



Churchill Academy

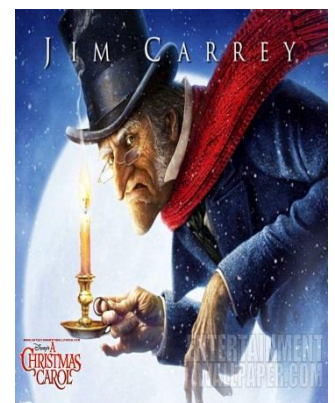
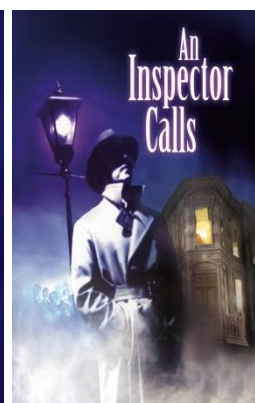
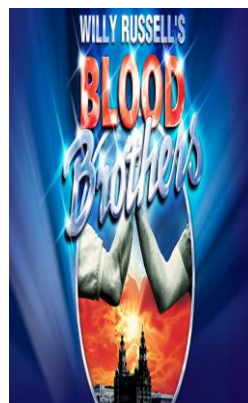
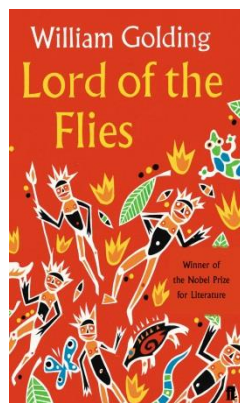
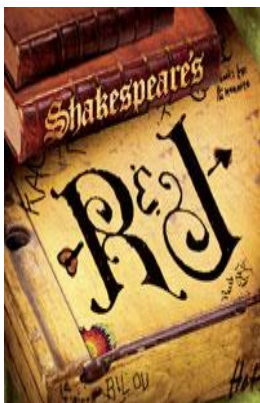
2016 – 2017

Student Revision Guide

Eduqas – Language Exam only (2 exams)

Eduqas – Literature Exam only (2 exams)

- Language Exam 1A – Fiction Reading Questions A1 – A5
- Language Exam 1B – Creative Writing – 1 task
- Language Exam 2A – Non-Fiction Reading Questions A1 – A6
- Language Exam 2B – Non-Fiction Writing – 2 tasks
- Literature Exam 1A – Romeo and Juliet - 2 tasks
- Literature Exam 1B – Poetry Anthology – 2 tasks
- Literature Exam 2A – LOTF/BB/AIC – 1 task
- Literature Exam 2B – A Christmas Carol – 1 task
- Literature Exam 2C – Unseen Poetry – 2 tasks



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Overview of what you will need to revise:

- Language terminology
- Using PEA
- Reading quickly
- Selecting information from a range of texts
- How to answer A1 – A5 questions for Fiction
- How to answer A1 – A6 questions for Non-Fiction
- Comparison skills
- Context for the Anthology poems
- Knowledge of the Anthology
- Knowledge of Romeo and Juliet
- Knowledge of the Lit text LOTF/BB or AIC
- Knowledge of A Christmas Carol
- Learning Quotes for all Lit texts
- Spelling, punctuation and grammar skills
- Sentence structures
- How to write a short story
- How to write for a variety of Purposes, audiences and formats
- Timing for the exams
- Practicing past papers
- How to write about structure, language and tension and drama in a text

Websites that you may find useful:

- Memorise
- Quizlet
- Schmoop
- No Fear Shakespeare – Sparknotes
- GCSE Bitesize
- Youtube – Mr Bruff is good
- Churchill Weebly

1A – Fiction Paper

<u>Component</u> <u>1A –Fiction</u> <u>Reading</u>	<u>Exam Skills</u>	<u>What does this mean?</u>	<u>Typical Question</u>
A1	Identifying explicit/implicit information (5 marks)	AO1 - Five individual comprehension questions	List five reasons why Obed Ramotswe went to South Africa.
A2	Language / writer's effects / terminology (5 marks)	(AO2 1a and 1c) PEA on language <ul style="list-style-type: none"> • 1a =Comment on language using correct terminology • 1c = Comment on, explain and analyse writer effects using terminology 	How does the writer show what Obed went through to become a miner? You must refer to the language used in the text to support your answer.
A3	Language / writer's effects / terminology / how writers influence readers (10 marks)	(AO2 1a, c and d) PEA on language with writer's effects <ul style="list-style-type: none"> • 1a =Comment on language using correct terminology • 1c = Comment on, explain and analyse writer effects using terminology • 1d = Comment on, explain and analyse how writer's influence the reader using terminology 	What impressions do you get of the work in the mines from these lines?
A4	Language / structure / writer's effects / terminology / how writers influence readers (10 marks)	(AO2 1a, b, c and d) PEA on structure and how tension and drama are built <ul style="list-style-type: none"> • 1a =Comment on language using correct terminology • 1b = Comment on, explain and analyse structure using terminology • 1c = Comment on, explain and analyse writer effects using terminology • 1d = Comment on, explain and analyse how writer's influence the reader using terminology 	How does the writer make these lines tense and dramatic? [10] You should write about: <ul style="list-style-type: none"> • what happens to build tension and drama; • the writer's use of language to create tension and drama; • the effects on the reader.
A5	Evaluating (10 marks)	AO4 - Reading response A5 (AO4) Evidence Opinion based question <ul style="list-style-type: none"> • Evaluate texts critically, supporting with evidence (quotes from the text) 	"In the last twenty or so lines of this passage, the writer encourages the reader to feel sympathy for Obed." [10] To what extent do you agree with this view? You should write about: <ul style="list-style-type: none"> • your own impressions of Obed as he is presented here and in the passage as a whole; • how the writer has created these impressions.

What you need to remember:

A1 & A3 – a couple of sentences maximum per answer

A2, A4, A5 – Use concise PEA style responses:

What is your short response to the question? **P**

What evidence supports this? **E**

Explain meaning and effect and link to terminology **A**

Explain the writers' intention or the reader response **(A cont'd)**

AO1: Language Reading Skills - comprehension and understanding
explicit and implicit meaning

Used to assess: Lang 1A – QA1 and 2A – QA1 & QA3

- Specific comprehension questions where the answers are right or wrong – no specific mark scheme

AO2: Language Reading Skills - Analysis

Used to assess: 1A – QA2 & QA3

BANDING	CRITERIA
HIGHEST (Band 5)	<ul style="list-style-type: none">• make accurate and perceptive comments about how a wide range of different examples create tension and drama• provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader• subtleties of the writer's technique are explored with explanation of how the reader is influenced• Well-considered, accurate use of subject terminology supports comments effectively.

AO4: Language Reading Skills - Evaluation

Used to assess: Lang 1A – QA5

BANDING	CRITERIA
HIGHEST (Band 5)	<ul style="list-style-type: none">• Give a persuasive evaluation of the text and its effects, supported by convincing, well selected examples and purposeful quotes• responses will show engagement and involvement, where an overview of the whole text is used to make accurate and perceptive comments

PRACTICE PAPERS FOR FICTION 1A

From 'A Walk in the Woods' by Bill Bryson Fiction 1A

The narrator is camping in the wilderness with a companion, Stephen Katz.

1. There was a sound of undergrowth being disturbed – a click of breaking branches, a weighty pushing through low foliage – and then a kind of large, vaguely irritable snuffling noise.
2. Bear!
3. I sat bolt upright. Instantly every neuron in my brain was awake and dashing around frantically, like ants when you disturb their nest. I reached instinctively for my knife, then realized I had left it in my pack, just outside the tent. Nocturnal defence had ceased to be a concern after many successive nights of tranquil woodland repose.
4. There was another noise, quite near.
5. 'Stephen, you awake?' I whispered.
6. 'Yup,' he replied in a weary but normal voice. 'What was that?'
7. 'How the hell should I know? It sounded big.'
8. Everything sounds big in the woods.'
9. This was true. Once a skunk had come plodding through our camp and it had sounded like a stegosaurus. There was another heavy rustle and then the sound of lapping at the spring. It was having a drink, whatever it was.
10. I shuffled on my knees to the foot of the tent, cautiously unzipped the mesh and peered out, but it was pitch black. As quietly as I could, I brought in my backpack and, with the light of a small torch, searched through it for my knife. When I found it and opened the blade I was appalled at how wimpy it looked. It was a perfectly respectable appliance for, say, buttering pancakes, but patently inadequate for defending oneself against 400 pounds of ravenous fur.
11. Carefully, very carefully, I climbed from the tent and put on the torch, which cast a distressingly feeble beam. Something about 15 or 20 feet away looked up at me. I couldn't see anything at all of its shape or size – only two shining eyes. It went silent whatever it was, and stared back at me.
12. 'Stephen,' I whispered at his tent 'did you pack a knife?'
13. 'No.'
14. 'Have you got anything sharp at all?'
15. He thought for a moment. 'Nail clippers.'
16. I made a despairing face. 'Anything a little more vicious than that? Because, you see, there is definitely something out here.'
17. 'It's probably just a skunk.'
18. 'Then it's one big skunk. Its eyes are three feet off the ground.'
19. 'A deer then.'
20. I nervously threw a stick at the animal, and it didn't move, whatever it was. A deer would have bolted. This thing just blinked once and kept staring.
21. I reported this to Katz.
22. 'Probably a buck. They're not so timid. Try shouting at it.'
23. I cautiously shouted at it: 'Hey! You there! Scat!' The creature blinked again, singularly unmoved. 'You shout,' I said.
24. 'Oh, you brute, go away, do!' Katz shouted in merciless imitation. 'Please withdraw at once you horrid creature.'

Questions

(Read 1 – 5)

A1 – List five things that show the narrator was scared. (5)

(Read 6 – 15)

A2 – How does the writer show that the narrator is more worried than his friend? (5)

Write about the language used

(Read 8 – 21)

A3 – What impression are you given of the dangers of camping in the wild? (10)

(Read 16 – 24)

A4 – How does the writer build tension and drama in the extract? (10)

(Read whole extract)

A5 – "The men are unable to protect themselves in the wild" How far would you agree or disagree with this statement? (10)

Aunt Pegg Fiction 1A

1. Our parents were over-indulgent towards us, and we were happy but not particularly well-behaved children. Maybe they felt guilty because, on one occasion, they had to leave home for two weeks on business and invited our Aunt Pegg to look after us. She accepted the challenge eagerly.
2. Vile Aunt Pegg! Leering, sneering, peering Aunt Pegg! We would be enjoying a friendly fight or just sitting doing nothing when she would pounce on us like a cat, and savage retribution would follow. As we stood in the corner of the room with hands on heads, she would snarl, 'How dare you! Making my tidy room messy, wasting your time. I saw you!'
3. Aunt Pegg had eyes on sticks. How she saw us we never knew: one moment she wasn't there, the next she was on top of us. She was a wizened, tiny woman of great muscular strength and energy, and her mouth was like an upside-down new moon without the hint of a smile.
4. She constantly spoke of her 'philosophy of life' but we only experienced the superficial features of it. She kept us occupied at all times, sweeping the yard, tidying the house and learning to cook tasteless, crumbling cakes. On the first day she blew a whistle to order us downstairs to a breakfast of chewy, sugarless oat cereal. The sugary, salty foods we loved were locked away, and eating our morning bowlful was a lonely marathon. If we didn't eat it all up, we were given extra cleaning to do.
5. By day two we were very mournful children. Nostalgia set in as we remembered our happier past. We went about our daily tasks like little zombies. We became uncommunicative and even forgot (to our Aunt's extreme pleasure) to insult each other. Both of us longed for the day when our dear parents would return and unlock the barred doors of our prison.
6. On day three we were introduced to our educational programme. She set us impossible mental arithmetic sums at tremendous speed and always finished with 'And twenty-nine, add 'em all together and take away the number I first said'. Then there was 'Reading Improvement', which consisted of moral tales from the nineteenth century, and 'Practical Farmwork', which mostly involved the identification and eradication of weeds. We were not allowed to re-enter the house until we had successfully whispered the name of the plant into Aunt Pegg's good ear. If we did not use the official Latin name she would snap at us. 'You wicked child! It is certainly not Hairy Stinkweed. I'll not have swearing in my house!'
7. Of course we attempted to break free. It happened on a visit to town, while we were carrying the heavy bags with Aunt Pegg marching behind, tapping her walking stick like an officer in the army. At a mutual sign we dropped the bags and ran for it. Our Aunt seemed prepared for this. She blew her whistle and shouted 'Stop thief!' and we were painfully restrained by several burly members of the public.
8. When we reached home we were given a stern lecture on 'philosophy' and 'morals' and sent to bed with just a slice of bread, some cheese and a lettuce leaf. We hated lettuce. Apparently much of Aunt Pegg's philosophy was connected with diet.
9. She must have thought that we were lazy, naughty children who needed strong routine and discipline to prevent the rot from setting in. How we cried with joy when our smiling parents returned, bearing presents and hugging us tight.

Questions:

(Read 2 & 3)

A1 - List 5 things the children dislike about Aunt Pegg (5)

(Read 4 & 5)

A2 - How does the writer show the relationship between the children and Aunt Pegg? (5)

Write about language used

(Read 2 & 3)

A3 – What impressions are you given about Aunt Pegg in paragraphs 2-3 (10)

(Read 5, 6 & 7)

A4 – How is tension and drama built in the extract? (10)

(Read whole article)

A5 - Aunt Pegg is doing a good job at looking after naughty lazy children. How far do you agree or disagree with this statement? (10)

The Beast of Bodmin Moor Fiction 1A

- 1 Nicole Panteli is a journalist for a weekly local newspaper. They send her to the large, remote and wild area of countryside where she lived as a child, to find out more about the so-called big cat which is preying on local sheep.
- 2 Nicole was lost. It was easy to lose one's way on the moor, especially on a November afternoon when the light was thickening and the landscape stretched the same unvariegated grey in all directions. She drove along a narrow, empty road, looking for a road sign or any building which might contain an inhabitant to give her directions. A fleeting, shadowy movement by the roadside reminded her of the tales of the Beast of Bodmin Moor which had fascinated her as a child. She remembered being told that a vicious predator had killed large numbers of sheep, but that a government investigation had not found evidence to prove that there was a foreign big cat in the area, and had concluded that native wild animals were the culprits. Originally excited when she heard that a leopard skull had been found in the river, she was disappointed when the local museum was convinced that it was part of a leopard-skin rug put there as a hoax.
- 3 However, the sightings and attacks continued over the next 20 years after she left the moor, and now she was returning to find out why the local farmers were still convinced that the injuries to their livestock proved that the killer was a type of cat. She already knew that they refused to believe it was a native animal because its appearance was not consistent with it being a pony, wild boar or large dog. Officials from the nearby zoo had recently identified pawprints left in mud on the moor as the tracks of a puma, and a 20-second video had just been released which seemed to show big cats roaming nearby.
- 4 As she rounded the next bend, thinking about these things, she saw a startlingly large, black feline cross the road with an unhurried, sinuous, fluid movement. Its thick, sinewy shoulders suggested massive strength and speed, like that of engine pistons. As it passed, it turned to stare at her and its great, yellow, black-slitted orbs were caught in the headlights. She noticed its pricked, tufted ears and its short, coarse, raven-black coat before it turned, raising and waving its curved snake of a tail as if making a victory salute. The spectral vision dissolved into the bushes, leaving her with a thumping heart and the feeling that she had witnessed a supernatural manifestation.
- 5 A little further along she took a turning with a handwritten sign pointing to 'Gables Farm'. She had to leave the car and cross a rickety, rotting footbridge over a rushing stream. Another battered sign, nailed to a tree, bore the ominous words, ambiguously addressed: 'Wild Big Cats – Keep Out'. A shiny, weather-beaten man with tremendous whiskers and a crusty hat the colour of an overcooked pie appeared at the farm gate, carrying a rifle. When she explained she was lost and had just had an unnerving experience, he took her into his kitchen and sat her down at a stained oak table while he made tea and talked about the beast.
- 6 'You always know when it's about. Rabbits and foxes disappear and birds stop singing. If the ministry people knew anything about country life they'd know it couldn't be a dog. If it's a dog there's noise, and wool and mess everywhere. But a cat goes in to the kill quickly, eats its fill, and slinks off.' The farmer told her that the beast owed him a thousand pounds for dead livestock, and that other farmers had sold their flocks after losing so many sheep. His neighbour had captured the beast on video, along with the tell-tale signs of four long scratch marks on the mauled sheep, and had also found hairs which she'd sent off for analysis, but had received no result.
- 7 The farmer continued: 'The only reason to suppress the result would be to avoid panic. Another neighbour got hold of a recording of a puma mating call, and we recognised the scream we hear at night. Everyone round here believes in the beast, even though we're sceptical about most things and haven't got time to waste concocting fantasies.' His parting shot as Nicole thanked him and left was to say, 'We don't want the beast shot, but we do want it acknowledged and kept under control so it doesn't continue to destroy our livelihoods.'

Questions

(Read 3 & 4)

A1 – List 5 things that suggest the beast is real? (5)

(Read 2)

A2 – How does the narrator show Nicole is sceptical about the sightings? (5)

Write about the language used

(Read 5)

A3 – What impression are you given about the area and local people? (10)

(Read 4-7)

A4 – How does the writer build tension and drama in the article? (10)

(Read whole article)

A5 – "Local people are scaremongering about the Beast" How far would you agree or disagree with this statement? (10)

Fisherman 1A

The following are two extracts from a diary written by Adam, the last person living in a doomed fishing village located on a narrow strip of land.

29th October

1. As I start my diary it is with a heavy heart. This community used to be thriving, but storms have destroyed almost everything I hold dear. My father told me that 80 years ago this place was alive with fishermen, boat-builders and their families. Everyone met in the hall to hear music and tales of the sea, and there was a little chapel and a fish market. Since that time, the fishing trade gradually declined until few of us were left. Living on this narrow spit of land was always dangerous, and many houses were made only of wood and plaster. They went first, taken by those terrible storms. Then floods came and people left, buildings were demolished and their remnants slipped beneath the shingle.
2. You may ask why I still live here. My cottage has two storeys and is stronger than most. Mind you, I have to keep both front and back doors open when the sea laps over the quayside, and my walls never dry out. But I love it here. The view of the sea when I wake is an addiction. When kind to me, the water lies like a flat pond as far as the eye can see, and gives me the sensation of perfect peace. There's no one else here, you see. The feeling of solitude is immense, but it is also as if I am the monarch of all I survey.
3. This afternoon, a heavy bank of cloud hangs out to sea. It has no anger yet, but is full of menace as if it is waiting to roll steadily ashore. I have seen such a sight only once before. I feel an atmosphere of tense stillness. No breeze, no sound. But my eye is fixed on that terrible bowl of blackness, as the light around me begins to fail. In a way, I love to watch this. It awakens my imagination as I experience the power of the elements and realise how small I am on the great canvas of nature.
4. I also remember another storm, that caught us unawares as we were hauling the boats and the heavy, sodden nets up the shore. Fishing is no easy life, but even then we could still make a living when the herrings were plentiful. A sudden, monstrous wave smashed into our village on the spit and we had no defence. I was fortunate and managed to grab hold of a jutting rock, but several of the boats, our livelihood, were swept out to sea. That was 15 years ago.
5. I suppose I have stayed here through stubbornness. I love to feel that I shall conquer, shall outlive these storms. I've sat here many times waiting for the ocean to wreak havoc. Two years ago, the last two dwellings other than mine disappeared under the water, and I was left to my solitary routine, going out each day in my boat, praying for a good catch.

30th October

6. I predicted this storm and it is the most magnificent I have ever known. It has unleashed a swirling mass of water that no person could withstand. I have attempted to confront this tempest, but it beats me into a crouching apology of a man. The rain smashes itself against my little house like a demented hail of shrapnel. I shout at the top of my voice in defiance, but the elements drown me out. Behind the sheets of rain, I see the frenzied waves rearing their heads against me. Although I am afraid, the sight of such a monstrous sea always excites my very being.
7. How can I write this at such a chaotic moment? Inside my house, there is a raised corner and a chair and table which belonged to my children. Oh yes, they are safe enough; they moved to the sanctuary of the nearby town, at the end of what used to be a road, but is today a narrow rocky track. By now the sea may have broken through, making me a stranded sailor on my tiny piece of land, waiting to be swept into the depths. It is a romantic idea that appeals to me.
8. Tomorrow will I still be a survivor? The word satisfies my desire to be a hero, at least in my own mind. When this storm is over, I will again hear my favourite music, the singing of the sea and of the gulls, and I shall be at peace.

Questions

(Read 1)

A1 – List five things that happened in the past to the local area (5)

(Read 2&3)

A2 – How does the writer describe the feelings of the fisherman?

Write about the language used (5)

(Read 4&6)

A3 – What impressions are you given of the storms?

(Read 6 – 8)

A4 – How is tension and drama created in the extract?

(Read whole extract) A5 – “The fisherman is crazy to stay in such a remote and barren environment” How far would you agree or disagree with this statement?

Order and disorder

1. Ms Jhabvala entered the school compound as usual and sighed. She sighed because the buildings before her reminded her of a medieval fortress, not a school. They were cruel and forbidding. What had once been flowerbeds were now sandy deserts where poorly disciplined children threw soil in each other's eyes. She sighed again as she passed through the creaking door of her daily prison, along the echoing, miserable passages, her footsteps the only sound in this place of torture.
2. Now her mind clicked into action, rehearsing the last details of the lessons she was to teach today. Never mind the Principal's ideas about learning, that children should choose what they wanted to do, that they should have freedom. Ms Jhabvala had heard the shouting and disorder from too many classrooms. She had seen the morose faces of sad children waiting to be taught but never able to make up their minds as to what might interest them. These classrooms were lifeless, without energy.
3. Ms Jhabvala was the only person on the premises, except for the caretaker who was still unlocking doors. She always arrived early so that everything would be ready and she would be thoroughly prepared. She passed through Mr Raj's room. It looked ransacked as if a wild beast had blundered through. Scattered tables and chairs and ripped papers littered the room and broken furniture was heaped into a mountain at the back. Ms Jhabvala stopped and looked at the symmetry of the ruin; ironic, she thought, that it was the most orderly thing in the room. The walls were pitted with holes and spattered with sticky substances. Not like mine, the teacher thought, thinking of her students' neat work displayed in her bright, friendly classroom. But, as she reminded herself, no one cared. Like Mr Raj, they had all given up long ago.
4. At last she arrived at her own room, a haven of peace and industry. She switched on the computers, checked the programs and put piles of textbooks on her table. Ten minutes later she looked out and saw hordes of children slouching into school, despondent, not caring much about anything. Some fights broke out, unnoticed by the few teachers who also drifted in, carrying their battered briefcases. Ms Jhabvala did not imagine that these contained anything except pens, pencils and a few snacks.
5. The noise spread to the adjoining classrooms, and soon there were sounds of teachers trying to make themselves heard above the screams and coarse laughter. Ms Jhabvala opened the door to her neat line of beaming students. They wished each other good morning and Ms Jhabvala straightened a few stray bits of clothing, and the children filed quietly in. One of them had brought a wooden sign with 'Ms Jhabvala, her special room' painted on it to go on the outside of the door. The teacher took her own register (she was the only one to do so) and the lesson started. Forty minutes later, they had read a story, learned something about punctuation and language, and were busy writing poems that would decorate the wall before the end of the week. The brightest children were given special work to do.
6. As they went, one little girl said, 'I wish we could stay in your class all day. We have to go to Mr Raj now, and we never do anything.'
7. Ms Jhabvala paused a minute as they went, to think how hard it had been for her. When she first came to the school, no one had wanted to learn at all. But she had persevered, rewarding them for being positive or just pleasant. She'd hardly ever lost her temper, and had always managed a smile. The other teachers had given in to stupid ideas about teaching and the curriculum. Language and mathematics had been given little time and there were huge gaps in the children's knowledge, about science, for example. There was a good deal of sport, though most of that was not about fitness. 'They just loaf about,' she thought. If you asked children what they wanted to do, they'd always say 'Watch a DVD', but after a time that bored them too. So the days were chaotic, and everyone lacked any sense of purpose. Soon they grew tired of each other's company.
8. Ms Jhabvala's train of thought petered out at this point. Anyway her next class was waiting. She opened the door and proudly hung up her new wooden sign.

QUESTIONS

(Read 1&3)

A1 – List five things that show the environment is run-down. (5)

(Read 7)

A2 – How does Ms Jhabvala reflect on her arrival at the school?

Write about the language used. (5)

(Read 4-6)

A3 – What impression do you get of Ms Jhabvala? (10)

(Read 1&2)

A4 – How is tension and drama built up in the extract? (10)

(Read whole extract)

A5 – "The students deserve to be given up on" How far would you agree or disagree with this statement? (10)

Uncles Fiction 1A

1. They come in all shapes and sizes, are young and old and may or may not have children of their own, but the only thing that matters about uncles is whether they are good or useless.
2. Good uncles show you love and attention, because they are part of your family but know that they do not have the long-term responsibility of parents. They probably only appear briefly for a week or two at a time and are unlikely to find you irritating. When they do come they bear presents, not necessarily expensive ones, but welcome presents that your parents avoid buying, such as noise-making objects. Remember too that uncles are on holiday and are available to whisk you away to the places that you love to go. Not being responsible for your diet, they feed you on fatty foods and burgers that they call 'treats', knowing full well that your parents disapprove on health grounds. They encourage you to do risky things like climb up high walls, and they rescue you when you can't get down. Here now is a simple test by which you can identify a useless uncle. On such occasions, watch for a jittery blinking of the eye and listen for these telling words: 'I think that's enough. It might be dangerous.' These uncles have even less confidence than your parents and have failed at the first hurdle.
3. Useless uncles spend too much time sitting in chairs doing what they call 'holiday reading', usually of books called 'Lives of the Great Philosophers' or 'How to Solve the World's Economic Problems'. If you ask them for a game of football, they reply, 'Later! I'm too busy at the moment.' A real uncle shows no sign of being able to read at all. For example, he ignores all signs that say 'No Ball Games'. As soon as he sees a ball, you and he are away to the nearest open space. The reason for this enthusiasm is that most good uncles are keen to play games and they see you as an ideal opportunity for them to show off.
4. Because uncles are not your parents, they have lived separate and maybe exciting lives. You know all your parents' stories, at least those they are prepared to tell you. Useless uncles will have spent an unadventurous, sheltered life and anyway are unaware of anything that you might find interesting about them. An enterprising uncle will tell you about his life among the gorillas or how he saved his companion's life by driving off a charging rhinoceros.
5. Maybe these stories are not strictly true, but that is not the point. Good uncles have an imaginative, creative spirit and a talent for fiction, such as the adventures of a Mr Snodgrass who lives in an obscure corner of your house and who only emerges when you are asleep. No doubt a useless uncle will try to entertain you as follows: 'I once read about a chap called Proust who went on a journey to ...Oh dear, I've totally forgotten where.' It is clear that such uncles have no qualities that appeal to children and they should be locked up in a library surrounded by volumes written in Latin until they crumble amongst the dusty pages.
6. Sooner or later it is time for your uncles to depart. Bad uncles will shamble down the drive bearing two old suitcases full of extra underwear, old woollen garments and half-read books. Good uncles wave their arms, smile big smiles and wink at you to promise more wickedness next time.
7. When you turn back to the care of your parents, you will discover that your good uncles have left gentle hints which, if followed up, will be of at least a little advantage to you.

QUESTIONS

(Read 2)

A1 – List five qualities of good uncles.(5)

(Read 3)

A2 – How does the writer explore what uncles should not be like? (5)

Write about the language used

(Read 4&5)

A3 – What impression are you given of good uncles? (10)

(Read 4-7)

A4 – How is tension and drama created in the article? (10)

(Read whole extract)

A5 – "Good uncles are better than having parents". How far would you agree or disagree with this statement? (10)

The English lesson 1A

1. Dicey had an English textbook open in front of her and the teacher, Mr Chappelle, was introducing the next unit of study. They'd spent the first three weeks on learning grammar and now they were going to read some stories. Dicey was sorry the grammar had finished. She liked the precision of it. Besides, it was easy.
2. 'Conflict' was written on the board in Mr Chappelle's square printing. He couldn't write in a straight line. He was young and skinny and had carrot red hair that he kept trying to brush flat with his hands, but it always popped back. He had a pale face: pale blue eyes, pale skin, even his freckles were pale brown. He was one of those teachers who taught standing up, but he didn't move around much, just stood in front of the blackboard. He always rolled a piece of chalk in his fingers. On the first day of class he had introduced himself as the English and Drama teacher. In Dicey's opinion he wasn't very dramatic.
3. 'If we define conflict as requiring two opposing forces, what might we look for?' he asked the class. 'For how conflict might appear,' he added. 'In what forms,' he added. 'In a story,' he added. Nobody sat near Dicey, who sat alone. She scratched at the shoulder of her T-shirt and waited to hear how stupid the answers to the question would be. There was only one other person in the class who thought of interesting answers and that was a girl who sat in the front row, diagonally across from Dicey. This girl usually waited until all the stupid guesses had been made before she raised her hand. Dicey never raised her hand, but if Mr Chappelle asked her she'd answer.
4. Dicey leaned back and waited to see what the answers to Mr Chappelle's question would be. 'Conflict between two men,' they began. Mr Chappelle wrote 'two men' on the board. Since it was correct, a whole lot of hands went up. 'A woman and a woman.' 'A man and a woman?' 'A boy and a boy?' 'A girl and a girl?' The predictable list went on. Mr Chappelle wrote everything on the board. Dicey made her own list inside her head, because you could have conflict between someone with power and someone without any, between someone honest and a liar. The voices faded away as she continued with her own thoughts. You could even have a conflict between somebody and himself: and that was an interesting idea. The girl at the front had her hand up, and Mr Chappelle was waiting for the rest of the class to settle down ('A man and his dog?') to call on her. 'Yes, Wilhemina?'
5. The rich voice spoke out. 'What about conflict between an individual and the society he lives in?' Mr Chappelle wrote out the letters on the board, slowly, as if he was thinking.
6. 'What do you mean by that, Wilhemina?' Mr Chappelle asked.
7. 'Well,' the girl began. Dicey couldn't stop herself from leaning forward in her seat to hear better. 'A lot of the time, conflicts are between one person and the people he lives with. Or she lives with. If the society thinks one way and the person thinks another.'
8. Mr Chappelle was listening carefully, you could tell. Dicey figured, from the way he wrote down everything everybody said, even when it repeated the same basic idea, that his brain didn't work very fast. 'Can you give us any examples?'
9. The rest of the class shifted in their seats, getting bored. Too bad for them, Dicey thought to herself.

Questions

(Read 2)

(Read 3&4)

(Read 3, 5&7)

(Read 7 – 9)

(Read whole extract)

A1 – What five things do we learn about Mr Chappelle? (5)

A2 – What do we understand about Dicey's interest in learning? (5)

A3 – What impressions are we given of the other students? (10)

A4 – How is tension and drama built in the extract? (10)

A5 – "Dicey is rude and dismissive of other people" How far would you agree or disagree with this statement? (10)

Creative Writing Revision Titles (1B)

AO5: Creative Writing Language skills	
BANDING	AO5 Communication and organisation
HIGHEST (Band 5)	<ul style="list-style-type: none"> • the writing is fully coherent and controlled (plot and characterisation are developed with detail, originality and imagination) • the writing is clearly and imaginatively organised (narrative is sophisticated and fully engages the reader's interest) • structure and grammatical features are used ambitiously to give the writing cohesion and coherence • communication is ambitious and consistently conveys precise meaning

AO5: Transactional Writing Language Skills	
BANDING	Criteria: Communication and organisation
HIGHEST (Band 5)	<ul style="list-style-type: none"> • shows sophisticated understanding of the purpose and format of the task • shows sustained awareness of the reader / intended audience • appropriate register is confidently adapted to purpose / audience • content is ambitious, pertinent and sophisticated • ideas are convincingly developed and supported by a range of relevant details • there is sophistication in the shape and structure of the writing • communication has ambition and sophistication

Use the following story titles to create plans or short stories which follow the success criteria:

Success Criteria

- Imaginative and interesting
- Follow the narrative structure of: opening, rising action, climax, falling action and resolution
- Use varied sentence structures
- Use TIPTOP paragraphing
- Use punctuation for effect
- PANIC to open sentences
- Interesting vocabulary
- Good spelling
- Make sure it is clear and you have checked it makes sense

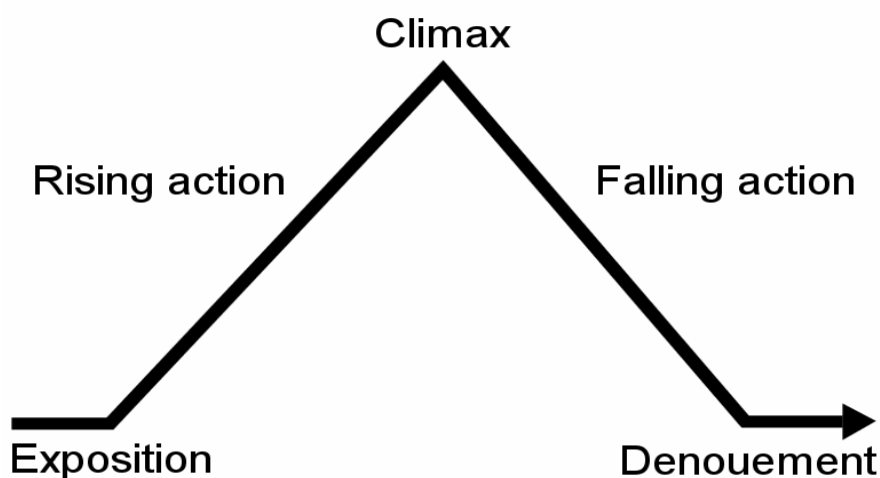
Story Titles

1. Imagine you're digging in your garden and find a large nugget of gold.
2. Write about something ugly — war, fear, hate, or cruelty—but find the beauty (silver lining) in it.
3. Begin your story. The asteroid was hurtling straight for Earth...
4. The unfortunate loo roll incident.
5. You've got to have faith.
6. Begin your story. There's a guy sitting on a park bench reading a newspaper...
7. It was love at first sight.
8. Begin your story. He turned the key in the lock and opened the door. To his horror, he saw...

9. Begin your story. Silvery flakes drifted down, glittering in the bright light of the harvest moon. The blackbird swooped down...
10. Begin your story. The detective saw his opportunity. He grabbed the waitress's arm and said...
11. Begin your story. There are three children sitting on a log near a stream. One of them looks up at the sky and says...
12. Begin your story. There is a magic talisman that allows its keeper to read minds. It falls into the hands of a young politician...
13. Begin your story. You thought dragons didn't exist...
14. Nature is beautiful.
15. Begin your story. The doctor put his hand on her arm and said gently, "You or the baby will survive. Not both. I'm sorry."
16. Begin your story. The nation is controlled by...
17. You walk into your house and it's completely different — furniture, decor, all changed. And nobody's home.
18. Write about one (or both) of your parents.
19. Begin your story. The most beautiful smile I ever saw...
20. Begin your story. I believe that animals exist to...
21. A twinkling eye.
22. Good versus evil.
23. Drifting off to sleep.
24. The Holiday Disaster
25. The Holiday Surprise
26. A great idea
27. The treasure
28. Begin your story. That's when it all went wrong
29. Deception
30. The Package

Language 1B: Creative writing tasks

Task 1: revise the structure of a story – see below



Exposition; introduction The exposition is the part of a story that introduces important background information to the audience; for example, information about the setting, events occurring before the main

plot, characters' back stories, etc. Exposition can be conveyed through dialogues, flashbacks, character's thoughts, background details or the narrator telling a back-story.

Rising action In the rising action, a series of events build toward the point of greatest interest. The rising action of a story is the series of events that begin immediately after the introduction of the story and builds up to the climax. These events are generally the most important parts of the story since the entire plot depends on them to set up the climax and ultimately the satisfactory resolution of the story itself.

Climax The climax is the turning point, which changes the main characters fate. This is normally a high point of action, tension or drama.

Falling action During the falling action, the conflict between the main character and the other characters unravels.. The falling action may contain a moment of final suspense, in which the final outcome of the conflict is in doubt.

Dénouement; Ending This means that events from the end of the falling action to the actual ending scene of the drama or narrative. [Conflicts](#) are resolved, creating normality for the characters and the release of tension and anxiety, for the reader.

Task 2: create vocabulary word banks for some of the titles

Task 3: practice writing examples of similes, metaphors and personification

Simile – uses like or as to compare

Metaphor – compares as if something is something else

Personification – compares something as if it has human characteristics

Task 4: find examples of short stories online and read these – decide whether they are good or bad examples – peer assess them

WWW

EBI

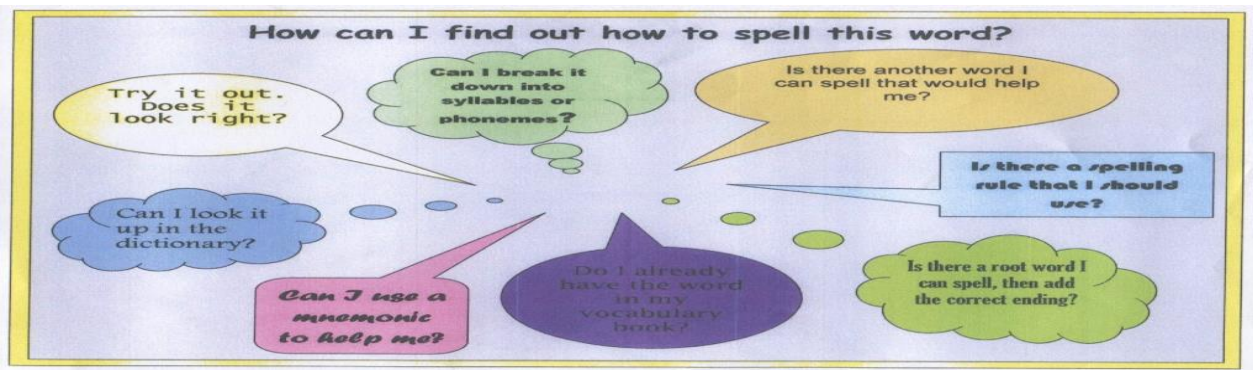
Give reasons for your thoughts and ideas

Improve the story if you don't like it

Task 5: develop your vocabulary by seeking out unusual words and creating your own wonderful word wall

Task 6: learn the spellings of words that you know you often get wrong

Use the following spelling strategies to help you:



Task 7: create a guide to writing an interesting, engaging and well-structured story

Task 8: Log onto <http://www.bbc.co.uk/skillswise/english> and do some of the grammar tests to help you with the rules, or log onto your SAMLEARNING account and practice some of the tests on their for grammar, spelling, punctuation etc.

Task 9: practice using the following punctuation in your writing

The Punctuation Guide

. The full stop used at the end of a sentence to indicate a strong pause in the writing. Without this your writing does not make sense

, The comma is generally used in four ways 1 - to separate items in a list. 2 - before a connective. 3 - After an introductory phrase at the start of a sentence. 4 - in a complex sentence to separate clauses.

! An exclamation mark is used to indicate someone is shouting, show emotion and to show surprise. You should only ever use one in your work.

? A question mark comes at the end of a question, which usually begins with; who, what, where, when, which, why, can, how etc.

: This colon can be used to show that two ideas in a sentence are related and to introduce a list

; The semi-colon is used to show a break in the sentence if there are two closely related ideas and to show an idea that is related to the sentence, but is too short for an extra sentence.

... Ellipsis is used to indicate that something is missed out or to show it is a cliff-hanger

Task 10: practice writing short stories or introductions to short stories

Task 11: practice your sentence structures and varying these for effect:

The Structure of a Sentence – Simple, Compound and Complex

A simple sentence contains only a single clause (idea), whereas compound and complex sentence can contains at least two clauses.

The Simple Sentence

The most basic type of sentence is the **simple sentence**, which contains only one clause. A simple sentence can be as short as one word:

Run!

Usually, however, the sentence is a little longer than this. All of the following are simple sentences, because each contains only one clause:

Melt!

Ice **melts**.

The ice **melts** quickly.

The ice on the river **melts** quickly under the warm March sun.

Lying exposed without its blanket of snow, the ice on the river **melts** quickly under the warm March sun.

As you can see, a simple sentence can be quite long -- it is a mistake to think that you can tell a simple sentence from a compound sentence or a complex sentence simply by its length.

The Compound Sentence

A **compound sentence** consists of two or more independent clauses(or simple sentences) joined by connectives: *for, and, nor, but, or, yet, so*:

Simple

Canada is a rich country.

Simple

Still, it has many poor people.

Compound

Canada is a rich country, **but** still it has many poor people.

They are used to connect ideas and to avoid pausing:

Today at school Mr. Moore brought in his pet rabbit, and he showed it to the class.

A compound sentence is most effective when you use it to create a sense of balance or contrast between two (or more) equally-important pieces of information:

Montréal has better clubs, but Toronto has better cinemas.

The Complex Sentence

A **complex sentence** contains one independent clause and at least one dependent clause. Unlike a compound sentence, however, a complex sentence contains clauses which are *not* equal. Consider the following examples:

Simple

The boy was cold. He had been playing football.

Compound

The boy was cold, as he had been playing football.

Complex

The boy, who had been playing football, was cold.

In the first example, there are two separate simple sentences: "The boy was cold" and "He had been playing football." The second example joins them together into a single sentence with the co-ordinating conjunction "as"; clauses that could still stand as independent sentences, they are entirely equal, and the reader cannot tell which is most important. In the third example, however, the sentence has changed quite a bit: the first clause, "who had been playing football," has become incomplete, or a dependent clause.

A complex sentence is very different from a simple sentence or a compound sentence because it makes clear which ideas are most important.

NON-FICTION READING (2A)

<u>Component</u> 2A –Non – Fiction Reading	<u>Exam Skills</u>	<u>What does this mean?</u>
<u>A1</u>	Identifying explicit information (3 marks)	(AO1 1a) – finding explicit meaning. Three comprehension questions
<u>A2</u>	Language / structure / writer's effects / terminology / how writers influence readers (10 marks)	A2 – (A02 1a, 1b, 1c & 1d) Use PEA to explore language <ul style="list-style-type: none"> • 1a – Comment on, explain and analyse how writers use language, using relevant subject terminology to support their views • 1b – Comment on, explain and analyse how writers use structure, using relevant subject terminology to support their views • 1c – Comment on, explain and analyse how writers achieve effects, using relevant subject terminology to support their views • 1d – Comment on, explain and analyse how writers influence readers, using relevant subject terminology to support their views
<u>A3</u>	Identifying and interpreting explicit/implicit information (3 marks)	(AO1 1a, b, c and d) 1a = identify and interpret explicit and implicit ideas and information. Three specific comprehension questions.
<u>A4</u>	Evaluating (10 marks)	(AO4) (10 marks) Use Evidence Opinion Evaluate texts critically, supporting with evidence (quotes from the text)
<u>A5</u>	Selecting and synthesising evidence from different texts (4 marks)	(AO1 2a and b) select comparative evidence from both texts and explain how these compare 2a = Select evidence from different texts 2b = Synthesise evidence from different texts
<u>A6</u>	Comparing writers' ideas and perspectives across two texts (10 marks)	AO3 make comparisons across two or more texts: Using PEA and exploring writer's viewpoint 1a) compare writers' ideas 1b) Compare writers' perspectives 1c) Compare writers' ideas and how these are conveyed 1d) Compare writers' perspectives and how these are conveyed

What you need to remember:

A1 & A3 – a couple of sentences maximum per answer

A2, A4, A5 – Use concise PEA style responses:

What is your short response to the question? **P**

What evidence supports this? **E**

Explain meaning and effect and link to terminology **A**

Explain the writers' intention or the reader response **(A cont'd)**

For A5 & A6 – you must select and compare evidence

The Criteria 2A

<u>AO1: Language Reading Skills - comprehension and understanding explicit and implicit meaning</u>	
Used to assess: Lang 2A – QA1 & QA3	
<ul style="list-style-type: none"> • Specific comprehension questions where the answers are right or wrong – no specific mark scheme 	
<u>AO1: Language Reading Skills – Selecting evidence and understanding explicit and implicit meanings</u>	
<u>Used to assess: Lang 2A - QA5</u>	
BANDING	CRITERIA
HIGHEST (Band 4)	<ul style="list-style-type: none"> • synthesise with clear understanding and provide an overview drawn from a range of relevant detail

<u>AO2: Language Reading Skills - Analysis</u>	
Used to assess: 2A – QA2	
BANDING	CRITERIA
HIGHEST (Band 5)	<ul style="list-style-type: none"> • make accurate and perceptive comments about how a wide range of different examples create tension and drama • provide detailed analysis of how language and the organisation of events are used to achieve effects and influence the reader • subtleties of the writer's technique are explored with explanation of how the reader is influenced • Well-considered, accurate use of subject terminology supports comments effectively.

<u>AO3: Language Reading Skills - Comparisons</u>	
<u>Used to assess: Lang 2A – A6</u>	
BANDING	CRITERIA
HIGHEST (Band 5)	<ul style="list-style-type: none"> • make comparisons that are sustained and detailed, showing clear understanding of how they are put across to the reader (writer's intentions)

<u>AO4: Language Reading Skills - Evaluation</u>	
Used to assess: Lang 2A – QA4	
BANDING	CRITERIA
HIGHEST (Band 5)	<ul style="list-style-type: none"> • Give a persuasive evaluation of the text and its effects, supported by convincing, well selected examples and purposeful quotes • responses will show engagement and involvement, where an overview of the whole text is used to make accurate and perceptive comments

Non-Fiction 2A Practice 1

PASSAGE 1: This is an account of the disastrous eruption of the volcano Vesuvius, and what happened at that time to an eighteen-year-old student and his uncle.

Vesuvius

Across the Bay of Naples in Italy, the volcano Mount Vesuvius dominates your view from almost every angle. It stands like a sentinel over the cluster of towns that huddle in its fertile foothills. Behind sheets of mist it is ghostlike; in the warm sunshine it is magnificent, but it always seems to brood secretively over the surrounding land and sea, full of silent menace.

The disastrous eruption in the year 79 was one of the world's most famous natural catastrophes. Then, of course, there were no rescue teams, no earth-moving apparatus and no emergency hospitals. Those people who could escape did so, and attributed the explosion to the gods and to the giants who had recently been seen ranging over the mountains. Anyway, there could have been no rescue, since the city of Pompeii was covered with 29 metres of small pumice stones and volcanic ash. Anyone who stayed behind or who revisited the site in the next day or two was either smothered or killed by a cloud of poisonous gases and dust. It was estimated that 20,000 died there.

Another victim of the explosion was the smaller seaside town of Herculaneum. Unlike Pompeii, this was buried in a mudslide, which then solidified, preserving a good deal of the town. 1,600 years later, both towns were discovered and painstakingly excavated, revealing houses with their roofs on, decorated pavements, wall paintings, theatres and shops. Many bodies were found which had turned to statues as they died.

We are fortunate in having an account of the eruption of Vesuvius which was written by an eighteen-year-old student called Pliny. He observed what happened from a comparatively safe distance before he was forced to escape. His uncle, known as Pliny the Elder, was a famous academic who wrote an encyclopedia called Natural History and other books on subjects such as a history of all the wars between the Romans and the Germans (in twenty volumes) and the use of missiles while on horseback. However, he was also famous for his service to the state. He had experienced military service in Germany and had held administrative posts in Spain. He was, at that time, in charge of the Roman navy in the Bay of Naples. He therefore called for a boat so that he could find out more about the little-known science of volcanoes. He had barely set off when a neighbour found herself trapped at the water's edge. He realised the gravity of the situation, called for more boats and made it his priority to rescue the stranded citizens.

His nephew, the young Pliny, decided to stay in the house and finish the homework that Pliny the Elder had given him. From there he wrote about the eruption as follows: 'I cannot give a more exact description of the shape of the cloud than by comparing it to that of a pine tree, for it shot up to a great height in the form of a trunk which formed itself at the top into several branches. The cloud was at one moment white and at another moment spotted, as if it had carried up earth and cinders.'

Later, when the young Pliny realised he must escape, he described how the wheels of the carts could not hold steady on the piles of small stones. From where they were they could see 'the sea sucked back, as if it was driven by the convulsions of the earth. Behind us, a black and dreadful cloud burst out in gusts of fiery, snakelike vapour. Now and again, the cloud yawned open to reveal long, fantastic flames, like flashes of lightning, but much larger.' What a fearful experience for an eighteen-year-old!

Meanwhile, Pliny's uncle had reached comparative safety further round the bay, with his friend Pomponius. He went to bed, exhausted. Pomponius reported that 'His breathing (as he was pretty fat) was heavy and sonorous, and was heard by those who attended him outside his bedroom door.' Later the next day, Pliny the Elder became unwell, drank copious amounts of water, and requested another rest. Soon after, he collapsed and died, whether from the weakness of his heart, or the results of inhaling toxic gas, nobody knew.

The young man must have missed his uncle, whom he admired for his never-ending quest for knowledge as much as for his executive powers. He had also lost his teacher. At least the younger Pliny survived the volcano and became a politician, serving his country well

PASSAGE 2: In this passage the writer describes a journey to the Kamchatka Peninsula, one of the most volcanically active regions on Earth.

Russia's Frozen Inferno

Late last summer I spent a month studying volcanic eruptions with an international team that included French explorers, a German photographer called Carsten Peter, and a Russian guide named Feodor Farberov.

Carsten has spent his life documenting volcanoes with a camera. The closer he gets to the volcano, the happier he is. Not so Feodor, a 39-year-old, stolid, muscular, bearded mountaineer. He was born in a village at the foot of Klyuchevskoy and grew up with the dangers and discomforts of volcano research. 'Volcanic ash covered everything,' he recalled. 'Our water, our air, even our food tasted of sulphur.' Having seen 'enough eruptions for a lifetime,' Feodor now likes his mountains cold, quiet and covered with snow for skiing.

Bezymianny, one of the dozen volcanoes that make up the peninsula's group, was thought to be dormant until 1955, when it suddenly began to shake and swell and spew. On March 30th 1956, it exploded, enveloping the area in a shroud of ash. Within two days the ash reached Alaska, and two days later it was detected over the British Isles. The explosion flattened trees 15 miles away. Like the eruption of Mount St. Helens, it started with a giant avalanche, then blew out sideways, leaving a huge horseshoe-shaped crater.

We hiked through soft ash, sinking knee-deep at times, climbed heaps of shattered rock, and scrambled in and out of rocky gorges. Through wind and whipping clouds we climbed to the crater's broken rim and looked over. The inner cliffs dropped hundreds of feet to a circular channel, ringing a new mountain rising from the ruins of the old – a huge dome of smoking rock with its summit towering over us. On the floor of the channel sprawled a field of ice and snow, blackened by cinders and split by crevasses that gaped white in the enveloping mists. As we clung to the sharp edge, the dome threw down showers of rock from its steep sides. When large boulders hit the ice below, they left white wounds in the dark surface.

Another of Kamchatka's volcanoes is Mutnovsky. It is a complex structure with multiple active craters. In March 2000, steam blasts rocked one of the craters, and, within it, a glacier began to collapse. A large section of the glacier vanished, and a green acidic lake appeared in the middle of the broken ice. This kind of activity indicates that Mutnovsky is heating up and signals the possibility of even greater eruptions.

We set out just after dawn to follow a river up into that crater. Our path led across slopes of wet, slippery ash, past narrow openings in the rocks belching steam. Scrambling across the glacier, its surface a mass of dirty ice and cinders, we skirted the lake and climbed to a narrow divide. Standing on ice, we felt the hot breath of volcanic gases. Around us rose the steep crater walls lined with red and yellow deposits of sulphur. Slabs of glacier peeled off and crashed into the sour, pea-green water.

Carsten was ecstatic. When he and one of the other explorers decided to crawl under the glacier into a dark ice cave formed by a river of warm water, I followed. Feodor just shook his head.

We crab-walked under huge blocks of ice that had fallen around the entrance, then waded through shallow water to the edge of darkness. Pale light fell from crevasses in the roof, barely illuminating a world of grey: grey shadows, grey ice, grey ash, grey river. The inner walls were hung with icicles. The ice groaned above and around us – the internal workings of the glacier as it melted and moved. The hairs on my neck rose and, with them, dreadful imaginings. Not only could the tunnel implode at any moment but also the lake, held back by only a wall of ice, could drain in a flash. It looked as if part of the cave had collapsed a few weeks earlier. What if another eruption occurred while we were down there?

Questions relating to Vesuvius and Russia's Frozen Inferno

Answer on Passage 1 only Vesuvius

A1

1. How is Mount Vesuvius described?
2. When did the eruption happen?
3. What was the eruption considered to be?

A2

The narrator is trying to explain the horrendous events when the mount erupted. How does he try to do this?

You should comment on:

- what he says to influence readers;
- his use of language and tone;
- the way he presents his information.

A3

1. What is suggested in the lines "comparative safety"?
2. What is suggested by "his breathing... was heavy and sonorous"?
3. What is the writer suggesting when he says "drank copious amounts of water"?

A4

What do you think and feel about the writers impressions of the volcanic eruption?

You should comment on:

- what is said;
- how it is said.

You should now read and refer to both Passage 1 Vesuvius and Passage 2 Russia's Frozen Inferno

A5

According to the two writers Volcanos are dangerous. Why should explorers consider this when exploring Volcanoes?

A6

Both of these texts are about volcanic activity.

Compare the following:

The writers experiences of volcanoes

How they get their information across to the reader

Images bring life of lost Amazon tribe into sharp relief

Dom Phillips

The life of an isolated tribe in the Amazon jungle has been documented by a crew flying overhead in a helicopter. The pictures show in vivid detail gardens for maize, sweet potato, pumpkins, bananas and peanuts. Cotton is also grown: the men in the photos have cotton waistbands and some have headdresses.



The Brazilian Indian affairs department has evidence of 29 un-contacted tribes (peoples who have no contact with the outside world) in the Amazon but believes that there could be up to 70. One theory is that tribes like this moved nearer to the head of the Amazon river 100 years ago to escape a rubber production boom that enslaved many Indians.

The tribe of 3,000 to 4,000 near Brazil's border with Peru are hunter-gatherers. The men, their bodies decorated with red dye, are armed with bows and arrows.

"They're not people who live by the river. They don't have intimacy with water. They're people from deep in the forest and they have agriculture," said José Meirelles, who was in the helicopter when the images were taken last June. "The helicopter was more than a kilometre away. It's not permitted to fly above. It's aggressive and we try to do the minimum amount of damage," he said.

Survival International, the group dedicated to tribal peoples, released the images yesterday for its Uncontacted

Tribes campaign. The tribe was first spotted in 2008 but had never been seen in such clarity. "The detail is really clear. In the photos you can see they are remarkably healthy. You can see their gardens, their baskets full of manioc, a tropical plant from which they get flour," said Fiona Watson, research director and Brazil campaigner of Survival International. "A lot of the un-contacted people are basically survivors who have managed to escape being colonised. They know they will only survive if they remain isolated from the outside world.

"It is almost certain that they will have their own language. We believe they may be part of the larger Indian group."

The images show a machete and a metal cooking pot that the tribe may have got from other Indians who, in turn, have had contact with loggers or raided logging camps.

Contact with the outside world is invariably disastrous for an isolated tribe. Illnesses such as the common cold can kill up to 50 per cent of its population.

Since 1987 the Brazilian Government has had a policy of no contact with such tribes. But the tribe's isolation is increasingly threatened.

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NON FICTION 2A: Passage 1

Amazon Rainforest Tribe Facts

An estimated 400-500 indigenous Amazonian Indian tribes (Amerindians) exist today in the Amazon Rainforest. There are about fifty of these tribes who do not have any contact with the outside world. These groups have their own society where kids do not go to a formal school but instead, when they are old enough, are taught what they need to know from their elders. Another interesting fact is that some of the greatest threats to these tribes come from people from the outside world. The reason why is explained in the Amazon Rainforest tribe information below.

Amazon Rainforest Tribe General Facts

- With 20,000 total members, the Yanomani tribe is the largest tribe in the Amazon Rainforest. They live in Northern Brazil and near the border of Southern Venezuela. In contrast, the Kanoe and Akuntsu tribes have no more than 30 members.
- The tribes live off the land and grow different types of fruits and vegetables such as bananas, passion fruit, papayas, corn, manioc and beans and the popular "super fruit", the acai berry.
- Both legal and illegal activities have threatened the Amazon Rainforest tribes. Some of the reasons for declining populations are due to deforestation in the Amazon, war, disease, oil development and drug trafficking. In response, Brazil has set up a type of reservation to protect the Amazonian tribes.
- The many tribes of the Amazon are very diverse in culture, language and heritage. There are approximately 180 different languages spoken by these indigenous people.
- Communal houses are common and the structures are made out of bamboo covered in banana or palm leaves and straw.
- The tribes that have made contact with the outside world wear minimal clothing. What they do wear is made from natural resources found in the rainforest. However, both the men and women in the tribes that have no contact with outsiders live completely naked.
- Spiritual ceremonies and rituals are commonplace. In a ritual to become a man in an Amazon tribe called Satere Mawe; young boys must wear gloves filled with bullet ants.
- Many Amazonian tribes believe in animism, a belief that animal spirits inhabit all animate and inanimate things.
- Some of the indigenous tribes of the Amazon are still hunters and gatherers who have extensive knowledge of almost every aspect of the rainforest in which they live. Many of the tribes also practice a slash and burn type of agriculture. When the resources are depleted, they move on to new land.
- Because many of these tribes do not have proper medical care, the life span of the Amazonian tribe people is considerably shorter than those living in the countries surrounding them. Many die of malaria, malnutrition and parasites.

Tribal Role Facts

- Men and women have distinct roles within their village. Women generally have the responsibility of cooking, household chores, crop growing and taking care of the children.
- Men do the hunting, which accounts for a relatively small amount of their total food intake. They hunt game such as deer, monkey and tapir with blow guns and poison tipped darts.
- Men, women and children all take part in fishing.

Questions relating to: **Images bring life of lost Amazon tribe into sharp relief and Amazon Rainforest Tribe Facts**

Answer on Passage 1 only: Images bring life of lost Amazon tribe into sharp relief

A1

1. How many uncontacted tribes are there in the Amazon?
2. Why have they remained uncontacted?
3. How do they arm themselves?

A2

The narrator is trying to us of a previously unknown Amazonian tribe. How does he try to do this?

You should comment on:

- what he says to influence readers;
- his use of language and tone;
- the way he presents his information.

A3

1. What is suggested by the quote “It’s aggressive and we try to do the minimum amount of damage”?
2. Why does the narrator say “They don’t have intimacy with water”?
3. What does this suggest about the tribe?

A4

What do you think and feel about the impressions of the tribe?

You should comment on:

- what is said;
- how it is said.

You should now read and refer to both Passage 1 Images bring life of lost Amazon tribe into sharp relief **and Passage 2** Amazon Rainforest Tribe Facts

A5

Both texts explore the features similar to indigenous tribes. What are these similarities?

A6

Both of these texts are about Amazonian Tribes.

Compare the following:

The writers experiences of the tribes

How they get their information across to the reader

NON FICTION 2A: Passage 1

Will turning vegetarian save the planet?

by Alex Renton

Livestock agriculture - rearing cows, sheep and pigs - produces more greenhouse gas emissions than every train, truck, car and aeroplane put together. So, change people's diets to reduce greenhouse gases and the planet can support more people. In fact, it will quite easily deal with the 9.2 billion at which the population is currently forecast to peak in about 40 years' time.

If the omnivores¹ you convert are the usual guzzlers of cheap mass-produced meat all the better. Because that production is particularly demanding on fossil fuels – for fertiliser, processing, transport and so on.

So, it's better for the planet if you're a vegetarian, right? Lord Stern, who advises the government on climate change, said: "Meat is a wasteful use of water and creates a lot of greenhouse gases. It puts enormous pressure on the world's resources. A vegetarian diet is better."

However, it is argued that the average rich world vegetarian may not consume much less of the planet's resources than the average meat-eater. A report last week for the Worldwide Fund for Nature on the impact of food production pointed out that vegetarian meat substitutes or foods made of imported soya might actually use more land and resources than their beef or dairy equivalents. Deforestation in the developing world to grow cheap soya for human and animal food is a major issue in climate change.

But as a committed meat-eater I have to acknowledge that if I want my grandchildren ever to enjoy a perfect steak I must address my habits now: all this animal munching cannot go on. Meat in the developed world needs to be seen as more of a luxury.

Food is responsible for 30% of the UK's greenhouse gas emissions and a large proportion of that is from livestock farming. The average Briton eats 50 grammes of animal protein a day: a chicken breast or a lamb chop. That's much more than the average person needs for healthy nutrition. The main reason that world food production must rise by 50% in the next 50 years is not the increase in population, but the increase in meat eating as poorer countries develop.

Which is why I am trying to embrace the idea of dropping meat once a week. One day off the red stuff? Not so great a hardship, really. And if you eat local meat, sustainably produced, rather than Brazilian rainforest-fed burgers, that will help. Also, I don't want to see livestock farming disappear - it shaped the countryside we know.

¹omnivore – a person whose diet includes meat

NON FICTION 2A: Passage 2

Our Favourite Ways to Save the Planet

It's sometimes easy to forget that we need to protect the environment. So we've compiled some super simple tips you can start with at home.

In 1970, Earth Day was established in the US to celebrate the planet and all it has to offer. Since then it's been a phenomenon that has spread all over the world, and you don't just hear people talking about it on April 22nd.

The phrase "**Reduce, Reuse, Recycle**" has been used for many years to simplify what we, as individuals, can do to limit our impact on the planet and its resources. You may find it's an expression your children are particularly familiar with as it's plastered all over the internet, as well as finding a place in educational curriculums.

Through our experiences with children, we know that while you can tell a child to turn off the taps when brushing their teeth, they are likely to want to know why. Rather than using the age old response - "*because I said so*" - why not take a moment to investigate why together?

Some shocking statistics: For Earth Day this year, we've been looking at staggering statistics for you to share with your child... we know they've made us think about how important it is to Reduce, Reuse and Recycle.

Packaging

As a nation we are getting better at thinking about what goes into the items we buy - from free-range and organic to paraben-free, we make conscious shopping decisions. But we still have a way to go!

Next time you're at the grocery store, look at these eco-friendly products and you'll notice in most cases that they have a similar amount of packaging to their counterparts, if not more.

In the UK, we use over 150 million plastic bags each week. Each bag takes about 500 years to decay - that's a lot of plastic milling around! This is just a small amount of the rubbish we produce each year. The Titanic weighed 46,000 tonnes, just 1/8th of the household rubbish we throw away every year.

Saving our resources

From cutting down on the water we use to handing our clothes on to someone else, we can all reduce the amount of things we buy and use. Decreasing demand means that suppliers can produce less.

The United Nations has stated that a human needs 50 litres of water a day to drink, prepare meals and for personal hygiene. The average Briton uses approximately 153 litres of water a day - one third of this goes down the loo! Every time we flush the toilet we use as much water as most people in developing countries have to use in a whole day.

Replacing what we use

In the society we live in there are certain things we need, like houses to live in, gas to heat our homes and food on our tables. But what are we giving back?

Britain used to be covered in trees but over the years we've been using them faster than we're replacing them, leaving us with less than 12% wooded coverage.

Trees provide homes for animals, offer shade, help reduce ground heat, and a single fully grown tree aids in the process of producing approximately 260 pounds of oxygen per year - the average human needs only 130 pounds of oxygen a year to survive.

Questions relating to: Will turning vegetarian save the planet? and Our Favourite Ways to Save the Planet

Answer on Passage 1 only Will turning vegetarian save the planet?

A1

4. What produces the most greenhouse gases?
5. What is the forecast population in 40 years?
6. What is suggested about people who eat meat?

A2

The narrator is trying to persuade readers to convert to vegetarianism. How does he try to do this?

You should comment on:

- what he says to influence readers;
- his use of language and tone;
- the way he presents his information.

A3

1. What is meant by “the average rich world vegetarian may not consume much less of the planet’s resources than the average meat-eater”?
2. What does this suggest about the writers thoughts “I have to acknowledge”?
3. What is meant by this statement “needs to be seen as more of a luxury”?

A4

What do you think and feel about the way meat is produced ?

You should comment on:

- what is said;
- how it is said.

You should now read and refer to both Passage 1 Will turning vegetarian save the planet? **and Passage 2** Our Favourite Ways to Save the Planet

A5

According to the two writers we need to reconsider the way we treat the environment. Why should we consider this according to both writers?

A6

Both of these texts are about being more considerate towards the environment.

Compare the following:

The writers views on how to help the planet

How they get their information across to the reader

Shakespeare LIT 1A

<u>Component 1A</u>	<u>Exam Skills</u>	<u>What does this mean?</u>
1a (a)	Shakespeare – Romeo and Juliet Close language and structure analysis of an extract (15 marks)	AO1 & AO2 Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract
1a (b)	Shakespeare – Romeo and Juliet Analysis of whole text with links to language and structure (25 marks)	AO1 & AO2 Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract and the wider text <i>*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.</i>

AO1: Literature Reading skills – understanding/knowledge & evidence

Used to assess: Lit 1A (a + b)

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> • sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; • use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; • show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; • their responses include pertinent, direct references from across the extract and wider text, including quotations.

AO2: Literature Reading Skills - Analysis

Used to assess: Lit 1A (a + b)

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> • analyse and appreciate writers' use of language, form and structure; • make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; • use precise subject terminology in an appropriate context.

AO3: Literature Reading Skills - Context

Used to assess: Lit 1B (b)

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> • show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.

COMPARISON SKILLS

Used to assess: Lit 1B (b) and 2C (b)

Banding	Criteria
HIGHEST (Band 5)	Comparison is critical, illuminating and sustained across AO1 and AO2. There will be a wide ranging discussion of the similarities and/or differences between the poems.

Verona and the scene is set – Romeo and Juliet The PLOT: LIT 2A

Act in R&J	What happens:
Act 1 – Prologue	Find out the story in a condensed version
Act 1, Scene 1: Verona. A public place.	Servants of the Montagues (Romeo) and Capulets (Juliet) start street brawl showing rivalry and tension between the families. We discover Romeo loves Rosalind.
Act 1, Scene 2: A street.	Paris asks Capulet if he can marry Juliet. Romeo discovers that Rosalind will be at the Capulet ball that evening.
Act 1, Scene 3: A room in Capulet's house.	Lady Capulet tells Juliet about Paris's proposal. The nurse interrupts with a long story of her as a baby.
Act 1, Scene 4: A street.	Romeo has a feeling that something terrible will happen if he goes to the ball but he goes anyway.
Act 1, Scene 5: A hall in Capulet's house.	The Montagues go to the ball and Romeo forgets Rosalind as soon as he sees Juliet. Tybalt recognises them but Lord Capulet will not allow a fight
Act 2, Prologue: PROLOGUE	The chorus informs us the pain R&J are in as they can't meet but passion will find a way.
Act 2, Scene 1: A lane by the wall of Capulet's orchard.	Romeo jumps into the Capulet garden to catch a glimpse of Juliet.
Act 2, Scene 2: Capulet's orchard	The Balcony Scene: Romeo professes his love to Juliet. They arrange a meeting.
Act 2, Scene 3: Friar Laurence's cell.	Romeo goes to Friar Lawrence to arrange to marry Juliet – he agrees thinking it will end the feud between the families
Act 2, Scene 4: A street.	Tybalt sends a challenge to Romeo. The Nurse gets the information about the wedding as a message to Juliet.
Act 2, Scene 5: Capulet's orchard.	The nurse delivers the news to Juliet of her upcoming marriage to Romeo.
Act 2, Scene 6: Friar Laurence's cell.	They marry.
Act 3, Scene 1: A public place.	Romeo tries to avoid fighting. Mercutio is wounded and killed by Tybalt. Romeo then avenges his death and kills Tybalt. Romeo is exiled for his part in this.
Act 3, Scene 2: Capulet's orchard.	Juliet learns of Tybalt's death and Romeo's banishment and is distraught over the loss of her love.
Act 3, Scene 3: Friar Laurence's cell.	Both Romeo and Juliet are distraught at the separation. Romeo tries to stab himself but is convinced to hold on by Friar Laurence.
Act 3, Scene 4: A room in Capulet's house.	Capulet promises on impulse that Juliet will marry Paris in two days.
Act 3, Scene 5: Capulet's orchard.	Lady Capulet informs Juliet of her upcoming marriage. She is threatened by her father if she refuses to be thrown out. The Nurse says she should marry Paris.
Act 4, Scene 1: Friar Laurence's cell.	Friar plans to give Juliet a drug that makes her appear dead for 48 hours to escape for Mantua and a new life with Romeo
Act 4, Scene 2: Hall in Capulet's house.	Juliet goes to her father and agrees to marry Paris. He moves the wedding forward a day.
Act 4, Scene 3: Juliet's chamber.	Juliet takes the poison.
Act 4, Scene 4: Hall in Capulet's house.	Capulet sends the nurse to waken Juliet.
Act 4, Scene 5: Juliet's chamber.	The Nurse tries to wake Juliet, but finds that she is (apparently) dead. All are grief stricken but Friar Laurence arranges the funeral quickly.
Act 5, Scene 1: Mantua. A street.	Romeo hears wrongly of Juliet's death, buys poison and returns to join her.
Act 5, Scene 2: Friar Laurence's cell.	Friar John explains why he didn't deliver the letter and F L sends another.
Act 5, Scene 3: A churchyard; in it a tomb belonging to the Capulets.	Outside the tomb where Juliet is (apparently dead) Romeo and Paris fight. Paris is killed. Romeo takes the poison and dies. Juliet wakes and finding Romeo dead kills herself with his dagger.

The tragedy of Romeo and Juliet LIT 1A

Who's who in this fatal game of love?

Montagues

Romeo: our main male protagonist, a Montague, falls in love easily, rejects his family for love of Juliet, hot-headed, kills Tybalt (Juliet's cousin), marries young and dies tragically

Lord Montague and Lady Montague: father and mother to Romeo, maintain the feud between the Capulets and the Montagues, mother shows maternal instinct and caring for Romeo, mother dies heartbroken at the end

Mercutio: A family member of the Prince, and Romeo's

Benvolio: Montague's nephew, Romeo's cousin and thoughtful friend, he makes a genuine effort to defuse violent scenes in public places, though Mercutio accuses him of having a nasty temper in private. He spends most of the play trying to help Romeo get his mind off Rosaline, even after Romeo has fallen in love with Juliet.

Balthasar: Romeo's dedicated servant, who brings Romeo the news of Juliet's death, unaware that her death is a ruse.

Abram: Montague's servant, who fights with Sampson and Gregory in the first scene of the play.

Capulets

Juliet: our main female protagonist, a Capulet, falls in love quickly and completely, rejects the rules of her family and patriarchy, considered in some of her actions, impulsive when emotional, marries young and dies tragically

The Nurse: Juliet's companion and confidante, like a mother to Juliet, unquestioningly helps Juliet marry Romeo, advisor and friend

Lord Capulet: Juliet's father, arranges her marriage to Paris, no consultation with Juliet on this, disowns her and is rude and angry towards her when she disagrees, epitomises the patriarchal society, rules his home with an iron fist, makes all the important decisions, agrees to let old quarrels die after the death of Juliet

Lady Capulet: Juliet's mother, distant from Juliet, non-maternal, very young (implies she was 14 when she had Juliet), does as Lord C tells her, could be considered a victim of the patriarchal society

Tybalt: Juliet's cousin, king of the 'Cats' meaning the leader of the Capulet gang, vain, fashionable, supremely aware of courtesy and the lack of it, he becomes aggressive, violent, and quick to draw his sword when he feels his pride has been injured. Once drawn, his sword is something to be feared. He hates Montagues.

Paris: A kinsman of the Prince, and the suitor of Juliet most preferred by Capulet. Once Capulet has promised him he can marry Juliet, he behaves very presumptuous toward Juliet, acting as if they are already married.

Peter: A Capulet servant who invites guests to Capulet's feast and escorts the Nurse to meet with Romeo.

Rosaline: The woman with whom Romeo is infatuated at the beginning of the play. Rosaline never appears onstage, but it is said by other characters that she is very beautiful and has sworn to live a life of chastity.

Sampson & Gregory: Two servants of the house of Capulet, who, like their master, hate the Montagues. At the outset of the play, they successfully provoke some Montague men into a fight.

Peter: A Capulet servant who invites guests to Capulet's feast and escorts the Nurse to meet with Romeo.

Characters Non-Affiliated to a family

Friar Laurence: Priest who secretly marries Romeo and Juliet in hopes that the union might eventually bring peace to Verona.

Paris: A kinsman of the Prince, and the suitor of Juliet most preferred by Capulet. Once Capulet has promised him he can marry Juliet, he behaves very presumptuous toward Juliet, acting as if they are already married.

Prince Escalus: The Prince of Verona. A kinsman of Mercutio and Paris. As the seat of political power in Verona, he is concerned about maintaining the public peace at all costs.

Themes in Romeo and Juliet LIT 1A

<p style="text-align: center;">Love</p> <p>Shown through the character of Romeo – unrequited love towards Rosalind Courtly Love – Love that isn't reciprocated Love at first sight between Romeo and Juliet Over-the-top, romantic love R&J Love for the family – R and the Montagues Juliet and the nurse – maternal love Capulets love for the family</p>	<p style="text-align: center;">War</p> <p>Civil war between the two families Feuds in the streets between the two families Romeo tries to avoid fighting with Tybalt Tybalt tries to engage the Capulets in fighting at the ball</p>
<p style="text-align: center;">Family</p> <p>Both main families are loyal to their own. The Capulets and the Montagues. Family means everything and it would be disrespectful to the family to go against them. Women are expected to marry young. 14 years old was when Juliet's mother married.</p>	<p style="text-align: center;">Patriarchy</p> <p>Men rule in society and believe women are sub-servant to men Shown by Lord Capulet and the way he treats Juliet – insulting and threatening to throw her out Expects Juliet to marry who he says because he says it</p>
<p style="text-align: center;">Law</p> <p>The Prince is the final lawmaker in R&J He splits up the initial fight in the streets of Verona and warns the rebellious citizens against further misdemeanours</p>	<p style="text-align: center;">Religion</p> <p>Friar Lawrence is neutral – he wants the best for both families Religion was very important to the whole society Friar Lawrence helps them marry in secret He is disloyal to the families by doing this but wants to bring the family together again Supported by the Nurse Could be considered pivotal to the ending as his plan to reunite the two star crossed lovers as the message doesn't get through to Juliet culminating in the deaths</p>
<p style="text-align: center;">Rebellion</p> <p>On the streets of Verona against each other's families Against the rules of patriarchy – Juliet disobeys her father Against the unwritten laws of the society where women were supposed to be sub-servant, meek and agree/do everything the men stated Against his family – Romeo</p>	<p style="text-align: center;">Death</p> <p>Paris towards Juliet – even in death he wants to see her Mercutio dies and puts a plague on all the houses Tybalt is killed by Romeo Juliet pretends to die in order to lure Romeo back to Verona Romeo warns and fights Paris at the tomb to Paris' death Romeo thinking Juliet is dead kills himself with poison Juliet wakes and stabs herself</p>

Shakespeare Question paper LIT 1A

Act 1 Scene 1, lines 165 to 220

In this extract, Romeo tells Benvolio he is in love with Rosaline, who does not love him.

ROMEO Alas, that Love, whose view is muffled still, 165
Should without eyes see pathways to his will!
Where shall we dine? O me! What fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.
Why then, O brawling love, O loving hate, 170
O anything of nothing first create!
O heavy lightness, serious vanity,
Misshapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health,
Still-waking sleep, that is not what it is! 175
This love feel I, that feel no love in this.
Dost thou not laugh?

BENVOLIO No, coz, I rather weep.

ROMEO Good heart, at what?

BENVOLIO At *thy* good heart's oppression.

ROMEO Why, such is love's transgression.
Griefs of mine own lie heavy in my breast, 180
Which thou wilt propagate to have it pressed
With more of thine. This love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke made with the fume of sighs:
Being purged, a fire sparkling in lovers' eyes; 185
Being vexed, a sea nourished with loving tears.
What is it else? A madness most discreet,
A choking gall, and a preserving sweet.
Farewell, my coz.

BENVOLIO Soft, I will go along –
And if you leave me so, you do me wrong. 190

ROMEO Tut, I have lost myself. I am not here.
This is not Romeo: he's some other where.

BENVOLIO Tell me in sadness, who is that you love?

ROMEO What, shall I groan and tell thee?

BENVOLIO Groan? Why no –
But sadly tell me who. 195

ROMEO Bid a sick man in sadness make his will –
A word ill urged to one that is so ill.
In sadness, cousin, I do love a woman.

BENVOLIO I aimed so near when I supposed you loved.

ROMEO A right good mark-man! And she's fair I love. 200

BENVOLIO A right fair mark, fair coz, is soonest hit.

ROMEO Well, in that hit you miss. She'll not be hit
With Cupid's arrow. She hath Dian's wit,
And in strong proof of chastity well-armed,
From Love's weak childish bow she lives uncharmed. 205
She will not stay the siege of loving terms,
Nor bide th' encounter of assailing eyes,
Nor ope her lap to saint-seducing gold.
O, she is rich in beauty – only poor
That when she dies, with beauty dies her store. 210

BENVOLIO Then she hath sworn that she will still live chaste?

ROMEO She hath, and in that sparing makes huge waste,
For beauty, starved with her severity,
Cuts beauty off from all posterity.
She is too fair, too wise, wisely too fair, 215
To merit bliss by making me despair.
She hath forsworn to love, and in that vow
Do I live dead, that live to tell it now.

BENVOLIO Be ruled by me: forget to think of her.

ROMEO O, teach me how I should forget to think! 220

Romeo and Juliet

(a) Read the extract above.

Look at how Juliet and Benvolio speak and behave here. What does it reveal to an audience about the action at this point in the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

*(b) 'Being related is one of the pivotal forces which drive the action forward.' Show how Family relationships and loyalty could be described as important to the play as a whole. [20 + 5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Shakespeare Question Paper LIT 1A

Act 2 Scene 2, lines 2 to 69

In this extract, Romeo overhears Juliet talking about him, and then declares his love for her.

Enter JULIET, coming to her window-balcony above. ROMEO, below, sees the light at the window, then realises it is JULIET.

ROMEO – But soft! What light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief 5

That thou her maid art far more fair than she.

Be not her maid, since she is envious:

Her vestal livery is but sick and green,

And none but fools do wear it. Cast it off.

– It is my lady! – O, it is my love! 10

O that she knew she were!

She speaks – yet she says nothing. What of that?

Her eye discourses. I will answer it.

– I am too bold. 'Tis not to me she speaks.

Two of the fairest stars in all the heaven, 15

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheek would shame those stars

As daylight doth a lamp. Her eyes in heaven 20

Would through the airy region stream so bright

That birds would sing and think it were not night!

See how she leans her cheek upon her hand.

O that I were a glove upon her hand,

That I might touch that cheek!

JULIET Ay me!

ROMEO (*Aside*) She speaks. 25

O speak again, bright angel! – For thou art

As glorious to this night, being o'er my head,

As is a wingèd messenger of heaven

Unto the white-upturnèd wondering eyes

Of mortals that fall back to gaze on him 30

When he bestrides the lazy-pacing clouds,

And sails upon the bosom of the air.

JULIET O Romeo, Romeo! Wherefore art thou Romeo?

Deny thy father and refuse thy name –

Or if thou wilt not, be but sworn my love 35

And I'll no longer be a Capulet.

ROMEO (*Aside*) Shall I hear more, or shall I speak at this?

JULIET 'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's 'Montague'? It is nor hand, nor foot, 40
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other word would smell as sweet.
So Romeo would, were he not Romeo called, 45
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name –
And for that name, which is no part of thee,
Take all myself.

ROMEO I take thee at thy word.
Call me but love, and I'll be new-baptized. 50
Henceforth, I never will be Romeo.

JULIET What man art thou, that thus bescreened in night
So stumblest on my counsel?

ROMEO By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself 55
Because it is an enemy to thee.
Had I it written, I would tear the word.

JULIET My ears have yet not drunk a hundred words
Of thy tongue's uttering, yet I know the sound.
Art thou not Romeo, and a Montague? 60

ROMEO Neither, fair maid, if either thee dislike.

JULIET How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb –
And the place death, considering who thou art,
If any of my kinsmen find thee here. 65

ROMEO With love's light wings did I o'erperch these walls,
For stony limits cannot hold love out –
And what love can do, that dares love attempt.
Therefore thy kinsmen are no stop to me.

Romeo and Juliet

(a) Read the extract above.

Look at how Romeo and Juliet speak and behave here. What does it reveal to an audience about their relationship at this point in the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

*(b) 'Love is one of the main themes in the play.' Show how Love could be described as important to the play as a whole. [20 + 5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Romeo and Juliet: other revision tasks that could help you

Task	Suggested time	How this helped
Romeo & Juliet – Revise key moments and quotes for major characters (flash cards/ poster/post-its etc) <ul style="list-style-type: none"> • Romeo • Juliet • Lord & Lady Capulet • Lord & Lady Montague • The Prince • Paris • Tybalt • Minor Characters 	30 mins per character	
Romeo & Juliet – Revise key moments and quotes for the main themes: <ul style="list-style-type: none"> • Family • War • Death • Love • Loyalty • Religion 	30 mins per theme	
Romeo & Juliet – Make key quote posters with reference to language and structure.	20 mins per focus.	
Romeo & Juliet – Read over the list of past paper questions, pick 2 and create a rough plan/spider diagram to show how you'd answer it.	40 mins	
Romeo & Juliet – Have a go at an extract question from a past paper	20 mins	
Romeo & Juliet – Complete a FULL past paper – available on VLE or weebly.	1 hour	
Romeo & Juliet – Plot key events on a timeline for R&J	30 minutes	
Romeo & Juliet – Create flash cards for key scenes in R&J	1 hour	
Romeo & Juliet – Go online and research the play	As long as you like	
Romeo & Juliet – Use no fear Shakespeare to re-read the play	2 hours - break it into chunks	
Romeo & Juliet – Revise with a friend using some of the key resources you have created	As long as it takes	

1B Lit: Poetry Anthology

Question	What do you have to do?	Assessment Objectives assessed for this:
1B a)	Anthology Analysis of whole poem with links to language and structure and context (15 marks)	<u>AO1 & AO2 & AO3</u> Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract, links should also be made to the way context is important
1B b)	Anthology Comparison Analysis of two poems linked to section a with links to language and structure and context (25 marks)	<u>AO1 & AO2 & AO3</u> Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract, links should also be made to the way context is important. This will also be marked for the comparison skills.

AO1: Literature Reading skills – understanding/knowledge & evidence

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.

AO2: Literature Reading Skills - Analysis

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.

AO3: Literature Reading Skills - Context

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.

What do you need to remember?

To analyse the poems

Use PEA

Refer to language and structure

You can use SMILE/MALES/MILES as a reminder to cover the meaning

To use comparison language

To compare in section b

To use contextual knowledge in the essay

Context

<p>War Poem 1: The Manhunt</p> <ul style="list-style-type: none"> • Written about Eddie Beddoes a Bosnian peacekeeper who was shot on a peacekeeping mission • Bosnia was recovering from a 3 year war and the UN forces were there to assist • He was 19 • His injuries changed his life • He endured pain, physical injury and mental suffering • He suffered post traumatic shock (PTSD) • No help was available for sufferers of PTSD • Balloons popping would cause flashbacks to the attack • His wife Laura helped him overcome his suffering 	<p>War Poem 2: The Soldier</p> <ul style="list-style-type: none"> • The poem was written as a form of propaganda • Brookes had not been to war or seen the devastating impact it could have • The poem depicts what he thinks will happen in WW1 • Written in 1914 the year WW1 broke out • Brookes died in 1915 while in the Navy but of blood poisoning • Pre-war optimism comes through in the poem • Over 20 million men lost their lives • Bloodiest conflict which was considered to be the war to end all wars • Shows a naivety in society at the time
<p>War Poem 3: Dulce et Decorum Est</p> <ul style="list-style-type: none"> • Sarcastic and realistic depiction of the war • Owen died at 25 • He was injured and sent home but returned to the front line to continue fighting • Gas was a particularly horrific way to die • Trench warfare meant months on the frontline for men • Brutal and agonising • Barbed wire tore men to shreds on their own side and on the oppositions side • Conditions were appalling with men contracting trench foot, sleeping in muddy dug outs and not having clean/dry clothes and footwear. Lice were rife and supplies were limited. 	<p>War Poem 4: Mametz Wood</p> <ul style="list-style-type: none"> • Sheers is a Welsh poet who used the historic battle at Mametz wood to create the poem • Mametz Wood was a heavily fought over wooded area during the battle of the Somme • The Battle of the Somme was one of the bloodiest battles recorded with 4,000 casualties and 600 dead • The battle for Mametz Wood was supposed to only take hours but lasted days • Men were sent walking to their slaughter • The Welsh were successful, with heavy casualties, however not really commended for their bravery • Took place in 1916 • Dance macabre was depicted in art and supposed to make viewers reflect on their souls
<p>War Poem 5: A Wife in London</p> <ul style="list-style-type: none"> • His first wife influenced his writing greatly • Trained as an architect after leaving school at 16 • London was enveloped in a thick fog in the 1880s which lasted for days and made visibility impossible • Hardy is writing about the Boer War in South Africa which was between the British and the Boer settlers • The war was unmatched with over 400,000 British troops fighting in the war • 22,000 Boer and 25,000 British men lost their lives • Many of the Boer troops were untrained and young • Eventually the Boers surrendered 	<p>Nature Poem 1: To Autumn</p> <ul style="list-style-type: none"> • Keats is a romantic poet • Romantics believed in the power of beauty and that emotion and imagination were hugely important • He died young • His girlfriend Fanny Brawne both inspired and tormented him • He was ambiguous about the amount of time he spent thinking about her
<p>Nature Poem 2: Hawk Roosting</p> <ul style="list-style-type: none"> • Hughes was hugely inspired by animals and nature due to his Yorkshire childhood • The hawk could be a metaphor for religion and its place in society • Hughes questions creation and the way that it evolved • The poem was published in the 60s • 'Lupercal'. The collection of poems in which Hawk Roosting was published takes its title from an ancient, pre-Roman festival celebrating spring 	<p>Nature Poems 3: Excerpt from The Prelude</p> <ul style="list-style-type: none"> • William Wordsworth (1770 – 1850) • born in the Lake District which hugely influences his writing and this poem is about how the power of nature influenced him as a child. • He was an influential Romantic poet. • His poems along with his sister Dorothy and Samuel Taylor Coleridge's collection The Lyrical Ballads marked the start of the romantic movement. • Romantics changed the way people thought about art and writing. • This poem is autobiographical.

Nature Poems 4: Death of a Naturalist

- Heaney won many prizes for this collection
- An Irish poet
- He was said to want to highlight big ideas through the poem
- Could have been influenced by the way perspective changes as you grow older
- He is influenced by nature and experiences with it

Poem of Place 1: Ozymandius

- **Percy Bysshe Shelley** (1792-1822) A Romantic poet influenced by beauty and truth.
- Born in Horsham, Sussex, he came from a wealthy family
- Atheist doesn't believe in God
- He eloped and married aged 19. Harriet died
- Three years later, Shelley left for Europe with another woman, Mary Godwin (who later became **Mary Shelley** and wrote *Frankenstein*). Shelley had children by both women.
- Shelley was a 'radical' *Ozymandias* may reflect this side of his character. Literal meaning is the Statue of Ozymandias (another name for the Egyptian pharaoh Rameses II) it can be read as a criticism of people or systems that become huge and believe themselves to be invincible.

Poem of Place 2: Living Space

- Imtiaz Dharker is a contemporary poet who was born in Pakistan and grew up in Scotland.
- She is also a film director and has scripted a number of documentaries in India, supporting work with women and children
- Dharker's intimate knowledge of Mumbai is evident in this poem. She works to raise awareness of issues in other countries.
- Set in the slums this highlights the difficulties of poverty

Poem of Place 3: London

- Published in 1794.
- The *Songs of Innocence* section contains poems which are positive in tone and celebrate love, childhood and nature.
- *The Songs of Experience* poems are obviously intended to provide a contrast, and illustrate the effects of modern life on people and nature. Dangerous industrial conditions, child labour, prostitution and poverty are just some of the topics Blake explores.
- Preoccupied with the Industrial Revolution
- In 1789, the French people revolted against the monarchy and aristocracy, using violence and murder to overthrow those in power.
- Seen as a model for how ordinary, disadvantaged people could seize power.
- Blake alludes to the revolution in *London*.

<p>Poem 1: Valentine</p> <ul style="list-style-type: none"> • Carol Ann Duffy (born 1955) is a Scottish poet, was the first female (and first Scottish) Poet Laureate. • Born in Glasgow, she moved with her family to Stafford when she was 7, where she was educated. • She wrote poetry from an early age, and was first published at the age of 15. • Her poetry has been the subject of controversy. • Duffy often tackles difficult subjects, encouraging the reader to explore alternative points of view. • Duffy's poetry is often feminist in its themes and approach. 	<p>Love Poem 2: As Imperceptibly as grief</p> <ul style="list-style-type: none"> • By the 1860s, Dickinson lived in almost complete isolation from the outside world, but actively maintained many correspondences and read widely. • Dickinson's poetry was heavily influenced by the Metaphysical poets of seventeenth-century England, • Also influenced by the Book of Revelation and her upbringing in a Puritan New England town, which encouraged a Calvinist, orthodox, and conservative approach to Christianity.
<p>Love Poem 3: She walks in beauty</p> <ul style="list-style-type: none"> • A leading poet of the Romantics. • Romanticism was a general artistic movement (literature, music, the visual arts, etc.) which dominated European culture from the late-18th century until the mid-19th century. Romanticism had many key features among which were: <ul style="list-style-type: none"> • a recognition of the influence of the senses and of personal emotion • that the heart (emotion) is considered more powerful than the head (logic/reason) • an understanding of the deep power of the natural world • All of these are features of Byron's poem. • Byron is believed to have been inspired to write the poem after seeing a woman with very good looks at a fashionable London party. • Byron himself had many stormy personal relationships. He was famously described as 'mad, bad and dangerous to know'. • From the collection <i>Hebrew Melodies</i> in April 1815 and was intended to be set to music of a religious nature. 	<p>Love Poem 4: Sonnet 43</p> <ul style="list-style-type: none"> • A prominent Victorian poet. • She suffered from lifelong illness, despite which she married the poet and playwright Robert Browning, who was a major influence on her work, and to whom <i>Sonnet 43</i> is addressed. • <i>Sonnet 43</i> is part of a longer sonnet sequence of 44 sonnets called <i>Sonnets from the Portuguese</i>.
<p>Love Poem 5: Afternoons</p> <ul style="list-style-type: none"> • Philip Larkin was a significant 20th century poet whose work is characterised by detailed observations of everyday life and relationships. • His style is melancholic (the tone can be downbeat), although he is also famous for celebrating the ordinary • He did not marry, had no children, never went abroad and worked as a librarian at Hull University for over 30 years. 	<p>Love Poem 6: Cozy Apologia</p> <ul style="list-style-type: none"> • American poet, Rita Dove is married to fellow-writer Fred Viebahn and <i>Cozy Apologia</i> seems to be an affectionate tribute to him. • The poem notes details of a couple's domestic life as writers, 'Twin desks, computers, hardwood floors'. • It is set against the arrival of Hurricane Floyd, a powerful storm which hit the east coast of the USA in 1999. • This factual, real-life context supports the idea this is an autobiographical poem.

The Manhunt

a) Read the poem below, *The Manhunt* By Simon Armitage.

In this poem Armitage presents ideas about war and relationships. Write about the ways in which Armitage presents war and relationships in this poem.

The Manhunt

After the first phase,
after passionate nights and intimate days,

only then would he let me trace
the frozen river which ran through his face,

only then would he let me explore
the blown hinge of his lower jaw,

and handle and hold
the damaged, porcelain collar-bone,

and mind and attend
the fractured rudder of shoulder-blade,

and finger and thumb
the parachute silk of his punctured lung.

Only then could I bind the struts
and climb the rungs of his broken ribs,

and feel the hurt
of his grazed heart.

Skirting along,
only then could I picture the scan,

the foetus of metal beneath his chest
where the bullet had finally come to rest.

Then I widened the search,
traced the scarring back to its source

to a sweating, unexploded mine
buried deep in his mind, around which

every nerve in his body had tightened and closed.
Then, and only then, did I come close.

Simon Armitage

(b) Choose **one** other poem from the anthology in which the poet also writes about war.

Compare the presentation of war in your chosen poem to the presentation of war in *The Manhunt*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

Mametz Wood

a) Read the poem below, Mametz Wood by Owen Sheers.

In this poem Sheers presents ideas about war and death. Write about the ways in which Sheers presents war and death in this poem.

Mametz Wood

For years afterwards the farmers found them –
the wasted young, turning up under their plough blades
as they tilled the land back into itself.

A chit of bone, the china plate of a shoulder blade,
the relic of a finger, the blown
and broken bird's egg of a skull,

all mimicked now in flint, breaking blue in white
across this field where they were told to walk, not run,
towards the wood and its nesting machine guns.

And even now the earth stands sentinel,
reaching back into itself for reminders of what happened
like a wound working a foreign body to the surface of the skin.

This morning, twenty men buried in one long grave,
a broken mosaic of bone linked arm in arm,
their skeletons paused mid dance-macabre

in boots that outlasted them,
their socketed heads tilted back at an angle
and their jaws, those that have them, dropped open.

As if the notes they had sung
have only now, with this unearthing,
slipped from their absent tongues.

Owen Sheers

(b) Choose **one** other poem from the anthology in which the poet also writes about war.

Compare the presentation of war in your chosen poem to the presentation of war in *Mametz Woods*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

Dulce Et Decorum Est

a) Read the poem below, *Dulce Et Decorum Est* by Wilfred Owen.

In this poem Owen presents ideas about war and being patriotic. Write about the ways in which Owen presents war and patriotic ideas in this poem.

Dulce et Decorum Est

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of gas shells dropping softly behind.

Gas! Gas! Quick, boys! – An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling,
And flound'ring like a man in fire or lime ...
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues, –
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: *Dulce et decorum est*
Pro patria mori.

Wilfred Owen

(b) Choose **one** other poem from the anthology in which the poet also writes about war.

Compare the presentation of war in your chosen poem to the presentation of war in *Dulce et Decorum Est*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

The Soldier

a) Read the poem below, The Soldier by Rupert Brooke.

In this poem Brooke presents war and death in an idealistic way. Write about the ways in which Brooke presents war and death in an idealistic way.

The Soldier

If I should die, think only this of me:
That there's some corner of a foreign field
That is for ever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's, breathing English air,
Washed by the rivers, blest by suns of home.

And think, this heart, all evil shed away,
A pulse in the eternal mind, no less
Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

Rupert Brooke

(b) Choose **one** other poem from the anthology in which the poet also writes about war.

Compare the presentation of war in your chosen poem to the presentation of war in The Soldier. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

A Wife in London

a) Read the poem below, *A Wife in London* by Thomas Hardy.

In this poem Hardy presents death in war from a Wife's perspective. Write about the ways in which Hardy presents war from the viewpoint of those left behind.

A Wife in London

I – The Tragedy

She sits in the tawny vapour
That the City lanes have uprolled,
Behind whose webby fold on fold
Like a waning taper
The street-lamp glimmers cold.

A messenger's knock cracks smartly,
Flashed news is in her hand
Of meaning it dazes to understand
Though shaped so shortly:
He – has fallen – in the far South Land ...

II – The Irony

'Tis the morrow; the fog hangs thicker,
The postman nears and goes:
A letter is brought whose lines disclose
By the firelight flicker
His hand, whom the worm now knows:

Fresh – firm – penned in highest feather –
Page-full of his hoped return,
And of home-planned jaunts by brake and burn
In the summer weather,
And of new love that they would learn.

Thomas Hardy

(b) Choose **one** other poem from the anthology in which the poet also writes about war.

Compare the presentation of war in your chosen poem to the presentation of war in *A Wife in London*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

To Autumn

a) Read the poem below, *To Autumn* by John Keats.

In this poem Keats presents nature as constantly changing. Write about the ways in which Keats presents nature in this poem.

To Autumn

Season of mists and mellow fruitfulness!
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'erbrimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers;
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cyder-press, with patient look,
Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too, —
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The red-breast whistles from a garden-croft;
And gathering swallows twitter in the skies.

John Keats

(b) Choose **one** other poem from the anthology in which the poet also writes about nature.

Compare the presentation of war in your chosen poem to the presentation of nature in *To Autumn*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

Hawk Roosting

a) Read the poem below, *Hawk Roosting* by Ted Hughes.

In this poem Hughes presents nature as predatory. Write about the ways in which Hughes presents nature in this poem.

Hawk Roosting

I sit in the top of the wood, my eyes closed.
Inaction, no falsifying dream
Between my hooked head and hooked feet:
Or in sleep rehearse perfect kills and eat.

The convenience of the high trees!
The air's buoyancy and the sun's ray
Are of advantage to me;
And the earth's face upward for my inspection.

My feet are locked upon the rough bark.
It took the whole of Creation
To produce my foot, my each feather:
Now I hold Creation in my foot

Or fly up, and revolve it all slowly –
I kill where I please because it is all mine.
There is no sophistry in my body:
My manners are tearing off heads –

The allotment of death.
For the one path of my flight is direct
Through the bones of the living.
No arguments assert my right:

The sun is behind me.
Nothing has changed since I began.
My eye has permitted no change.
I am going to keep things like this.

Ted Hughes

(b) Choose **one** other poem from the anthology in which the poet also writes about nature.

Compare the presentation of war in your chosen poem to the presentation of nature in *Hawk Roosting*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

Excerpt from The Prelude

a) Read the poem below, Excerpt from The Prelude, by William Wordsworth.

In this poem Wordsworth presents nature as constantly changing. Write about the ways in which Wordsworth presents nature in this poem.

Excerpt from The Prelude

And in the frosty season, when the sun
Was set, and visible for many a mile
The cottage windows through the twilight blaz'd,
I heeded not the summons: – happy time
It was, indeed, for all of us; to me
It was a time of rapture: clear and loud
The village clock toll'd six; I wheel'd about,
Proud and exulting, like an untir'd horse,
That cares not for his home. – All shod with steel,
We hiss'd along the polish'd ice, in games
Confederate, imitative of the chace
And woodland pleasures, the resounding horn,
The Pack loud bellowing, and the hunted hare.
So through the darkness and the cold we flew,
And not a voice was idle; with the din,
Meanwhile, the precipices rang aloud,
The leafless trees, and every icy crag
Tinkled like iron, while the distant hills
Into the tumult sent an alien sound
Of melancholy, not unnoticed, while the stars,
Eastward, were sparkling clear, and in the west
The orange sky of evening died away.

William Wordsworth

(b) Choose **one** other poem from the anthology in which the poet also writes about nature.

Compare the presentation of war in your chosen poem to the presentation of nature in *Excerpt from The Prelude*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

Death of a Naturalist

a) Read the poem below, *Death of a Naturalist*, by Seamus Heaney.

In this poem Heaney presents nature as constantly changing. Write about the ways in which Heaney presents nature in this poem.

Death of a Naturalist

All year the flax-dam festered in the heart
Of the townland; green and heavy headed
Flax had rotted there, weighted down by huge sods.
Daily it sweltered in the punishing sun.
Bubbles gargled delicately, bluebottles
Wove a strong gauze of sound around the smell.
There were dragon-flies, spotted butterflies,
But best of all was the warm thick slobber
Of frogspawn that grew like clotted water
In the shade of the banks. Here, every spring
I would fill jampotfuls of the jellied
Specks to range on window-sills at home,
On shelves at school, and wait and watch until
The fattening dots burst into nimble-
Swimming tadpoles. Miss Walls would tell us how
The daddy frog was called a bullfrog
And how he croaked and how the mammy frog
Laid hundreds of little eggs and this was
Frogspawn. You could tell the weather by frogs too
For they were yellow in the sun and brown
In rain.

Then one hot day when fields were rank
With cowdung in the grass and angry frogs
Invaded the flax-dam; I ducked through hedges
To a coarse croaking that I had not heard
Before. The air was thick with a bass chorus.
Right down the dam gross-bellied frogs were cocked
On sods; their loose necks pulsed like sails. Some hopped:
The slap and plop were obscene threats. Some sat
Poised like mud grenades, their blunt heads farting.
I sickened, turned, and ran. The great slime kings
Were gathered there for vengeance and I knew
That if I dipped my hand the spawn would clutch it.

Seamus Heaney

(b) Choose **one** other poem from the anthology in which the poet also writes about nature.

Compare the presentation of war in your chosen poem to the presentation of nature in *Death of a Naturalist*. [25]

In your answer to part (b) you should compare:

- the content and structure of the poems – what they are about and how they are organised;
- how the writers create effects, using appropriate terminology where relevant;
- the contexts of the poems, and how these may have influenced the ideas in them.

Sonnet 43

a) Read the poem below, Sonnet 43, by Elizabeth Barrett Browning.

In this poem Barrett Browning writes about love. Write about the ways in which she presents love in this poem.

Sonnet 43

How do I love thee? Let me count the ways.

I love thee to the depth and breadth and height

My soul can reach, when feeling out of sight

For the ends of Being and ideal Grace.

I love thee to the level of every day's

Most quiet need, by sun and candlelight.

I love thee freely, as men strive for Right;

I love thee purely, as they turn from Praise.

I love thee with the passion put to use

In my old griefs, and with my childhood's faith.

I love thee with a love I seemed to lose

With my lost saints – I love thee with the breath,

Smiles, tears, of all my life! – and, if God choose,

I shall but love thee better after death.

Elizabeth Barrett Browning

(b) Choose **one** other poem from the anthology in which the poet also writes about love.

Compare the presentation of love in your chosen poem to the presentation of Love in Sonnet 43 [25]

In your answer to part (b) you should compare:

☐☐the content and structure of the poems – what they are about and how they are organised;

☐☐how the writers create effects, using appropriate terminology where relevant;

☐☐the contexts of the poems, and how these may have influenced the ideas in them.

She Walks in Beauty

a) Read the poem below, *She Walks in Beauty* by Lord Byron.

In this poem Lord Byron writes about love. Write about the ways in which he presents love in this poem.

She Walks in Beauty

She walks in beauty, like the night
 Of cloudless climes and starry skies;
And all that's best of dark and bright
 Meet in her aspect and her eyes:
Thus mellowed to that tender light
 Which Heaven to gaudy day denies.

One shade the more, one ray the less,
 Had half impaired the nameless grace
Which waves in every raven tress,
 Or softly lightens o'er her face;
Where thoughts serenely sweet express,
 How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
 So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
 But tell of days in goodness spent,
A mind at peace with all below,
 A heart whose love is innocent!

Lord Byron

(b) Choose **one** other poem from the anthology in which the poet also writes about love.

Compare the presentation of love in your chosen poem to the presentation of love in *She Walks in Beauty* [25]

In your answer to part (b) you should compare:

- ☒☒ the content and structure of the poems – what they are about and how they are organised;
- ☒☒ how the writers create effects, using appropriate terminology where relevant;
- ☒☒ the contexts of the poems, and how these may have influenced the ideas in them.

Valentine

a) Read the poem below, Valentine by Carol Ann Duffy.

In this poem Duffy writes about love. Write about the ways in which she presents love in this poem.

Valentine

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,
possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring,
if you like.
Lethal.
Its scent will cling to your fingers,
cling to your knife.

Carol Ann Duffy

b) Choose **one** other poem from the anthology in which the poet also writes about love.

Compare the presentation of love in your chosen poem to the presentation of love in Valentine [25]

In your answer to part (b) you should compare:

- ☐☐the content and structure of the poems – what they are about and how they are organised;
- ☐☐how the writers create effects, using appropriate terminology where relevant;
- ☐☐the contexts of the poems, and how these may have influenced the ideas in them.

Afternoons

a) Read the poem below, *Afternoons* by Philip Larkin.

In this poem Larkin writes about love. Write about the ways in which he presents love in this poem.

Afternoons

Summer is fading:

The leaves fall in ones and twos

From trees bordering

The new recreation ground.

In the hollows of afternoons

Young mothers assemble

At swing and sandpit

Setting free their children.

Behind them, at intervals,

Stand husbands in skilled trades,

An estateful of washing,

And the albums, lettered

Our Wedding, lying

Near the television:

Before them, the wind

Is ruining their courting-places

That are still courting-places

(But the lovers are all in school),

And their children, so intent on

Finding more unripe acorns,

Expect to be taken home.

Their beauty has thickened.

Something is pushing them

To the side of their own lives.

Philip Larkin

b) Choose **one** other poem from the anthology in which the poet also writes about love.

Compare the presentation of love in your chosen poem to the presentation of love in *Afternoons* [25]

In your answer to part (b) you should compare:

☐☐the content and structure of the poems – what they are about and how they are organised;

☐☐how the writers create effects, using appropriate terminology where relevant;

☐☐the contexts of the poems, and how these may have influenced the ideas in them.

As Imperceptibly as Grief

a) Read the poem below, *As Imperceptibly as Grief* by Emily Dickinson

In this poem Dickinson writes about love. Write about the ways in which he presents love in this poem.

As Imperceptibly as Grief

As imperceptibly as Grief
The Summer lapsed away —
Too imperceptible at last
To seem like Perfidy —
A Quietness distilled
As Twilight long begun,
Or Nature spending with herself
Sequestered Afternoon —
The Dusk drew earlier in —
The Morning foreign shone —
A courteous, yet harrowing Grace,
As Guest, that would be gone —
And thus, without a Wing
Or service of a Keel
Our Summer made her light escape
Into the Beautiful.

Emily Dickinson

b) Choose **one** other poem from the anthology in which the poet also writes about love.

Compare the presentation of love in your chosen poem to the presentation of love in *Imperceptibly as grief* [25]

In your answer to part (b) you should compare:

• the content and structure of the poems – what they are about and how they are organised;

• how the writers create effects, using appropriate terminology where relevant;

• the contexts of the poems, and how these may have influenced the ideas in them.

Ozymandias

a) Read the poem below, Ozymandias by Percey Bysshe Shelley.
In this poem Shelley writes about a place. Write about the ways in which he presents place in this poem.

Ozymandias

I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert . . . Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them, and the heart that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

Percy Bysshe Shelley

b) Choose **one** other poem from the anthology in which the poet also writes about a place.
Compare the presentation of place in your chosen poem to the presentation of place in Ozymandias [25]
In your answer to part (b) you should compare:

- ☐☐the content and structure of the poems – what they are about and how they are organised;
- ☐☐how the writers create effects, using appropriate terminology where relevant;
- ☐☐the contexts of the poems, and how these may have influenced the ideas in them.

Living Space

a) Read the poem below, Living Space by Imtiaz Dharker.

In this poem Dharker writes about a place. Write about the ways in which she presents place in this poem.

Living Space

There are just not enough
straight lines. That
is the problem.
Nothing is flat
or parallel. Beams
balance crookedly on supports
thrust off the vertical.
Nails clutch at open seams.
The whole structure leans dangerously
towards the miraculous.

Into this rough frame,
someone has squeezed
a living space

and even dared to place
these eggs in a wire basket,
fragile curves of white
hung out over the dark edge
of a slanted universe,
gathering the light
into themselves,
as if they were
the bright, thin walls of faith.

Imtiaz Dharker

b) Choose **one** other poem from the anthology in which the poet also writes about a place.

Compare the presentation of place in your chosen poem to the presentation of place in Living Space [25]

In your answer to part (b) you should compare:

- ☐☐ the content and structure of the poems – what they are about and how they are organised;
- ☐☐ how the writers create effects, using appropriate terminology where relevant;
- ☐☐ the contexts of the poems, and how these may have influenced the ideas in them.

London

a) Read the poem below, London by William Blake.

In this poem Blake writes about a place. Write about the ways in which she presents place in this poem.

London

I wander thro' each charter'd street,
Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the Chimney-sweeper's cry
Every black'ning Church appalls;
And the hapless Soldier's sigh
Runs in blood down Palace walls.

But most thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear,
And blights with plagues the Marriage hearse.

William Blake

b) Choose **one** other poem from the anthology in which the poet also writes about a place.

Compare the presentation of place in your chosen poem to the presentation of place in London[25]

In your answer to part (b) you should compare:

☐☐the content and structure of the poems – what they are about and how they are organised;

☐☐how the writers create effects, using appropriate terminology where relevant;

☐☐the contexts of the poems, and how these may have influenced the ideas in them.

Cozy Apologia

a) Read the poem below, Cozy Apologia by Rita Dove

In this poem Dove writes about love. Write about the ways in which he presents love in this poem.

Cozy Apologia

I could pick anything and think of you—
This lamp, the wind-still rain, the glossy blue
My pen exudes, drying matte, upon the page.
I could choose any hero, any cause or age
And, sure as shooting arrows to the heart,
Astride a dappled mare, legs braced as far apart
As standing in silver stirrups will allow—
There you'll be, with furrowed brow
And chain mail glinting, to set me free:
One eye smiling, the other firm upon the enemy.

This post-postmodern age is all business: compact disks
And faxes, a do-it-now-and-take-no-risks
Event. Today a hurricane is nudging up the coast,
Oddly male: Big Bad Floyd, who brings a host
Of daydreams: awkward reminiscences
Of teenage crushes on worthless boys
Whose only talent was to kiss you senseless.
They all had sissy names—Marcel, Percy, Dewey;
Were thin as licorice and as chewy,
Sweet with a dark and hollow center. Floyd's

Cussing up a storm. You're bunkered in your
Aerie, I'm perched in mine
(Twin desks, computers, hardwood floors):
We're content, but fall short of the Divine.
Still, it's embarrassing, this happiness—
Who's satisfied simply with what's good for us,
When has the ordinary ever been news?
And yet, because nothing else will do
To keep me from melancholy (call it blues),
I fill this stolen time with you.

Rita Dove

b) Choose **one** other poem from the anthology in which the poet also writes about love.

Compare the presentation of love in your chosen poem to the presentation of love in Cozy Apologia [25]

In your answer to part (b) you should compare:

• the content and structure of the poems – what they are about and how they are organised;
• how the writers create effects, using appropriate terminology where relevant;
• the contexts of the poems, and how these may have influenced the ideas in them.

Other Anthology tasks you could complete to aid with your revision

Task	Suggested time	How this helped
ANTHOLOGY POETRY – revise language techniques (poster/ match up etc.)	30 mins	
ANTHOLOGY POETRY – Revise how you need to approach the question. What do you have to do? Make a note of the key things you need to remember in terms of the APPROACH or STRUCTURE of your response.	30 minutes	
ANTHOLOGY POETRY – improve a past example that you have done in class by including the targets given.	30 mins	
ANTHOLOGY POETRY – 10 minute challenge: Annotate 2 poems and make a rough plan in 10 minutes.	10 minutes	
ANTHOLOGY POETRY – Complete a planning chart for 2 poems which you can compare from the Anthology	30 minutes	
ANTHOLOGY POETRY – Complete past paper(s) – on VLE or Weebly.	1 hour	
ANTHOLOGY POETRY – Revise using your annotated green anthology that you worked on in class		

2B: A Christmas Carol

You should analyse the extract linked to the whole text making sure you focus on the way language, structure and context create meaning (40 marks)

This task covers: AO1 & AO2 & AO3

Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract, links should also be made to the way context is important

AO1: Literature Reading skills – understanding/knowledge & evidence

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.

AO2: Literature Reading Skills - Analysis

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.

AO3: Literature Reading Skills - Context

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.

A guide to 4 things you could talk about for each CHARACTER

Scrooge	<ul style="list-style-type: none"> • What he's like at the beginning – mean towards Fred, uncharitable • His relationship with Bob and Tiny Tim • What he learns from visiting the past in particular – old school and Fan's rescue, Fezziwig, and Belle. • How he is a changed man by the end
Ghosts	<ul style="list-style-type: none"> • Marley – shows him the money chains and what might become of him if he doesn't change • Xmas Past – School House, Fezziwig, Belle • Xmas Present – Belle's family, Cratchit family dinner • Xmas future – Tiny Tim's death, Scrooge's own death
Cratchit Family	<ul style="list-style-type: none"> • Bob – one coal, tiny salary at the start –then changes at the end! • Way he toasts Scrooge at Xmas dinner • Whole family's happiness at Xmas dinner with what little they have • Tiny Tim's role and how Scrooge despairs when he thinks he will die.
Minor Characters – Fred/Fan/Belle	<ul style="list-style-type: none"> • Fred – always happy and positive and invites Scrooge to Xmas dinner every year only to be met with abuse. Scrooge starts to feel guilty about how he treats him when he is reminded of his dead sister, Fan. • Belle was the love of Scrooge's life and deserted him due to his love for money. Scrooge learns that she then has a family and husband of her own – that he could have been.

A guide to 4 things you could talk about for each THEME

Change	<ul style="list-style-type: none"> • What Scrooge is like at the beginning – mean towards Fred, uncaring towards the charity workers, etc • Things that affect the change in Scrooge: what he learns from visits with the ghosts– old school and Fan's rescue, Fezziwig, and Belle breaking up with him / Cratchit family / Own death • How he is a changed man by the end and how he then treats Fred, Bob, Tiny Tim and charity workers differently.
Family	<ul style="list-style-type: none"> • Scrooge's own family –Fan and how he is reminded of her kindness when he was a boy left at school • Scrooge's treatment of Fred • Scrooge seeing how Belle has her own family • The Cratchit family dinner and how Scrooge becomes 'like a father' to Tiny Tim at the end.
Money	<ul style="list-style-type: none"> • Bob and the tiny salary at the start –then is raised at the end! • No care for charity workers then changes and gives them a large amount at the end • Cratchit family's happiness at Xmas dinner with what little they have • Horrible figures of Ignorance and Want / people like Old Joe and Mrs Dilber – grimy, merciless money who are only interested in making money even from dead people (just like Scrooge was, making a deal even at Jacob Marley's funeral!)
The Past	<ul style="list-style-type: none"> • School days and left alone until Fan arrives to take him home • Fezziwig, his lovely old boss • Belle, his fiancée who broke up with him over money • The impact these events have on changing his priorities towards Fred, Bob and the future.

LITERATURE A Christmas Carol Extract 1

And now, without a word of warning from the Ghost, they stood upon a bleak and desert moor, where monstrous masses of rude stone were cast about, as though it were the burial-place of giants, and water spread itself wheresoever it listed, or would have done so, but for the frost that held it prisoner; and nothing grew but moss and furze, and coarse rank grass. Down in the west the setting sun had left a streak of fiery red, which glared upon the desolation for an instant, like a sullen eye, and frowning lower, lower, lower yet, was lost in the thick gloom of darkest night.

‘What place is this?’ asked Scrooge.

‘A place where Miners live, who labour in the bowels of the earth,’ returned the Spirit. ‘But they know me. See!’

A light shone from the window of a hut, and swiftly they advanced towards it. Passing through the wall of mud and stone, they found a cheerful company assembled round a glowing fire. An old, old man and woman, with their children and their children’s children, and another generation beyond that, all decked out gaily in their holiday attire. The old man, in a voice that seldom rose above the howling of the wind upon the barren waste, was singing them a Christmas song—it had been a very old song when he was a boy—and from time to time they all joined in the chorus. So surely as they raised their voices, the old man got quite blithe and loud; and so surely as they stopped, his vigour sank again.

The Spirit did not tarry here, but bade Scrooge hold his robe, and passing on above the moor, sped—whither? Not to sea? To sea. To Scrooge’s horror, looking back, he saw the last of the land, a frightful range of rocks, behind them; and his ears were deafened by the thundering of water, as it rolled and roared, and raged among the dreadful caverns it had worn, and fiercely tried to undermine the earth.

Built upon a dismal reef of sunken rocks, some league or so from shore, on which the waters chafed and dashed, the wild year through, there stood a solitary lighthouse. Great heaps of seaweed clung to its base, and storm-birds—born of the wind one might suppose, as sea-weed of the water—rose and fell about it, like the waves they skimmed.

But even here, two men who watched the light had made a fire, that through the loophole in the thick stone wall shed out a ray of brightness on the awful sea. Joining their horny hands over the rough table at which they sat, they wished each other Merry Christmas in their can of grog, and one of them: the elder, too, with his face all damaged and scarred with hard weather, as the figure-head of an old ship might be: struck up a sturdy song that was like a Gale in itself.

You should use the extract above and your knowledge of the whole novel to answer this question.

Write about Poverty in the novel and the way Dickens presents this throughout.

In your response you should:

- ☑ refer to the extract and the novel as a whole;
- ☑ show your understanding of characters and events in the novel;
- ☑ refer to the contexts of the novel. [40]

LITERATURE A Christmas Carol Extract 2

Oh! But he was a tight-fisted hand at the grind- stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dogdays; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often "came down" handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, "My dear Scrooge, how are you? When will you come to see me?" No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, "No eye at all is better than an evil eye, dark master!"

But what did Scrooge care? It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call "nuts" to Scrooge.

You should use the extract above and your knowledge of the whole novel to answer this question.

Write about Scrooge and the way he changes throughout the novel.

In your response you should:

- ☐ refer to the extract and the novel as a whole;
- ☐ show your understanding of characters and events in the novel;
- ☐ refer to the contexts of the novel. [40]

LITERATURE A Christmas Carol Extract 3

Meanwhile the fog and darkness thickened so, that people ran about with flaring links, proffering their services to go before horses in carriages, and conduct them on their way. The ancient tower of a church, whose gruff old bell was always peeping slyly down at Scrooge out of a Gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street at the corner of the court, some labourers were repairing the gas-pipes, and had lighted a great fire in a brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blaze in rapture. The water-plug being left in solitude, its overflowing sullenly congealed, and turned to misanthropic ice. The brightness of the shops where holly sprigs and berries crackled in the lamp heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke; a glorious pageant, with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should; and even the little tailor, whom he had fined five shillings on the previous Monday for being drunk and bloodthirsty in the streets, stirred up to-morrow's pudding in his garret, while his lean wife and the baby sallied out to buy the beef.

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of --

"God bless you, merry gentleman!
May nothing you dismay!"

Scrooge seized the ruler with such energy of action, that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

You should use the extract above and your knowledge of the whole novel to answer this question.

Write about the way Dickens creates different moods and atmospheres in the novel.

In your response you should:

- ☑ refer to the extract and the novel as a whole;
- ☑ show your understanding of mood/atmosphere and events in the novel;
- ☑ refer to the contexts of the novel. [40]

LITERATURE A Christmas Carol Extract 4

"A merry Christmas, uncle! God save you!" cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

"Bah!" said Scrooge, "Humbug!"

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

"Christmas a humbug, uncle!" said Scrooge's nephew. "You don't mean that, I am sure."

"I do," said Scrooge. "Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough."

"Come, then," returned the nephew gaily. "What right have you to be dismal? What reason have you to be morose? You're rich enough."

Scrooge having no better answer ready on the spur of the moment, said "Bah!" again; and followed it up with "Humbug."

"Don't be cross, uncle!" said the nephew.

"What else can I be," returned the uncle, "when I live in such a world of fools as this? Merry Christmas! Out upon merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, but not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will," said Scrooge indignantly, "every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!"

"Uncle!" pleaded the nephew.

"Nephew!" returned the uncle, sternly, "keep Christmas in your own way, and let me keep it in mine."

"Keep it!" repeated Scrooge's nephew. "But you don't keep it."

"Let me leave it alone, then," said Scrooge. "Much good may it do you! Much good it has ever done you!"

"There are many things from which I might have derived good, by which I have not profited, I dare say," returned the nephew. "Christmas among the rest. But I am sure I have always thought of Christmas time, when it has come round -- apart from the veneration due to its sacred name and origin, if anything belonging to it can be apart from that -- as a good time: a kind, forgiving, charitable, pleasant time: the only time I know of, in the long calendar of the year, when men and women seem by one consent to open their shut-up hearts freely, and to think of people below them as if they really were fellow-passengers to the grave, and not another race of creatures bound on other journeys. And therefore, uncle, though it has never put a scrap of gold or silver in my pocket, I believe that it *has* done me good, and *will* do me good; and I say, God bless it!"

You should use the extract above and your knowledge of the whole novel to answer this question.

Write about Scrooge's relationship with his family throughout the novel.

In your response you should:

- ☑ refer to the extract and the novel as a whole;
- ☑ show your understanding of characters and events in the novel;
- ☑ refer to the contexts of the novel. [40]

LITERATURE A Christmas Carol Extract 5

"Jacob," he said, imploringly. "Old Jacob Marley, tell me more. Speak comfort to me, Jacob!"

"I have none to give," the Ghost replied. "It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more, is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house -- mark me! -- in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!"

It was a habit with Scrooge, whenever he became thoughtful, to put his hands in his breeches pockets. Pondering on what the Ghost had said, he did so now, but without lifting up his eyes, or getting off his knees.

"You must have been very slow about it, Jacob," Scrooge observed, in a business-like manner, though with humility and deference.

"Slow!" the Ghost repeated.

"Seven years dead," mused Scrooge. "And travelling all the time!"

"The whole time," said the Ghost. "No rest, no peace. Incessant torture of remorse."

"You travel fast?" said Scrooge.

"On the wings of the wind," replied the Ghost.

"You might have got over a great quantity of ground in seven years," said Scrooge.

The Ghost, on hearing this, set up another cry, and clanked its chain so hideously in the dead silence of the night, that the Ward would have been justified in indicting it for a nuisance.

"Oh! captive, bound, and double-ironed," cried the phantom, "not to know, that ages of incessant labour, by immortal creatures, for this earth must pass into eternity before the good of which it is susceptible is all developed. Not to know that any Christian spirit working kindly in its little sphere, whatever it may be, will find its mortal life too short for its vast means of usefulness. Not to know that no space of regret can make amends for one life's opportunity misused! Yet such was I! Oh! such was I!"

"But you were always a good man of business, Jacob," faltered Scrooge, who now began to apply this to himself.

"Business!" cried the Ghost, wringing its hands again. "Mankind was my business. The common welfare was my business; charity, mercy, forbearance, and benevolence, were, all, my business. The dealings of my trade were but a drop of water in the comprehensive ocean of my business!"

It held up its chain at arm's length, as if that were the cause of all its unavailing grief, and flung it heavily upon the ground again.

You should use the extract above and your knowledge of the whole novel to answer this question.

Write about the presentation of the ghosts throughout the novel.

In your response you should:

- ☑ refer to the extract and the novel as a whole;
- ☑ show your understanding of characters and events in the novel;
- ☑ refer to the contexts of the novel. [40]

LITERATURE A Christmas Carol Extract 6

Scrooge took his melancholy dinner in his usual melancholy tavern; and having read all the newspapers, and beguiled the rest of the evening with his banker's-book, went home to bed. He lived in chambers which had once belonged to his deceased partner. They were a gloomy suite of rooms, in a lowering pile of building up a yard, where it had so little business to be, that one could scarcely help fancying it must have run there when it was a young house, playing at hide-and-seek with other houses, and forgotten the way out again. It was old enough now, and dreary enough, for nobody lived in it but Scrooge, the other rooms being all let out as offices. The yard was so dark that even Scrooge, who knew its every stone, was fain to grope with his hands. The fog and frost so hung about the black old gateway of the house, that it seemed as if the Genius of the Weather sat in mournful meditation on the threshold.

Now, it is a fact, that there was nothing at all particular about the knocker on the door, except that it was very large. It is also a fact, that Scrooge had seen it, night and morning, during his whole residence in that place; also that Scrooge had as little of what is called fancy about him as any man in the city of London, even including -- which is a bold word -- the corporation, aldermen, and livery. Let it also be borne in mind that Scrooge had not bestowed one thought on Marley, since his last mention of his seven years' dead partner that afternoon. And then let any man explain to me, if he can, how it happened that Scrooge, having his key in the lock of the door, saw in the knocker, without its undergoing any intermediate process of change -- not a knocker, but Marley's face.

Marley's face. It was not in impenetrable shadow as the other objects in the yard were, but had a dismal light about it, like a bad lobster in a dark cellar. It was not angry or ferocious, but looked at Scrooge as Marley used to look: with ghostly spectacles turned up on its ghostly forehead. The hair was curiously stirred, as if by breath or hot air; and, though the eyes were wide open, they were perfectly motionless. That, and its livid colour, made it horrible; but its horror seemed to be in spite of the face and beyond its control, rather than a part or its own expression.

As Scrooge looked fixedly at this phenomenon, it was a knocker again.

To say that he was not startled, or that his blood was not conscious of a terrible sensation to which it had been a stranger from infancy, would be untrue. But he put his hand upon the key he had relinquished, turned it sturdily, walked in, and lighted his candle.

He did pause, with a moment's irresolution, before he shut the door; and he did look cautiously behind it first, as if he half-expected to be terrified with the sight of Marley's pigtail sticking out into the hall. But there was nothing on the back of the door, except the screws and nuts that held the knocker on, so he said "Pooh, pooh!" and closed it with a bang.

You should use the extract above and your knowledge of the whole novel to answer this question.

Write about the presentation of Scrooge's misery throughout the novel.

In your response you should:

- ☑ refer to the extract and the novel as a whole;
- ☑ show your understanding of characters and events in the novel;
- ☑ refer to the contexts of the novel. [40]

Other ACC tasks you could complete to aid with your revision:

Task	Suggested time	How this helped
<p>ACC – Revise key moments and quotes for 7 major characters (flash cards/ poster/post-its etc)</p> <ul style="list-style-type: none"> • Scrooge, • Bob • Tiny Tim • Ghost of Christmas Past, • Ghost of Christmas present • Ghost of Christmas yet to come, • Fred 	30 mins per character	
<p>ACC – Revise key moments and quotes for the 5 main themes:</p> <ul style="list-style-type: none"> • Poverty, • Sickness/greed, • Charity/compassion, • Family, • Change/transformation 	30 mins per theme	
<p>ACC – Note ideas about the context and Dickens’ intentions. Consider:</p> <ul style="list-style-type: none"> • Why he wrote the story and what he hoped to achieve, • What life was like in Victorian England. 	20 mins per focus.	
<p>ACC – Read over the list of past paper questions, pick 2 and create a rough plan/spider diagram to show how you’d answer it.</p>	40 mins	
<p>ACC – Have a go at an extract question from a past paper</p>	20 mins	
<p>ACC – Complete a FULL past paper – available on VLE or weebly.</p>	1 hour	

2B: An Inspector Calls

You should analyse the extract linked to the whole text making sure you focus on the way language, structure and context create meaning (40 marks)

This task covers: AO1 & AO2 & AO3

Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract, links should also be made to the way context is important

AO1: Literature Reading skills – understanding/knowledge & evidence

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.

AO2: Literature Reading Skills - Analysis

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.

AO3: Literature Reading Skills - Context

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> show an assured understanding of the relationships between texts and the contexts in which they were written, including, where relevant, those of period, location, social structures and literary contexts such as genre, and the contexts in which texts are engaged with by different audiences.

A guide to 4 things you could talk about for each CHARACTER

Arthur Birling	<ul style="list-style-type: none"> • What he's like at the beginning and the description we are given of him • His reaction to Inspector Goole • How he treats other characters – Eva, Sheila, Eric, Gerald, Mrs Birling • Have the events of the play affected him in any way?
Mrs Birling	<ul style="list-style-type: none"> • What she is like at the beginning of the play, what impression are we given of her? • How she treated Eva when she asked for help • What she inadvertently says about her own son • Have the events of the play changed her?
Sheila Birling	<ul style="list-style-type: none"> • How she is described at the start of the play – her engagement to Gerald and how this will impact her family • How she treated Eva and her reaction at the news of her death • How she feels at the end of the play about her family, Gerald and her own part in Eva's death • Sheila as a representative for the younger generation
Eric Birling	<ul style="list-style-type: none"> • How he behaves at the start of the play and his interactions with the family at dinner • How he reacts to his own part in Eva's death • How he feels about his family after all of the revelations • Eric as a representative for the younger generation
Gerald Croft	<ul style="list-style-type: none"> • What he's like at the start of the play during the celebration dinner • His part in Eva's death • How he feels about responsibility, guilt and love • Gerald as a representative of the higher classes
Inspector Goole	<ul style="list-style-type: none"> • His approach to his investigation – how he questions each character and forces them to admit their parts in Eva's death • His reactions and comments on the other characters • What he represents in the novel • His name and what that might mean

A guide to 4 things you could talk about for each THEME

Responsibility	<ul style="list-style-type: none"> • How each character was responsible for Eva's death • Who was most responsible? • Which characters admit their responsibility and feel guilt • Ideas about collective responsibility – should we all be responsible for each other?
Social Class	<ul style="list-style-type: none"> • What was J.B Priestly suggesting about social class? • How is the working class represented? • How is the higher class represented? • The play as a moral message on society's wrongs
Family	<ul style="list-style-type: none"> • The way the characters interact during the celebration dinner • Mrs Birling's treatment of Gerald Croft and what the engagement will mean for himself • Mr and Mrs Birling's treatment of Eric • Eric's role in the family business and how this might have caused his downfall

Example Extract Question linking to whole play LIT 2B

INSPECTOR: You're not even sorry now, when you know what happened to the girl?

MRS BIRLING: I'm sorry she should have come to such a horrible end. But I accept no blame for it at all.

INSPECTOR: Who is to blame then?

MRS BIRLING: First, the girl herself.

SHEILA [*bitterly*]: For letting Father and me have her chucked out of her jobs!

MRS BIRLING: Secondly, I blame the young man who was the father of the child she was going to have. If, as she said, he didn't belong to her class, and was some drunken young idler, then that's all the more reason he shouldn't escape. He should be made an example of. If the girl's death is due to anybody, then it's due to him.

INSPECTOR: And if her story is true — that he was stealing money —

MRS BIRLING [*rather agitated now*]: There's no point in assuming that —

INSPECTOR: But suppose we do, what then?

MRS BIRLING: Then he'd be entirely responsible — because the girl wouldn't have come to us, and have been refused assistance, if it hadn't been for him —

INSPECTOR: So he's the chief culprit anyhow.

MRS BIRLING: Certainly. And he ought to be dealt with very severely —

SHEILA [*with sudden alarm*]: Mother — stop — stop!

BIRLING: Be quiet, Sheila!

SHEILA: But don't you see —

MRS BIRLING [*severely*]: You're behaving like an hysterical child tonight. [SHEILA *begins crying quietly*. MRS BIRLING *turns to* INSPECTOR.] And if you'd take steps to find this young man and then make sure that he's compelled to confess in public his responsibility — instead of staying here asking quite unnecessary questions — then you really would be doing your duty.

INSPECTOR [*grimly*]: Don't worry, Mrs Birling. I shall do my duty. [*He looks at his watch.*]

J. B. Priestley, *An Inspector Calls and Other Plays* (Penguin Books, 1969)

You should use the extract above and your knowledge of the whole novel to answer this question.

Write about responsibility in the play and the way J B Priestley presents this throughout.

In your response you should:

☑ refer to the extract and the play as a whole;

☑ show your understanding of characters and events in the novel;

☑ refer to the contexts of the novel. [40]

Example Extract Question linking to whole play LIT 2B

Eric goes for a whiskey. His whole manner of handing the decanter and then the drink shows his familiarity with quick heavy drinking. The others watch him narrowly.

BIRLING: (*Bitterly*) I understand a lot of things now I didn't understand before.

INSPECTOR: Don't start on that. I want to get on. (*To Eric*) When did you first meet this girl?

ERIC: One night last November.

INSPECTOR: Where did you meet her?

ERIC: In the Palace bar. I'd been there an hour or so with two or three chaps. I was a bit squiffy.

INSPECTOR: What happened then?

ERIC: I began talking to her, and I stood her a few drinks. I was rather far gone by the time we had to go.

INSPECTOR: Was she drunk too?

ERIC: She told me afterwards that she was a bit, chiefly because she'd not had much to eat that day.

INSPECTOR: Why had she gone there-?

ERIC: She wasn't the usual sort. But – well, I suppose she didn't know what to do. There was some woman who wanted her to go there. I never quite understood about that.

INSPECTOR: You went with her to her lodging that night?

ERIC: Yes, I insisted – it seems. I'm not very clear about it, but afterwards she told me she didn't want me to go in but that – well, I was in that state when a chap easily turns nasty – and I threatened to make a row.

INSPECTOR: So she let you in?

ERIC: Yes. And that's when it happened. And I didn't even remember – that's the hellish thing. Oh – my God! – how stupid it all is!

MRS BIRLING: (*with a cry*) Oh – Eric – how could you?

BIRLING: (*sharply*) Sheila, take your mother along to the drawing room –

SHEILA: (*protesting*) But – I want to –

BIRLING: (*very sharply*) You heard what I said.

You should use the extract above and your knowledge of the whole play to answer this question.

Write about Eric and how he changes throughout the play.

In your response you should:

☑ refer to the extract and the play as a whole;

☑ show your understanding of characters and events in the novel;

☑ refer to the contexts of the play. [40]

Example Extract Question linking to whole play LIT 2B

SHEILA: The worst part is. But you're forgetting one thing I still can't forget. Everything we said happened really happened. If it didn't end tragically, then that's lucky for us. But it might have done.

BIRLING: (*Jovially*) But the whole thing's different now. Come, come, you can see that, can't you? (*Imitating Inspector in his final speech*) You all helped kill her. (*Pointing at Sheila and Erica, and laughing.*) And I wish you could have seen the look on your faces when he said that.

Sheila moves towards the door.

Going to bed, young woman?

SHEILA: (*tensely*) I want to get out of this. It frightens me the way you talk.

BIRLING: (*heartily*) Nonsense! You'll have a good laugh over it yet. Look, you better ask Gerald for that ring you gave back to him, hadn't you? Then you'll feel better.

SHEILA: (*passionately*) You're pretending everything's just as it was before.

ERIC: I'm not!

SHEILA: No, but these others are.

BIRLING: Well, isn't it? We've been had, that's all.

SHEILA: So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can all go on behaving just as we did.

MRS BIRLING: Well, why shouldn't we?

SHEILA: I tell you – whoever the inspector was, it was anything but a joke. You knew it then. You began to learn something. And now you've stopped. You're ready to go on in the same old way.

BIRLING: (*amused*) And you're not eh?

SHEILA: No, because I remember what he said, how he looked, and what that made me feel. Fire and blood and anguish. And it frightens me the way you talk., and I can't listen to any more of it.

ERIC: And I agree with Sheila. It frightens me too.

You should use the extract above and your knowledge of the whole novel to answer this question.

Write about the way J B Priestley writes about the difference between generations in the play.

In your response you should:

☑ refer to the extract and the play as a whole;

☑ show your understanding of mood/atmosphere and events in the play;

☑ refer to the contexts of the play. [40]

Example Extract Question linking to whole play LIT 2B

INSPECTOR: But just remember this. One Eva Smith has gone – but there are millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes, and fears, their suffering and chance of happiness, all intertwined with our lives, and what we think and say and do. We don't live alone. We are members of one body. We are responsible for each other. And I tell you that the time will soon come when, if men will not learn that lesson, then they will be taught it in fire and blood and anguish. Good night.

You should use the extract above and your knowledge of the whole novel to answer this question.

Write about J B Priestley's attitude towards social responsibility.

In your response you should:

- ☑ refer to the extract and the play as a whole;
- ☑ show your understanding of characters and events in the play;
- ☑ refer to the contexts of the novel. [40]

Edwardian England: The Setting for 'An Inspector Calls'

For many plays and novels, the historical setting may have little relevance, but Priestley's characters are so involved with social conditions of the time, and Eva Smith is such a vivid example of the fate of many young women living in poverty then, that some understanding of the historical background of the play is necessary.

1912: Arthur Birling's England

The society of Birling's England exhibited huge social divisions and distinctions. One historian has observed that '*class divisions were never so acutely felt as by the Edwardians*'.

The most *acutely* felt divisions were those of income and wealth, and, as a consequence, of living standards. In fact 87% of the country's total personal wealth was in the hands of 5% of the population.

Eight million people had to get by on less than 25 shillings a week and as a result were '*underfed, under-housed and insufficiently clothed... Their growth is stunted, their mental powers are cramped, their health is undermined.*'

'Look at the people who swarm the streets to see the Lord Mayor's Show, and where will you see a more pitiable sight? These beef-eating, port-drinking fellows in Piccadilly, exercised, scrubbed, groomed, they are all well enough to be sure; but his other side of the shield is distressing to look at. Poor, stunted, bad complexioned, shabbily dressed, ill-featured are these pork-eating, gin drinking denizens of the East End. Crowds I have seen in America, in Mexico, and in most of the great cities of Europe... nowhere is there such squalor, such pinching poverty, so many undersized, so many plainly and revolting diseased, so much human rottenness as here...'

(England and the English from an American

Point of View, 1909.)

Working conditions were much harder for most people than today. A typical basic working week was about sixty hours — that's eleven hours a day plus half-day on Saturday. Trade unionism was still in its very early days and workers had very few rights or protection, or control over their working conditions. There were rules and fines in most workplaces for the workers to obey, but few regulations about safety, working conditions and sufficient work breaks.

By and large, a worker was at the mercy of his or her employer.

It was estimated in 1899 that for a family of two adults and three children to survive they needed about 21 shillings a week (£1.05). On average, men working in towns earned just under a pound but in the country 15 shillings (75p) was more common. Women's wages were, on average, half that of men's.

Questions:

1. What percentage of the country's wealth did the upper classes have in 1912?
2. How are the 8 million poor people of England described?
3. What were the working conditions in Edwardian England like for the working class?
4. How much did men and women earn per week?

Some background notes to 'An Inspector Calls' from BBC in Context

(read and answer questions once the whole play has been read)

Priestley was a radical writer with a Socialist, idealistic vision of a better world where people took responsibility for each other to create a fair society, where the Eva and John Smiths were looked after properly. During the 1939-1945 war he regularly broadcasted on the radio, not only to keep up morale to win the war but also to try and ensure that life after the war was better than it had been before, that people should this time take notice of the warnings, and create a better world for future generations. The war had offered full employment to help the war effort; it also created equality, as all classes had been evacuated together, as the armed forces had thrown the classes together; and as rationing had made most people equally frugal. There was therefore available in 1945 a vision of a new, Socialist Britain, and a mood for change away from the Conservative government of Winston Churchill, which is why Britain voted in a Labour landslide government in 1945 under Clement Atlee, which was to pioneer many reforms, among them the National Health Service. Priestley summed up these hopes and feelings in a famous broadcast just after the war 'Journey into Daylight': "We lived at last in a community with a normal, common purpose; we had a glimpse then of what life might be if men and women freely dedicated themselves, not to their appetites and their prejudices, their vanities and fears, but to some great common task."

It was in this mood that Priestley wrote 'An Inspector Calls', to an audience hoping to learn from their mistakes. The world of 1912 of the Birlings represented the opposite of what people hoped for in 1945. The question the play asks is 'Do we return to the Edwardian values of 1912, or do we move forward to create a more equal, fairer world, where people look after each other, and learn from their mistakes?'

Mr Birling represents the misplaced complacency of employers and manufacturers who refused to heed the warnings of starving workers who were going on strike in their millions asking for reasonable living wages. Industries were booming, refusing to pay workers properly and by allowing thousands to be killed in pit explosions or in dangerous factory conditions. There were no unemployment benefits, rights for workers, or health services for the poor, and the workhouse would pick up the destitute if they had not already died of cold. The rich and the poor never met socially in Edwardian England. Writers like H.G. Wells and Bernard Shaw were trying to draw attention to the inequalities, but the middle classes were disinclined to listen.

Women like Sheila were brought up merely to marry well, and had no idea of the world outside their social class. With the rise of the Suffragette movement from 1903, however, middle class women started to be heard and to challenge the conventions. Sheila is the sort of woman who would have joined such a movement, and worked in a factory in the war, having learned her lesson from the Inspector.

Mrs Birling's charity work only scratched the surface of the problem, and women like her would have been involved in such operations to ease their consciences and to be seen to be doing some good, although they were unlikely to be on the side of any movement for real change in the status quo, or in asking their rich husbands to pay their women workers a reasonable wage.

If women lost their jobs, prostitution was one of the only options left to them with no welfare state to provide for them. Men like Eric and Gerald would mix with these women without ever seeing them as real people, but merely using them for a moment's pleasure.

"An Inspector Calls' is therefore an idealistic play. When the Inspector says 'We don't live alone' he is speaking for Priestley, not only in 1945, but also to us now. If we, as individuals, behave better, society will be a better place; if we don't listen to the warnings, we will be taught the lesson in 'fire, blood and anguish'. We all have choices. Sheila (and Eric to a lesser extent) are desperate for change, and will behave differently; Gerald could change, but refuses to; the older Birlings have learnt nothing. Priestley looks to the younger generation to create a better world as we move into the next millennium.

LITERATURE Unseen Poetry 2C

Question	What do you have to do?	Which assessment objectives this covers:
<u>2C (a)</u>	Single Poem Unseen Analysis of whole poem with links to language and structure and context (15 marks)	<u>AO1 & AO2</u> Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract and then bringing in the wider text
<u>2C (b)</u>	Comparison of two Unseen Poems with links to language and structure and context (25 marks)	<u>AO1 & AO2</u> Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract and then bringing in the wider text. This will also be marked for the comparison skills.

AO1: Literature Reading skills – understanding/knowledge & evidence

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> • sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; • use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; • show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; • their responses include pertinent, direct references from across the extract and wider text, including quotations.

AO2: Literature Reading Skills - Analysis

Banding	Criteria
HIGHEST (Band 5)	<ul style="list-style-type: none"> • analyse and appreciate writers' use of language, form and structure; • make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; • use precise subject terminology in an appropriate context.

What do you need to remember?

To analyse the poems






Use PEA




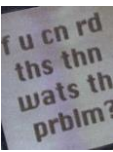





Refer to language and structure

You can use SMILE/MALES/MILES as a reminder to cover the meaning

To use comparison language

To compare in section b

Poetic device	Definition	Effect	Example
Alliteration aaa	Repetition of initial consonant sounds in a group or words close together	Emphasises words and ideas, makes descriptions more vivid. Unites words and concepts together.	<i>"Sudden successive flights of bullets streak the silence"</i>
Assonance aeiou	Repetition of a vowel sound	Helps create tone and affects rhythm, e.g. a, o, and u can slow down a line making it sound sad and weary and i can speed up a line. Gives a sense of continuity.	<i>"it will creep into our dreams."</i> <i>"Keep your head down and stay in doors – we've lost this war before it has begun."</i>
Consonance bcfghj	Repetition of a consonant sound	Helps create tone and effect rhythm, e.g. 's' sound is slow/soothing.	<i>"innocent mice rejoice"</i> <i>"the merciless iced east winds that knife us..."</i>
Onomatopoeia 	The use of words which imitate sound	Emphasises words and ideas, makes descriptions more vivid.	<i>"when miners roared past in lorries"</i> <i>"I was trying to complete a sentence in my head but it kept Stuttering"</i>
Repetition 	The purposeful re-use of words and phrases.	Reinforces words and ideas, makes them memorable and leaves a lasting impression. Makes poem more contained.	<i>"I hate that drum's discordant sound, Parading round, and round, and round"</i>
Rhyme 	The use of words with matching sounds. Can be internal or at ends of lines.	Makes it memorable. Drives forward the rhythm. Unifies the poem and adds structure.	<i>"O what is that light I see flashing so clear Over the distance brightly, brightly? Only the sun on their weapons, dear, As they step lightly"</i>
Rhythm 	The pace or beat of the poem - can vary from line to line	Chosen to achieve a particular effect, e.g. to mirror pattern of natural speech or the pace of walking. May be fast, lively, slow, regular, irregular, awkward, tense, brisk, flowing, smooth	<i>"I hate that drum's discordant sound, Parading round, and round, and round:"</i> <i>"I remembered from my Sunday School book: olive trees, a deep jade pool, men resting in clusters after a long journey"</i>
Imagery 	Words that appeal to the senses	Creates vivid mental pictures and evokes ideas, feelings and atmosphere by appealing to the senses (sight, smell, taste, touch, and sound).	<i>"Sudden successive flights of bullets streak the silence. Less deadly than the air that shudders black with snow,"</i>
Simile 'like' 'as'	A comparison between two unlike things using <i>like</i> or <i>as</i> .	Enhances descriptions, expands reader's understanding of what poet is trying to convey, clarifies meanings.	<i>"He wore me like a golden knot, He changed me like a glove"</i> <i>"their chanting foreign and familiar, like the call and answer of road gangs"</i>
Metaphor 'is'	A comparison saying something <i>is</i> something else	Can uncover new and intriguing qualities of the original thing that we may not normally notice or even consider important. Helps us to realize a new and different meaning. Makes it more interesting to read.	<i>"Suddenly as the riot squad moved in, it was raining exclamation marks"</i> <i>"I wrote All over the walls with my Words, coloured the clean squares"</i>

Personification 	Giving human qualities or characteristics to animals or inanimate objects	Makes the objects and their actions easier to visualize for a reader. Makes the poem more interesting and achieves a much more vivid image.	<i>"I shall die, but that is all that I shall do for Death; I am not on his pay-roll."</i> <i>"the ansaphone kept screaming"</i>
Symbolism 	A word, phrase or image which stands for something.	Enables the writer to convey images directly to the mind of the reader - it serves almost like an emotional short-cut.	<i>"So now I moan an unclean thing Who might have been a dove"</i>
Rhetorical question 	A question which does not expect an answer.	Plants a question in the reader's mind and then guides them towards the answer they want them to reach. Makes a deeper impression upon the reader than a direct statement would.	<i>"My name? Where am I coming from? Where am I going?"</i> <i>"Why do you care what class I'm from? Does it stick in your gullet like a sour plum?"</i>
Colloquial language 	Non-standard English, slang.	Makes it sound realistic, part of speaker's identity, can indicate pride in roots, shows a relaxed and casual attitude.	<i>"Ah lookin at yu wid de keen half of mih eye"</i> <i>"With an 'Olly in me mouth Down me nose, wear an 'at not a scarf"</i> <i>"Stitch that, I remember thinking"</i>
Emotive language 	Words and phrases that cause an emotional response in the reader	Plays on the reader's feelings, gets them to think or feel in a certain way according to poet's intentions.	<i>"And burning towns, and ruined swains, And mangled limbs, and dying groans, And widows' tears, and orphans' moans"</i>
Free verse 	Lines with no regular structure, rhyme or rhythm.	Allows for poet's creativity. Can imply freedom, flexibility, and fluidity. Line lines may suggest excitement or a passionate outpouring; short lines break the flow and add emphasis.	<i>"Then my grandmother called from behind the front door, her voice a stiff broom over the steps: 'Come inside; they do things to little girls.'"</i>
Couplet 	A pair of lines, usually rhymed	Keeps a tight structure. Can help conclude a poem.	<i>"Bread pudding is wet nelly And me stomach is me belly"</i> <i>"To thoughtless youth it pleasure yields, And lures from cities and from fields"</i>
Enjambment 	A line ending in which the syntax, rhythm and thought are continued into the next line.	Draws the reader from line to line and verse to verse and makes poetry flow quicker by making it less blocky. Makes end rhymes more subtle. Can indicate excitement, anger or passion.	<i>"I hear him leading his horse out of the stall; I hear the clatter on the barn-floor. He is in haste; he has business in Cuba, business in the Balkans, many calls to make this morning."</i>
Caesura 	A natural pause or break in a line of poetry indicated by punctuation	Stops rhythm becoming predictable. Mirrors natural speech. Lots of pauses slow the pace of the poem. May make you pause abruptly, drawing attention to that idea.	<i>"Why can't I escape? Every move is punctuated. Crimea Street. Dead end again."</i>

2C a)

Read the two poems, *The Tramp* and *Decomposition*. In both of these poems the poets write about homelessness.

Write about the poem *The Tramp*, and its effect on you. [15]

You may wish to consider:

- what the poem is about and how it is organised;
- the ideas the poet may have wanted us to think about;
- the poet's choice of words, phrases and images and the effects they create;
- how you respond to the poem.

2C b)

Now compare *The Tramp* and *Decomposition*.

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

The Tramp

John Clare

He eats (a moment's stoppage to his song)
The stolen turnip as he goes along;
And hops along and heeds with careless eye
The passing crowded stage coach reeling bye.
He talks to none but wends his silent way,
And finds a hovel at the close of day,
Or under any hedge his house is made.
He has no calling and he owns no trade.
An old smoaked blanket arches oer his head,
A whip of straw or stubble makes his bed.
He knows a lawless law that claims no kin
But meet and plunder on and feel no sin--
No matter where they go or where they dwell
They dally with the winds and laugh at hell.

DECOMPOSITION

Zulfikar Ghose

I have a picture I took in Bombay
of a beggar asleep on the pavement:
grey-haired, wearing shorts and a dirty shirt,
his shadow thrown aside like a blanket.

His arms and legs could be cracks in the stone,
routes for the ants' journeys, the flies' descents,
Brain-washed by the sun into exhaustion,
he lies veined into stone, a fossil man.

Behind him there is a crowd passingly
bemused by a pavement trickster and quite
indifferent to this very common sight
of an old man asleep on the pavement.

I thought it then a good composition
and glibly called it "The Man in the Street,"
remarking how typical it was of
India that the man in the street lived there.

His head in the posture of one weeping
into a pillow chides me now for my

2C a)

Read the two poems,. In both of these poems the poets write about the role of women.

Write about the poem Women Work, and its effect on you. [15]

You may wish to consider:

- what the poem is about and how it is organised;
- the ideas the poet may have wanted us to think about;
- the poet's choice of words, phrases and images and the effects they create;
- how you respond to the poem.

2C b)

Now compare Women Work and Overheard in County Sligo.

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

Woman Work

I've got the children to tend
The clothes to mend
The floor to mop
The food to shop
Then the chicken to fry
The baby to dry
I got company to feed
The garden to weed
I've got the shirts to press
The tots to dress
The cane to be cut
I gotta clean up this hut
Then see about the sick
And the cotton to pick.

Shine on me, sunshine
Rain on me, rain
Fall softly, dewdrops
And cool my brow again.

Storm, blow me from here
With your fiercest wind
Let me float across the sky
'Til I can rest again

Fall gently, snowflakes
Cover me with white
Cold icy kisses and
Let me rest tonight.
Sun, rain, curving sky
Mountain, oceans, leaf and stone

Star shine, moon glow
You're all that I can call my own.
Maya Angelou

Overheard in County Sligo

*I married a man from County Roscommon
and I live in the back of beyond
with a field of cows and a yard of hens
and six white geese on the pond.*

At my door's a square of yellow corn
caught up by its corners and shaken,
and the road runs down through the open gate
and freedom's there for the taking.

I had thought to work on the Abbey* stage
or have my name in a book,
to see my thought on the printed page,
or still the crowd with a look.

But I turn to fold the breakfast cloth
and to polish the lustre and brass,
to order and dust the tumbled rooms
and find my face in the glass.

I ought to feel I'm a happy woman
for I lie in the lap of the land,
and I married a man from County Roscommon
and I live in the back of beyond.

Gillian Clarke

* Abbey: A well-known theatre in Dublin

2C a)

Read the two poems,. In both of these poems the poets write about the role of women.

Write about the poem Women Work, and its effect on you. [15]

You may wish to consider:

- what the poem is about and how it is organised;
- the ideas the poet may have wanted us to think about;
- the poet's choice of words, phrases and images and the effects they create;
- how you respond to the poem.

2C b)

Now compare Women Work and Overheard in County Sligo.

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

Lullaby

Go to sleep, Mum,
I won't stop breathing
suddenly, in the night.

Go to sleep, I won't
climb out of my cot and
tumble downstairs.

Mum, I won't swallow
the pills the doctor gave you or
put hairpins in electric
sockets, just go to sleep.

I won't cry
when you take me to school and leave me:
I'll be happy with other children
my own age.

Sleep, Mum, sleep.
I won't
fall in the pond, play with matches,
run under a lorry or even consider
sweets from strangers.

No, I won't
give you a lot of lip,
not like some.

I won't sniff glue,
fail all my exams,
get myself/
my girlfriend pregnant.
I'll work hard and get a steady/
really worthwhile job.
I promise, go to sleep.

I'll never forget

to drop in/phone/write
and if
I need any milk, I'll yell.

Nettles

My son aged three fell in the nettle bed.
'Bed' seemed a curious name for those green spears,
That regiment of spite behind the shed:
It was no place for rest. With sobs and tears
The boy came seeking comfort and I saw
White blisters beaded on his tender skin.
We soothed him till his pain was not so raw.
At last he offered us a watery grin,
And then I took my billhook, honed the blade
And went outside and slashed in fury with it
Till not a nettle in that fierce parade
Stood upright any more. And then I lit
A funeral pyre to burn the fallen dead,
But in two weeks the busy sun and rain
Had called up tall recruits behind the shed:
My son would often feel sharp wounds again.

By Vernon Scannell

2C a)

Read the two poems,. In both of these poems the poets write about memories.

Write about the poem Roller-Skaters, and its effect on you. [15]

You may wish to consider:

- what the poem is about and how it is organised;
- the ideas the poet may have wanted us to think about;
- the poet's choice of words, phrases and images and the effects they create;
- how you respond to the poem.

2C b)

Now compare Roller-Skaters and The Side Way Back.

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

Roller-Skaters

Flying by
on the winged-wheels
of their heels

Two teenage earthbirds
Zig-zagging
down the street

Rising
unfeathered –
in sudden air-leap

Defying law
Death and gravity
as they do a wheely

Landing back
In the smooth swoop
of youth

And faces gaping
gawping, impressed
and unimpressed

Only Mother watches – heartbeat in her mouth

Grace Nichols

The Side Way Back

You're late. Take a chance up the cul-de-sac,
a short cut home. It's the side way back –
the way they tell you not to go,
the way the kids and stray cats know
as Lovebite Alley, Dead Dog Lane...
The Council says it's got no name.
All the same...

There's sharkstooth glass on a breezeblock wall.
There's nobody to hear if you call.
There are tetanus tips on the rusty wire.
There's a house they bricked up after the fire
spraycanned with blunt names and a thinks-balloon
full of four-letter words and a grinning moon-
cartoon.

It's a narrow and narrowing one way street
down to the end where the night kids meet.
You've seen the scuffed-out tips of their fags.
You've smelt something wrong in their polythene bags.
There's a snuffle and a scratching at a planked-up gate.
There's a footstep you don't hear till almost too late.
Don't wait.

Now you're off and you're running for years and years
with the hissing panic of rain in your ears.
You could run till you're old, you could run till you're gone
and never get home. To slow down and walk on
is hard. Harder still is to turn
and look back. Though it's slow as a Chinese burn,
you'll learn.

2C a)

Read the two poems, In both of these poems the poets write about school.

Write about the poem In the Can, and its effect on you. [15]

You may wish to consider:

- what the poem is about and how it is organised;
- the ideas the poet may have wanted us to think about;
- the poet's choice of words, phrases and images and the effects they create;
- how you respond to the poem.

2C b)

Now compare In the Can and School is a prison.

You should compare:

- what the poems are about and how they are organised;
- the ideas the poets may have wanted us to think about;
- the poets' choice of words, phrases and images and the effects they create;
- how you respond to the poems.

In the Can

Every second is a fishbone that sticks
In the throat. Every hour another slow
Step towards freedom. We're geriatrics
Waiting for release, bribing time to go.
I've given up trying to make anything
Different happen. Mornings: tabloids, page three.
Afternoons: videos or Stephen King,
Answering letters from relatives who bore me.
We're told not to count, but the days mount here
Like thousands of identical stitches
Resentfully sewn into a sampler,
Or a cricket bat made out of matches
Nights find me scoring walls like a madman,
Totting up runs: one more day in the can.
by Rosie Jackson

School is a prison...

The classroom is...
A jail cell,
Their halls leading
To each darkened room

The school food
tastes like prison slop,
In the cafeteria there
are long endless lines for food

The principle runs
the school
The warden runs
the prison

Trapped –learning, learning what?

When can I leave and spread my wings?

We have teachers
telling students what to do,
We're all serving
a 12 year sentence.

School is just a prison

Other Unseen Poetry tasks you could complete to aid with your revision:

Task	Suggested time	How this helped
UNSEEN POETRY – revise language techniques (poster/ match up etc.)	30 mins	
UNSEEN POETRY – Revise how you need to approach the question. What do you have to do? Make a note of the key things you need to remember in terms of the APPROACH or STRUCTURE of your response.	30 minutes	
UNSEEN POETRY – improve a past example that you have done in class by including the targets given.	30 mins	
UNSEEN POETRY – 10 minute challenge: Annotate 2 poems and make a rough plan in 10 minutes.	10 minutes	
UNSEEN POETRY – Complete 1 planning chart for 2 unseen poems.	30 minutes	
UNSEEN POETRY – Complete past paper(s) – on VLE or Weebly.	1 hour	

Subject Terminology for English Lang and Lit – Standard List

Commonly used Acronyms and terms in English criteria

AGONY AUNT: A – Audience –choose formal or informal language, G – Give Good reasons for following your advice, O – Objective viewpoint – Don't take sides, N - New paragraphs for new ideas, Y – You – using personal pronouns makes the reader feel you are interested in him, A – Authority – pretend to be an expert on problems, U – Understanding – Show you understand the reader's situation, N – Never be Negative – Make the read feel like No. 1!, T – Tone – use the right tone, friendly and supportive (***advice writing reminder***)

FATHORSE: facts, alliteration, triplets, hyperbole, opinion, rhetorical question, statistics and emotive language used to persuade the reader (***persuasive techniques***)

HADAFORREST: Hyperbole, Anecdote, Directive, Alliteration, Facts, Opinions, Rhetorical Questions, Emotive Language & Triplets (***persuasive devices***)

SEEMYGRADES - Sentence structure - Vary them! Entertaining anecdotes, Extraordinary language, Metaphors and similes, You – 2nd person narrative, Groups of three - 3 adjectives always work better than one, Rhetorical Questions, Audience, Differing perspectives, Evidence, Statistics. (***persuasive techniques***)

FANBOYS: For, And, Nor, But, Or, Yet, So are the coordinating connectives used for connecting compound sentences (***connectives***)

PAFT – purpose, audience, format and tone, which is an acronym used as a reminder to check how, what, why and who you are writing for (***writing/reading reminder***)

PANIC: an acronym used to help open sentences in a varied and interesting way – use a preposition, adjective, noun, ing word – a word ending in ing or a connective (***sentence start reminder***)

TIPTOP: each time the following changes it means a change of paragraph – time, place, topic and person = new paragraph (***paragraphing***)

WET RATS: self-assessment or peer assessment technique = words (zoom in), effects or embedded quotations, techniques, reader's reaction, author's intentions/alternative opinions, themes/topic, structure (***self-peer assessment***)

PEA – Point, evidence and analyse: **POINT** – (1) What is my simple answer to the question? **EVIDENCE** – (2) What quote will help me to show this is what I think? (Use a short, precise piece of the original text which supports your point), **ANALYSE** – (3) How can I explain this is what I mean? (4) What else is suggested by this? (5) Is there a particular word that I can closely examine to show how it answers the question? (6) Is there anything else I can say about the quote or an interlinked quote from the text to show/support what I mean? Or, what might other people suggest? (7) Can I explore the connotations of a particular word? (8) Can I link to another relevant quote Or, Can I explain the effect on the reader? Or, what was the writers' intention in using the quote in this scene? Or, is there a language or structural technique in the example and how is it creating effect? – this is split into numbered questions to help you build up the different layers of skill (***reading analysis***)

PMEAL – Point, moment from the story, evidence and analyse. Use the PEA guide to help you with PMEAL – the only difference is you may not have a specific quote to analyse (***reading analysis***)

Implicit meaning: something that is implicit is inferred - it is suggested, but not actually said, meaning the reader needs to read between the lines

Explicit meaning: something that is explicit is obvious or easy to select as the meaning

Context: the social, political and historical importance surrounding a piece of literature

Grammar: the rules which help writing to be technically accurate

Tentative Style: using modal verbs to express a sense of choice

Close word or word class Analysis

Connotations: implied or suggested meanings of words or phrases

Adjective: a word used to describe

Adverb – often ly words which describes how things are done

Modal verbs: verbs which offer a choice – could, should will etc.

Noun: the name of something (Proper Noun: people, places, dates & months must have a capital letter at the start)

Pronoun: Pronouns are short words like 'it', 'she', 'he', 'you', 'we', 'they', 'us', and 'them', used instead of names

Preposition: A preposition is a word such as after, in, to, on, and with. Prepositions are usually used in front of nouns or pronouns and they show the relationship between the noun or pronoun and other words in a sentence

Verb: a word used to describe an action

Writer's Techniques

- **Alliteration:** a series of words in a row which have the same first consonant sound.
- **Assonance:** repetition of vowel sounds.
- **Allegory:** extended metaphor in which a symbolic story is told
- **Anecdote:** a short story using examples to support ideas
- **Bias:** inclination or prejudice for or against one person or group, especially in a way considered to be unfair
- **Cliché:** overused phrase or theme
- **Consonance:** repetition of consonant sounds, most commonly within a short passage of verse
- **Caesura:** a break in the middle of a line of poem which uses punctuation (any . , ; etc...)
- **Connotations:** implied or suggested meanings of words or phrases
- **Dialogue:** speech
- **Directive:** using you we or use
- **Ellipsis:**... using 3 dots as punctuation to express emotion or that something has been omitted from the writing
- **Enjambment:** incomplete sentences at the end of lines in poetry
- **End-Stopping:** punctuation at the end of a line of poetry
- **Emotive Language:** language which creates an emotion in the reader
- **Exclamation mark:** ! punctuation used to express surprise, shock, shouting etc.
- **Extended Metaphor:** a metaphor that continues into the sentence that follows or throughout the text
- **Facts:** information that can be proven
- **First Person:** using I to tell the story
- **Humour:** Provoking laughter and providing amusement
- **Hyperbole:** use of exaggerated terms for emphasis
- **Imagery:** creating a picture in the readers head
- **Juxtaposition:** placing contrasting ideas close together in a text
- **Metaphor:** a comparison as if a thing is something else
- **Motif:** a recurring set of words/phrases or imagery for effect
- **Onomatopoeia:** words that sound like their meaning
- **Opinion:** information that you can't prove
- **Oxymoron:** using two terms together, that normally contradict each other
- **Pathetic Fallacy:** ascribing human conduct and feelings to nature
- **Protagonist:** the main character who propels the action forward
- **Personification:** giving human qualities to inanimate objects, animals, or natural phenomena
- **Repetition:** when words or phrases are used more than once in a piece of writing
- **Rhetorical question:** asking a question as a way of asserting something. Asking a question which already has the answer hidden in it.
- **Sibilance:** repetition of letter 's', it is a form of alliteration
- **Second Person:** using 'you' to tell a story
- **Superlative:** declaring something the best within its class i.e. the ugliest, the most precious
- **Sensory detail imagery:** sight, sound, taste, touch, smell
- **Simile:** comparison between two things using like or as
- **Statistics:** facts and figures
- **Symbolism:** the use of symbols to represent ideas or qualities
- **Third Person:** using 'he, she it & they' to tell the story
- **Tense:** writing which is in the past, present or future
- **Triplets:** repetition of three ideas, words or phrases close together
- **Tone:** the way a piece of text sounds e.g sarcastic etc.

Sentence Structure information

Sentence structures: **simple** – a short sentence which uses capital letter at the start and full stop at the end and has only one clause in it. **Compound** – two clauses joined by a connective (use the FANBOYS acronym), A **complex** sentence contains one independent clause and at least one dependent clause. Unlike a compound sentence, however, a **complex** sentence contains clauses which are not equal. **Complex** sentences are sometimes called a three part sentence and often use a variety of sentence openings (use the PANIC acronym). **Clause:** a clause is one independent idea which forms part of a sentence