



# KS4

## English Version 2

### 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.

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# Kindness

## Key word

|                    |                                          |
|--------------------|------------------------------------------|
| <b>Empathy</b>     | Understand and share feelings of others  |
| <b>Compassion</b>  | Concern for misfortune of others         |
| <b>Compliment</b>  | Praise or congratulate others            |
| <b>Considerate</b> | Thoughtfulness and sensitivity to others |
| <b>Generous</b>    | 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

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# 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

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# 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)



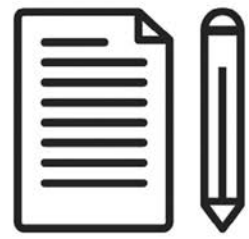
Read through the information in the knowledge book that you want to learn



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)



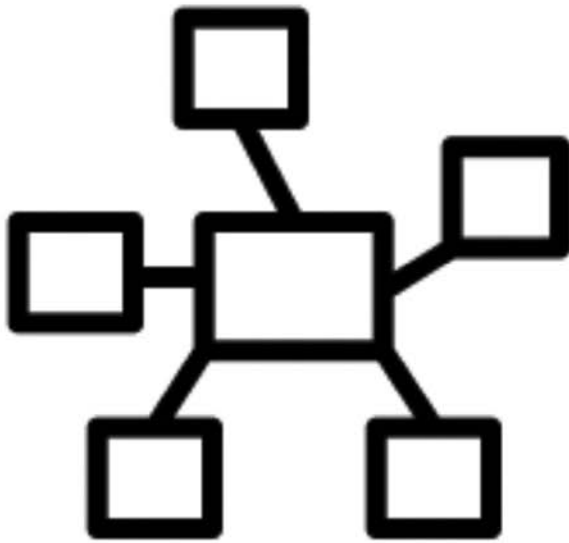
Repeat the self quiz.

**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

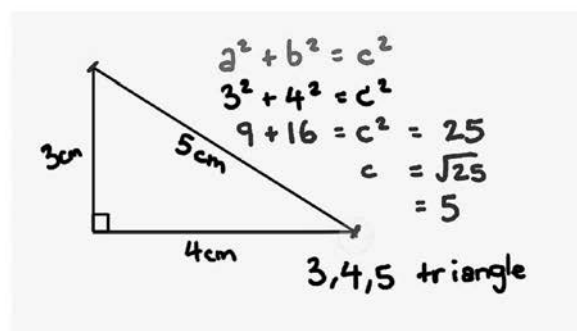


### Pythagoras theorem example

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

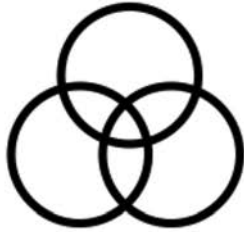
A concrete example is an clear example of an abstract idea



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 2

### CONTENT

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| <b>Page 46-47</b>    | Paper 1 Mark Schemes                           |
| <b>Page 48- 68</b>   | Paper 2 – Modern Text<br>Animal Farm           |
| <b>Page 69- 96</b>   | Paper 2 – Poetry Comparison<br>World and Lives |
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# Reading Skills



### CONTENT

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Full academic year

## TIER THREE VOCABULARY

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

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

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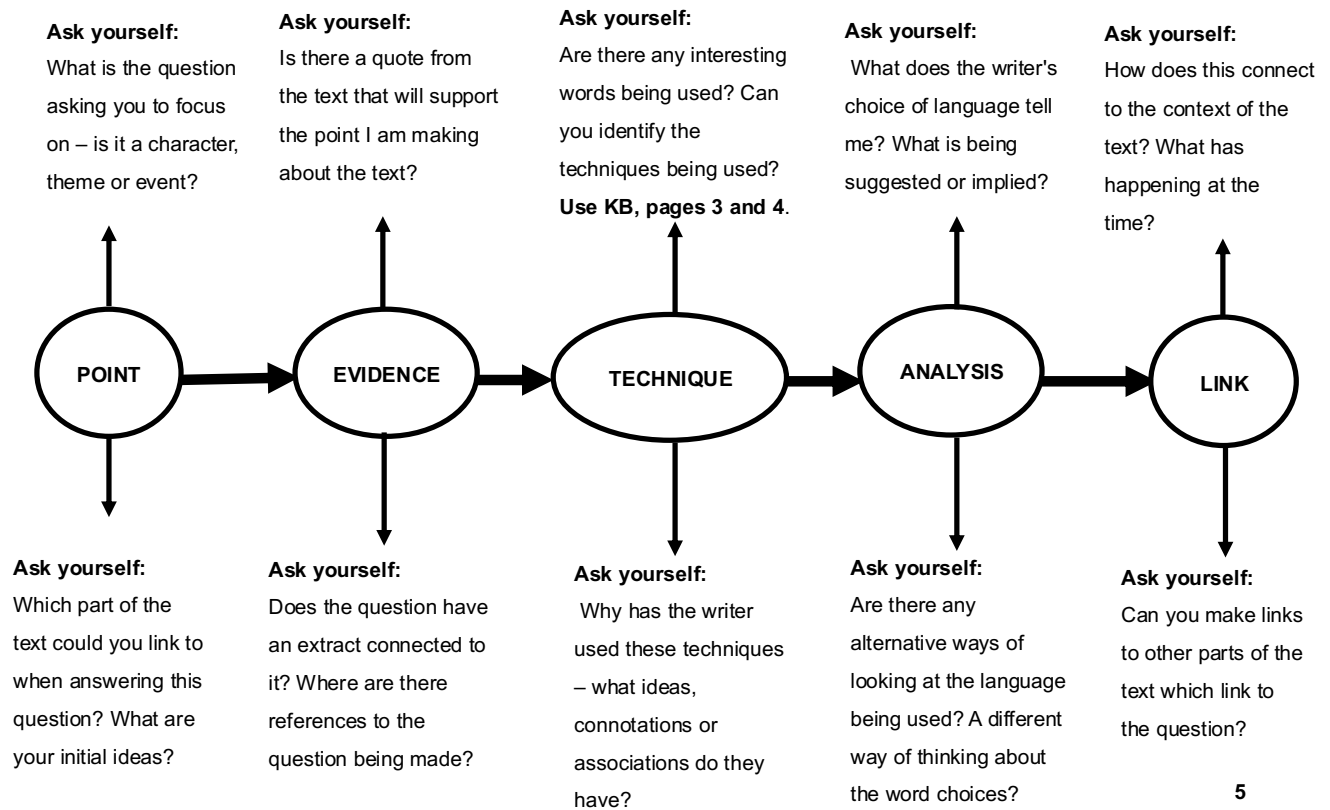
## TIER THREE VOCABULARY

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

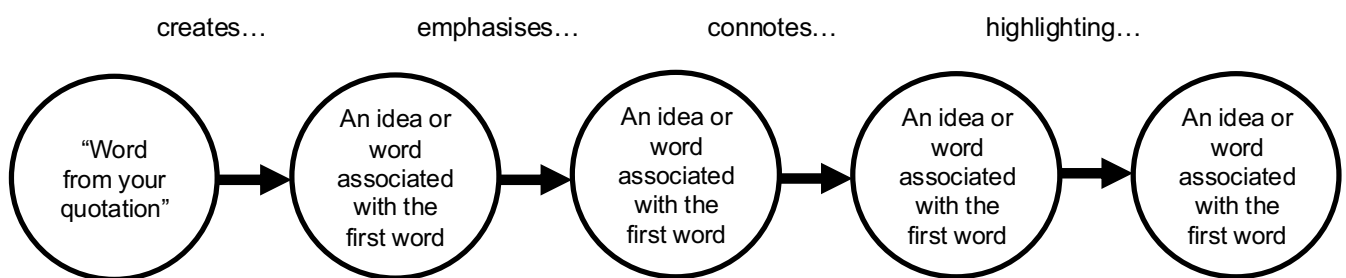
| WORD                | DEFINITION                                                                                                                             |
|---------------------|----------------------------------------------------------------------------------------------------------------------------------------|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

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## RESPONDING TO A TEXT



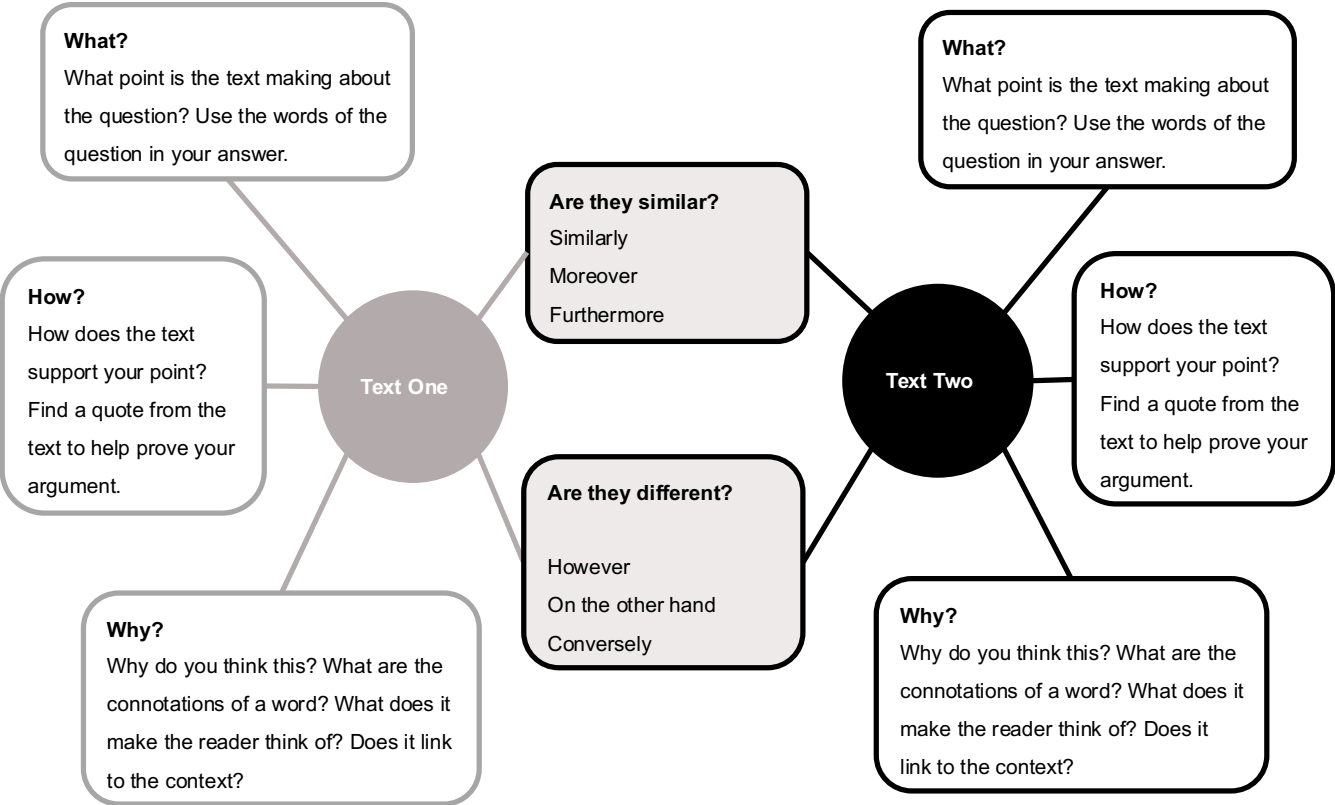
## FINDING CONNOTATIONS



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

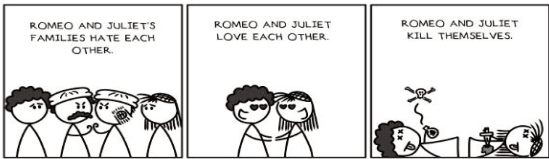
## English Literature

### Paper 1

#### Section A – Shakespeare

#### CONTENT

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



## TIER TWO VOCABULARY

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

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

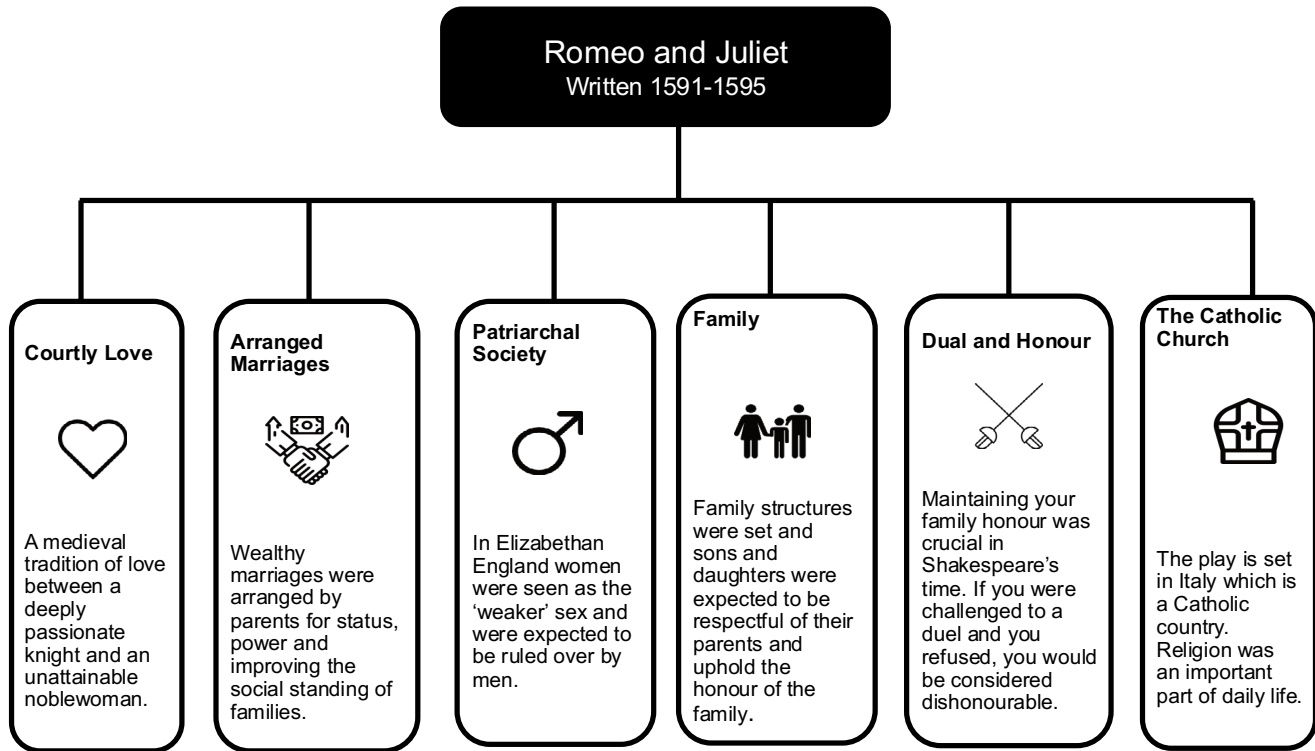
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## TIER TWO VOCABULARY

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

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

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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

|                   |                                                                                                                                                                                                                       |                                                                                                                  |                                                                                                                                                               |                                                                                                                                                                                                                |                                                                                                                                       |
|-------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|
|                   |                                                                                                                                      |                                 |                                                                              |                                                                                                                             |                                                    |
|                   | 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. |
| <b>PLOT</b>       |                                                                                                                                                                                                                       |                                                                                                                  |                                                                                                                                                               |                                                                                                                                                                                                                |                                                                                                                                       |
| <b>KEY QUOTES</b> | <b>The Prince to the families:</b> 'Rebellious subjects, enemies to peace', (S1)                                                                                                                                      | <b>Lord Capulet, to Paris:</b> 'let two more summers wither in their pride' (S2)                                 | <b>Lady Capulet, to Juliet:</b> 'I was your mother much upon these years/ That you are now a maid' (S3)                                                       | <b>Romeo:</b> 'my mind misgives/ Some consequence yet hanging in the stars' (S4)                                                                                                                               | <b>Romeo, about Juliet:</b> 'she doth teach the torches to burn bright' (S5)                                                          |

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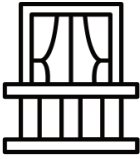
## ACT ONE THEMES, CONTEXTS AND METHODS

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

14

## ACT TWO EVENTS

### Act 2 – The Rising Action

|               |      |                                                                                                                                                                                           |                                                                                                            |                                                                                                                            |                                                                                                                            |                                                                                     |
|---------------|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| KEY<br>QUOTES | 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.                                                             |
|               |      | <b>Romeo, to Juliet:</b> 'Th' exchange of thy love's faithful vow for mine.' (S2)                                                                                                         | <b>Friar Lawrence:</b> 'This alliance may so happy prove to turn your household rancour to pure love' (S3) | <b>Nurse, to Romeo:</b> 'Oh, there is a nobleman in town, one Paris, that would fain lay knife aboard' (S4)                | <b>Nurse, to Juliet:</b> 'There stays a husband to make you a wife.' (S5)                                                  | <b>Friar Lawrence:</b> 'These violent delights have violent ends' (S6)              |
|               |      |                                                                                                                                                                                           |                                                                                                            |                                                                                                                            |                                                                                                                            |                                                                                     |
|               |      |                                                                                                                                                                                           |                                                                                                            |                                                                                                                            |                                                                                                                            |                                                                                     |

15

## ACT TWO THEMES, CONTEXTS AND METHODS

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

16

## ACT THREE EVENTS

### Act 3 – Climax

|                   |                                                                                                                                                                                                            |                                                                                                           |                                                                                                                                                                                                         |                                                                                                                                  |                                                                                                                                          |
|-------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
|                   |                                                                                                                           |                          |                                                                                                                        |                                               |                                                       |
| <b>PLOT</b>       | Tybal 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. |
| <b>KEY QUOTES</b> | <b>Tybal, to Romeo:</b> 'thou art a villain' (S1)<br><b>Mercutio:</b> 'a plague o' both your houses' (S1)                                                                                                  | <b>Juliet about Romeo:</b> 'Shall I speak ill of him that is my husband?' (S2)                            | <b>Friar:</b> 'Thy Juliet is alive/ There, art thou happy' (S3)                                                                                                                                         | <b>Lord Capulet to Paris:</b> 'Of my child's love: I think she will be ruled/ In all respects by me' (S4)                        | <b>Lord Capulet:</b> 'An you be mine/ I'll give you to my friend' (S5)                                                                   |

17

## ACT THREE EVENTS

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

18

## 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 | <b>Juliet:</b> 'I long to die if what thou speak'st speak not of remedy (S1)                                                                                                              | <b>Juliet :</b> 'I have learned to repent the sin of obedient opposition to you' (S2)                                      | <b>Juliet to herself:</b> 'Romeo, Romeo. Romeo! Here's drink. I drink to thee.' (S3)                          | <b>Lord Capulet:</b> 'Make haste, the bridegroom he is come already' (S4)                                 | <b>Lord Capulet, about Juliet:</b> 'Death is my son-in-law, Death is my heir' (S5)          |

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## ACT FOUR THEMES, CONTEXTS AND METHODS

| INDIVIDUAL VS SOCIETY                                                                                                                                                                                                                                                                                    | FATE                                                                                                                                                                                                                                                                                                                                                 | LOVE                                                                                                                                                                                                                                                                                                                                                    |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Context:</b><br><br>Family<br>Arranged marriages<br><br><b>Methods:</b><br>Juliet's soliloquy about her feelings for Romeo<br><br><b>Vocabulary:</b><br>Impatience                                                 | <b>Context:</b><br><br>Family<br><br><b>Methods:</b><br>Mirroring (A4,S3 vs A1,S1)<br>(A4,S4 vs A1,S5)<br>Foreshadowing<br><br><b>Vocabulary:</b><br>Predestined                                                                                                  | <b>Context:</b><br><br>Arranged marriages<br>Courtly love<br><br><b>Methods:</b><br>Time Imagery<br><br><b>Vocabulary:</b><br>Dutiful                                                                                                                              |
| <b>A4, S1:</b> Juliet threatens to kills herself rather than marry Paris<br><br><b>A4, S2:</b> Friar Lawrence agrees to help Juliet by giving her a sleeping potion to help her fake her death<br><br><b>Juliet to Friar Lawrence:</b> 'I long to die/ If what though speak'st speak not of remedy' (S1) | <b>A4, S3:</b> Juliet foreshadows waking up in the tomb before Romeo arrives to save her<br><br><b>A4, S5:</b> Capulet foreshadows how Juliet's marriage will lead to her death when he describes 'death' as his 'son-in-law'<br><br><b>Juliet:</b> 'How if, when I am laid into the tomb, I wake before the time that Romeo come to redeem me' (S3) | <b>A4, S1:</b> Paris thinks that Juliet doesn't want to marry him because she is still <u>grieving over Tybalt</u> .<br><br><b>A4, S5:</b> Lord Capulet talks about his love for Juliet and how he now has no heir to the family.<br><br><b>Paris to Friar Lawrence:</b> '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.<br>The Friar appears and Juliet awakes.<br>The Friar leaves.<br>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 | <b>Romeo:</b> 'Then I defy you, stars!' (S1)                                                  | <b>Friar Lawrence:</b> 'Unhappy fortune! By my brotherhood, the letter was [...] full of charge' (S2) | <b>Paris:</b> 'Sweet flower, with flowers thy bridal bed I strew' (S3)            | <b>Romeo:</b> 'Thus with a kiss I die' (S3)<br><b>Juliet:</b> 'O happy dagger, / [...] let me die.' (S3)                                                | <b>Prince:</b> 'all are punish'd' (S3)<br><b>Capulet:</b> 'O brother Montague, give me thy hand' (Sc. 3)                                         |

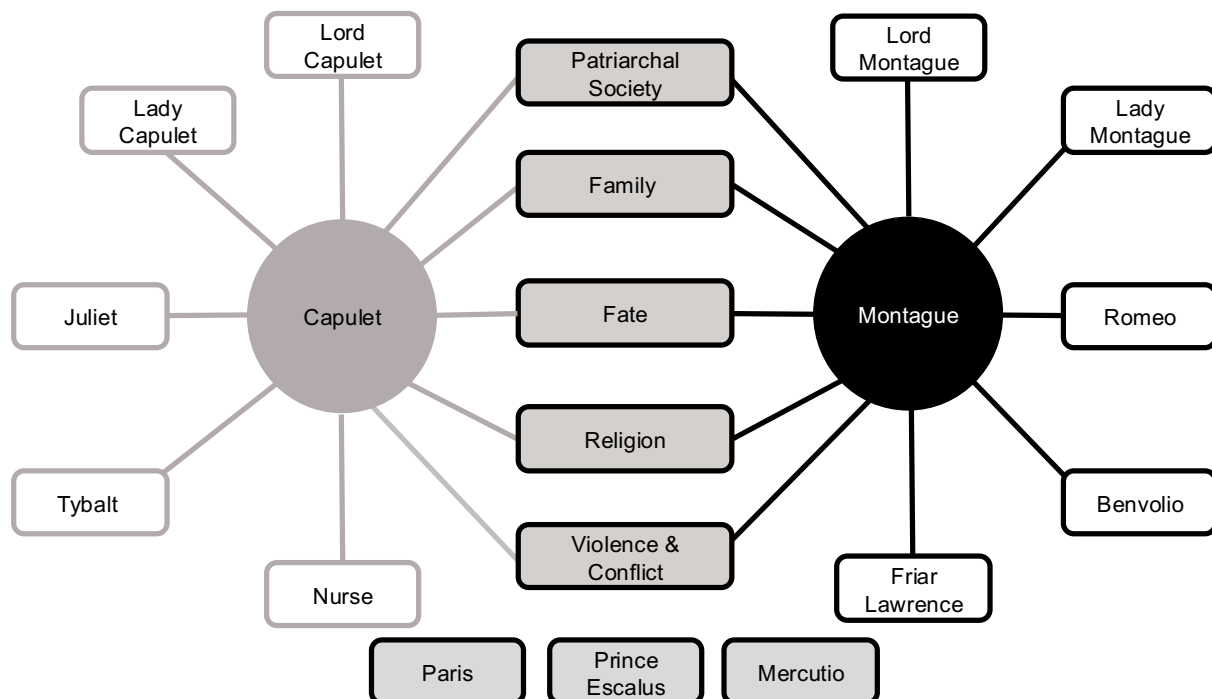
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## ACT FIVE THEMES, CONTEXTS AND METHODS

| INDIVIDUAL VS SOCIETY                                                                                            | FATE                                                                                                                                                 | VIOLENCE                                                                                                                        |
|------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
| <b>Context:</b><br>Family<br> | <b>Context:</b><br>Patriarchal society<br>The Catholic church<br> | <b>Context:</b><br>Patriarchal society<br> |
| <b>Methods:</b><br>Contrast between the beginning and the end of the play<br>Natural imagery to describe Juliet  | <b>Methods:</b><br>Dramatic irony                                                                                                                    | <b>Methods:</b><br>Contrast of Romeo and Paris' love                                                                            |
| <b>Vocabulary:</b><br>Reconciliation                                                                             | <b>Vocabulary:</b><br>Resolution                                                                                                                     | <b>Vocabulary:</b><br>Stability                                                                                                 |
| <b>A5, S1:</b> Romeo plans to buy illegal poison when he hears of Juliet's death                                 | <b>A5, S3:</b> Dramatic irony shows how powerless the characters are as they lack vital information that the audience has                            | <b>A5, S3:</b> Paris is killed by Romeo after they fight outside the tomb                                                       |
| <b>A5, S3:</b> Romeo and Juliet both die in the tomb when they think the other is already dead                   | <b>A5, S3:</b> The families agree to reconcile after their children's death- as foreshadowed in the Prologue                                         | <b>A5, S3:</b> Juliet kills herself with a dagger when she sees Romeo's dead body                                               |
| <b>Romeo:</b> 'I dreamt my lady came and found my dead- strange dream that gives a dead man leave to think' (S1) | <b>The Prince:</b> 'See, what a scourge is laid upon your hate.' (S3)                                                                                | <b>Juliet:</b> 'O happy dagger!' (S3)                                                                                           |

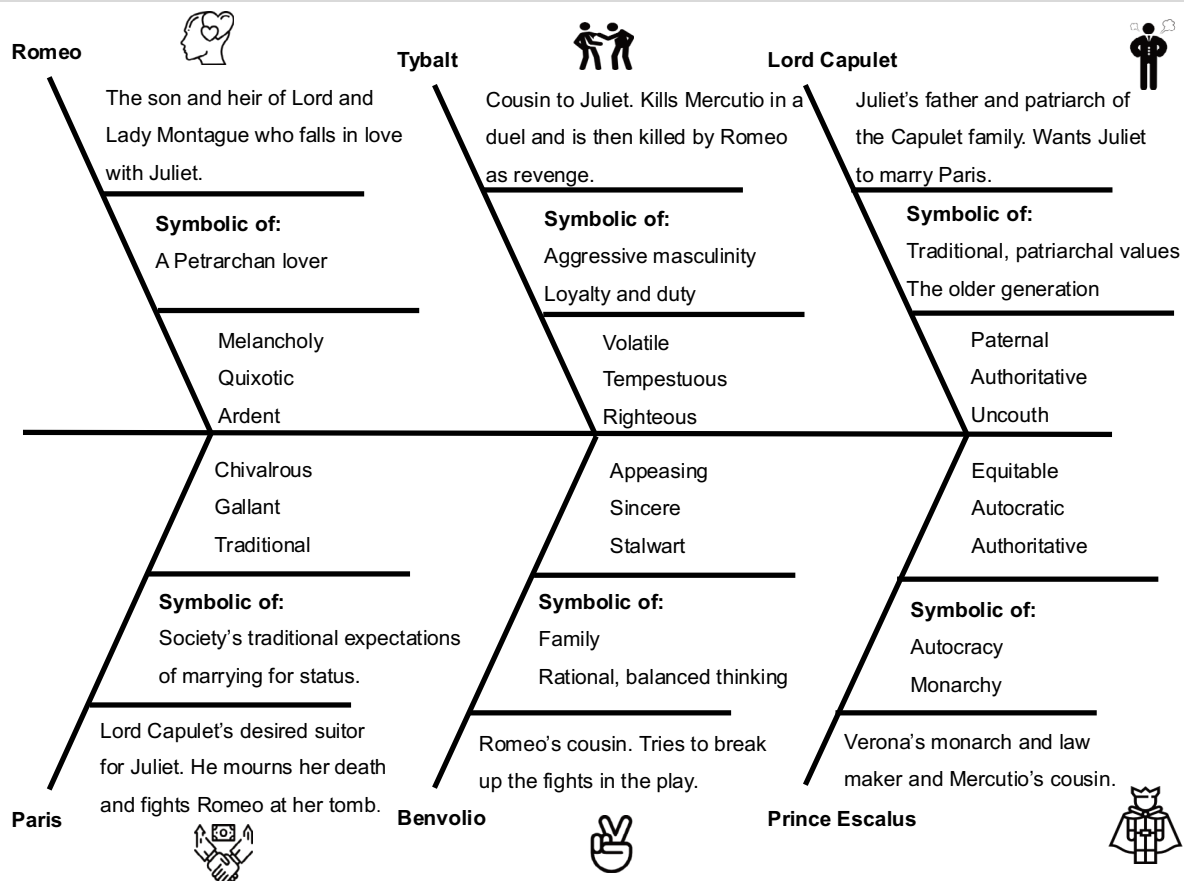
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## ROMEO AND JULIET THEMES AND CHARACTERS



23

## ROMEO AND JULIET CHARACTERS AND FOILS



24

## ROMEO AND JULIET CHARACTERS AND PARALLELS

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

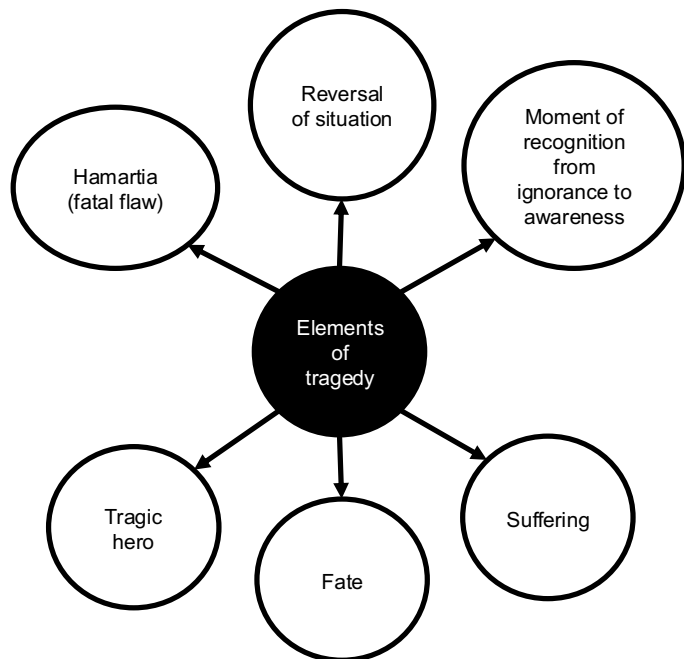
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## ROMEO AND JULIET CHARACTERS AND SETTING

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Lord Montague</b><br><br>Father to Romeo and patriarch of the Montague family.<br><hr/> <b>Symbolic of:</b><br>Masculinity and family based honour.<br><hr/> Honourable<br>Patriarchal<br>Traditional<br><hr/> Anxious<br>Maternal<br>Family-orientated<br><hr/> <b>Symbolic of:</b><br>Traditional values<br>A perfect Elizabethan wife<br><hr/> Mother to Romeo and always worrying about him. She dies of a broken heart.<br> | <b>Peter</b><br><br>Illiterate servant to the Capulets that invites Romeo and Benvolio to the ball.<br><hr/> <b>Symbolic of:</b><br>The treatment of the lower classes by the upper classes<br><hr/> Illiterate<br>Uneducated<br>Loyal<br><hr/> Obedient<br>Ignored<br>Diligent<br><hr/> <b>Symbolic of:</b><br>The lower classes<br><hr/> He is Romeo's servant and friend who delivers the news of Juliet's death.<br> | <b>Settings:</b><br><br><b>Streets of Verona:</b> an Italian city. Shakespeare exploits Italian traditions of masks and revels (celebrations) that allowed for the concealment of identity.<br><br><b>Capulet's home:</b> Lord Capulets domain. Juliet never leaves the house and is under Lord Capulet's rule.<br><br><b>Juliet's balcony:</b> The most romantic setting in the play where the lovers can talk in private.<br><br><b>Graveyard:</b> a gloomy and morbid setting for the tragic ending. |
| <b>Lady Montague</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <b>Balthasar</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |

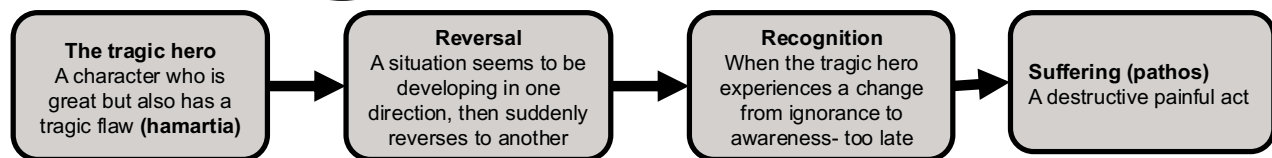
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## THE TRAGIC GENRE



'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.



27

## 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?



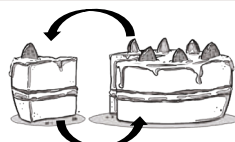
Thesis statement

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 – 19<sup>th</sup> Century



### CONTENT

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

### TIER TWO VOCABULARY

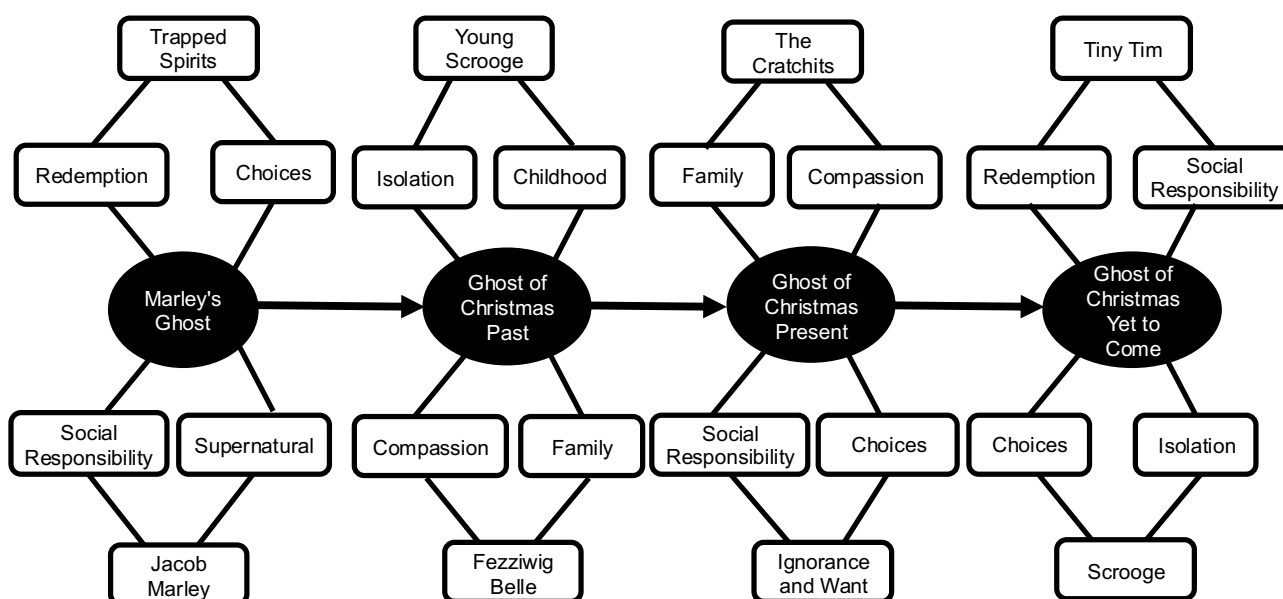
| WORD               | DEFINITION                                                      |
|--------------------|-----------------------------------------------------------------|
| <b>Apocalyptic</b> | Describing or prophesying the complete destruction of the world |
| <b>Avarice</b>     | Extreme greed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

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

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

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

## A CHRISTMAS CAROL – The Ghosts



## STAVE 1

### Stave 1 – The exposition and inciting incident

|                   |                                                                                                                                         |                                                                                                                                    |                                                                                                                                                               |                                                                                                 |                                                                                                                                                                                            |
|-------------------|-----------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                   |                                                        |                                                   |                                                                              |              |                                                                                                         |
| <b>PLOT</b>       | 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                 |
| <b>KEY QUOTES</b> | "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." <b>(Fred)</b>                                                                                  | "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." <b>(Marley)</b> |

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## STAVE ONE THEMES, CONTEXTS AND METHODS

| SUPERNATURAL  | ISOLATION  | SOCIAL INJUSTICE  |
|--------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------|
| <b>Context:</b><br>Gothic genre<br>Popular to read ghost stories                                 | <b>Context:</b><br>Community                                                                  | <b>Context:</b><br>Malthusian ideologies<br>Victorian attitudes to the poor                            |
| <b>Methods:</b><br>Allusion to Shakespeare's Hamlet                                              | <b>Methods:</b><br>Scrooge is a parallel character to Marley – they both isolated themselves  | <b>Methods:</b><br>Foil                                                                                |
| <b>Vocabulary:</b><br>Fear                                                                       | <b>Vocabulary:</b><br>Misanthropic                                                            | <b>Vocabulary:</b><br>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

|                   |                                                                                                                                               |                                                                                                                                                    |                                                                                                   |                                                                                                                                                                       |                                                                                        |
|-------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|
|                   |                                                              |                                                                   |                  |   |     |
| <b>PLOT</b>       | 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. |
| <b>KEY QUOTES</b> | "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

|                                                                                                                           |                                                                                                                             |                                                                                                                                                                                                           |
|---------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>REGRET</b>                          | <b>MORAL RESPONSIBILITY</b>              | <b>GREED vs GENEROSITY</b>  vs  |
| <b>Context:</b><br>Christianity<br>Redemption                                                                             | <b>Context:</b><br>Industrial Revolution –<br>Masters vs Workers                                                            | <b>Context:</b><br>Malthusian ideologies<br>Sin/Christianity                                                                                                                                              |
| <b>Methods:</b><br>Contrast<br>Structure – Scrooge thinks of encounters in Stave 1                                        | <b>Methods:</b><br>Foil<br>Motif of fire                                                                                    | <b>Methods:</b><br>Motif of fire<br>Foil                                                                                                                                                                  |
| <b>Vocabulary:</b><br>Remorse                                                                                             | <b>Vocabulary:</b><br>Duty                                                                                                  | <b>Vocabulary:</b><br>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"<br>"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                                                                                                   |
|------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| <b>Context:</b><br>Victorians valued family<br>Industrial Revolution/<br>Legislations breaking up families | <b>Context:</b><br>Introduction of Christmas traditions<br>Christian values                                                   | <b>Context:</b><br>Malthusian ideologies<br>Victorian attitudes to the poor                                        |
| <b>Methods:</b><br>Mirroring<br>Contrast                                                                   | <b>Methods:</b><br>Symbolism - cornucopia<br>Motif – fire and singing                                                         | <b>Methods:</b><br>Allegorical characters<br>Motif of time                                                         |
| <b>Vocabulary:</b><br>Gratitude                                                                            | <b>Vocabulary:</b><br>Abundance                                                                                               | <b>Vocabulary:</b><br>Cautionary                                                                                   |
| We meet the Cratchit family who work together – Martha is late because of work.                            | At the start of the stave the Ghost shows the shutting shops full of food.                                                    | The Ghost of Christmas Present grows old – showing how society is running out of time.                             |
| Both Fred's and Bob's family show gratitude and are joyful.                                                | The different people they visit are comforted by the spirit of Christmas despite their hardship.                              | Ignorance and Want symbolise how the social injustices present in society are 'Man's' fault.                       |
| 'Then all the Cratchit family drew round the hearth'                                                       | 'The Grocers'! oh, the Grocers'! nearly closed, with perhaps two shutters down, or one; but through those gaps such glimpses! | "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                    |
|---------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------|
| <b>Context:</b><br>Industrial Revolution<br>Legislation                                                       | <b>Context:</b><br>Christian beliefs<br>Christmas                                                           | <b>Context:</b><br>Political and social message                                                              |
| <b>Methods:</b><br>Lists<br>Adjectives<br>Setting                                                             | <b>Methods:</b><br>Contrast<br>Gothic genre<br>Contrast                                                     | <b>Methods:</b><br>Mention of time                                                                           |
| <b>Vocabulary:</b><br>Destitute                                                                               | <b>Vocabulary:</b><br>Penance                                                                               | <b>Vocabulary:</b><br>Urgency                                                                                |
| The ghosts takes Scrooge through some of the most destitute streets of London.                                | Scrooge immediately shows remorse as the ghosts approaches him.                                             | The presence of the ghost creates a sense of impending doom.                                                 |
| Through Caroline and her husband, Dickens shows how poverty affects regular families.                         | Scrooge seeks reassurances that he can change the events that he is witnessing in the future.               | Through the revelation that the dead man is Scrooge, Scrooge is forced to realise he is running out of time. |
| 'beetling shop, below a pent-house roof, where iron, old rags, bottles, bones, and greasy offal, were bought' | "I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone!" | "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



**Context:**  
Christian message

**Methods:**

Similes  
Contrast  
Motif

**Vocabulary:**  
Impatience

Scrooge shows a total change.  
He wants to be a better man.

Scrooge's charitable and kind actions show his genuine change.

"I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy."

## GRATITUDE



**Context:**  
Family

**Methods:**

Similes  
Motif of laughter

**Vocabulary:**  
Predestined

Scrooge is grateful for his second chance – he embraces what he has learnt.

In his gratitude, Scrooge experiences true happiness.

'it was a splendid laugh [...] The father of a long, long line of brilliant laughs!'

## MORAL RESPONSIBILITY



**Context:**  
Arranged marriages  
Courtly love

**Methods:**

Time imagery  
Motif  
Mirroring

**Vocabulary:**  
Community

Scrooge buys a turkey for the Cratchit family.

Scrooge offers the charity man 'many back payments'.

'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.                |
| <b>Symbolic of</b> the wealthy and those in society who choose to ignore the poor.                 | <b>Symbolic of</b> the deserving poor.                                                         | <b>Symbolic of</b> the poor – especially children.                                            |
| Parsimonious<br>Solitary<br>Self-serving                                                           | Humble<br>Loyal<br>Dedicated                                                                   | Virtuous<br>Grateful<br>Patient                                                               |
| Genial<br>Forgiving<br>Enthusiastic                                                                | Condemned<br>Tormented<br>Imprisoned                                                           | Maternal<br>Pragmatic<br>Loving                                                               |
| <b>Symbolic of</b> those in society who give to charity and support those in poverty.              | <b>Symbolic of</b> the future and the consequences of being uncharitable                       | <b>Symbolic of</b> 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      |

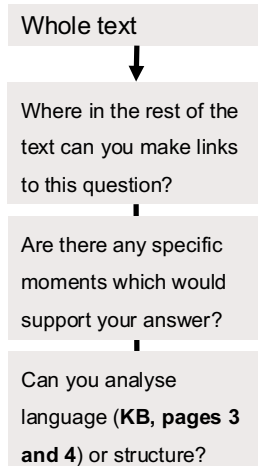
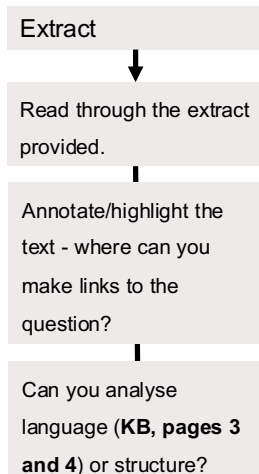
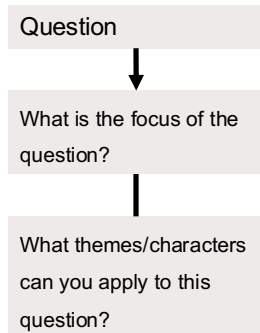
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## A CHRISTMAS CAROL CHARACTERS

| 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.                                   |
| <b>Symbolic of</b> the past and exposing the truth.                                                         | <b>Symbolic of</b> Christmas and ideas of indulgence, he carries a cornucopia.                                 | <b>Symbolic of</b> the bleak future awaiting Scrooge and wider society if nothing changes.                           |
| Ephemeral<br>Gentle<br>Firm                                                                                 | Welcoming<br>Honest<br>Predicting                                                                              | Ominous<br>Frightening<br>Commanding                                                                                 |
| Compassionate<br>Jolly<br>Warm                                                                              | Disillusioned<br>Hopeless<br>Wary                                                                              | Kindness<br>Innocence<br>Devotion                                                                                    |
| <b>Symbolic of</b> business owners who support and care for their workers.                                  | <b>Symbolic of</b> the consequences of society not changing for the younger generations.                       | <b>Symbolic of</b> 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



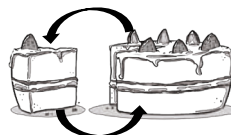
### Thesis statement

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

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

How can you link these events contextually to the question?

Extract to whole text



Whole text to extract

## Literature Paper 1 Mark Scheme Section A

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

## Literature Paper 1 Mark Scheme Section A

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

### English Literature

### Paper 2

### Section A – Modern Text



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| <b>Page 52</b>    | Links – Events and Context Ch 1 to Ch 5 |

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| <b>Page 54</b> | Chapter 2 Summary                        |
| <b>Page 55</b> | Chapter 3 Summary                        |
| <b>Page 56</b> | Chapter 4 Summary                        |
| <b>Page 57</b> | Chapter 5 Summary                        |
| <b>Page 58</b> | Links – Events and Context Ch 5 to Ch 10 |
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| <b>Page 60</b> | Chapter 7 Summary                        |
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## TIER TWO VOCABULARY

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

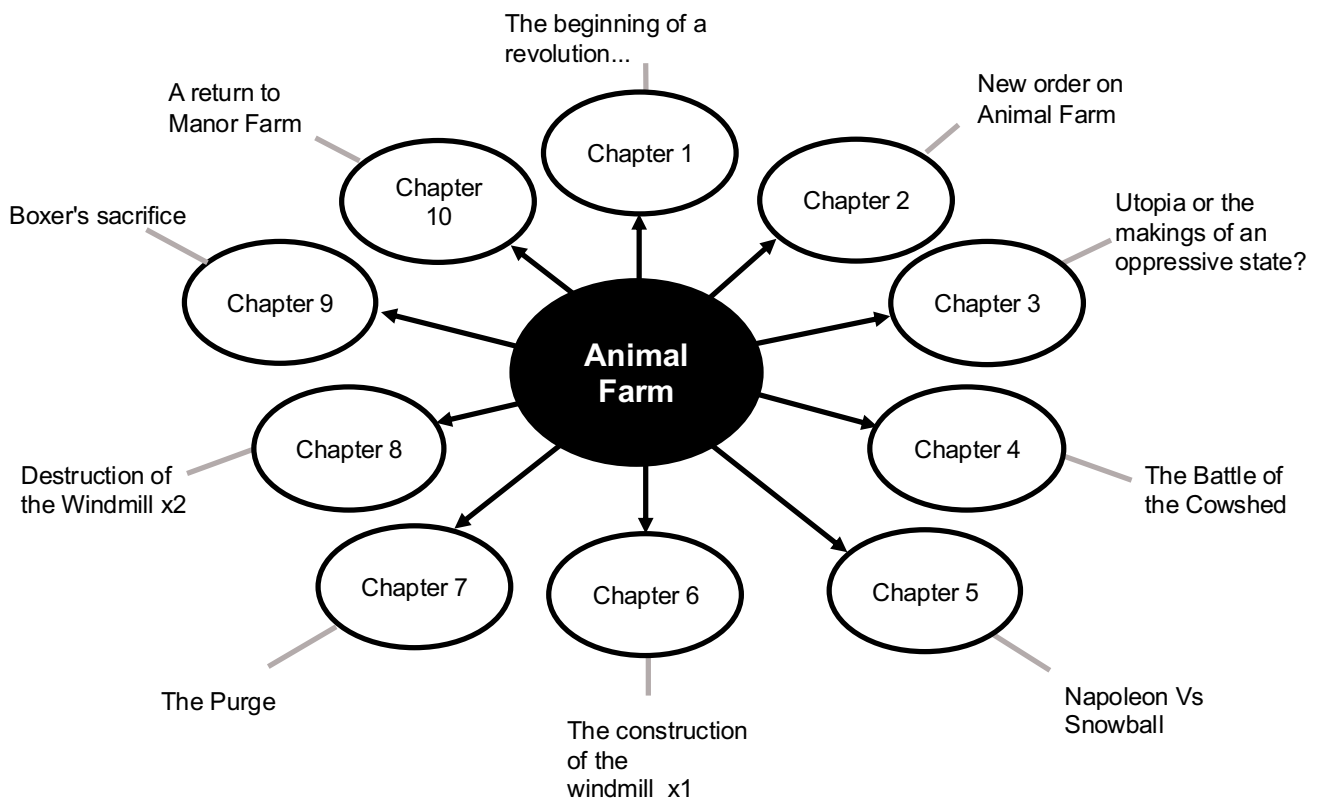
| WORD                 | DEFINITION                                                                                                                              |
|----------------------|-----------------------------------------------------------------------------------------------------------------------------------------|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

## TIER TWO VOCABULARY

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

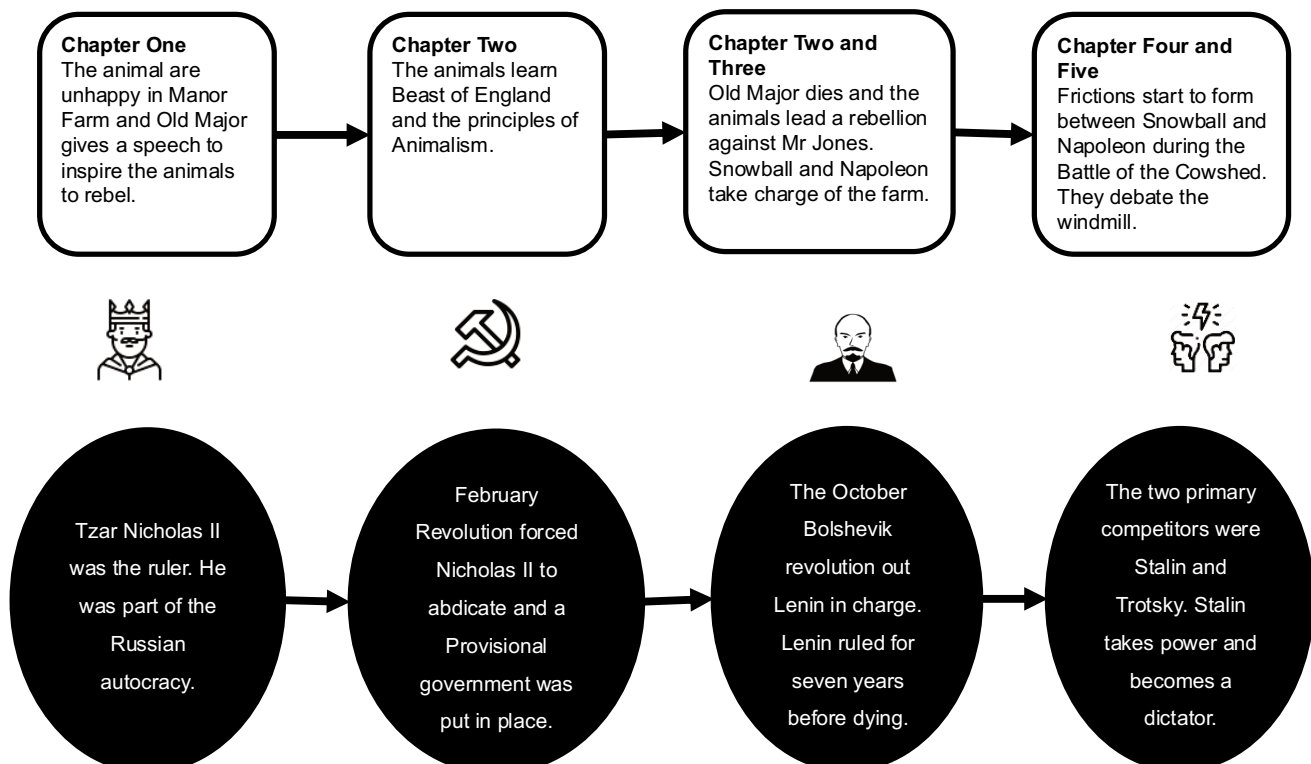
| WORD                | DEFINITION                                                                                          |
|---------------------|-----------------------------------------------------------------------------------------------------|
| <b>Shrewd</b>       | To judge a situation accurately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

## ANIMAL FARM KEY EVENTS



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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"

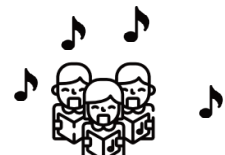
"these would be shared out equally [...] all the windfalls were to be collected [...] for the use of the pigs."

"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"

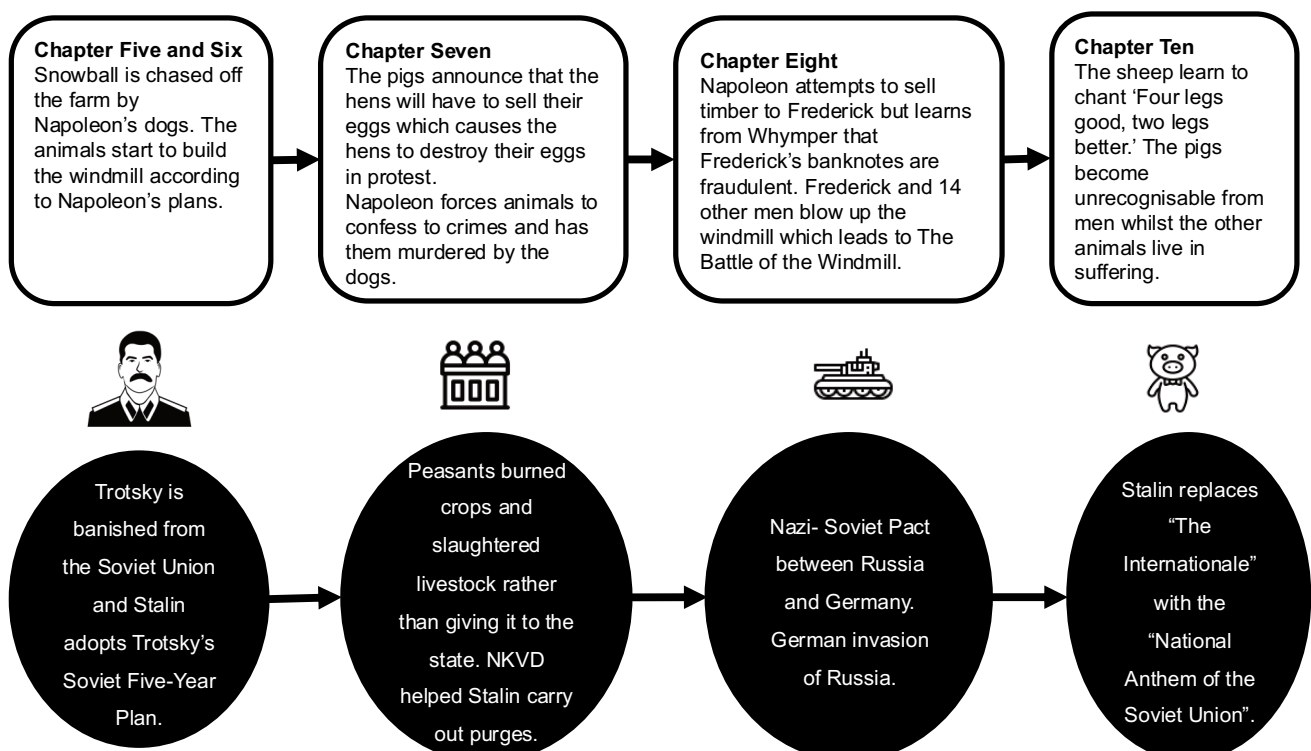
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Chapter 5 – Napoleon seizes power!

|            |                                                                                                                                                                                     |                                                                                                                                                                            |                                                                                                                                                                                         |                                                                                                                    |                                                                                                                                                                                    |
|------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|            |                                                                                                    |                                                                                           |                                                                                                        |                                 |                                                                                                 |
| 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



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## 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 Willington 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."

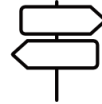
"'Fools! Fools!' shouted Benjamin [...] 'Do you not see what is written on the side of the van?'"

"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



Symbolic of: **the bourgeoisie**

### Boxer

A dedicated but dim-witted horse

Is crucial in the building of the windmill

Devoted  
Ingenuous  
Steadfast



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



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

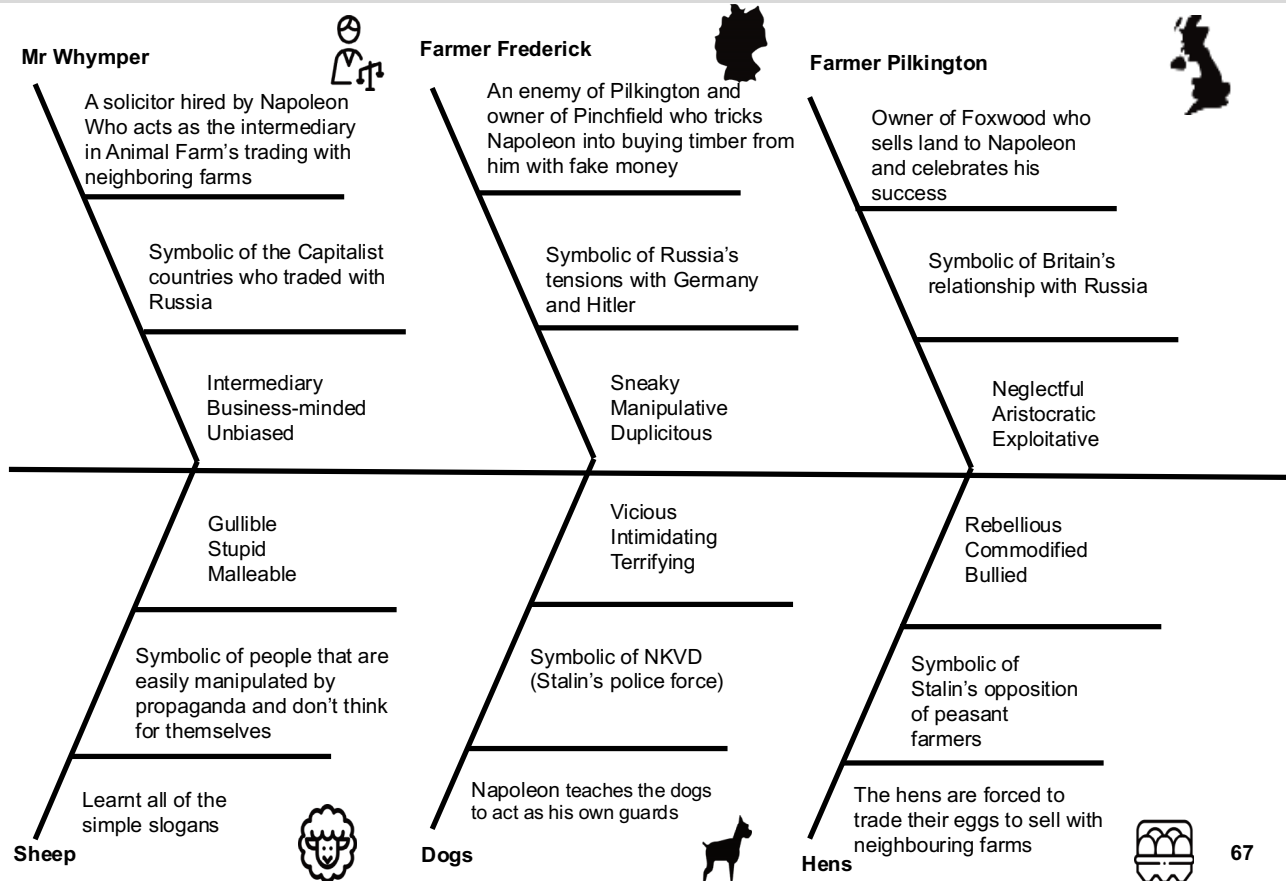
Marx described religion as the 'opium of the people'



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.

# World and Lives Poetry

## English Literature

### Paper 2

### Section B - Comparison

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#### TIER TWO VOCABULARY

| WORD                 | DEFINITION                                                                                           |
|----------------------|------------------------------------------------------------------------------------------------------|
| <b>Alienation</b>    | feeling isolated or estranged                                                                        |
| <b>Anxious</b>       | Feeling of distress or danger                                                                        |
| <b>Belonging</b>     | being accepted as part of a group or place                                                           |
| <b>Complexity</b>    | The quality of being intricate or complicated                                                        |
| <b>Desolation</b>    | Sadness resulting from being forsaken or abandoned                                                   |
| <b>Disillusioned</b> | Disappointment resulting from the discovery that something is not as good as you were led to believe |

| WORD                | DEFINITION                                                                             |
|---------------------|----------------------------------------------------------------------------------------|
| <b>Displacement</b> | being forced to leave home or place                                                    |
| <b>Duality</b>      | having two parts, often opposing                                                       |
| <b>Empowerment</b>  | gaining confidence or strength                                                         |
| <b>Eurocentric</b>  | Focusing on European culture or history to the exclusion of a wider view of the world. |
| <b>Heritage</b>     | cultural background or traditions                                                      |

## TIER TWO VOCABULARY

| WORD              | DEFINITION                                                   |
|-------------------|--------------------------------------------------------------|
| <b>Injustice</b>  | lack of fairness                                             |
| <b>Liberation</b> | the act of being freed                                       |
| <b>Longing</b>    | A strong feeling of need or desire for someone or something  |
| <b>Morality</b>   | Motivation based on right and wrong                          |
| <b>Nostalgia</b>  | sentimental longing for the past                             |
| <b>Poignant</b>   | When something or someone touches you deeply and emotionally |

| WORD                | DEFINITION                                                                                                                                      |
|---------------------|-------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Pride</b>        | A feeling of deep pleasure or satisfaction derived from one's own achievements or the achievements of those with whom one is closely associated |
| <b>Regret</b>       | Feel remorse for; feel sorry for                                                                                                                |
| <b>Reminiscent</b>  | Serving to bring to mind                                                                                                                        |
| <b>Resilience</b>   | the ability to recover or cope                                                                                                                  |
| <b>Restrictions</b> | The act of keeping something within specified boundaries                                                                                        |
| <b>Trauma</b>       | An emotional wound or shock often having long-lasting effects                                                                                   |

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## TIER THREE VOCABULARY: POETIC TECHNIQUES

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

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## TIER THREE VOCABULARY: POETIC TECHNIQUES

|                          |                                                                                                                                               |
|--------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Irony</b>             | 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. |
| <b>Juxtaposition</b>     | When a poet puts two ideas together to create a contrast.                                                                                     |
| <b>Metaphor</b>          | A way of describing something by saying that it is something else.                                                                            |
| <b>Onomatopoeia</b>      | A word that sounds like the thing it is describing.                                                                                           |
| <b>Oxymoron</b>          | Putting two words together with opposing connotations.                                                                                        |
| <b>Personification</b>   | Describing a non-living thing as if it has human qualities or feelings.                                                                       |
| <b>Petrarchan sonnet</b> | A 14 line poem with an ABBA rhyme scheme, with a volta after the initial 8 lines.                                                             |
| <b>Plosive sounds</b>    | A short burst of sound made by words that contain the letters b, d, k, p or t.                                                                |
| <b>Rhyming couplet</b>   | A pair of rhyming lines that are next to each other.                                                                                          |

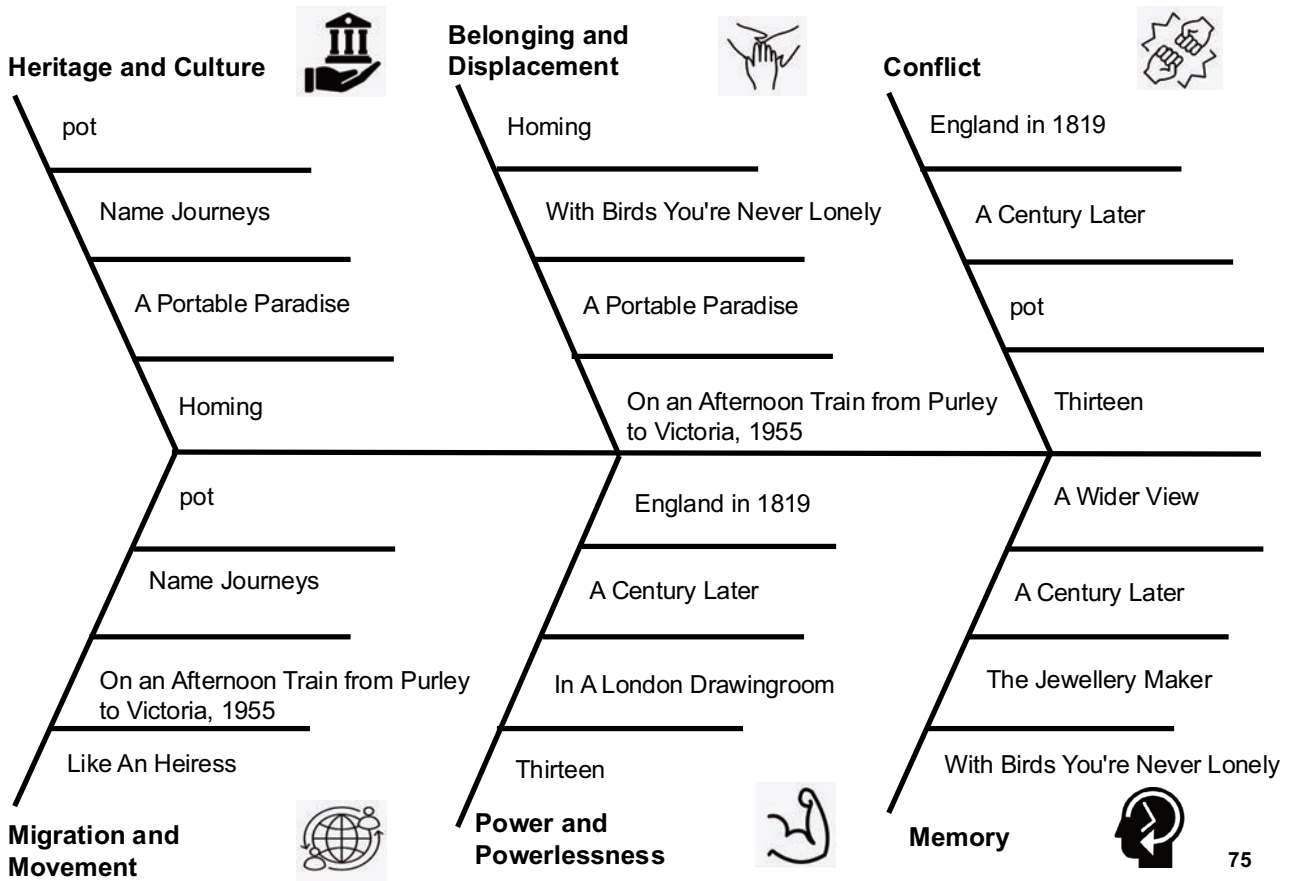
|                     |                                                                                                 |
|---------------------|-------------------------------------------------------------------------------------------------|
| <b>Sibilance</b>    | The repetition of the 's' and 'sh' sounds.                                                      |
| <b>Simile</b>       | A way of describing something by comparing it to something else using the words 'like' or 'as'. |
| <b>Stanza</b>       | A group of lines in a poem.                                                                     |
| <b>Symbolism</b>    | When an object stands for something else.                                                       |
| <b>Syntax</b>       | The arrangement of words in a sentence or phrase so they make sense.                            |
| <b>Third person</b> | When the poet writes about a character who isn't the speaker.                                   |
| <b>Tone</b>         | The mood or feelings suggested by the way the poet writes/ or the speaker's attitude.           |
| <b>Voice</b>        | The characteristics of the person speaking the poem.                                            |
| <b>Volta</b>        | A turning point in a poem; the argument or tone in the poem changes dramatically.               |

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## WORLD AND LIVES THEMES

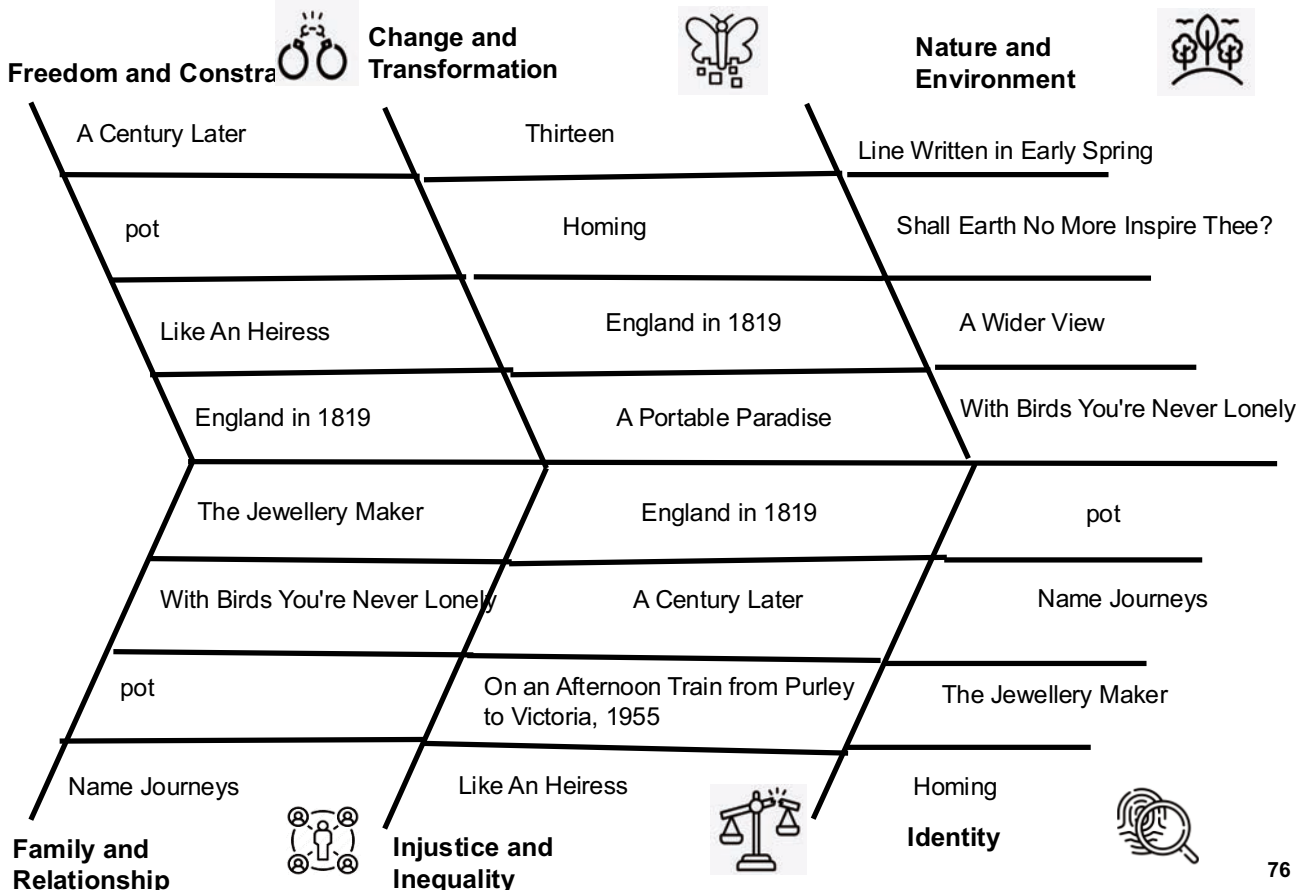
|                                                                                     |                            |                                                                                     |                           |
|-------------------------------------------------------------------------------------|----------------------------|-------------------------------------------------------------------------------------|---------------------------|
|  | Heritage and Culture       |  | Freedom and Constraint    |
|  | Belonging and Displacement |  | Change and Transformation |
|  | Conflict                   |  | Nature and Environment    |
|  | Migration and Movement     |  | Family and Relationships  |
|  | Power and Powerlessness    |  | Injustice and Inequality  |
|  | Memory                     |  | Identity                  |

## WORLD AND LIVES THEMES



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## POWER AND CONFLICT THEMES



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## Lines Written In Early Spring by William Wordsworth

### SUMMARY



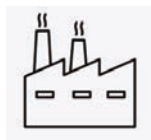
The speaker observes the beauty and joy of nature, particularly the arrival of the season of Spring.



As the speaker sits in a grove, they describe the branches and flowers as well as the sounds of nature; focusing on the beauty of nature.



The speaker says that they can't guess the thoughts of the animals, but they seem happy in their simple activities' they suggest God created nature.



However, they are saddened to reflect on what humankind has done to itself and to nature; humans are corrupt and sinful in comparison to the innocence of nature.

**Context:** The poem was written in the late 18th century, during the Industrial Revolution. Wordsworth was a key figure in the Romantic movement, which emphasised the beauty of nature.

#### TIER TWO WORD DEFINITION

|            |                                                 |
|------------|-------------------------------------------------|
| Divinity   | Refers to the quality or nature of God's being. |
| Corruption | Dishonest conduct by those in power.            |

#### Key Quote Key Interpretation



"The budding twigs spread out their fan..."

Wordsworth personifies nature. This helps to create a sense of unity between humans and the natural world, whilst also emphasising the contrast with the way humans treat each other.



"If this belief from heaven be sent"

Wordsworth uses Religious imagery to suggest a divine order, and implies that human beings have strayed from this ideal.



"What man has made of man?"

Wordsworth uses repetition to show the speakers distress over human actions; the negative impact of human behaviour is inescapable.

77

## England In 1819 by Percy Bysshe Shelley

### SUMMARY



The poem begins with a harsh description of King George III, who is old, mad and dying. Shelley criticises the disconnect of the Monarchy from the suffering of its people.



Shelley describes the ruling class – the aristocracy and politicians – as corrupt and harmful.



Shelley also attacks the legal and religious institutions, calling them unjust. Shelley suggests that these institutions are helping to keep an oppressive system in place.



The poem ends on an unexpectedly hopeful note. Shelley suggests that from all this death and decay, something good and powerful, such as revolution, could arise and bring about positive change.

**Context:** Shelley was appalled at the state of the British nation. The king, George III, was despised; the Corn Laws had caused hardship; and the country had endured atrocities such as the Peterloo Massacre (Manchester, August 1819), when an armed cavalry had charged into a crowd.

#### TIER TWO WORD DEFINITION

|            |                                                        |
|------------|--------------------------------------------------------|
| Oppression | unjust or cruel exercise of authority or power         |
| Liberation | a movement seeking equal rights and status for a group |

#### Key Quote Key Interpretation



'mud from a muddy spring'

This metaphor alludes to the sons of George III, who had all been involved in scandal. It implies that they and the corrupt aristocracy have polluted England with their immorality, and that nothing good can come from them.



'leech-like to their fainting country cling'

This simile compares the ruling class in England to greedy parasites, feeding off a weak and dying body – in this case, England.



'graves, from which a glorious Phantom may burst'

This metaphor suggests that everything Shelley has criticised in the poem is dead – things of the past, to be forgotten. The 'Phantom' could represent freedom, revolution or hope.

## Shall Earth No More Inspire Thee? by Emily Brontë

### SUMMARY



This poem explores human connection to nature. The overall message is that a lack of connection to nature can lead to despair.



The speaker is nature personified who asks the 'lonely dreamer' why they are no longer connected to nature.



The omniscient narrative speaker highlights they have observed the addressee's mind becoming 'dark' and invites them to come and 'dwell' with nature.



Nature shares its restorative power and ability to comfort humans if they reconnect with nature.

**Context:** This poem aligns with the Romantic movement, emphasising the power of nature to inspire and uplift human emotions. Brontë wrote this poem in the height of industrialisation in England to highlight its effect on the relationship between humans and nature.

| TIER TWO WORD                                                                                                                                          | DEFINITION                                                                                                                                                                                                                                     |
|--------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Restoration                                                                                                                                            | the act or process of returning something to its earlier good condition or position                                                                                                                                                            |
| Omniscient                                                                                                                                             | knowing everything.                                                                                                                                                                                                                            |
| Key Quote                                                                                                                                              | Key Interpretation                                                                                                                                                                                                                             |
| <br>"Shall earth no more inspire thee,<br>Thou lonely dreamer now?"   | This rhetorical question suggests that the addressee no longer feels inspired by 'earth' (nature). It highlights that this loss of inspiration has caused the addressee to become a lonely and can only dream of the things they want in life. |
| <br>"I know my mountain breezes<br>Enchant and soothe thee still"     | The first-person pronoun 'I' reveals that the narrative speaker is personified nature. The speaker reassures the addressee of their certainty to 'know' they can comfort and inspire them.                                                     |
| <br>'Yet none would ask a heaven<br>More like this earth than thine.' | The direct address 'thine' reminds the listener that the earth belongs to them. Nature asks the listener to appreciate the earth; It is heaven.                                                                                                |

79

## In a London Drawingroom by George Eliot

### SUMMARY



The poem begins by exploring the repetitive and busy life of industrialised London. The poet, Eliot, observes the view of London from their drawing room window being dull and tiresome.



Eliot describes their view as the skyline restricted from colour, but a heavy polluted fog stretches beyond the eye.



The poem then references nature such as birds and the sun which are prevented from singing and shining because of the industrialised working city.



. There is a sense of everyone is too busy to stop and care. The people of London are always on the move, yet little seems to be progressive or thoughtful towards the individual.

### Context:

The poem depicts London as a dehumanising and alienating place as industrial work rapidly develops. Eliot speaks of a struggle to find sanctuary and level of respect and care for the world around them. It reflects the political and social changes of the time.

| TIER TWO WORD                                                                                                                                 | DEFINITION                                                                                                                                                              |
|-----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| dehumanizing                                                                                                                                  | Treating and making people feel less than human.                                                                                                                        |
| Industrial Revolution                                                                                                                         | Rapidly growing factories and mills in cities and towns                                                                                                                 |
| Key Quote                                                                                                                                     | Key Interpretation                                                                                                                                                      |
| <br>'The sky is cloudy,<br>yellowed by the smoke.'         | This imagery outlines how polluted the natural the environment has become. The sky has lost its clear blue skies and white clouds because of the factory smog.          |
| <br>'The world seems<br>one huge prison-<br>house & court' | This imagery depicts how the people in the world have lost their passion and freedom since the rise of the industrial revolution.                                       |
| <br>'where men are<br>punished at the<br>slightest cost'   | This quote speaks about how the people of London have lost their freedom and voice to how they live. It acknowledges the political and social changes the city has met. |

80

## On an Afternoon Train Journey from Purley to Victoria, 1955 by James Berry

### SUMMARY



The poem begins with a conversation between a white woman and a black man on a train in 1955. She informs him that at church on Sunday, she was inspired to read aloud a poem about racial unity.



The poet explores ideas about cultural misunderstandings and ignorance. The lady asks what part of Africa Jamaica is in. The poet replies with humour to defuse any awkwardness.



The poet highlights that despite the woman's desire for racial unity, her questions reveal limited understanding of his cultural identity and background. There is a gap between her idealism and his reality.



Her comment about leaving sunny weather reflects an outdated stereotype that migrants only leave for material reasons and ignores other more complex reasons.

### Context:

Berry was a migrant from Jamaica who arrived in the UK as part of the Windrush Generation. He was interested in the relationships between black and white communities, explicitly the relationship between Caribbean immigrants and British society. The poem reflects on his experiences as a migrant in post WWII Britain.

| TIER TWO WORD | DEFINITION                                                                                            |
|---------------|-------------------------------------------------------------------------------------------------------|
| Migrant       | A person who moves from one place to another, predominantly to find work or better living conditions. |
| Ignorance     | Lack of knowledge or information                                                                      |
| Quaker        | A member of the Religious Society of Friends who are devoted to peaceful principles.                  |

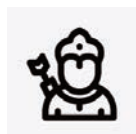
  

| Key Quote                                                              | Key Interpretation                                                                                                                                                                                                                                        |
|------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>"What part of Africa is Jamaica? she said."</i>                     | The question outlines the speaker's lack of geographical knowledge and reflects a lack of understanding of people from different backgrounds, common for the time-period.                                                                                 |
| <i>'empty city streets lit dimly ... my father's big banana field'</i> | The poet juxtaposes the busy urban city of London with the more rural landscape of home, highlighting the struggle of migrants to find a sense of belonging in a new country.                                                                             |
| <i>'So sincere she was beautiful'</i>                                  | The speaker was 'startled' when the woman first spoke to him (likely to do with common prejudices at the time) Whilst the woman revealed herself to lack knowledge of his cultural background, he admires her for her efforts to make a human connection. |

81

## Name Journeys by Raman Mundair

### SUMMARY



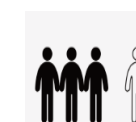
The speaker compares the hardships she has faced with culture and identity to the trials of Hindu gods like Rama and Sita.



She explores the cultural and historical meanings of her name, relating it to the natural beauty and trade goods of India.



She then discusses how her language, name and heritage became disrupted and lost as she moved to England.



She demonstrates this sense of loss by comparing how her name has shifted and even lost meaning, now it was being mispronounced and misunderstood by the English.

### Context:

The poem reflects the speaker's experience of moving from India to England, highlighting the challenges of maintaining cultural heritage in a foreign land.

| TIER TWO WORD | DEFINITION                                        |
|---------------|---------------------------------------------------|
| Heritage      | The location, roots and history of an individual. |
| Isolation     | feeling alone, misunderstood                      |

| Key Quote                                                             | Key Interpretation                                                                                                                                                                  |
|-----------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <i>'Like Rama I have felt the wilderness'</i>                         | This allusion references the Hindu god Rama, who was exiled for 14 years with his wife. It conveys the feelings of the speaker to leaving India; she feels isolated and mistrusted. |
| <i>'my name...an interlacing of bayan leaves with sugar cane'</i>     | This metaphor suggests her name is woven from these symbols of India, suggesting cultural pride. There are connotations of strength and gentleness.                                 |
| <i>'dislodged as milk teeth fell and hit infertile English soil.'</i> | This powerful imagery shows how difficult it can be to keep cultural roots alive in a new land. It emphasises the speaker's youth and creates a disconcerting impression of loss.   |

82

### SUMMARY



The speaker addresses a pot. They note the pot's fragility and its unknown origins. They explore how the pot journeyed through different hands and ended up in England.



There is a feeling of loss in these lines as the speaker considers the people who owned the pot and took care of it.



The poem then shifts to the speaker's perspective and details their experiences visiting their home. This ties their experiences back to the pot, suggesting a shared origin and feeling of displacement.



The speaker's call to the pot in the final lines is particularly evocative of a desire to be close to those who are experiencing the same things.

**Context:** 'Pot' by Shamshad Khan is a unique poem in which the speaker addresses a pot in a museum and discusses belonging, identity, and the desire for belonging. This poem reflects on the complexities of living between two different cultures and the struggle to feel connected to either.

| TIER TWO WORD | DEFINITION                                                                                                        |
|---------------|-------------------------------------------------------------------------------------------------------------------|
| Imagery       | figurative language- language that is used to create symbolism.                                                   |
| Tradition     | the transmission of customs or beliefs from generation to generation, or the fact of being passed on in this way. |

| Key Quote                                                                                                                                      | Key Interpretation                                                                                                                                                                                                                                         |
|------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p>so big — they said you shouldn't really be moved</p>      | The poet immediately establishes the pot's size, fragility, and its unknown origins. It could be from "anywhere," the speaker notes, and could've travelled from anywhere all over the world, eventually ending up in England.                             |
|  <p>I know half of the story pot (...) bound for england.</p> | It could've been exploited in a way that clearly bothers the speaker. They allude to the darker side of artifact collection here. It has a complex history, the speaker indicates, much like the personal history revealed in the final lines of the poem. |
|  <p>(...) pot? pot?</p>                                       | The poem ends with the repetition of "pot?" With the speaker trying to get a response out of the pot. This is likely meant to symbolize a search for belonging and identity that the speaker is constantly engaging in.                                    |

83

## A Wider View: Seni Seneviratne

### SUMMARY



The first three stanzas focus on Leeds in 1869. The houses are cramped, there are outbreaks of 'cholera', and industrialisation has created a 'smoke-filled sky'.



The poem moves into 1869, portraying the hardship of industrial labour.



The ancestor chooses "the long way home" in search of something greater than daily survival — "the comfort of a wider view" - as he replaces them with "imagined peals of ringing bells," symbolic of freedom or spiritual awaken



In the final stanza, the present-day speaker connects with her ancestor across time, she is swept toward him by the flow of history. Together, they stand in a moment of shared reflection, "anchored only by the axis of our gaze,"

### Context:

Seni Seneviratne is a British poet of Sri Lankan heritage, and her work explores themes of identity, heritage, and the experiences of marginalised communities. It is a **nostalgic** poem in which a speaker considers the perspective of a great-great-grandparent living in 19th-century working-class Leeds.

| TIER TWO WORD | DEFINITION                                                                                             |
|---------------|--------------------------------------------------------------------------------------------------------|
| Transcends    | to go further, rise above, or be more important or better than something, especially a limit.          |
| ethereal      | very light and delicate, especially in a way that does not seem to come from the real, physical world: |

| Key Quote                                                                                                                                                                            | Key Interpretation                                                                                                                                                                                              |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  <p>"my great-great-grandad searched for spaces/ in the smoke-filled sky to stack his dreams"</p> | The speaker envisions her great-great-grandfather wishing for a better life beyond the industrial city's harsh conditions.                                                                                      |
|  <p>"imagined peals of ringing bells"</p>                                                         | The "ringing bells" could symbolise hope and freedom, and the man drowns out the industrial noises with this "imagined" sound                                                                                   |
|  <p>"the curve of past and future generations/ arcs between us"</p>                               | This quote highlights the significance of heritage. The speaker emphasises the importance of the familial connection that links past, present and future generations, and how it can shape a person's identity. |

84

## SUMMARY



In the beginning, the poet returns to her hometown. This is The Black Country in the West Midlands. She is curious about how her roots influence her identity.



She remembers how her mother used to suppress (hid) her own accent as people judged her for being working class or uneducated as this was a stereotype of where she lived.



Berry is clearing her mother's house where she speaks of wishing to find a metaphorical box she can open and relive her roots and identity that her mother has kept hidden. She doesn't want to be ashamed of her accent.



The poet speaks of the industrial town and the stereotypes of a working class / uneducated background; there is a mix of frustration and pride to her identity.

## Context:

The poem is a reflective piece that explores the industrial town, The Black Country, located in the West Midlands of England. The poet questions how the identity of voice is judged by other areas and causes people to mask their roots to be accepted.

| TIER TWO WORD                                                                     |                                                                   | DEFINITION                                                                                                                                                                                                          |
|-----------------------------------------------------------------------------------|-------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Suppression                                                                       |                                                                   | The silencing of people's identity and opinion.                                                                                                                                                                     |
| Heritage                                                                          |                                                                   | The location, roots and history of an individual.                                                                                                                                                                   |
| Key Quote                                                                         |                                                                   | Key Interpretation                                                                                                                                                                                                  |
|  | <i>'For years you kept your accent in a box beneath the bed,'</i> | This metaphor depicts how the mother hid her accent like a secret. Under the bed symbolises how personal she felt about her accent. This represents feelings of shame and not wanting society to see her true self. |
|  | <i>"Consonants you could lick the coal from."</i>                 | This vivid imagery connects how the dialect is as important and valuable as the rich and profitable landscape The Black Country is famous for.                                                                      |
|  | <i>'send your words, like pigeons, fluttering for home'</i>       | This simile celebrates the poet's desire to reconnect with her dialect and sense of pride towards her heritage.                                                                                                     |

85

# A Century Later by Imtiaz Dharker

## SUMMARY



For the girls in the poem, attending school becomes akin to entering a warzone, they have to prepare for battle. One girl is young and still has cheeks 'rounded from being fifteen'.



The girl is shot in the head. The bullet transports her to a different land where she has freedom and experiences the sounds and beauty of nature.



The girl wears jewellery to a wedding, she reads books and attends school. The bullet didn't kill her spirit to learn and her fight for life.



The girl is followed by other girls who are like her, choosing to attend school and march 'on the front line' in her stead.

## Context:

The poem alludes to the female education activist Malala Yousafzai but doesn't directly name her. Yousafzai fought for girls' education against the Taliban rule in Pakistan and almost lost her life in doing so.

| TIER TWO WORD                                                                       |                                                             | DEFINITION                                                                                                                                                         |
|-------------------------------------------------------------------------------------|-------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Oppression                                                                          |                                                             | unjust or cruel exercise of authority or power                                                                                                                     |
| Liberation                                                                          |                                                             | a movement seeking equal rights and status for a group                                                                                                             |
| Key Quote                                                                           |                                                             | Key Interpretation                                                                                                                                                 |
|  | <i>'The school bell is a call to battle,'</i>               | This metaphor highlights the lack of safety in attending school for the young girls in Pakistan. The irony is we associate school as a place we are kept from harm |
|  | <i>"she takes the bullet in the head"</i>                   | Highlighting the lack of resistance shown by the girl, she accepts her fate and is defiant in the face of violence, surrendering for her cause.                    |
|  | <i>'wear bangles, paint her fingernails, go to school.'</i> | The triplet emphasises the mundane activities she now gets to enjoy with her freedom. Life goes on for her despite the attempt to take her life.                   |

86

## SUMMARY



The jeweller is a hardworking, disciplined man. He goes to work every day very early in the morning and he greets anybody he sees.



Inside his workshop the man works on his fantastic designs. It's almost as if, because of his skill, the gold and silver "butterflies" and "flowers" are alive as they "dance" and "bloom" while he works.



The jewellery maker would love to give the pieces to his wife. However, it's not meant to be. The jewels will be sold to other women whose skin will "warm" his beautiful creations.



As the jewellery takes shape, it reflects the maker's own journey towards healing, resilience, and renewed strength.

**Context:** Adjoa Parker is a British poet of Ghanaian and English heritage. In *The Jewellery Maker*, Adjoa Parker focuses on a craftsman whose work is grounded in tradition. The poet wants us to consider the value of craftsmanship and the unseen effort that goes into objects of beauty.

| TIER TWO WORD                                                                                                                                | DEFINITION                                                                                                                                                                                                  |
|----------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Imagery                                                                                                                                      | figurative language- language that is used to create symbolism.                                                                                                                                             |
| Tradition                                                                                                                                    | the transmission of customs or beliefs from generation to generation, or the fact of being passed on in this way.                                                                                           |
| Key Quote                                                                                                                                    | Key Interpretation                                                                                                                                                                                          |
|  <p>"...lays out pointed tools the way a surgeon might"</p> | This simile compares the jewellery maker's precision and care to a surgeon, suggesting that his craft requires both skill and focus.                                                                        |
|  <p>"her only jewellery a plain gold band, worn thin"</p>   | This description of the jewellery maker's wife highlights the contrast between the luxury of his creations and the simplicity of his own life.                                                              |
|  <p>"Under deft fingers gold butterflies dance"</p>         | The imagery of butterflies, flowers, and moons emphasises the beauty and delicacy of the jewellery maker's work. His creations are not just functional but works of art that capture the essence of nature. |

87

## With Birds You're Never Lonely by Raymond Antrobus

## SUMMARY



The speaker of the poem is deaf and in a noisy café, where he is struggling to hear the barista



He observes a customer reading a book about trees, which triggers a memory, and he is transported back to New Zealand



He contemplates what trees might think of humans and reflects on a Māori woman's words, "with birds you're never lonely"



The poem contrasts the serenity and vibrancy of nature with the isolation of urban life. The poet finds a deep connection with the natural world

**Context:** Raymond Antrobus is a British-Jamaican poet who is deaf and often writes about themes of sound, silence, and communication. His work frequently explores the deaf experience, as well as broader issues of identity, belonging, and connection.

| TIER TWO WORD                                                                                                                                      | DEFINITION                                                                                                                               |
|----------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------|
| Spiritual                                                                                                                                          | Relating to or affecting the human spirit or soul as opposed to material or physical things                                              |
| Urbanisation                                                                                                                                       | the process of making an area more urban                                                                                                 |
| Key Quote                                                                                                                                          | Key Interpretation                                                                                                                       |
|  <p>'Spoons slam, steam rises'</p>                              | The poem opens in media res in a busy café, the sibilance and harsh verb highlight the overwhelming environment                          |
|  <p>"I was tuned into a silence that was not an absence"</p>    | Immersion into the natural world brings comfort and peace, it is a powerful presence not an absence, allowing him to reflect more deeply |
|  <p>'Tui birds with white tufts and yellow and black beaks'</p> | Vibrant colour imagery contrasts with the 'grey' of London emphasising the vibrancy of the natural world.                                |

88

## A Portable Paradise by Roger Robinson

### SUMMARY



The speaker recalls advice given to him by his Grandmother



The advice is to keep your own personal version of 'paradise' with you at all times and reflect on it when times are hard as an internal refuge. It will provide comfort, hope and resilience.



The speaker shares this wisdom and directs the reader to also follow this advice

**Context:** Robinson is a British poet who move to Trinidad aged 4 with his Trinidadian parents. He lived there for 15 years before returning. His work often explores themes of identity, heritage, and the experiences of marginalised communities.

| TIER TWO WORD | DEFINITION                                                |
|---------------|-----------------------------------------------------------|
| Heritage      | Features belonging to the culture of a particular society |
| Migration     | Movement of people to a new area or country               |

|                                                                                   | Key Quote                                                          | Key Interpretation                                                                                                                                                 |
|-----------------------------------------------------------------------------------|--------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|  | 'And if I speak of Paradise, then I'm speaking of my grandmother'  | Highlighting the importance of heritage, memory, and internal strength. Her wisdom and perspective are an important part of his lineage and continue to guide him. |
|  | 'If life puts you under pressure, trace its ridges in your pocket' | The imperative urging others to follow this advice suggests that it is a comforting, physical source of relief from the stresses of life                           |
|  | 'Shine the lamp on it like the fresh hope of morning'              | The simile and light imagery are used to encourage positivity and optimism. Light breaks through the darkness of life's struggles for a sense of renewal.          |

89

## Like an Heiress by Grace Nichols

### SUMMARY



Created by LUTFI DANI AL ACHMAD from Novel Project

The poem begins by comparing the pull of the ocean on the speaker as being similar to a rich woman being drawn towards beautiful gems. The ocean is important and valuable as it reminds her of her childhood in Guyana. The ocean makes her reflect on how things have changed over time.



Created by Reham Azzamardi from Novel Project

This image of beauty is sharply juxtaposed against the harsh reality of the coastline; covered in rubbish which has been washed up by the angry sea. Because of the pollution, there is an absence of nature.



The poet reflects on her own hypocrisy; she returns to her airconditioned hotel room to consider the deadly impact humans are having on the natural environment through their actions yet does nothing about it.

### Context:

The poem is concerned with the environmental impact modern life has on the environment. Nichols was born in Guyana, a small country in South America with a coastline that borders the Atlantic ocean. Nichols' childhood was spent living near the coast. The poem explores her relationship with the sea and the natural world.

| TIER TWO WORD | DEFINITION                                                |
|---------------|-----------------------------------------------------------|
| Heiress       | A female who has inherited a significant amount of money. |
| Nostalgia     | Remembering the past positively                           |

| Key Quote                                                                                  | Key Interpretation                                                                                                                                                                                                                            |
|--------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 'Like an heiress drawn to the light of her eye-catching jewels'                            | The poet uses a simile to suggest the ocean is something beautiful and valuable. It is something that should be treasured. The natural world is our inheritance, and we have a responsibility to look after it for future generations.        |
| 'lone wave of rubbish'                                                                     | The natural environment has been polluted by human activity. The poet is alone with the litter; there are no animals or other people. The the ocean is not the same as in her childhood.                                                      |
| 'to dwell in the air-conditioned coolness on the quickening years and fate of our planet.' | The poet highlights her own hypocrisy here; she is aware she is part of the problem. She retreats from the 'burning' sun to the cool hotel room to contemplate the need to urgently do something to save the planet yet does not do anything. |

90

## SUMMARY



The poem tells the story of a boy who is four minutes from home when he is stopped by two police officers investigating a robbery.



The police mention the sighting of a man, and the boy laughs because he is only thirteen. The boy remembers the police officers after they visited his school, calling them 'little stars'.



The boy tries to smile at the officers in the hope that they will remember him, but instead they continue to dehumanise him.



In the final stanza, the boy feels frightened and asks the officers if they remember giving an assembly at his primary school. He then remembers his teacher telling the class that supernovas are actually dying stars.

## Context:

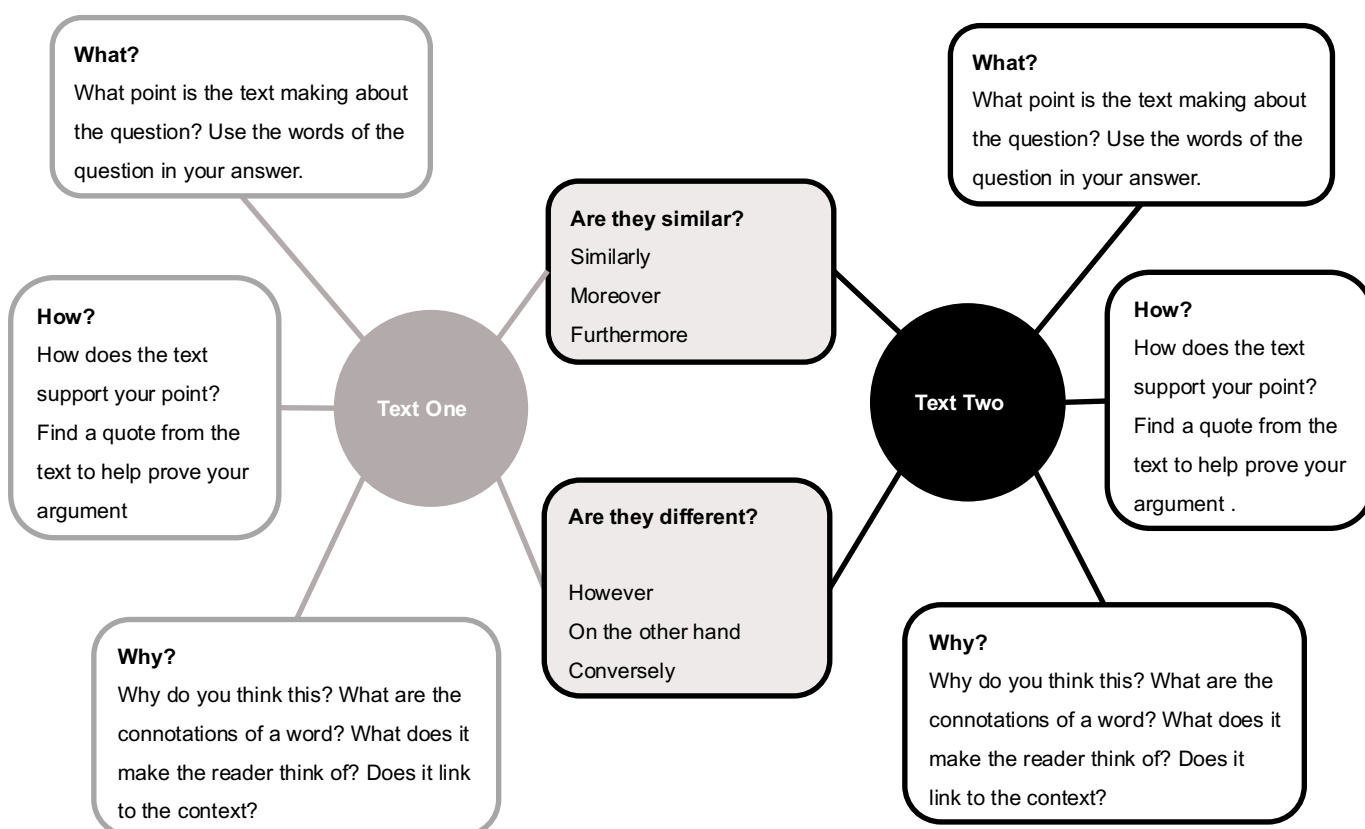
Femi moved from Nigeria to London, where he lived on a housing estate in Peckham. The story is based on a real experience that he had as a little boy. In 2016, he was the first ever young people's poet laureate for London.

| TIER TWO WORD  | DEFINITION                                                                                                                                            |
|----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| Discrimination | the <u>unjust</u> or <u>prejudicial</u> treatment of different categories of people, especially on the grounds of ethnicity, age, sex, or disability. |
| Supernova      | Cataclysmic explosion of a star                                                                                                                       |

|                                                                                   | Key Quote                                           | Key Interpretation                                                                                                              |
|-----------------------------------------------------------------------------------|-----------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------|
|  | 'Thirteen, you'll tell him: you're thirteen'        | The use of repetition emphasises how the boy cannot comprehend being genuinely mistaken for a grown man when he is so young.    |
|  | 'he told your class that you were all supernovas'   | The use of a metaphor implies that the children have a bright future ahead of them, before the reality of the world sets in.    |
|  | 'dying stars, on the verge of becoming black holes' | The extended metaphor suggests a more negative future awaits the children, foreshadowing the discrimination they may encounter. |

91

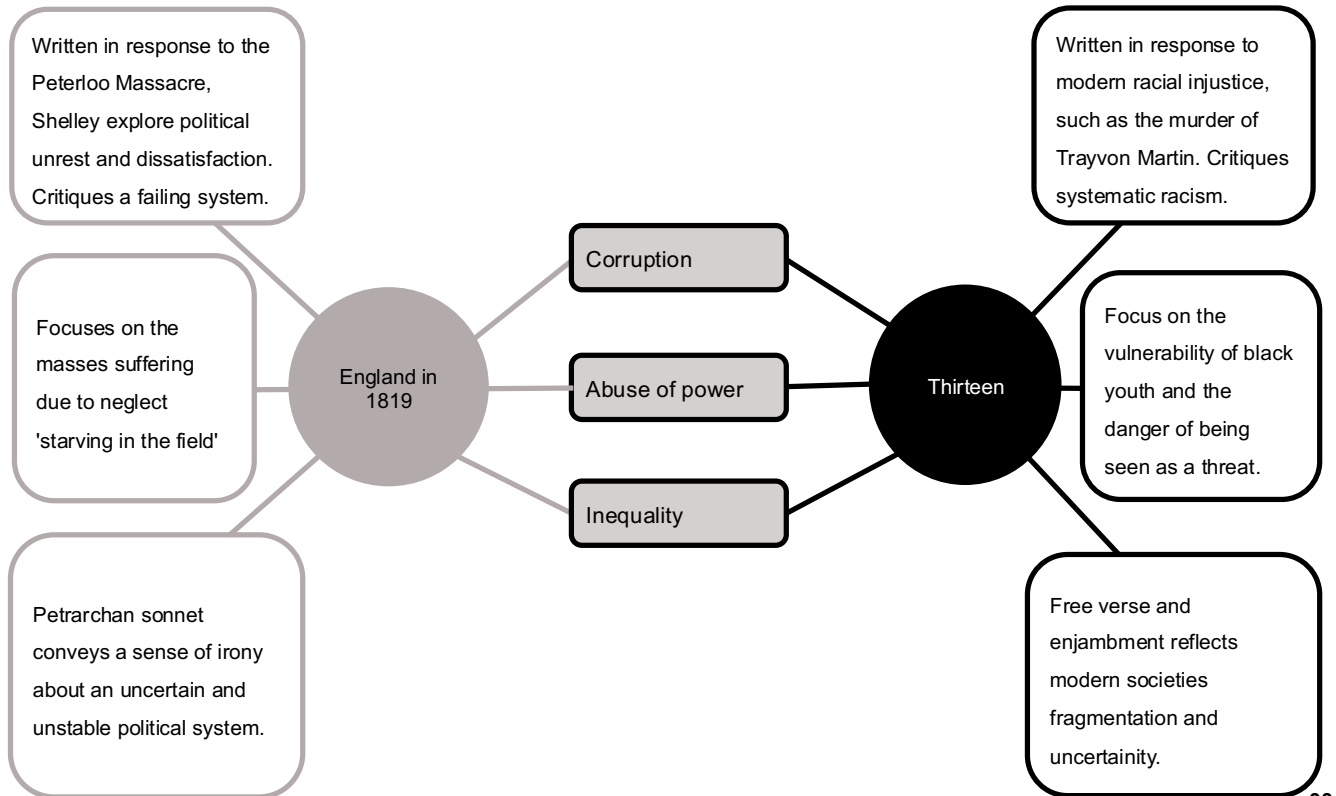
## COMPARING TWO TEXTS



92

## POETRY COMPARISON- CONFLICT

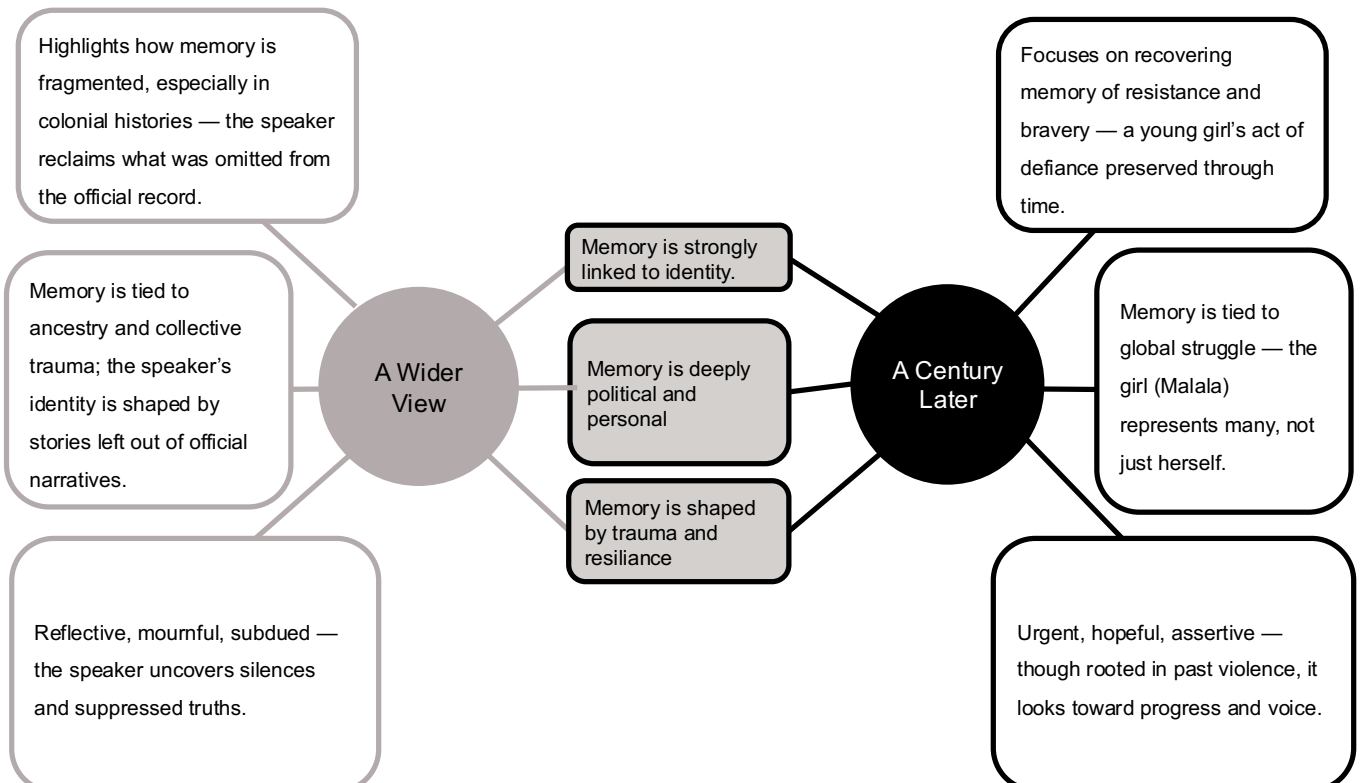
### Poetry Comparison - How is **conflict** presented?



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## POETRY COMPARISON- MEMORY

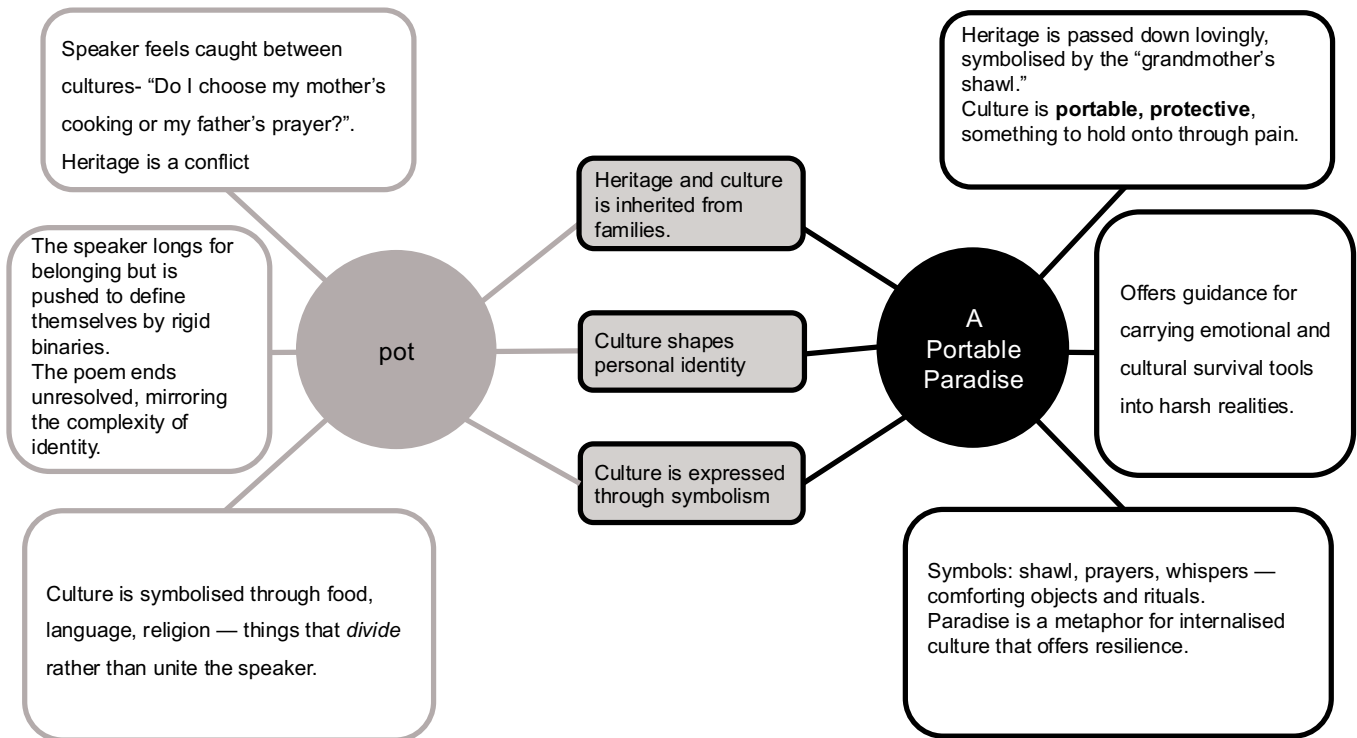
### Poetry Comparison - How is **memory** presented?



94

## POETRY COMPARISON- HERITAGE AND CULTURE

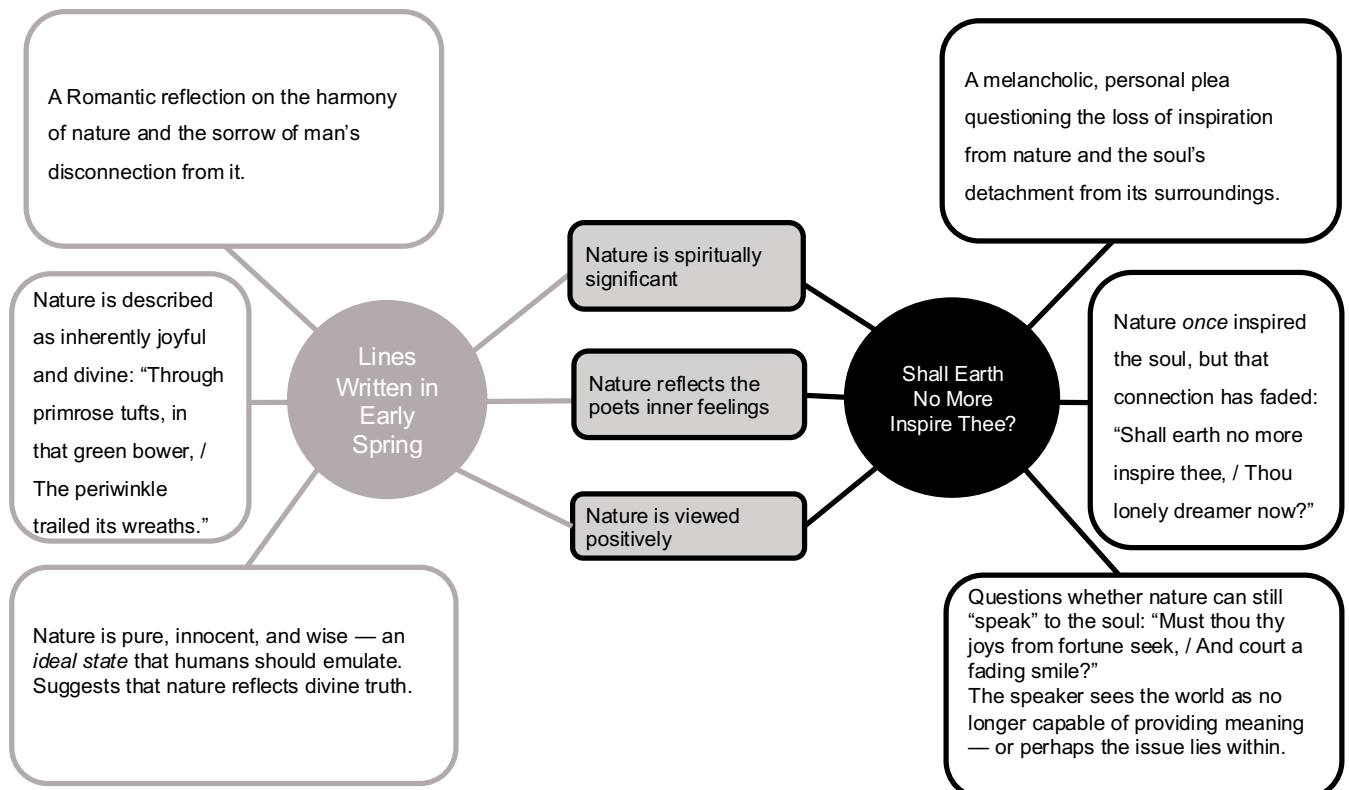
### Poetry Comparison - How is **heritage and culture** presented?



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## POETRY COMPARISON- NATURE

### Poetry Comparison - How is **nature** presented?



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# Unseen Poetry

## English Literature Paper 2 Section C - Unseen

### CONTENT

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| Page 98-99 | Tier 3 Vocabulary                        |
| Page 100   | Responding to the first unseen question  |
| Page 101   | Responding to the second unseen question |

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### TIER THREE VOCABULARY: POETIC TECHNIQUES

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

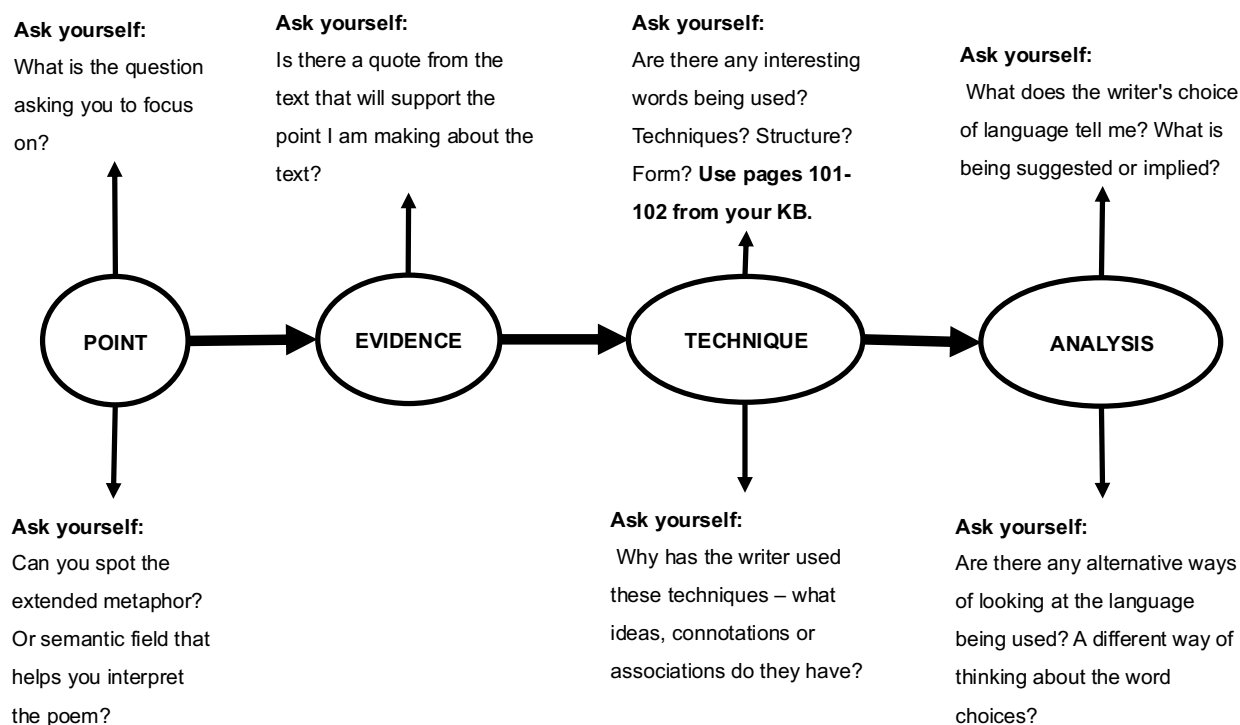
98

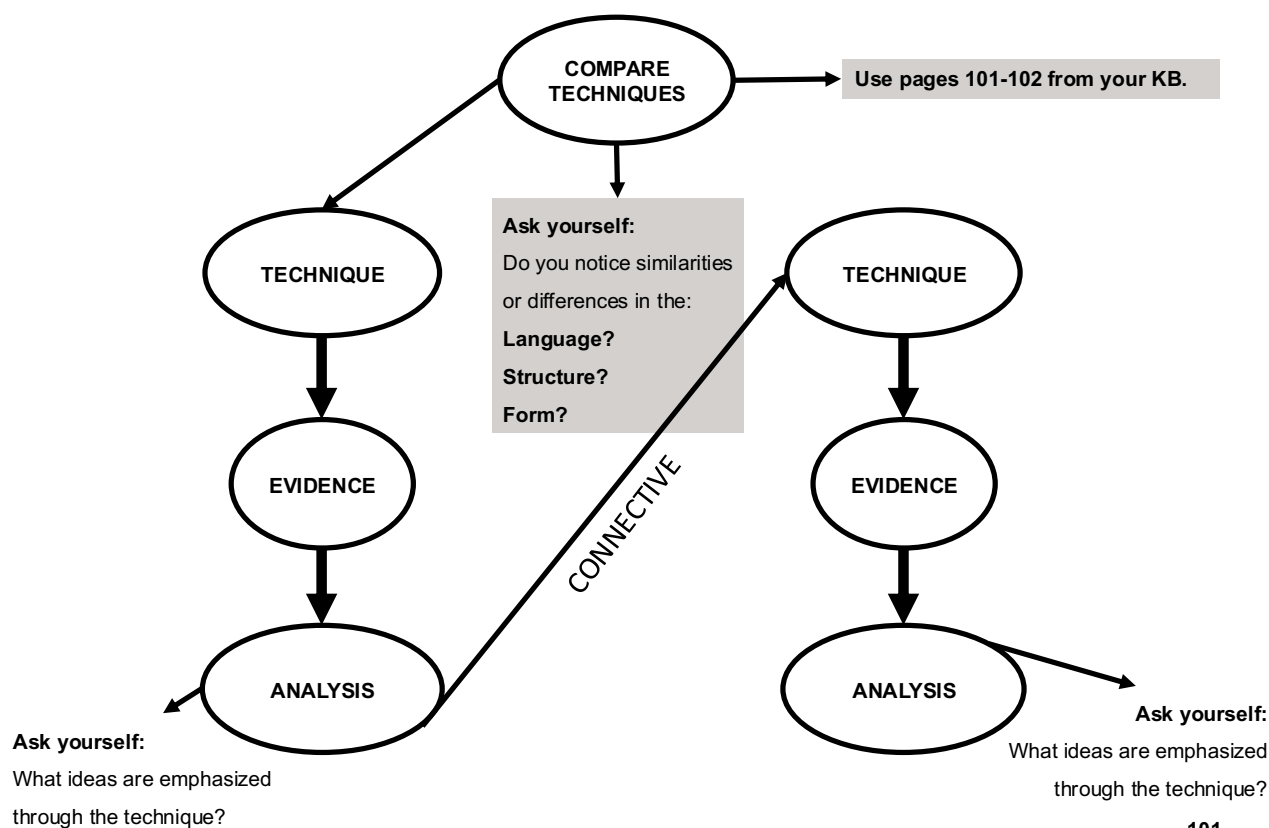
## TIER THREE VOCABULARY: POETIC TECHNIQUES

|                          |                                                                                                                                               |                     |                                                                                                 |
|--------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------|---------------------|-------------------------------------------------------------------------------------------------|
| <b>Irony</b>             | 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. | <b>Sibilance</b>    | The repetition of the 's' and 'sh' sounds.                                                      |
| <b>Juxtaposition</b>     | When a poet puts two ideas together to create a contrast.                                                                                     | <b>Simile</b>       | A way of describing something by comparing it to something else using the words 'like' or 'as'. |
| <b>Metaphor</b>          | A way of describing something by saying that it is something else.                                                                            | <b>Stanza</b>       | A group of lines in a poem.                                                                     |
| <b>Onomatopoeia</b>      | A word that sounds like the thing it is describing.                                                                                           | <b>Symbolism</b>    | When an object stands for something else.                                                       |
| <b>Oxymoron</b>          | Putting two words together with opposing connotations.                                                                                        | <b>Syntax</b>       | The arrangement of words in a sentence or phrase so they make sense.                            |
| <b>Personification</b>   | Describing a non-living thing as if it has human qualities or feelings.                                                                       | <b>Third person</b> | When the poet writes about a character who isn't the speaker.                                   |
| <b>Petrarchan sonnet</b> | A 14 line poem with an ABBA rhyme scheme, with a volta after the initial 8 lines.                                                             | <b>Tone</b>         | The mood or feelings suggested by the way the poet writes/ or the speaker's attitude.           |
| <b>Plosive sounds</b>    | A short burst of sound made by words that contain the letters b, d, k, p or t.                                                                | <b>Voice</b>        | The characteristics of the person speaking the poem.                                            |
| <b>Rhyming couplet</b>   | A pair of rhyming lines that are next to each other.                                                                                          | <b>Volta</b>        | A turning point in a poem; the argument or tone in the poem changes dramatically.               |

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## RESPONDING TO THE FIRST QUESTION IN THE UNSEEN – ONE POEM





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### Literature Paper 2 Mark Scheme Section A

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

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

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

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

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# Vocabulary Bank



Full academic year

## CONTENT

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| <b>Page 108</b>     | Private Peaceful and Shakespearean Comedy Vocabulary |
| <b>Page 109-110</b> | Life, Labour and Loss Vocabulary                     |
| <b>Page 111-112</b> | Pride Not Prejudice Vocabulary                       |
| <b>Page 113</b>     | Gothic Vocabulary                                    |
| <b>Page 114</b>     | Shakespearean History Vocabulary                     |
| <b>Page 115</b>     | Ghost Boys Vocabulary                                |
| <b>Page 116</b>     | 19 <sup>th</sup> Century Vocabulary                  |

## YEAR 7 TIER TWO VOCABULARY RECALL

### William Blake

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

### Women's Literature

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

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## YEAR 7 TIER TWO VOCABULARY RECALL

### Private Peaceful

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

### Shakespearean Comedy

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

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## YEAR 8 TIER TWO VOCABULARY RECAP

### Life, Labour and Loss

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

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

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## YEAR 8 TIER TWO VOCABULARY RECAP

### Life, Labour and Loss

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

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

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## YEAR 8 TIER TWO VOCABULARY RECAP

### Pride Not Prejudice

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

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

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## YEAR 8 TIER TWO VOCABULARY RECAP

### Pride Not Prejudice

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

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

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## YEAR 8 TIER TWO VOCABULARY RECAP

### The Gothic

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

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

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## YEAR 8 TIER TWO VOCABULARY RECAP

### Shakespearean Histories

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

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

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## YEAR 9 GHOST BOYS VOCABULARY

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

| WORD                | DEFINITION                                                                                                                                                      |
|---------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Marginalised</b> | To make a group feel isolated or unimportant.                                                                                                                   |
| <b>Naïve</b>        | Showing a lack of experience, wisdom, or judgement.                                                                                                             |
| <b>Ostracised</b>   | Exclude from a society or group.                                                                                                                                |
| <b>Pragmatic</b>    | Dealing with things sensibly and realistically in a way that is based on practical rather than theoretical considerations.                                      |
| <b>Segregation</b>  | The action or state of setting someone or something apart from others.                                                                                          |
| <b>Racism</b>       | Prejudice against a person or people on the basis of their membership of a particular racial or ethnic group, typically one that is a minority or marginalised. |
| <b>Secluded</b>     | Not seen or visited by many people; sheltered and private                                                                                                       |
| <b>Solitary</b>     | Done or existing alone.                                                                                                                                         |

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

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

| WORD                    | DEFINITION                                                                                    |
|-------------------------|-----------------------------------------------------------------------------------------------|
| <b>Cautionary</b>       | Serving to warn                                                                               |
| <b>Conform</b>          | To adapt to fit in with new conditions                                                        |
| <b>Dystopia</b>         | A bad place.                                                                                  |
| <b>Monarchy</b>         | An autocracy governed by a monarchy who usually inherits the authority                        |
| <b>Oligarchy</b>        | A political system governed by a few people                                                   |
| <b>Post-apocalyptic</b> | The aftermath of the total destruction of the world                                           |
| <b>Regime</b>           | The ruling government of a country                                                            |
| <b>Surveillance</b>     | To be watched                                                                                 |
| <b>Totalitarian</b>     | Where the government has complete and absolute power over the people                          |
| <b>Tyrannical</b>       | Wielding absolute power and authority, often unjustly, cruelly or oppressively <sup>116</sup> |

# Year 10 and 11

## AQA English Language

### Knowledge Organiser

1

#### AQA ENGLISH LANGUAGE

#### CONTENTS

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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

Section A: Reading

Question 1: 4 marks

Question 2: 8 marks

Question 3: 8 marks

Question 4: 20 marks

Question 5: 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)                                                                                                                                                                                                       |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Highlight the <b>focus</b> of the question.</p> <p>Choose two or three ideas to write about.</p> <p>Use <b>magic circles</b> to develop your analysis of specific words.</p> <p>If you are not sure about what terminology to use, use 'the word' or 'the phrase'.</p> <p><b>Don't write about sentence structures.</b></p> | <p><b>The use of...</b></p> <p>the word '....'</p> <p>the phrase '....'</p> <p>the simile '....'</p> <p>personification '....'</p> <p>Metaphor '....'</p> <p>The verb '....'</p> <p>The adverb '....'</p> <p>The adjective '....'</p> | <p><b>This ...</b></p> <p>creates an image of</p> <p>highlights</p> <p>conveys</p> <p>emphasises</p> <p>implies</p> <p>symbolises</p> | <p><b>This makes the reader...</b></p> <p>asks themselves</p> <p>wonder</p> <p>question</p> <p>sympathise</p> <p><b>This makes the reader feel...</b></p> <p>shocked</p> <p>confused</p> <p>saddened</p> <p>frustrated</p> <p>amused</p> |

5

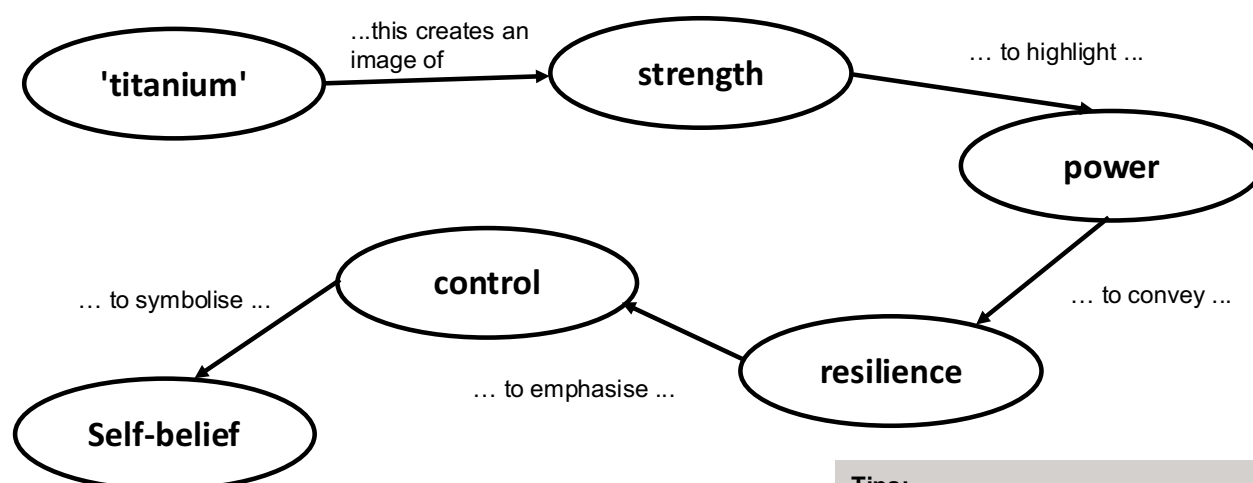
## Question 2: Magic circles

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... |
| <b>Guide:</b>                                           |   | <b>Structural statement sentence stems:</b>                                   |   | <b>Structural features to look for:</b> |   | <b>Possible effects:</b><br>(always explain)                                                                  |
| Make sure you write about <b>the end of the source.</b> |   | In the <b>beginning</b> the writer (structural feature) ...                   |   | uses a chronological order              |   | <b>This makes the reader...</b>                                                                               |
| Link the beginning with the end.                        |   | In the <b>middle</b> the writer (structural feature)...                       |   | uses a non- chronological order         |   | asks themselves                                                                                               |
| <b>Do not analyse language.</b>                         |   | In the <b>end</b> the writer (structural feature)...                          |   | changes focus                           |   | wonder                                                                                                        |
|                                                         |   | The writer <b>contrasts</b> the <b>beginning</b> with the <b>end</b> when ... |   | changes perspective from... to ...      |   | question                                                                                                      |
|                                                         |   | The <b>ending</b> and the <b>beginning</b> are <b>similar</b> because ...     |   | introduces the character of ...         |   | sympathise                                                                                                    |
|                                                         |   | The writer uses a <b>cyclical structure</b> by ...                            |   | introduces the setting of ...           |   | remember                                                                                                      |
|                                                         |   |                                                                               |   | shifts the location to ...              |   | <b>This makes the reader feel...</b>                                                                          |
|                                                         |   |                                                                               |   | zooms in on ...                         |   | shocked                                                                                                       |
|                                                         |   |                                                                               |   | zooms out ...                           |   | confused                                                                                                      |
|                                                         |   |                                                                               |   | mirrors                                 |   | saddened                                                                                                      |
|                                                         |   |                                                                               |   |                                         |   | frustrated                                                                                                    |
|                                                         |   |                                                                               |   |                                         |   | amused                                                                                                        |

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## 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)                                                                                                                                                                                                                   |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Use <b>the correct part</b> of the text.</p> <p>Divide the statement into different foci.</p> <p>Make sure you used evidence to support your points.</p> <p>When analysing methods, you must <b>evaluate</b> how effective they are.</p> <p>It is your own opinion – explain it in detail.</p> <p><b>Do not</b> leave this question blank.</p> | <p><b>This ...</b></p> <p>successfully shows that ...</p> <p>effectively shows that ...</p> <p>aptly shows that ...</p> <p>clearly shows that...</p> <p>interestingly highlights that...</p> <p>mostly implies that ...</p> <p>immediately creates...</p> <p>particularly conveys that...</p> | <p><b>This ...</b></p> <p>shows</p> <p>conveys</p> <p>reveals</p> <p>creates</p> <p>reminds</p> <p>implies</p> <p>hints</p> <p>foreshadows</p> | <p><b>This makes the reader...</b></p> <p>asks themselves</p> <p>wonder</p> <p>question</p> <p>sympathise</p> <p>remember</p> <p><b>This makes the reader feel...</b></p> <p>shocked</p> <p>confused</p> <p>saddened</p> <p>frustrated</p> <p>amused</p> |

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## 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.

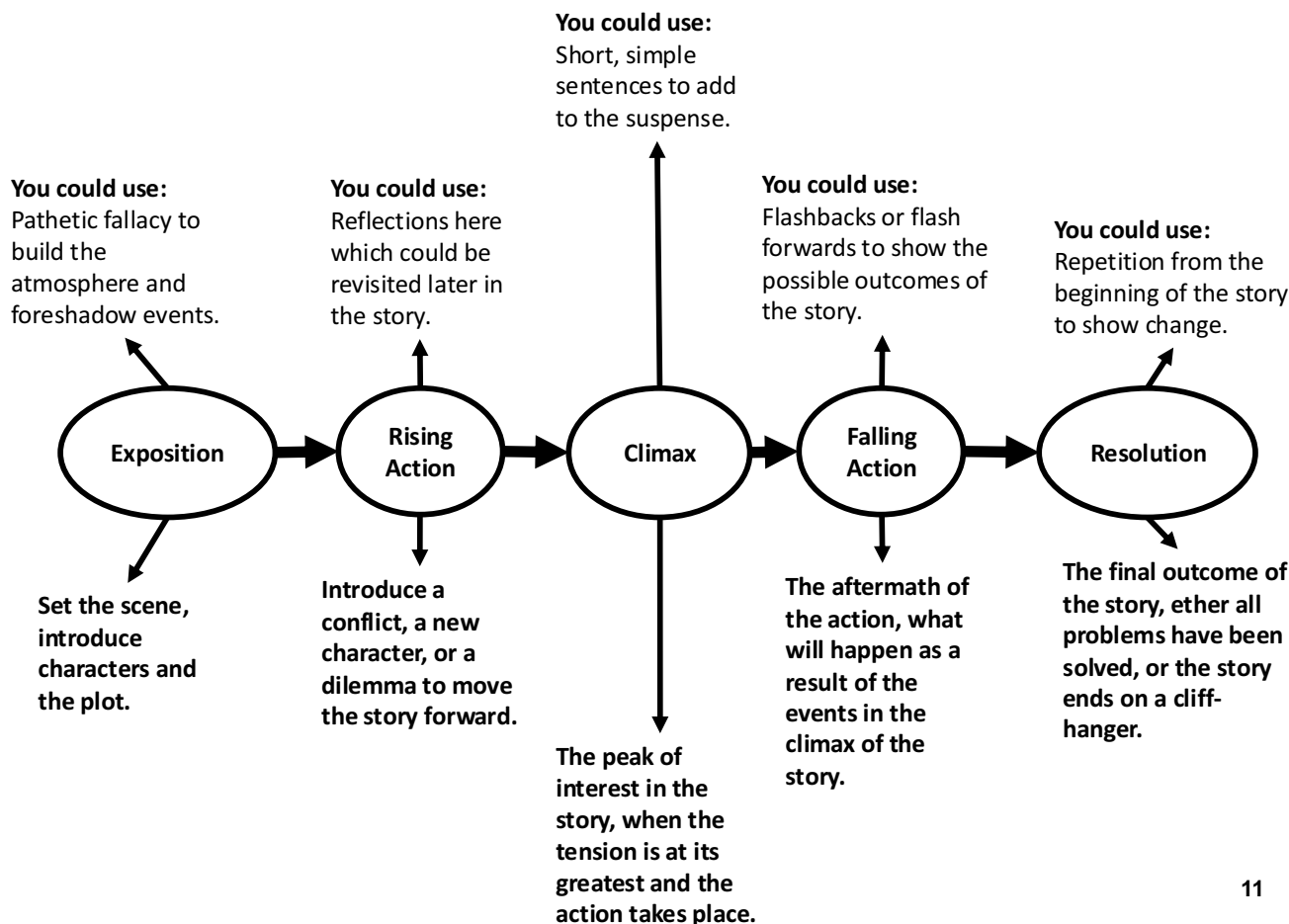
**Personification** - attributing human feelings to an object.  
The **sun smiled** at the hills.

**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 |

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## 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.

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

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

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## Language Paper 1 Mark Scheme Section A

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

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## Language Paper 1 Mark Scheme Section B

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

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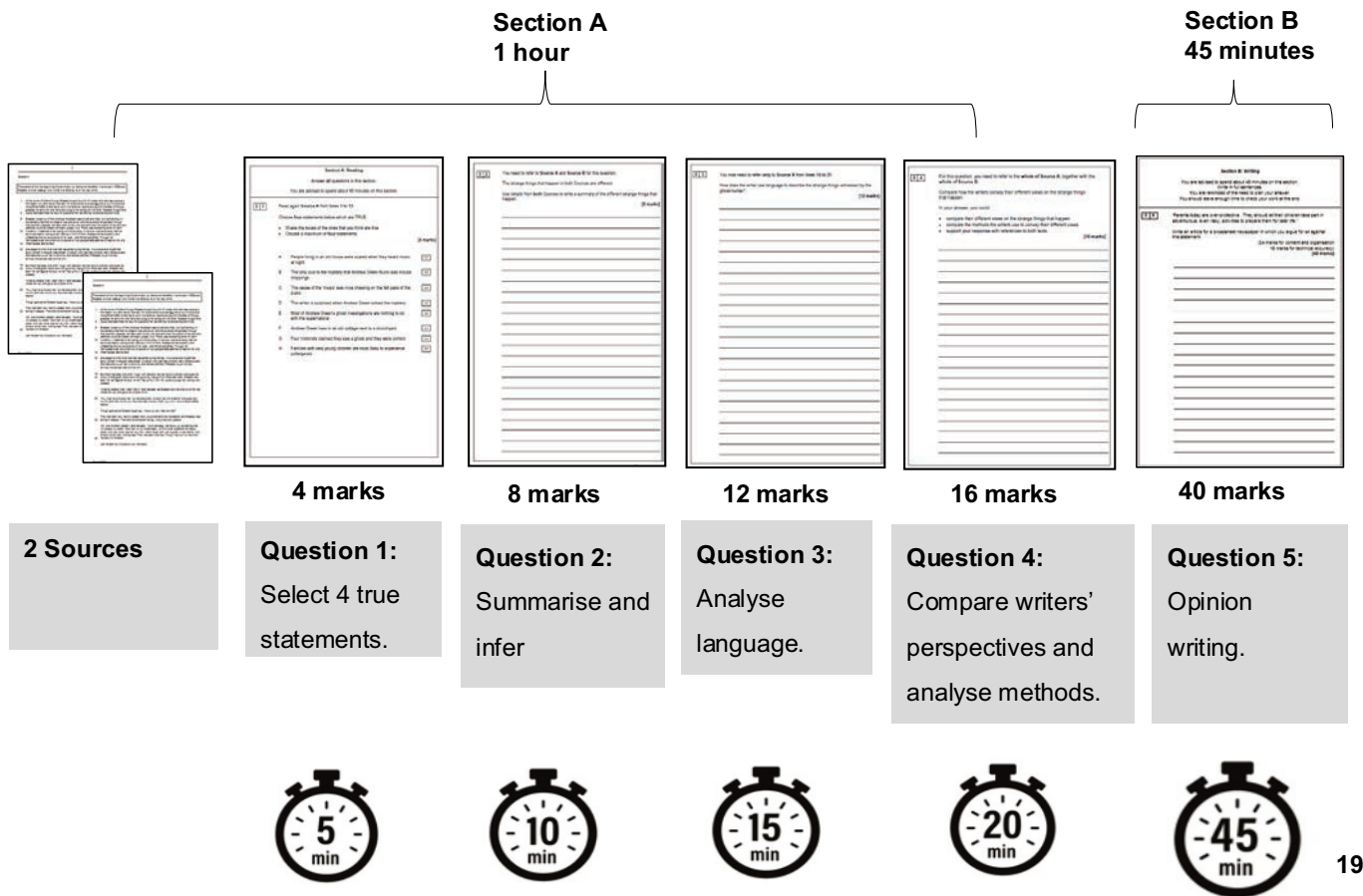
## Language Paper 1 Mark Scheme Section B

| 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 <b>variety</b> , used for effect, mostly accurate demarcation | A <b>range</b> , mostly successful         | <b>Consistent</b> , appropriate, secure control of grammar                | <b>Generally accurate</b> , including complex and irregular words | <b>Sophisticated</b>         |
| 13-16     | A <b>full range</b> , used for effect, accurate demarcation     | <b>Wide range</b> , high level of accuracy | <b>Consistent</b> , appropriate, secure control of <b>complex</b> grammar | <b>Accurate</b> , including ambitious vocabulary                  | <b>Extensive</b> , ambitious |

18

# Paper 2 Writers' viewpoints and perspectives – Layout

1 hour and 45 minutes



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 <b>the focus</b> of the question.<br>The key skill is <b>inference</b> – make sure you infer from both sources.<br><b>Don't write</b> about the writer's feelings about the focus- this is question 4.<br>Make comparative statements <b>about the focus of the question</b> .<br><b>Don't not analyse language</b> . | In source A (focus of the question) is ... whereas in source B, (focus of the question) is ...<br><br>In Source A the...but in Source B the ...<br><br>In both source A and source B (focus of the question) is ... | This implies that ...<br>This suggests that ...<br>We learn that ...<br>This shows that ...<br>This conveys that ...<br>This infers that ... | <b>For similarities:</b><br>Similarly, ...<br>Likewise, ...<br>Equally, ...<br><br><b>For differences:</b><br>However, ...<br>Conversely, ...<br>Whereas, ... |

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.

22

### 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 <b>focus</b> of the question.<br>Choose two or three ideas to write about.<br>Use <b>magic circles</b> to develop your analysis of specific words.<br>If you are not sure about what terminology to use, use 'the word' or 'the phrase'.<br><b>Don't write about sentence structures.</b> | <b>The use of...</b><br>the word '....'<br>the phrase '....'<br>the simile '....'<br>personification '....'<br>Metaphor '....'<br>The verb '....'<br>The adverb '....'<br>The adjective '....' | <b>This ...</b><br>creates an image of<br>highlights<br>conveys<br>emphasises<br>implies<br>symbolises | <b>This makes the reader...</b><br>asks themselves<br>wonder<br>question<br>sympathise<br><br><b>This makes the reader feel...</b><br>shocked<br>confused<br>saddened<br>frustrated<br>amused |

23

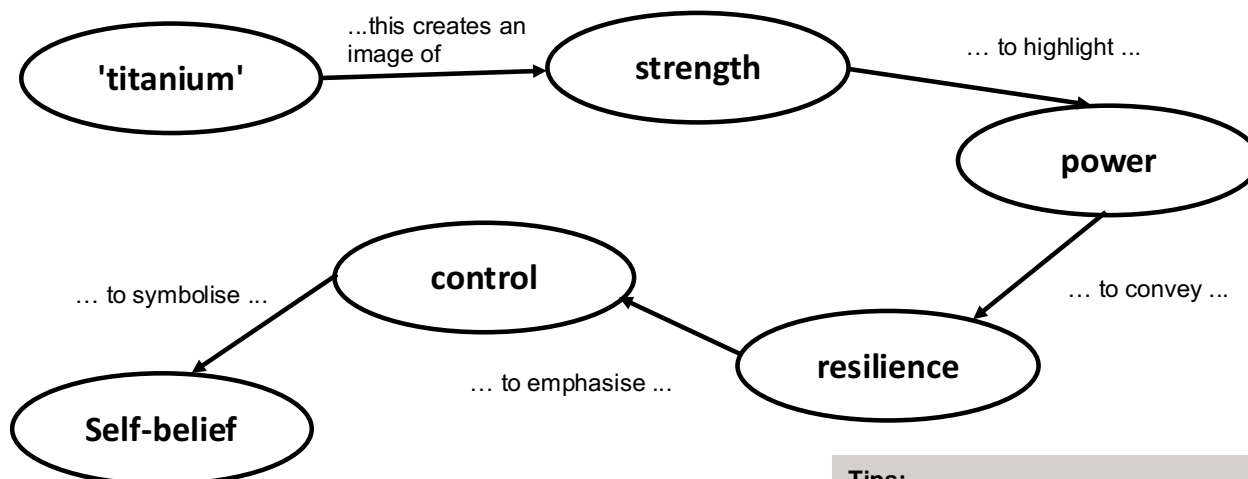
### Question 3: Magic circles

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 CWRITECWRITE for this question:

| Compare attitudes                                                            | + | Writer's attitude (A)                  | + | Reference                 | + | Inference        | + | Technique          | + | Effect                                          | + | Connective-<br>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 <b>WRITER</b> feels... |   | However, in source B the writer thinks that ... |

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

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## 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.

|                 |                                                 |
|-----------------|-------------------------------------------------|
| <b>Genre</b>    | What type of text are you being asked to write? |
| <b>Audience</b> | Who is your writing aimed at?                   |
| <b>Subject</b>  | What are you writing about?                     |
| <b>Purpose</b>  | 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:**

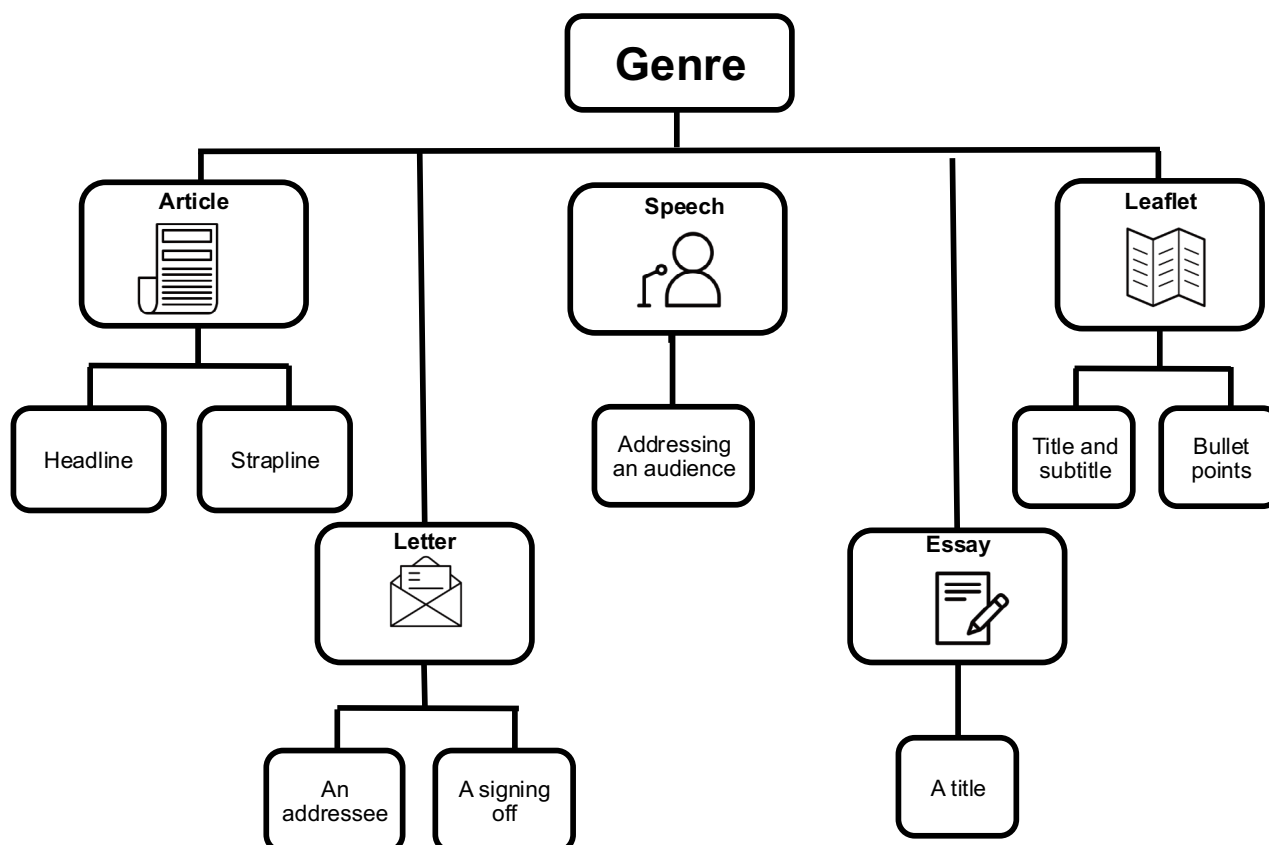
Offer solutions.



**Conclusion:**

Repeat your point from the start.

26



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## 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.

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

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

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## Language Paper 2 Mark Scheme Section A

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

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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<br>7-9   | Some success           | Some linked and relevant ideas                                                    | Some variation of vocabulary, some language devices                                               | Attempts to use structural features, <b>some paragraphing</b> (not always accurate)                   |
| Upper Level<br>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<br>13-15 | Consistent, clear      | Connected ideas, engaging                                                         | Vocabulary <b>clearly chosen</b> for effect, appropriate use of language devices                  | Usually <b>coherent</b> paragraphs, a range of discourse markers                                      |
| Upper Level<br>16-18 |                        | <b>Clear</b> , connected ideas, engaging and a <b>coherent</b> piece              | Increasingly <b>sophisticated vocabulary</b> and phrasing, a range of successful language devices | <b>Effective, coherent paragraphs</b> , integrated discourse markers                                  |
| Lower Level<br>19-21 | Compelling, convincing | <b>Highly engaging</b> , a range of complex ideas                                 | <b>Extensive</b> vocabulary, <b>conscious</b> crafting of linguistic devices                      | <b>Varied and effective</b> structural features, consistently coherent use of paragraphs              |
| Upper Level<br>22-24 |                        | <b>Compelling</b> , incorporating a range of <b>imaginative</b> and complex ideas | Extensive and <b>ambitious</b> vocabulary, <b>sustained crafting</b> of linguistic devices        | Varied and inventive use of structural features, <b>fluently linked</b> paragraphs; <b>seamlessly</b> |

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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 <b>variety</b> , used for effect, mostly accurate demarcation | A <b>range</b> , mostly successful         | <b>Consistent</b> , appropriate, secure control of grammar                | <b>Generally accurate</b> , including complex and irregular words | <b>Sophisticated</b>         |
| 13-16     | A <b>full range</b> , used for effect, accurate demarcation     | <b>Wide range</b> , high level of accuracy | <b>Consistent</b> , appropriate, secure control of <b>complex</b> grammar | <b>Accurate</b> , including ambitious vocabulary                  | <b>Extensive</b> , 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:

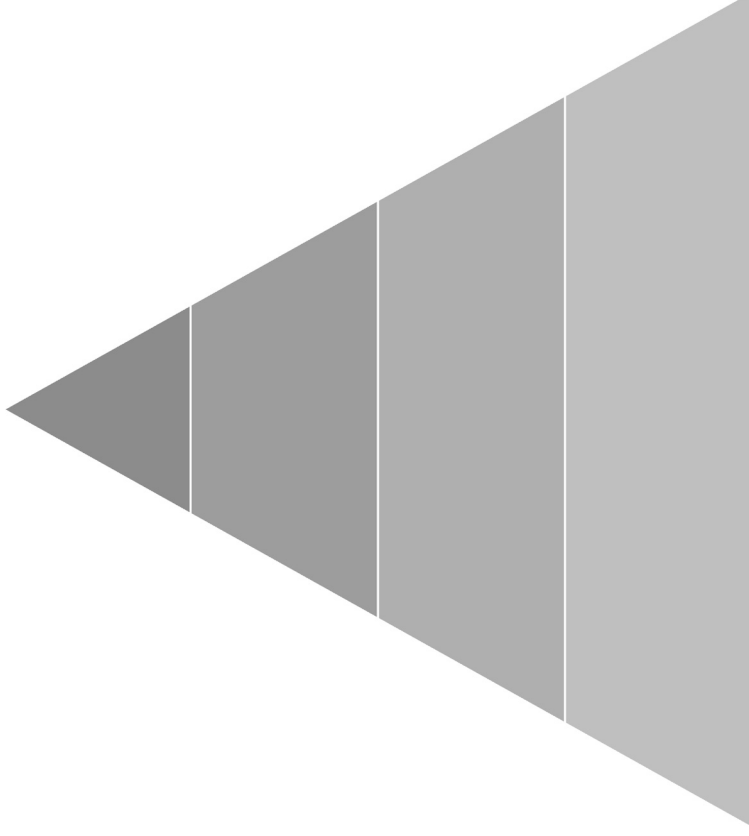
CLASS:

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?



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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.

|                                                        |  |
|--------------------------------------------------------|--|
| <b>Needs a boost:</b> 3 things I did not know:         |  |
| <b>Almost there:</b> 3 things I understand better now: |  |
| <b>I've got these:</b> 3 things I already knew:        |  |



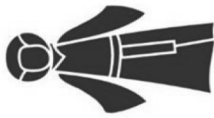
INDEPENDENCE: OTHER IDEAS

**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. |
|    |    |    |



