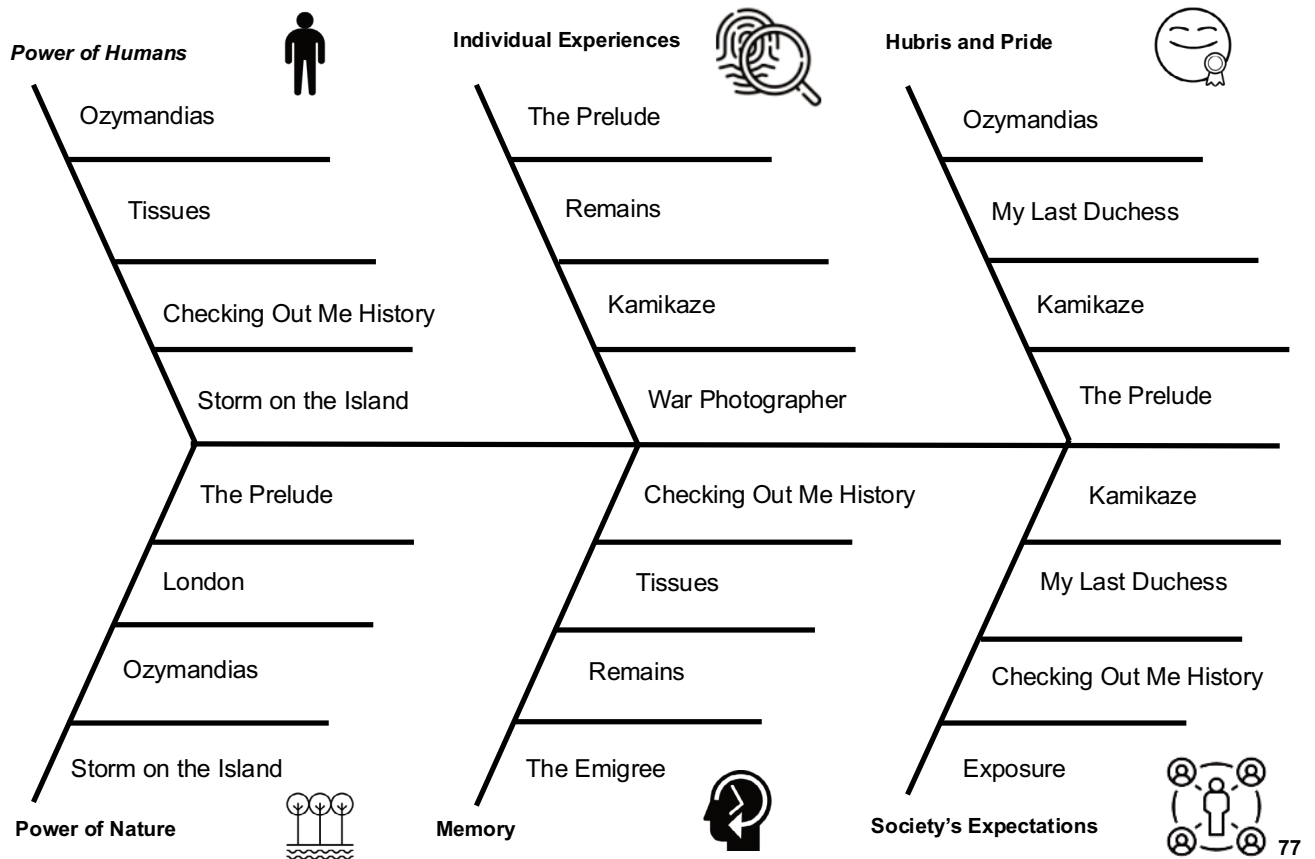


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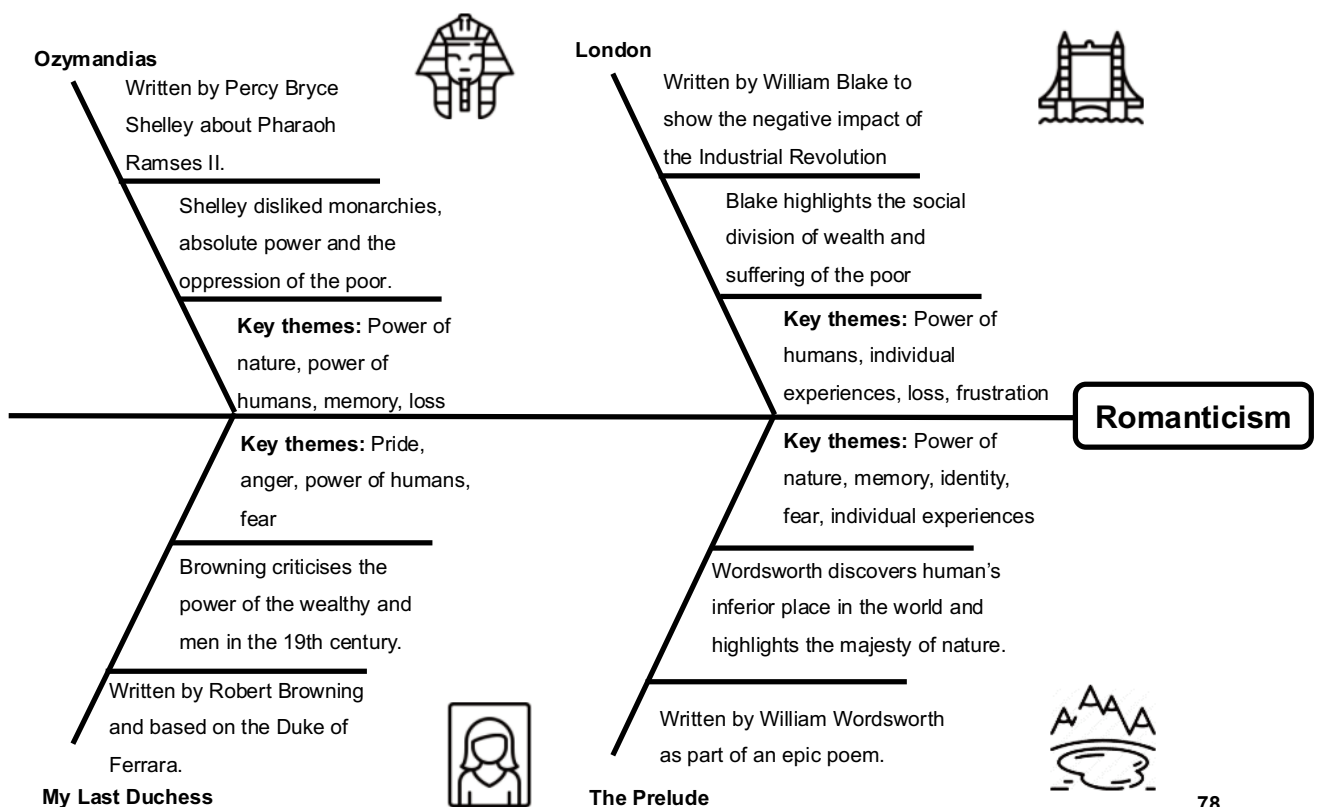


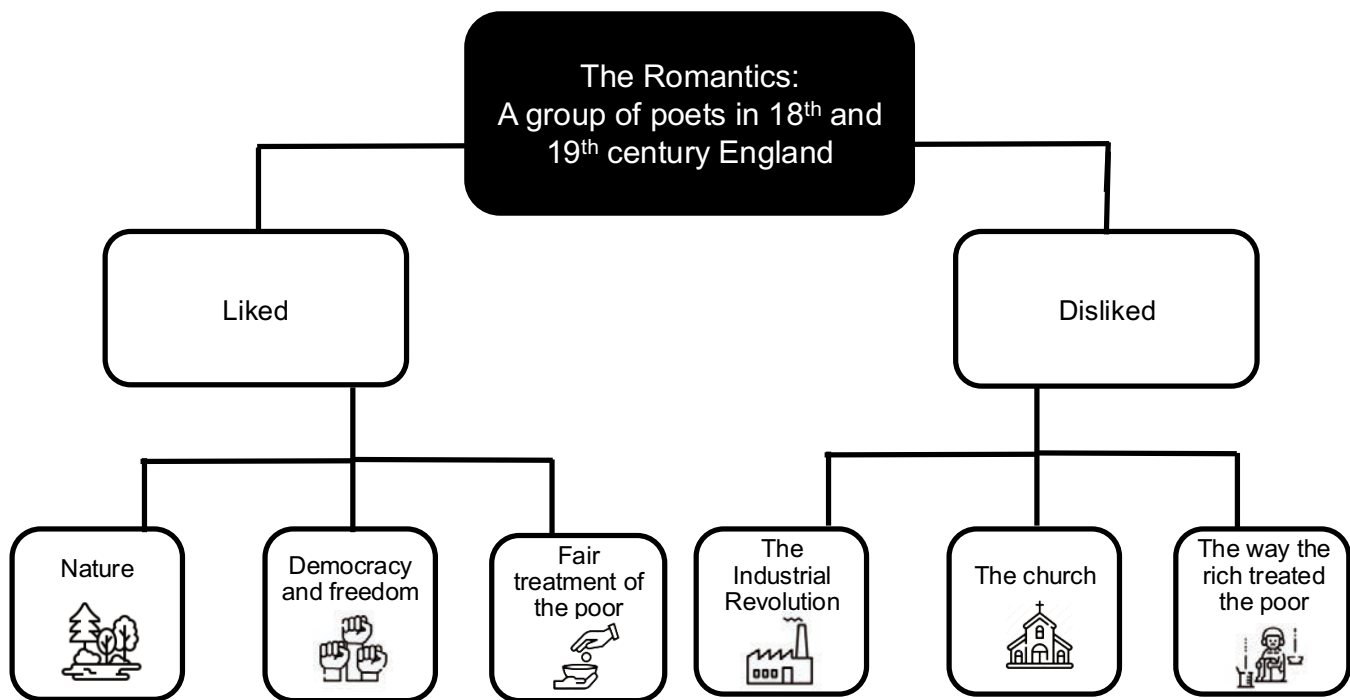
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POWER AND CONFLICT THEMES



THE ROMANTIC MOVEMENT





79

OZYMANDIAS by Percy Shelly

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.

80

LONDON by William Blake

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.
---	---

81

THE PRELUDE by William Wordsworth

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 man's 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 poet's own spiritual journey of reflection.
---	---

82

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.

83

WAR POEMS

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

84

THE CHARGE OF THE LIGHT BRIGADE by Lord Alfred Tennyson

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.

85

EXPOSURE by Wilfred Owen

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.

86

BAYONET CHARGE by Ted Hughes

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
	'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.
	'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.
	'His terror's touchy dynamite'	Hughes not only presents the physical damage of war but also the psychological effects of it.

87

REMAINS by Simon Armitage

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'.

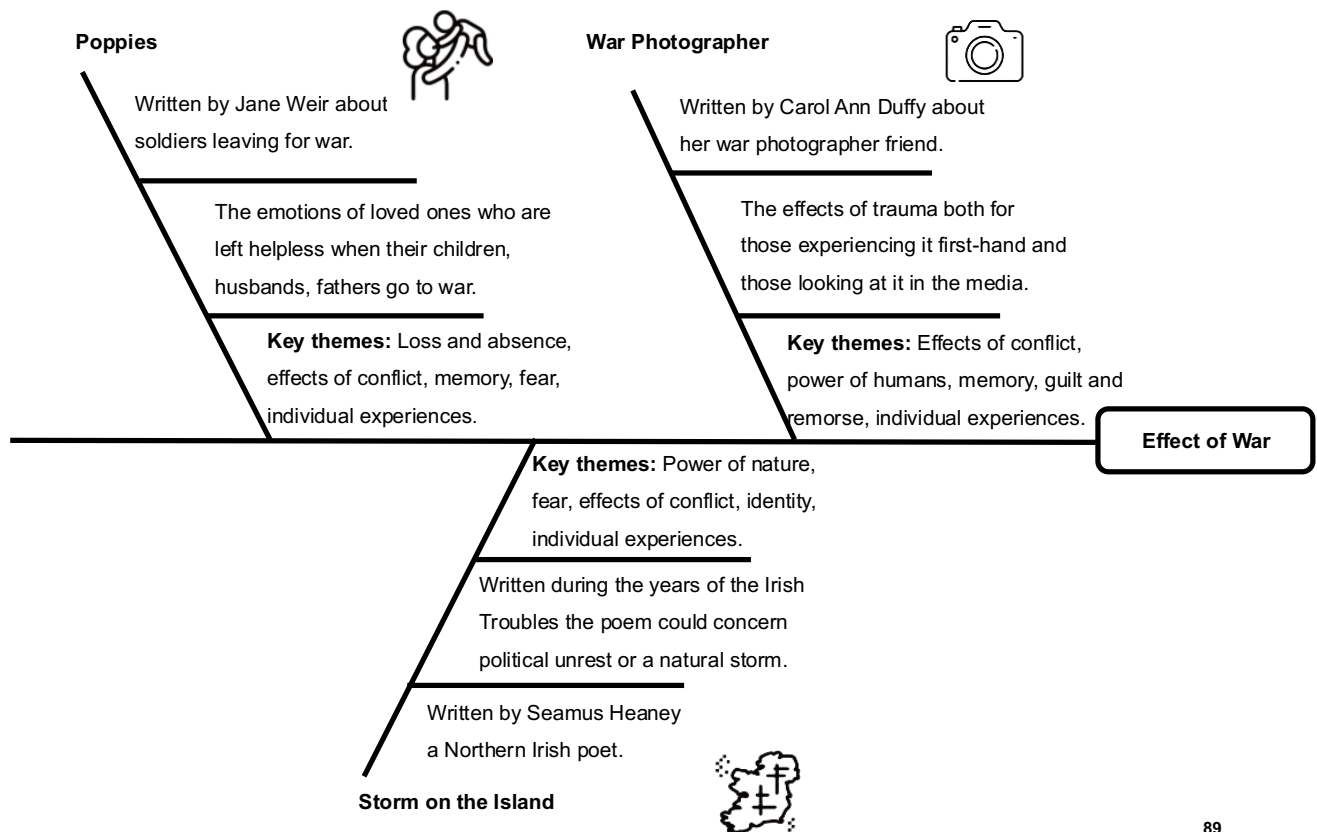
It is about ex-service men and women who have survived wars and are now dealing with PTSD.

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.
	'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.

88

THE EFFECTS OF WAR



89

STORM ON THE ISLAND by Seamus Heaney

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 20th 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.

90

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.

91

WAR PHOTOGRAPHER by Carol Ann Duffy

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:

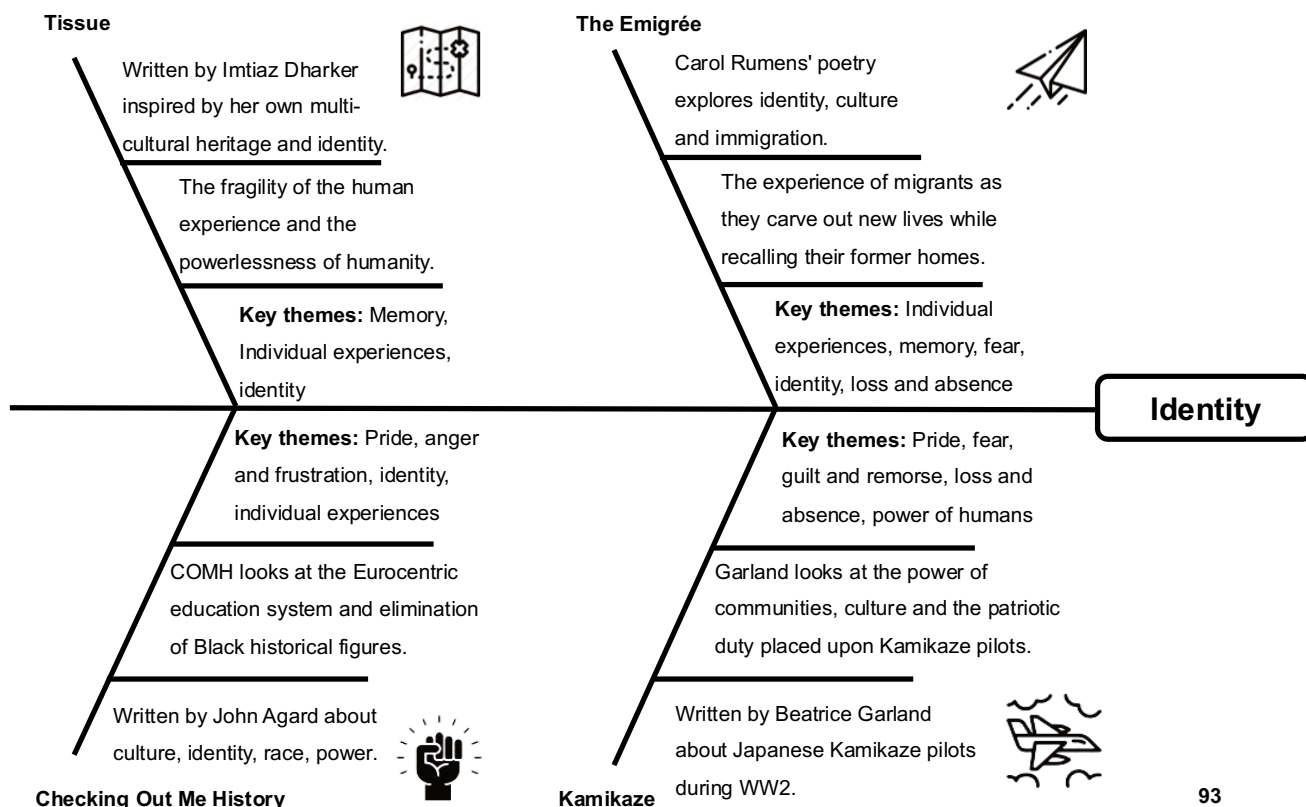
The poem comes from Duffy's friendship with Don McCullin and Philip Jones Griffiths, two well-respected photographers who specialised in war photography.

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.

92



TISSUE by Imtiaz Dharker

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.
'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.

THE EMIGREE by Carol Rumens

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
 'There once was a country'	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.
 'time rolls its tanks'	Rumens explores the struggle migrants might feel to reconcile their own love for their country with the threat it poses to their lives.
 'like a hollow doll'	Rumens could be exploring the perils of escaping countries where there is conflict and how you have to hide your identity.

95

KAMIKAZE by Beatrice Garland

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.

96

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
Haitian
Revolution.

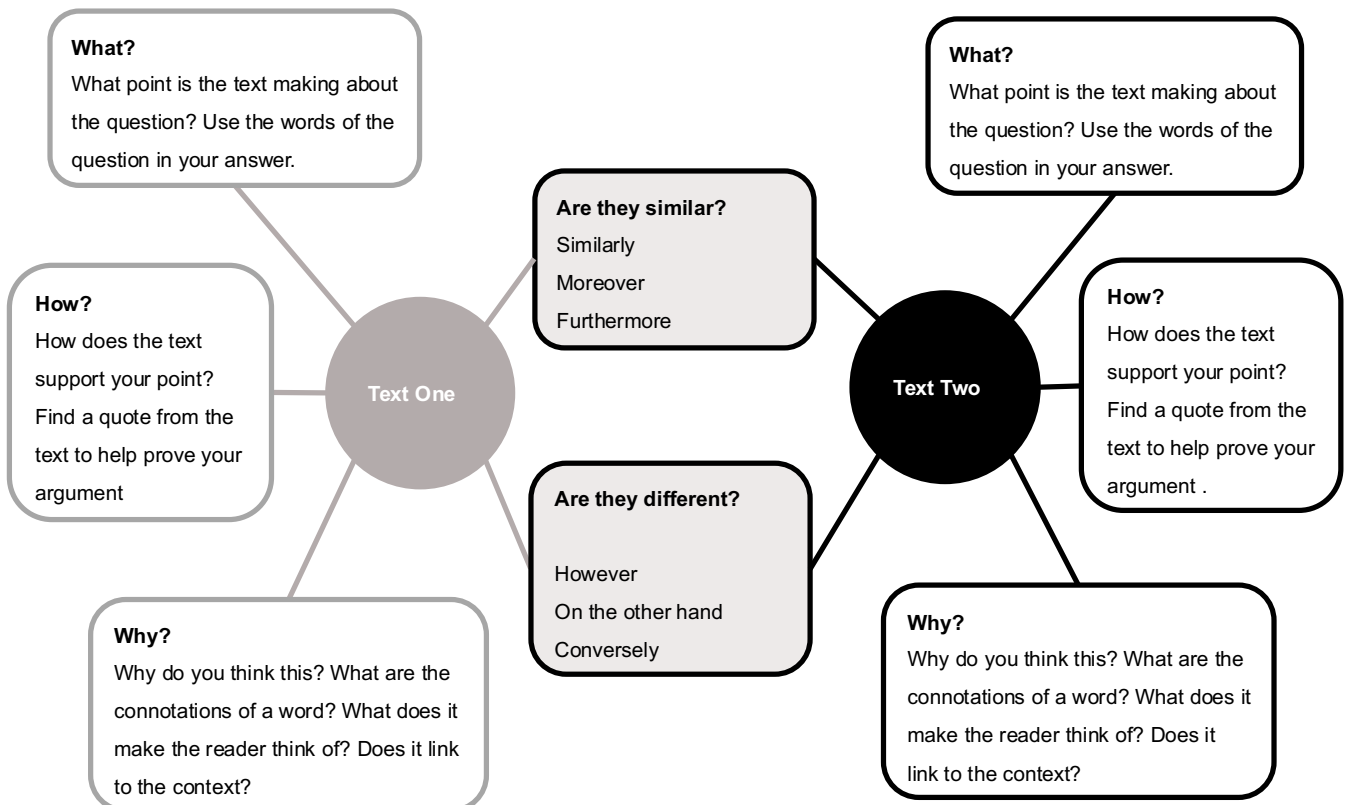
Agard looks, not just at his own ethnicity, but all those groups who are overlooked in favour of the 'white British' contemporaries – he celebrates their achievements.



'I carving out
me identity'

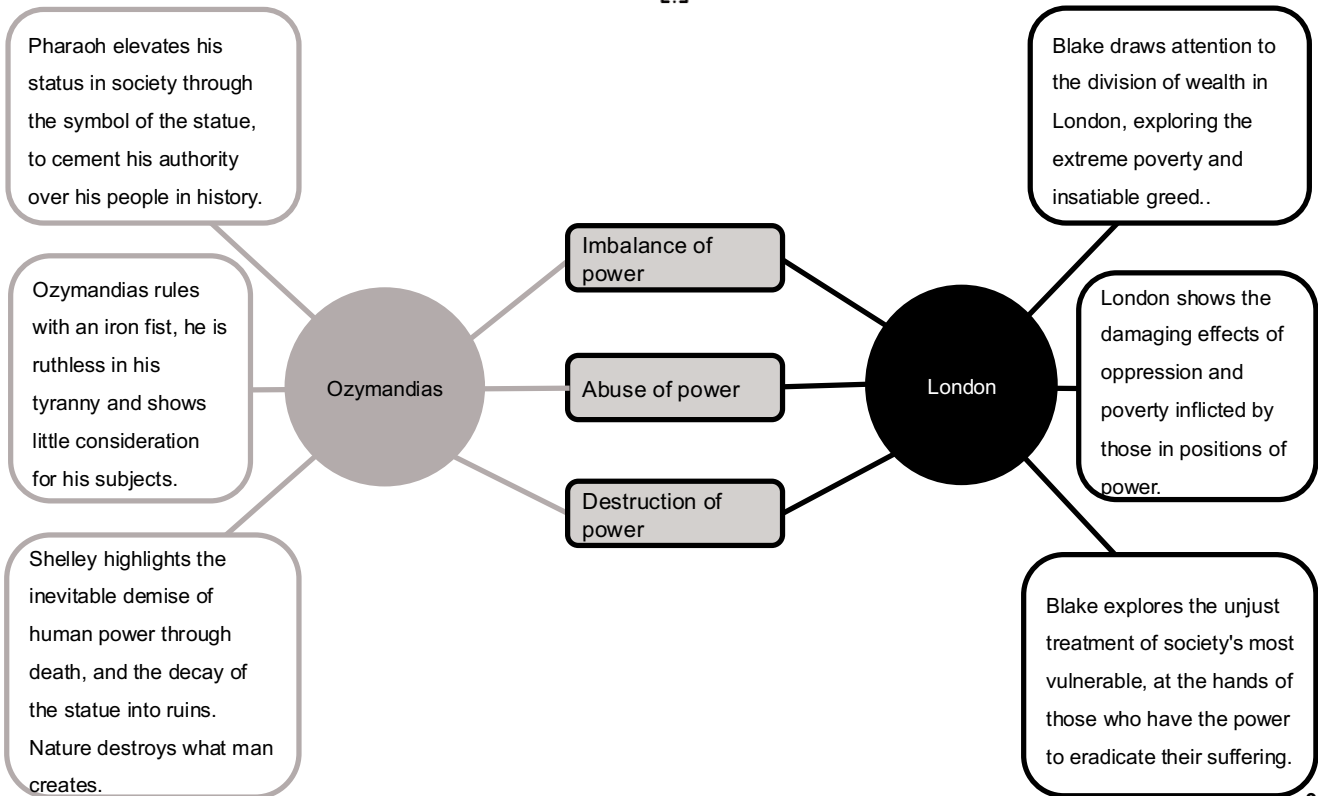
Agard shows the conflict between cultures and the need to forge his own identity by embracing his Caribbean heritage, even if it is not encouraged by authority.

COMPARING TWO TEXTS



POETRY COMPARISON- POWER

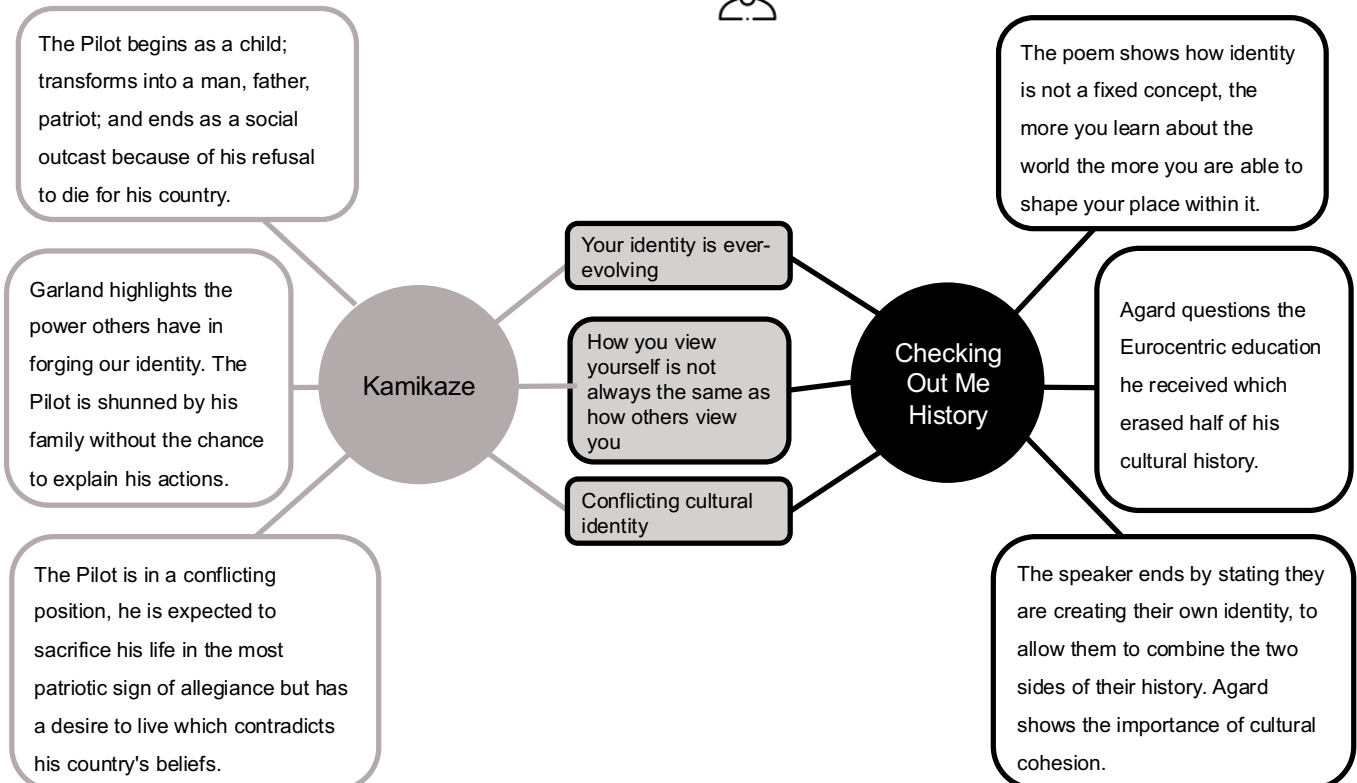
Poetry Comparison - How is **power** presented?



99

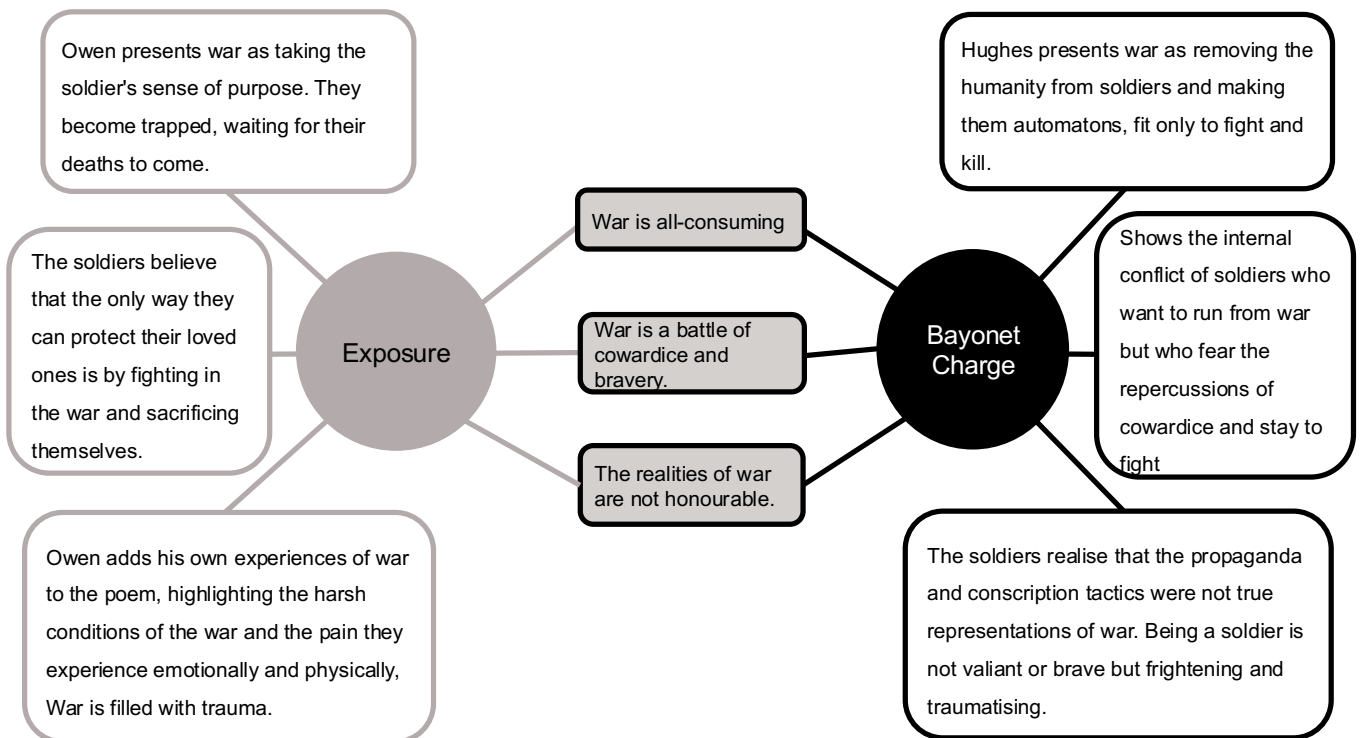
POETRY COMPARISON- IDENTITY

Poetry Comparison - How is **identity** presented?



100

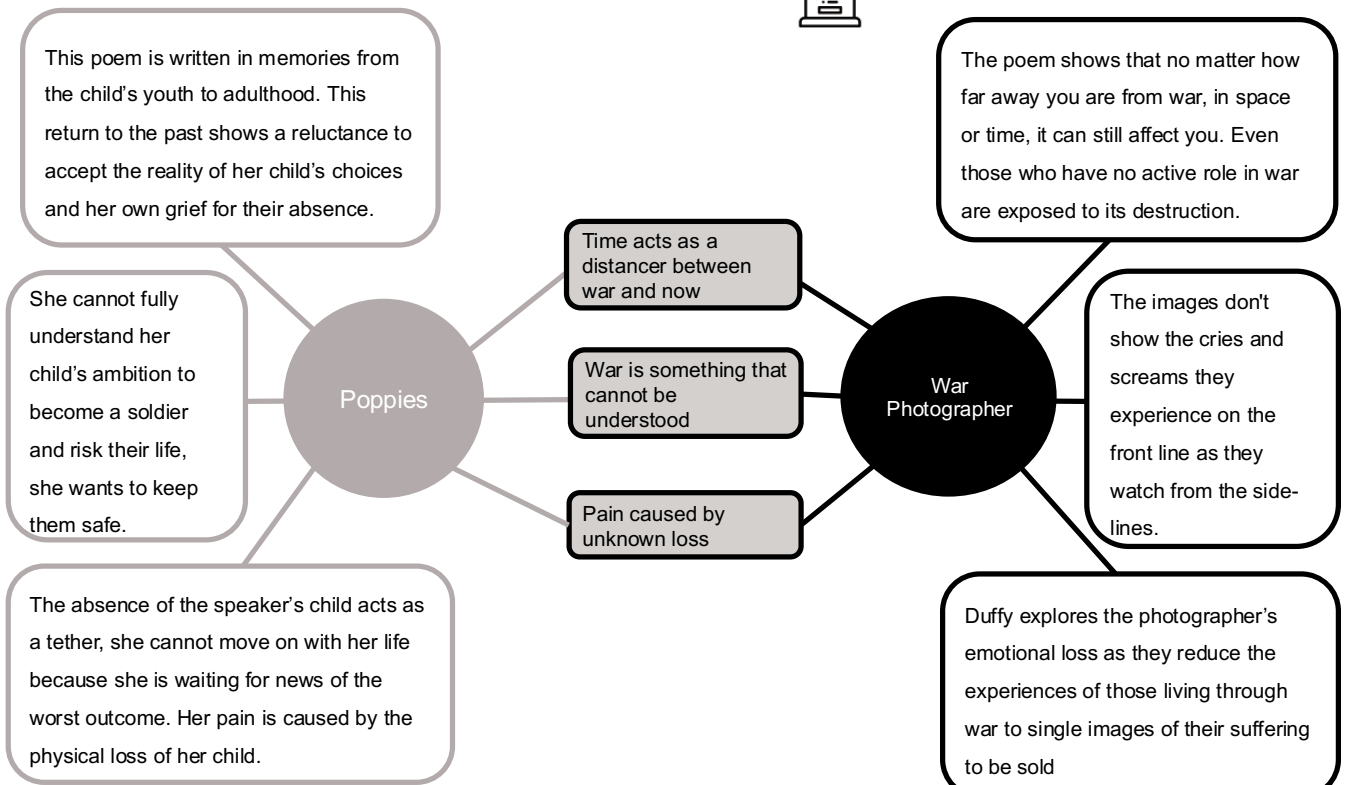
Poetry Comparison - How is war presented?



101

POETRY COMPARISON- EFFECTS OF WAR

Poetry Comparison - How are the effects of war presented?



102

Unseen Poetry

English Literature Paper 2 Section C - Unseen

CONTENT

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

103

TIER THREE VOCABULARY: POETIC TECHNIQUES

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

104

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.

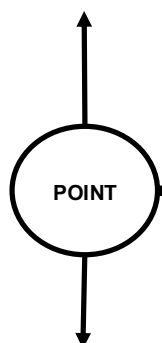
Voice The characteristics of the person speaking the poem.

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

105

RESPONDING TO THE FIRST QUESTION IN THE UNSEEN – ONE POEM

Ask yourself:
What is the question asking you to focus on?

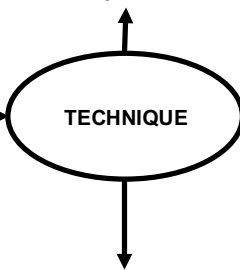


Ask yourself:
Can you spot the extended metaphor?
Or semantic field that helps you interpret the poem?

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

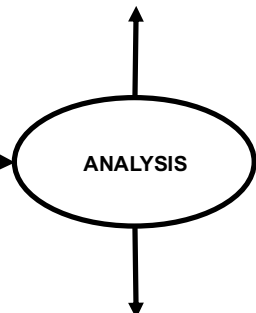


Ask yourself:
Are there any interesting words being used?
Techniques? Structure? Form? **Use pages 101-102 from your KB.**



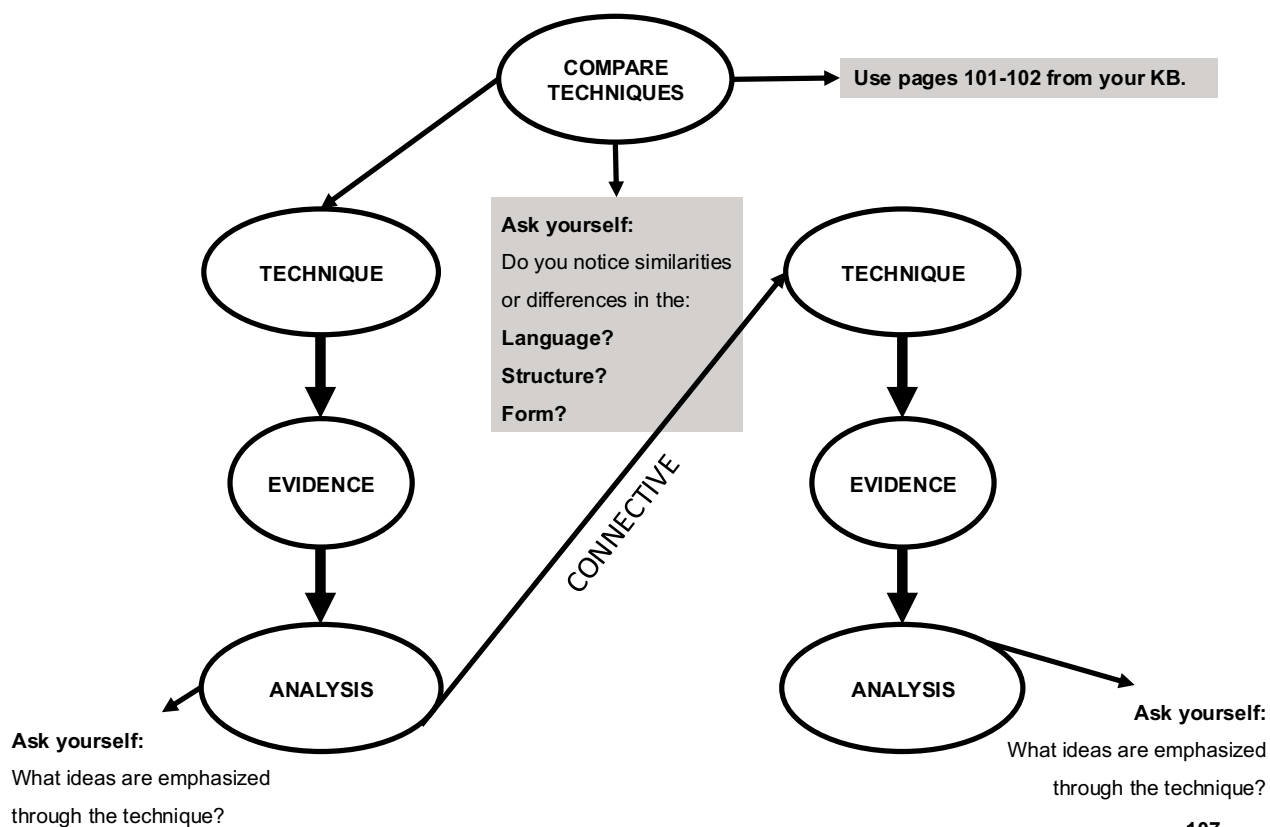
Ask yourself:
Why has the writer used these techniques – what ideas, connotations or associations do they have?

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



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

106



Literature Paper 2 Mark Scheme Section A

Animal Farm					
Level 1 Simple comments (1-5)	AO1	Simple comments on task and text Reference to relevant details	Level 4 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
Level 2 Supported comments (6-10)	AO1	Supported comments about task and text Comments on references	Level 5 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
Level 3 Explained comments (11-15)	AO1	Explained comments about task and text References used to support a range of comments	Level 6 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					
Level 1 Simple comments (1-5)	AO1	Simple comments relevant to comparison Reference to relevant details	Level 4 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
Level 2 Supported comments (6-10)	AO1	Supported comparison Comments on references	Level 5 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
Level 3 Explained comments (11-15)	AO1	Some explained comparison References used to support a range of comments	Level 6 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

109

Literature Paper 2 Mark Scheme Section C

Unseen Poetry 1					
Level 1 Simple comments (1-4)	AO1	Simple comments on task and text Reference to relevant details	Level 4 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
Level 2 Supported comments (5-8)	AO1	Supported comments about task and text Comments on references	Level 5 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
Level 3 Explained comments (9-12)	AO1	Explained comments about task and text References used to support a range of comments	Level 6 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

Unseen Poetry 2		
Level 1 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
Level 2 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
Level 3 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
Level 4 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

111

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 Ghost Boys Vocabulary

Page 122 19th Century Vocabulary

YEAR 7 TIER TWO VOCABULARY RECALL

William Blake

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

Women's Literature

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

113

YEAR 7 TIER TWO VOCABULARY RECALL

Private Peaceful

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

Shakespearean Comedy

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

114

YEAR 8 TIER TWO VOCABULARY RECAP

Life, Labour and Loss

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

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

115

YEAR 8 TIER TWO VOCABULARY RECAP

Life, Labour and Loss

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

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

116

YEAR 8 TIER TWO VOCABULARY RECAP

Pride Not Prejudice

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

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

117

YEAR 8 TIER TWO VOCABULARY RECAP

Pride Not Prejudice

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

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

118

YEAR 8 TIER TWO VOCABULARY RECAP

The Gothic

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

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

119

YEAR 8 TIER TWO VOCABULARY RECAP

Shakespearean Histories

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

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

120

YEAR 9 GHOST BOYS VOCABULARY

WORD	DEFINITION
Aspirational	Having a strong desire to achieve something.
Dependent	Relying on something or someone else.
Destiny	The hidden power believed to control future events; fate.
Ethical	Morally right or acceptable.
Empower	Make (someone) stronger and more confident, especially in controlling their life and claiming their rights.
Idealist	A person who is guided more by ideals than by practical considerations.
Innocent	Not guilty of a crime or offence.
Justice	Just behaviour or treatment.
Loneliness	Having no friends or company; isolation.

WORD	DEFINITION
Marginalised	To make a group feel isolated or unimportant.
Naïve	Showing a lack of experience, wisdom, or judgement.
Ostracised	Exclude from a society or group.
Pragmatic	Dealing with things sensibly and realistically in a way that is based on practical rather than theoretical considerations.
Segregation	The action or state of setting someone or something apart from others.
Racism	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 marginalised.
Secluded	Not seen or visited by many people; sheltered and private
Solitary	Done or existing alone.

121

YEAR 9 TIER TWO VOCABULARY RECAP- THE 19TH CENTURY

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

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

Year 10 and 11

AQA English Language

Knowledge Organiser

1

AQA ENGLISH LANGUAGE

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2

Paper 1 Explorations in creative reading and writing – Layout

1 hour and 45 minutes

Section A
1 hour

Section B
45 minutes

4 marks

8 marks

8 marks

20 marks

40 marks

1 Source

Question 1:

4 multi-choice questions .

Question 2:

Analyse language.

Question 3:

Analyse structure.

Question 4:

Evaluate a writer's methods.

Question 5:

Descriptive or narrative.



3

Question 1: List four things about ...from this part of the source (4 marks)



1 Read again the first part of the source, from lines 1 to 9.

Answer all parts of this question.

Tick (✓) one box for each question.

For this question you must:

Check the line numbers

Identify the focus of the question

Tick the correct box.

Check you answers.

011 . 1	What worries Pi about the hyena?		
	Its appearance	☐	
	Remembering what his father told him about hyenas	☐	
	The noise it is making	☐	[1 mark]
011 . 2	How do hyenas usually attack?		
	On their own	☐	
	In a pair	☐	
	As a group	☐	[1 mark]
011 . 3	What sort of attackers are hyenas?		
	Tough	☐	
	Vulnerable	☐	
	Reluctant	☐	[1 mark]
011 . 4	What does Pi hope will distract the hyena away from him?		
	Its mother	☐	
	The other animals on the boat	☐	
	The horizon	☐	[1 mark]

4

Question 2: How does the writer use language to...? (8 marks)



Use **TEPE** for this question:

Technique	+	Evidence	+	Purpose	+	Effect of the device
The writer uses ...		An example of this is when ...		The writer does this to ...		This emphasises ... because it creates...

Guide:	Language features to look for:	Words to help you analyse effects:	Possible effects: (always explain)
Highlight the focus of the question. Choose two or three ideas to write about. Use magic circles to develop your analysis of specific words. If you are not sure about what terminology to use, use 'the word' or 'the phrase'. Don't write about sentence structures.	The use of... the word '....' the phrase '....' the simile '....' personification '....' Metaphor '....' The verb '....' The adverb '....' The adjective '....'	This ... creates an image of highlights conveys emphasises implies symbolises	This makes the reader... asks themselves wonder question sympathise This makes the reader feel... shocked confused saddened frustrated amused

5

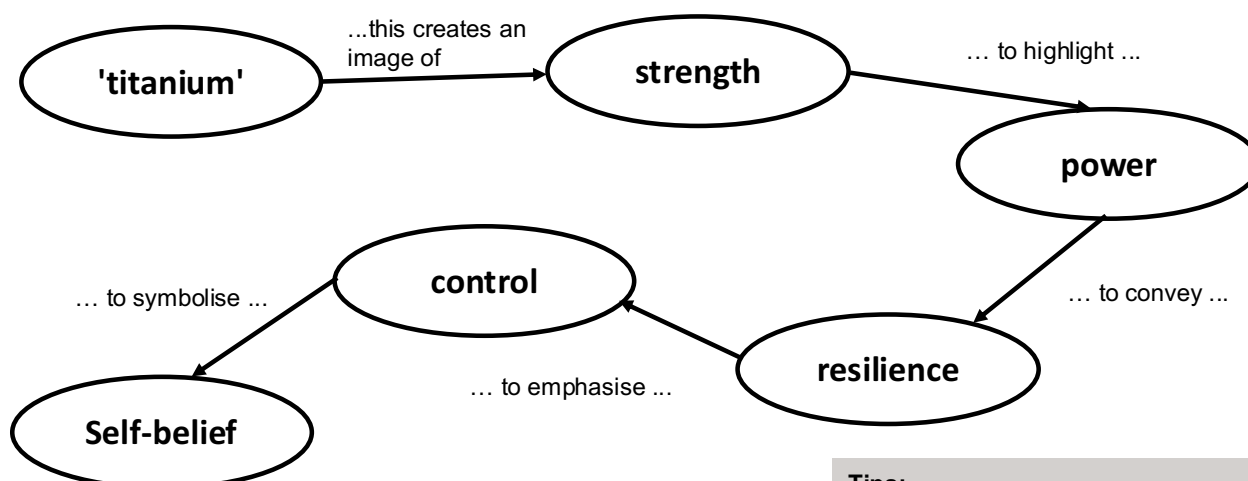
Question 2: Magic circles

To develop your analysis of the **effects** of language use **magic circles**:

Quotation: 'I am bullet proof, nothing to prove. I am **titanium**'

Start with the word that that you are zooming in on. I want to analyse 'titanium':

The writer uses the word:



Tips:

- Explain some of your connotations
- Mention the focus of the question

6

Question 3: How does the writer structure the text to create...? (8 marks)



marks)

Use **SEPE** for this question:

Structural Statement	+	Evidence	+	Purpose	+	Effect of the device
		An example of this is when ...		The writer does this to ...		This creates ... because it reminds them of the start when ... earlier in the story. This links to the end...
						
Guide:	Structural statement sentence stems:	Structural features to look for:	Possible effects:			
Make sure you write about the end of the source . Link the beginning with the end. Do not analyse language.	In the beginning the writer (structural feature) ...	uses a chronological order	This makes the reader... asks themselves wonder question sympathise remember This makes the reader feel... shocked confused saddened frustrated amused			
	In the middle the writer (structural feature)...	uses a non- chronological order				
	In the end the writer (structural feature)...	changes focus				
	The writer contrasts the beginning with the end when ...	changes perspective from... to ...				
	The ending and the beginning are similar because ...	introduces the character of ...				
	The writer uses a cyclical structure by ...	introduces the setting of ...				
		shifts the location to ...				
		zooms in on ...				
		zooms out ...				
		mirrors				

7

Structural Features

Whole text

	A chronological order
	A non-chronological order
	Flashback
	Foreshadowing
	Cyclical
	Mirroring

Beginning



Middle



End



Sections of the text



An introduction of a character



A change of setting



A change of focus



Zooming in on an object/place



Zooming out



Contrast

Effects:

This links to B/M/E because it ...



... reminds us of ...

... foreshadows ...

... makes us rethink...

... predicts ...

... makes us reevaluate ...

... hints ...

Be **specific** in terms of what is happening in the source.

8

Question 4: To what extent do you agree? (20 marks)



Use **SEAL** for this question:

Statement	+	Evaluation	+	Evidence	+	Analysis	+	Link
I agree/disagree with the statement that...		...because...		In the text it says ..		The writer effectively uses ...to highlight ...		Making me agree/disagree with the statement because...

Guide:	Evaluative adverbs:	Words to help you analyse effects:	Possible effects: (always explanation)
Use the correct part of the text. Divide the statement into different foci. Make sure you used evidence to support your points. When analysing methods, you must evaluate how effective they are. It is your own opinion – explain it in detail. Do not leave this question blank.	This ... successfully shows that ... effectively shows that ... aptly shows that ... clearly shows that... interestingly highlights that... mostly implies that ... immediately creates... particularly conveys that...	This ... shows conveys reveals creates reminds implies hints foreshadows	This makes the reader... asks themselves wonder question sympathise remember This makes the reader feel... shocked confused saddened frustrated amused

9

Question 5: Descriptive or Narrative writing (40 marks)



AO5

The exam: AO5 (24 marks) and AO6 (16 marks)

- Spend 5 minutes planning
- Spend 35 minutes writing
- Spend 5 minutes proof-reading your work

AO5: Remember to paragraph – USE TiPToP



Start a new paragraph to show a change in **time**.



Start a new paragraph to introduce a new **place**.



Start a new paragraph to introduce a new **topic**.



Start a new paragraph to introduce a new **person**.

AO5: Structure your ending



Use a **cyclical structure** – repeat an idea from the start at the end.



Contrast – end your story in a way that contrasts the start. If your story starts calmly, end it chaotically.

AO5: Remember to use linguistic features:

Simile - comparing one thing with another, usually using 'as' or 'like'.
The trees stood **as tall as** towers.

Metaphor – comparing one thing to another by saying it is the other thing.
The **circus was a magnet** for the children.

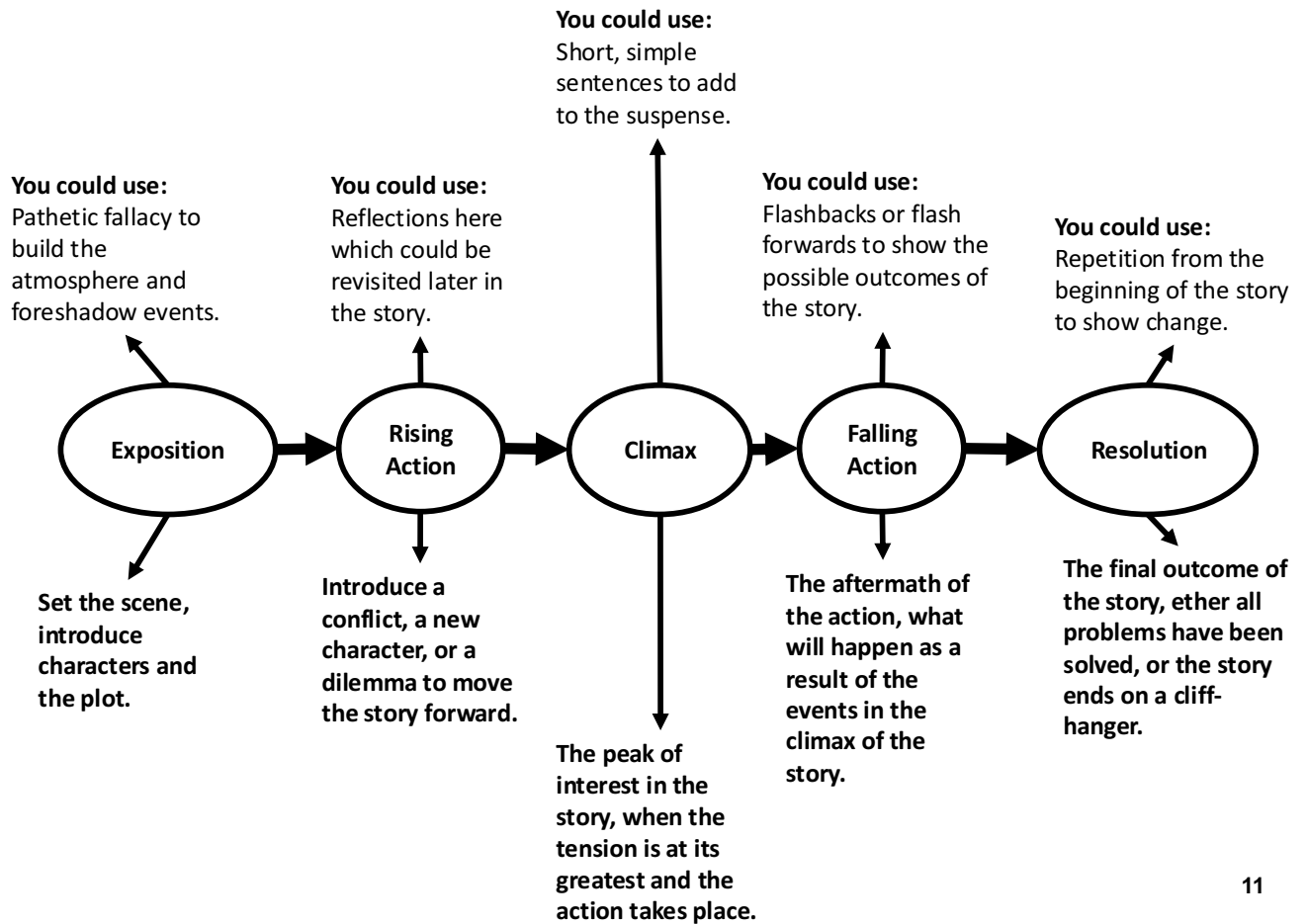
Personification - attributing human feelings to an object.
The **sun smiled** at the hills.

Pathetic fallacy - a type of personification where emotions are given to the weather.
The **clouds** crowded together suspiciously overhead as the **sky darkened**.

AO5: Possible narrative structures:

Setting	Weather	In medias res	End
Character	Problem	Character	Exposition
Problem	Character	Setting	Flashback
Climax	Climax	Climax	Climax
Resolution	Weather	Cliff-hanger	Resolution

10



11

Question 5: AO6

AO6: Varying your sentence structures

Simple Sentence A simple sentence is a complete piece of information. It contains a subject and a verb.
E.g. The cat (S) sat (V) on the mat (O).

Compound Sentence Two main clauses. These are joined by a coordinating conjunction: **and, but, so, yet**.
E.g. The cat (S) sat (V) on the mat and the mouse (S) hid (V) under the table (O).

Complex Sentence A complex sentence contains a main clause and a subordinate clause. You can create a subordinate clause using subordinating clauses: **because, when, whether, although, before, while**.
E.g. **While** the cat sat on the mat (SC), the mouse hid under the table (MC).
You can place the subordinate clause in the middle of the sentence:
The mouse, **while** the cat sat on the mat, hid under the table.

Minor Sentence An incomplete sentence E.g. Darkness.

AO6: Varying the way you start your sentences:

Simile **Like a lost ship**, the moon sailed the night.

Preposition **Beneath the blue sky**, they lived in peace.

Adverb **Ominously**, the night enveloped the world.

Connective **However**, his life was important to her.

-ed verb **Exhausted**, he fell asleep immediately.

AO6: Using a range of punctuation:

Full stop (.) At the end of sentences and paragraphs.

Semi-colons (;) To separate main clauses.
E.g. The cat sat on the mat; the mouse hid under the table.

Colons (:) To introduce a list or an idea.
E.g. They new what they had to do: survive.

Question mark (?) To mark a question.
E.g. What do you mean?

Exclamation mark (!) To signify a surprised emotion.
E.g. Never!

Apostrophes (') Check whether you need them for a contraction or a possession.
E.g. **contraction:** it's / **possession:** Peter's room.



ISPACE indicates the various ways you can start a sentence. It stands for –
ING verbs, Simile, Preposition, Adverb, Connective, -ED verbs.

-ING verb

-ING verb example: Flying proudly in the wind,
the flag reigned over the castle

Simile

Simile example: Like a predator, the child caught
the escaping balloon.

Preposition

Preposition example: Turning to my right, I saw
the corridor I was meant to walk down.

Adverb

Adverb example: Nervously, the cat padded its
way across the room.

Connective

Connective example: Finally, she arrived at her
front door.

-ED verb

-ED verb example: Withered, the trees stood like
ancient guards.

13

Sample Q5- Descriptive

7:00 am.

The rising sun began to peer from behind its curtains. A blue sky spread over the towering mountains waking every creature from its slumber. Like a choir, birds whistled in the glazing heat of the sun and the earth began to shimmer in splendour. It was all mesmerising, beautiful. The lake bubbled; the grass exhaled a warm air. Looking down, the mountains fixed their gaze upon a remote house set in the ancient Scottish landscape. A hidden treasure.

The house sat in direct view of the sun as spears of light hit its stoney roof. The gable end cast a dark shadow down the side of it. Trees stretched their long arms upwards towards the light and their verdant leaves waltzed in the light breeze. Like a Monet colour palette, flowerbeds framed the parameters of the home; crawling vines illustrated the walls.

The gentle rustling of sheets could be heard as its inhabitants started to stretch and yawn, slowly getting out of bed. There were sounds- the sound of sluggish feet padding on the floor and the creaking of bed frames stirring the air. Whispers. Murmurs. Sighs.

AO5

Personification

Simile

Sibilance

Metaphor

Ambitious vocabulary

Paragraph for change of focus

Semantic field of art

Developing ideas

Paragraphing for effect

Cyclical structure

AO6

Minor sentences

Complex sentence

Compound sentence

Semi-colon

Colon

Dash

Spelling of ambitious vocabulary

Full stops

Commas

In the kitchen, the refrigerator door opens and closes. The clatter of dishes and utensils being pulled out of drawers and cupboards harmonise to the sound of the collapsing bubbles from the kettle. Warm bread, coffee, sweet jam: the comforting smells of breakfast waft through the house signalling the start of a new day. The earlier mumbles converted to fully strung sentences bouncing with excitement.

Windows flung their shutters open.

A world of moorland, thistles and peat unfolded, opened like a story book.

A door slammed shut. Rushing feet scuffled along the tarmac of the driveway. An engine chugged, roared as it moved the heavy metallic structure that encased it. Fumes dispersed in the clean air. The inhabitants left for a day in the concrete city.

The sun had taken its throne in the sky and a murmuration began a dazzling show. The mountains, lakes and grass watched and continued to breathe.

Language Paper 1 Mark Scheme Section A

QUESTION 2 – 8 marks	
Level 1 Simple comments (1-2)	Simple comment on language , limited and stating the obvious Simple textual detail Simple terminology
Level 2 Some attempts (3-4)	Some attempts to analyse language; comments on some connotations Some textual detail Some terminology
Level 3 Clear (5-6)	Clear analysis of language; explains effects Range of textual detail Accurate terminology
Level 4 Detailed/ Perceptive (7-8)	Detailed and perceptive analysis of language; explained effects Judicious textual detail Sophisticated and accurate use of subject terminology

QUESTION 3 – 8 marks	
Level 1 Simple comments (1-2)	Simple comment on structure , limited and stating the obvious Simple textual detail Simple terminology
Level 2 Some attempts (3-4)	Some attempts to analyse structure; some comments on effects Some textual detail Some terminology
Level 3 Clear (5-6)	Clear analysis of structure; makes connections between sections of the text explaining effects Range of textual detail Accurate terminology
Level 4 Detailed/ Perceptive (7-8)	Detailed and perceptive analysis of structure; explained effects Judicious textual detail Sophisticated and accurate use of subject terminology

15

Language Paper 1 Mark Scheme Section A

QUESTION 4 – 20 marks	
Level 1 Simple comments (1-5)	simple, limited evaluation simple, limited response to the focus of the statement limited limited understanding of methods simple, limited textual reference(s)
Level 2 Some attempts (6-10)	some attempts at evaluation some response to the focus of the statement some understanding of writer's methods some appropriate textual reference(s)
Level 3 Clear (11-15)	clear and relevant evaluation clear and relevant response to the focus of the statement clear understanding of writer's methods a range of relevant textual references
Level 4 Detailed/ Perceptive (16- 20)	Shows perceptive and / or detailed evaluation convincing and critical response to the focus of the statement perceptive understanding of writer's methods range of judicious textual detail

16

Language Paper 1 Mark Scheme Section B

AO5 Marks		Ideas	Vocabulary and techniques	Structural features
1-6	Simple, limited	One or two simple but relevant ideas	Simple	No paragraphs, basic organisation
Lower Level 7-9	Some success	Some linked and relevant ideas	Some variation of vocabulary, some language devices	Attempts to use structural features, some paragraphing (not always accurate)
Upper Level 10-12		Increasing variety of linked, relevant ideas	Conscious use of vocabulary, some use of linguistic devices	Some use of structural features, some use of paragraphs, some discourse markers
Lower Level 13-15	Consistent, clear	Connected ideas, engaging	Vocabulary clearly chosen for effect, appropriate use of language devices	Usually coherent paragraphs, a range of discourse markers
Upper Level 16-18		Clear , connected ideas, engaging and a coherent piece	Increasingly sophisticated vocabulary and phrasing, a range of successful language devices	Effective, coherent paragraphs , integrated discourse markers
Lower Level 19-21	Compelling, convincing	Highly engaging , a range of complex ideas	Extensive vocabulary, conscious crafting of linguistic devices	Varied and effective structural features, consistently coherent use of paragraphs
Upper Level 22-24		Compelling , incorporating a range of imaginative and complex ideas	Extensive and ambitious vocabulary, sustained crafting of linguistic devices	Varied and inventive use of structural features, fluently linked paragraphs; seamlessly

17

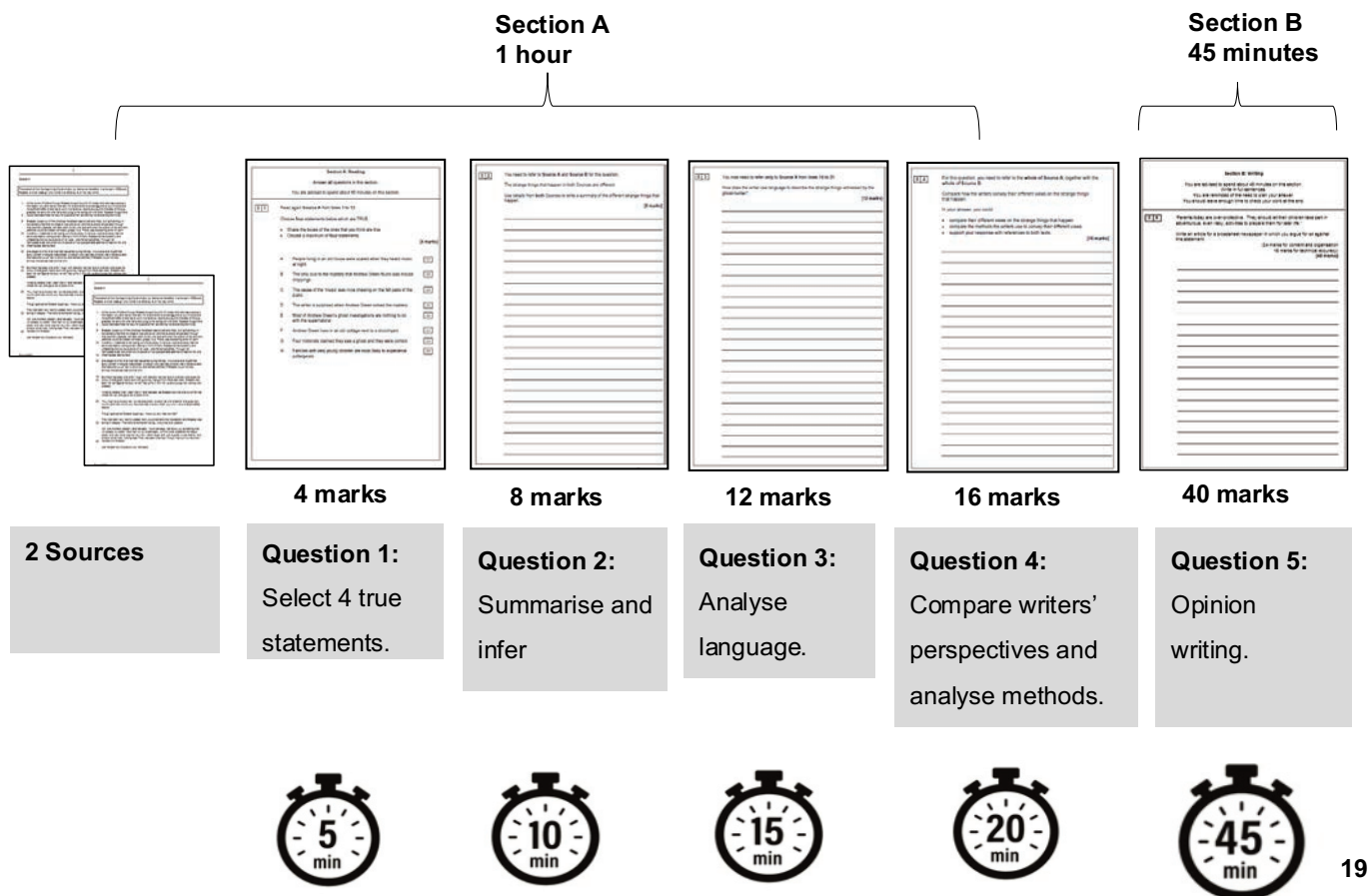
Language Paper 1 Mark Scheme Section B

AO6 Marks					
	Sentences	Punctuation	Use of Standard English	Spelling	Vocabulary
1-4	Some demarcation, simple range	Some evidence	Occasional, limited control	Accurate basic spelling	Simple
5-8	Attempts a variety, secure and sometimes accurate demarcation	Some control, a range	Some use and control	Mostly accurate, some accuracy of high-level words	Varied
9-12	A variety , used for effect, mostly accurate demarcation	A range , mostly successful	Consistent , appropriate, secure control of grammar	Generally accurate , including complex and irregular words	Sophisticated
13-16	A full range , used for effect, accurate demarcation	Wide range , high level of accuracy	Consistent , appropriate, secure control of complex grammar	Accurate , including ambitious vocabulary	Extensive , ambitious

18

Paper 2 Writers' viewpoints and perspectives – Layout

1 hour and 45 minutes



19

Question 1: Choose four statements below which are true. (4 marks)



0 1

Read again the first part of Source A from lines 1 to 13.

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

- Shade the **circles** in the boxes of the ones that you think are **true**.
- Choose a maximum of **four** statements.
- If you make an error cross out the **whole box**.
- If you change your mind and require a statement that has been crossed out then draw a circle around the box.

[4 marks]

- A The first time Mike Doyle saw anyone surfing was in 1953. ☐
- B Mike Doyle spent very little time at the beach as a child. ☐
- C In the 1950s there were very few surfers in California. ☐
- D Most surfers like to surf in the early morning. ☐
- E Surfers often stayed later in the day to entertain the crowds. ☐
- F Mike Doyle took the train to the beach. ☐
- G The first time he saw them, Mike Doyle was unimpressed by the surfers. ☐
- H The surfers looked fit and suntanned. ☐

For this question you must:

Check which source you need

Check the line numbers

Shade the boxes (don't cross or tick)

Read the statements carefully.

Don't tick more than 4 boxes.

Question 2: Summarise the similarities or differences between ... (8 marks)



Use PEICPEIS for this question:

Point	+	Evidence	+	Inference	+	Connective and PEI for Source B	+	Summary statement
In source A, (focus of the question) is ...		In the text it says '...'		This implies ...		However, in source B (focus of the question) is ...		Overall,
Guide:		Sentence stems:		Inference stems:		Connectives:		
Highlight the focus of the question.		In source A (focus of the question) is ... whereas in source B, (focus of the question) is ...		This implies that ... This suggests that ... We learn that ... This shows that ... This conveys that ... This infers that ...		For similarities: Similarly, ... Likewise, ... Equally, ...		
The key skill is inference – make sure you infer from both sources.		In Source A the...but in Source B the ...				For differences: However, ... Conversely, ... Whereas, ...		
Don't write about the writer's feelings about the focus- this is question 4.		In both source A and source B (focus of the question) is ...						
Make comparative statements about the focus of the question .								
Don't not analyse language.								

21

Question 2: What is inference?

An inference is a **conclusion** reached on the basis of evidence and reasoning from what you have read.

To help you infer, you need to think about what the author is trying to tell you about an object, situation, character, person ... (the focus of the question helps you focus on this).

You can **ask yourself a few questions** to help you reach to logical conclusions:

- What can I infer about the size of an object?
- What can I infer about the age of an object?
- What can I infer about the value of an object?
- What can I infer about the situation? Is it positive or negative?
- What can I infer about the outcomes of a situation?
- What can I infer about the effects of a situation?
- What can I infer about a person's personality?
- What can I infer about a person's age?
- What can I infer about a person's ability?

Conclude by always **explaining** why you think what you think.

Here is an example of an inference made about cats:

'Owning a cat can be an extremely rewarding relationship. Although cats are independent animals who like to scavenge and explore on their own terms, they are also very affectionate with their owners and people they trust.'

Questions you may ask yourself and the answer:

What can I infer about the **benefits** of owning a cat?
I can infer that owning a cat is a positive experience as you can build a bond with your cat.

What can I infer about **cats' personalities**?

I can infer that cats are curious as they like to explore.

I can infer that cats are stubborn as they like to do things when they want to, suggesting they might not be easy to train.

I can infer that cats are careful about strangers – they must trust someone to become affectionate suggesting that they are cautious.

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Question 3: How does the writer use language to...? (12 marks)

Use **TEPE** for this question:

Technique	+	Evidence	+	Purpose	+	Effect of the device
The writer uses ...		An example of this is when ...		The writer does this to ...		This emphasises ... because it creates...

Guide:	Language features to look for:	Words to help you analyse effects:	Possible effects: (always explain)
Highlight the focus of the question. Choose two or three ideas to write about. Use magic circles to develop your analysis of specific words. If you are not sure about what terminology to use, use 'the word' or 'the phrase'. Don't write about sentence structures.	The use of... the word '....' the phrase '....' the simile '....' personification '....' Metaphor '....' The verb '....' The adverb '....' The adjective '....'	This ... creates an image of highlights conveys emphasises implies symbolises	This makes the reader... asks themselves wonder question sympathise This makes the reader feel... shocked confused saddened frustrated amused

23

Question 3: Magic circles

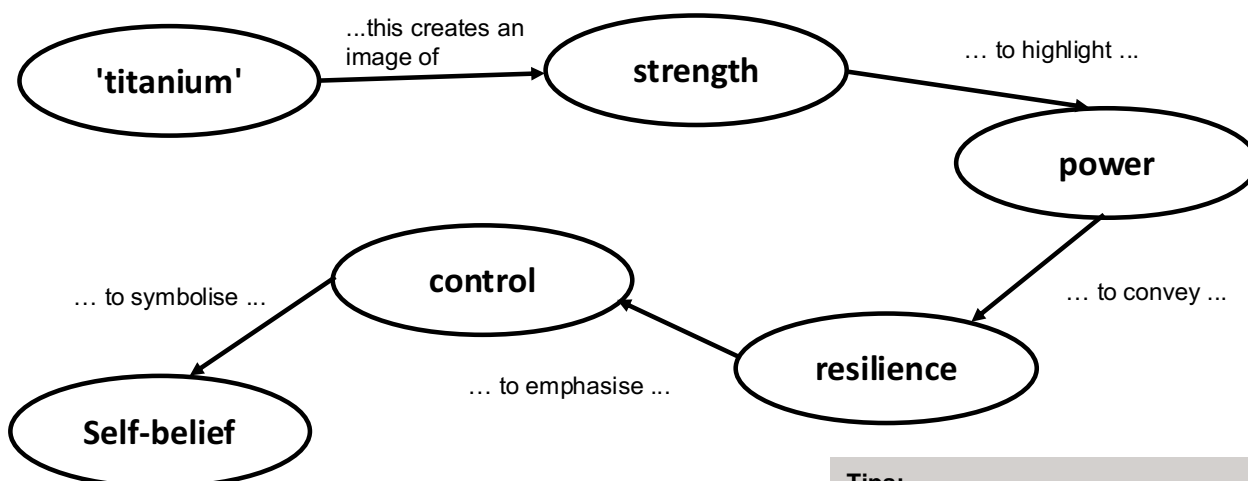
To develop your analysis of the **effects** of language use **magic circles**:

Quotation: 'I am bullet proof, nothing to prove. I am **titanium**'

Start with the word that that you are zooming in on. I

want to analyse 'titanium':

The writer uses the word:



Tips:

- Explain some of your connotations
- Mention the focus of the question

24

Question 4: Compare or contrast how writers' present their perspectives

(16 marks)



Use CWRITEWRITE for this question:

Compare attitudes	+	Writer's attitude (A)	+	Reference	+	Inference	+	Technique	+	Effect	+	Connective- WRITE Source B
The writer of source A feels more ... about ... than the writer of Source B.		In source A, the writer feels that ...		In the text it says '...'		This suggests...		The writer uses...		This emphasises that the WRITER feels...		However, in source B the writer thinks that ...

Guide:	Sentence stems:	Synonyms for feelings – think of the intensity of the feeling:					
Highlight the focus of the question. You must write what the writers think, feel or believe about the focus of the question. Don't comment on the effects on the reader; evaluate the effects of methods in. The focus of this question is different to Question 2.	The writer of source A feels that (focus of the question) is ... whereas in source B, thinks (focus of the question) is ... Both writers feel that (focus of the question) is		happy	sad	angry	confused	afraid
		High	passionate	hopeless	furious	perplexed	terrified
			overjoyed	miserable	outraged	bewildered	horrified
			elated	dejected	seething		shocked
		Medium	relieved	sombre	frustrated	puzzled	uneasy
			satisfied	solemn	agitated	bemused	concerned
			gratified	distressed	disgusted	baffled	
		Low	pleased	dissatisfied	annoyed	stumped	cautious
			contented	upset	irritated	surprised	worried
			glad			startled	anxious

25

Question 5: Opinion writing (40 marks)

AO5



The exam: AO5 (24 marks) and AO6 (16 marks)

Spend 5 minutes planning
Spend 35 minutes writing
Spend 5 minutes proof-reading your work

The Question:

You will get given a statement to give you the topic of your writing – **do not write the phrase** 'I agree with the statement'.
The statement is the stimulus.

Genre	What type of text are you being asked to write?
Audience	Who is your writing aimed at?
Subject	What are you writing about?
Purpose	Why are you writing about it?

AO5: Use linguistic features:

Extended metaphor	Direct address	Rhetorical question	Collective pronouns
Anaphora	Hypophora	Lists	Epiphora
Anecdote	Similes	Facts	Repetition

AO5: Structuring your argument



Introduction:

Make your opinion clear.



Because:

Offer your first point by using a topic sentence. Explain your reason.



Because:

Offer your second point by using a topic sentence. Explain your reason.



But:

Acknowledge an opposing point of view but then challenge it.



So:

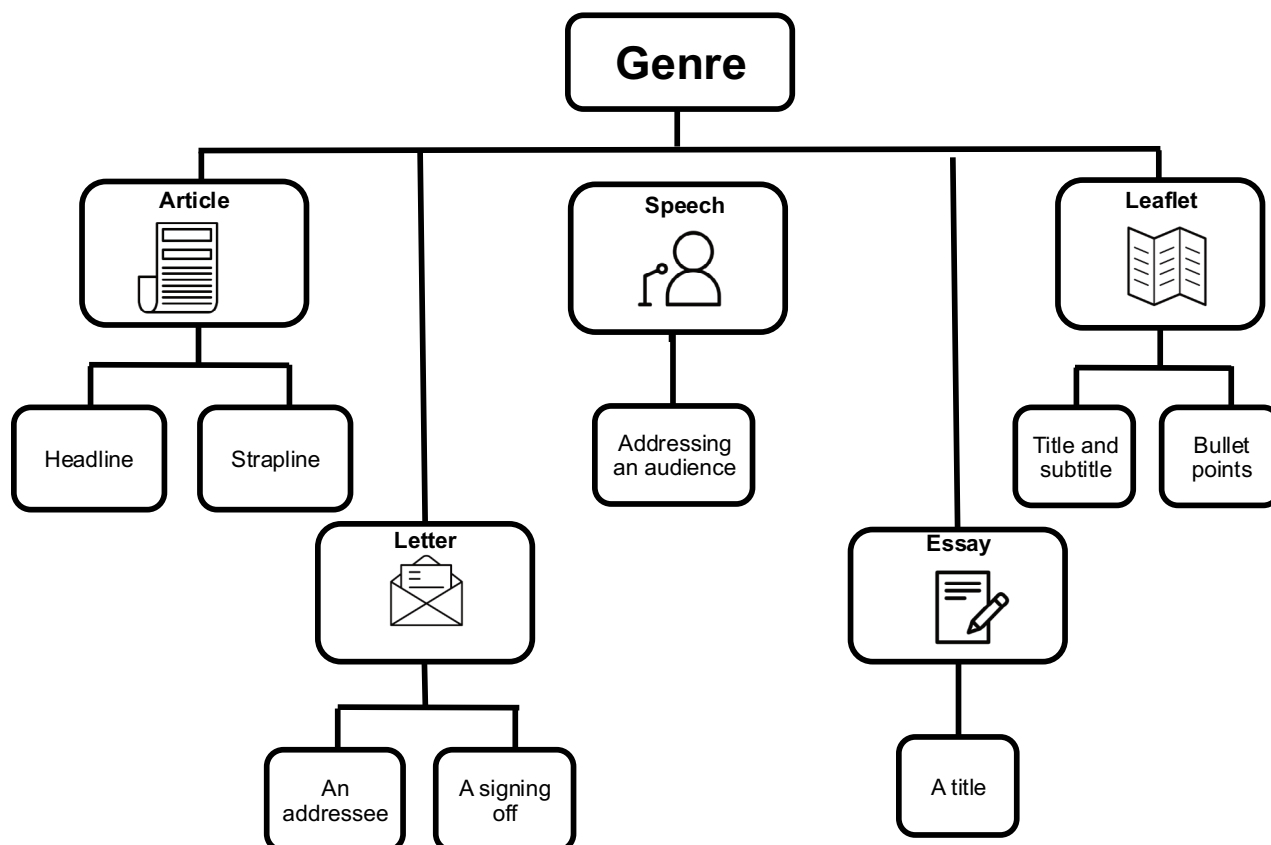
Offer solutions.



Conclusion:

Repeat your point from the start.

26



27

Question 5: AO6

AO6: Varying your sentence structures

Simple Sentence A simple sentence is a complete piece of information. It contains a subject and a verb.
E.g. The cat (S) sat (V) on the mat (O).

Compound Sentence Two main clauses. These are joined by a coordinating conjunction: **and, but, so, yet**.
E.g. The cat (S) sat (V) on the mat and the mouse (S) hid (V) under the table (O).

Complex Sentence A complex sentence contains a main clause and a subordinate clause. You can create a subordinate clause using subordinating clauses: **because, when, whether, although, before, while**.
E.g. **While** the cat sat on the mat (SC), the mouse hid under the table (MC).
You can place the subordinate clause in the middle of the sentence:
The mouse, **while** the cat sat on the mat, hid under the table.

Minor Sentence An incomplete sentence E.g. Really?

AO6: Varying the way you start your sentences:

Simile **Like a lost ship**, the moon sailed the night.

Preposition **Beneath the blue sky**, they lived in peace.

Adverb **Ominously**, the night enveloped the world.

Connective **However**, his life was important to her.

-ed verb **Exhausted**, he fell asleep immediately.

AO6: Using a range of punctuation:

Full stop (.) At the end of sentences and paragraphs.

Semi-colons (;) To separate main clauses.
E.g. The cat sat on the mat; the mouse hid under the table.

Colons (:) To introduce a list or an idea.
E.g. They new what they had to do: survive.

Question mark (?) To mark a question.
E.g. What do you mean?

Exclamation mark (!) To signify a surprised emotion.
E.g. Never!

Apostrophes (') Check whether you need them for a contraction or a possession.
E.g. **contraction**: it's / **possession**: Peter's room.

28

Sample Q5- Letter

Dear Minister of Transport,

Imagine. Imagine this: a world enveloped by a choking, creeping smog. A world smothered by a toxic stench. A world where our little children cough and splutter their way to school. Every. Single. Day. Once you've imagined all of these things you are facing the reality of life in a British city centre today.

What is causing this hell like scene?
Cars. Loud, poisonous, filthy: a stain on our society.

So, should you be allowing the driving of cars on our city streets? Absolutely not. You have the power to effect change. You have the power to create a legacy of hope for our Earth and our children and I'll tell you why you should use your power as a force for good.

Firstly, cars represent the biggest threat to air quality in our cities today. This ominous, vile, dark poison is inching its way into the lungs of our children; causing untold damage. Studies have shown that children who live in built up areas and are exposed to these toxins are four times more likely to suffer from breathing difficulties and disease in later life. A price worth paying?

AO5

Anaphora
Hypophora
Rhetorical question
Ambitious vocabulary
Paragraphs
Metaphor
Developing ideas
Connectives
Cyclical structure

AO6

Minor sentences
Complex sentence
Compound sentence
Semi-colon
Colon
Dash
Spelling of ambitious vocabulary
Full stops
Commas

Secondly, the increasing and consistent use of cars is without a doubt contributing to the devastating change in our climate. A ban is the only way to avert the disaster that is going to befall humanity. Cars equal carbon. Carbon clogs our atmosphere. Our polluted atmosphere is causing the world to heat up. This has far reaching consequences: floods, fires and increasingly frequent destruction of delicate ecosystems. A price worth paying?

Some people say that banning cars is not the answer. That modern life demands the ownership of private vehicles, and that public transport is too infrequent to be relied upon. I disagree. Change has to start with everyone. We worship our cars like a religion. We pray at the altar of convenience and materialism. Give people the opportunity to repent! Give them an effective alternative and redemption will follow.

Imagine. Imagine this: a world where clear sky and clear air are the norm. A world where we can enjoy the aroma of blossom and freshly cut grass. A world where little children can safely make their way to school; free from the malicious effects of toxic gas. Every. Single. Day.

So, should you be allowing the driving of cars on our city streets? Absolutely not.

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Language Paper 2 Mark Scheme Section A

QUESTION 2 – 8 marks	
Level 1 Simple comments (1-2)	Inference: Mostly paraphrasing/ stating the obvious Simple textual detail Simple or no comparison
Level 2 Some attempts (3-4)	Attempts some inference(s) from one/both texts Some textual detail Some difference(s) between texts
Level 3 Clear (5-6)	Clear inferences from both texts - explained Range of textual detail Clear differences between texts
Level 4 Detailed/ Perceptive (7-8)	Perceptive inferences from both texts Judicious textual detail Perceptive differences between texts

QUESTION 3 – 12 marks	
Level 1 Simple comments (1-3)	Simple comment on language , limited and stating the obvious Simple textual detail Simple terminology
Level 2 Some attempts (4-6)	Some attempts to analyse language; comments on some connotations Some textual detail Some terminology
Level 3 Clear (7-9)	Clear analysis of language; explains effects Range of textual detail Accurate terminology
Level 4 Detailed/ Perceptive (9-12)	Detailed and perceptive analysis of language; explained effects Judicious textual detail Sophisticated and accurate use of subject terminology

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Language Paper 2 Mark Scheme Section A

QUESTION 4 – 16 marks	
Level 1 Simple comments (1-4)	simple, limited cross reference simple awareness of ideas and/or perspectives simple, limited textual references from one or both texts simple identification of methods
Level 2 Some attempts (4-8)	attempts to compare ideas and perspective identifies some ideas and perspectives some appropriate textual references from one or both texts some comments on how writers' methods are used
Level 3 Clear (9-12)	clear and relevant comparison of ideas and perspective clear understanding of ideas and perspectives - explained range of textual references from both texts explains clearly how writers' methods are used
Level 4 Detailed/ Perceptive (12-16)	critical and perceptive comparison of ideas and perspective detailed understanding of ideas and perspectives - explained a judicious range of textual references from both texts analyses how writers' methods are used

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Language Paper 2 Mark Scheme Section B

AO5 Marks		Ideas	Vocabulary and techniques	Structural features
1-6	Simple, limited	One or two simple but relevant ideas	Simple	No paragraphs, basic organisation
Lower Level 7-9	Some success	Some linked and relevant ideas	Some variation of vocabulary, some language devices	Attempts to use structural features, some paragraphing (not always accurate)
Upper Level 10-12		Increasing variety of linked, relevant ideas	Conscious use of vocabulary, some use of linguistic devices	Some use of structural features, some use of paragraphs, some discourse markers
Lower Level 13-15	Consistent, clear	Connected ideas, engaging	Vocabulary clearly chosen for effect, appropriate use of language devices	Usually coherent paragraphs, a range of discourse markers
Upper Level 16-18		Clear , connected ideas, engaging and a coherent piece	Increasingly sophisticated vocabulary and phrasing, a range of successful language devices	Effective, coherent paragraphs , integrated discourse markers
Lower Level 19-21	Compelling, convincing	Highly engaging , a range of complex ideas	Extensive vocabulary, conscious crafting of linguistic devices	Varied and effective structural features, consistently coherent use of paragraphs
Upper Level 22-24		Compelling , incorporating a range of imaginative and complex ideas	Extensive and ambitious vocabulary, sustained crafting of linguistic devices	Varied and inventive use of structural features, fluently linked paragraphs; seamlessly

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Language Paper 2 Mark Scheme Section B

AO6 Marks					
	Sentences	Punctuation	Use of Standard English	Spelling	Vocabulary
1-4	Some demarcation, simple range	Some evidence	Occasional, limited control	Accurate basic spelling	Simple
5-8	Attempts a variety, secure and sometimes accurate demarcation	Some control, a range	Some use and control	Mostly accurate, some accuracy of high-level words	Varied
9-12	A variety , used for effect, mostly accurate demarcation	A range , mostly successful	Consistent , appropriate, secure control of grammar	Generally accurate , including complex and irregular words	Sophisticated
13-16	A full range , used for effect, accurate demarcation	Wide range , high level of accuracy	Consistent , appropriate, secure control of complex grammar	Accurate , including ambitious vocabulary	Extensive , ambitious



INDEPENDENCE: DIAGNOSIS – THERAPY - TEST

NAME: CLASS:

TOPIC:

DIAGNOSIS: The thing I don't understand

THERAPY: Where am I going to learn about this?

Which of the templates will I use to transform the information?

TEST: 5 questions someone can ask me about my new understanding.



INDEPENDENCE: DIAGNOSE

NAME: CLASS:

SUBJECT:

Be clear about what you know and what you don't know before you begin.

First, use a contents page or a topic list for the subject you are going to revise.

Then, fill in the following table – the topics, and how well you know them.

Next, prioritise. Which topics will you revise first? Spend time studying the topics which will make the biggest difference to your results.

Topic	Knowledge	Priority
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	
	Know it/Sort of know it/Don't know it	

Finally, use the **diagnosis – therapy – test** worksheet to plan your independent study.



INDEPENDENCE: PRIORITISE, REDUCE, CATEGORISE, EXTEND

NAME:

CLASS:

TOPIC:

Take a section of text and do the following:

Prioritise: write out the three most important sentences. Rank 1-3 in terms of importance. Justify your decision.

Reduce: reduce the key information to 20 words.

Categorise: sort out the information into three categories. Give each category a title which sums up the information.

Extend: write down three questions you would like to ask an expert in this subject.



INDEPENDENCE: RANKING TRIANGLE

NAME:

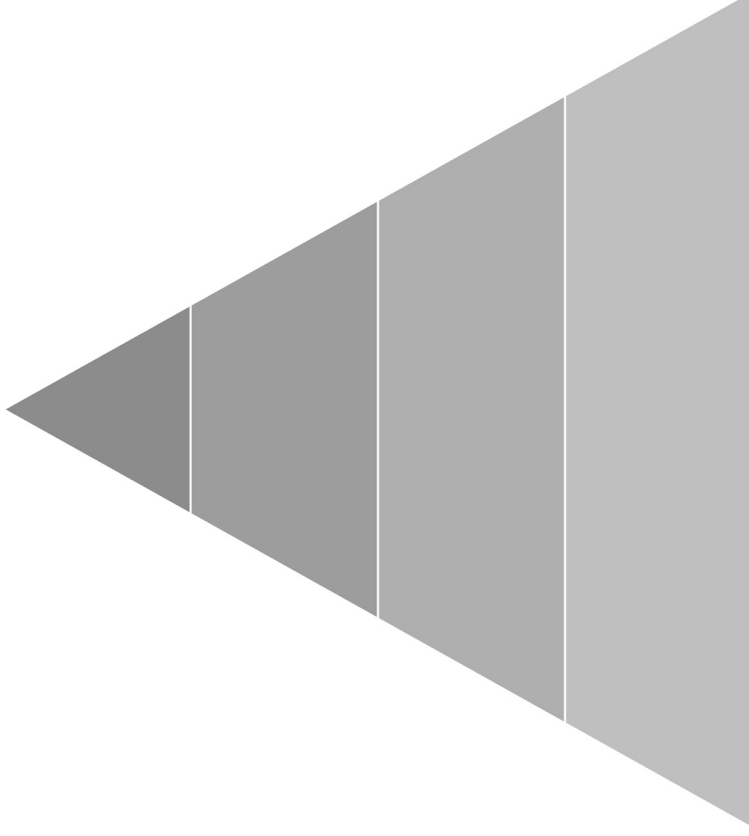
CLASS:

TOPIC:

The most important information goes at the top.

The least important information goes at the bottom.

Justify WHY. Why is it the most important? Why is it the least important?





INDEPENDENCE: QUIZZING

NAME:

CLASS:

TOPIC:

Read the text and transform it into 10 questions to ask someone.

Question	Answer
1	
2	
3	
4	
5	
6	
7	
8	
9	
10	

Question stems:

- State...
Describe...
- Explain...
Evaluate...
- Suggest...
Compare...



INDEPENDENCE: BOXING UP

NAME:

CLASS:

TOPIC:

Take a section of text. Read it and put your thoughts about the text into different boxes.

Needs a boost: 3 things I did not know:
Almost there: 3 things I understand better now:
I've got these: 3 things I already knew:



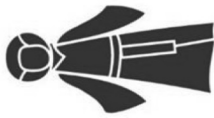
INDEPENDENCE: OTHER IDEAS

Steps → flow chart Transform a sequence of steps into a flow chart or a diagram.

Flow chart → steps Transform a flow chart or a diagram into a sequence of steps.

Look, cover, write, check Cover a list of key words. Write them down. Check which ones you have got right. Repeat until you get them all right.

Link key words Take three words from a topic. Link them together in a sentence or a diagram. Repeat until all the key words have been linked.



INDEPENDENCE: Pictionary

NAME:

CLASS:

TOPIC:

Transform the material into 6 pictures – one per paragraph or one per key piece of information. The pictures should represent the information so that they can act as a reminder of what the text said. Underneath each picture, explain your thinking.

1.	2.	3.

4.	5.	6.

