

English Language and Literature Revision Guide

What you will need to know:

Language:

- 1. Key terminology for analysis of texts**
- 2. How to approach unseen Language extracts**
- 3. How to analyse**
- 4. How to compare**
- 5. How to write creatively**
- 6. How to write accurately**
- 7. How to write with flair, engagingly and interestingly**
- 8. How to write for a specific Purpose, Audience & Format & Tone (NON-FICTION WRITING paper 2 section B)**

Literature:

- 1. Knowledge of Literature: Macbeth, An Inspector Calls/Blood Brothers, A Christmas Carol & the anthology**
- 2. Contextual knowledge of the play, novel and poetry**
- 3. Key quotations for the play, novel and poetry**
- 4. How to approach unseen poetry**
- 5. How to compare poems (anthology & unseen)**
- 6. How to analyse an extract for the A Christmas Carol and Macbeth questions**

English AQA Language and Literature GCSE at a glance guide

You will achieve 2 GCSEs in English. You have no coursework. Everything you learn over the two years will be assessed by exams at the end of the two years.

Paper One Language	Reading Section A	Writing Section B	
1 hour 45 minutes in total 50% of the language GCSE	One fiction text to read (extract from a piece of 20th Century Literature) 4 questions to answer 1 brief answer x 4 marks 2 x 8 marks 1 x 20 marks (40 marks)	One fiction writing task -Creative writing 24 marks for communication 16 marks for technical accuracy (40 marks)	
Paper Two Language	Reading Section A	Writing Section B	
1 hour 45 minutes in total 80 marks 50% of the Language GCSE	Two linked non-fiction texts to read 4 questions to answer: 1 multiple choice x 4 marks 1 x 8 marks 1x 12 marks 1 x 16 marks (40 marks)	One non-fiction writing tasks (e.g, write a letter, report, interview etc for a specific purpose, audience and format) 24 marks for communication 16 marks for technical accuracy (40 marks)	
Paper One Literature	Section A Shakespeare	Section B 19th Century Text	
1 hour 45 minutes 64 marks in total 40% of the Literature exam	Shakespeare: Extract bringing in whole play knowledge One Question 20% of the GCSE	19th Century Text: Extract bringing in knowledge of whole text One Question 20% of the GCSE	
Paper Two Literature	Section A: Modern Prose or Drama Text	Section B: Poetry Anthology	Section C: Unseen Poetry 20%
2 hours 15 minutes 96 marks 60% of overall Literature GCSE	One question on the text studied Closed book exam (no copies allowed in the exam) One question	Comparative question: One copy of a poem from the anthology in exam to compare with another example from the anthology but unseen in the exam. One question	Two previously unseen poems Two questions Question one: Essay on poem one Question two: Comparative essay on poem one and the second unseen poem

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, 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. **Clause**: a clause is one independent idea which forms part of a sentence

Word Class Analysis

*****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.***

*****Connotations:** implied or suggested meanings of words or phrases***

*****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***

A General Guide to Analysis

- Link to the question – explain briefly what you think
- Quote to support what you have said
- Explain fully the meaning – obvious and hidden meanings
- Link to the subject terminology (language or structure)
- Explore connotations of words or hidden meaning
- Explain the effect on the reader or the writers' intentions
- Link to the question at some point in your answer
- Explore alternative meanings
- Use the STAR!

A general guide to introductions in an essay

- Link to the question
- Explain a summary of the text (can be brief 1 – 2 sentences)
- State what you are going to cover in your essay
- If comparing make sure you have said what the similarities and differences are

A general guide to conclusion in an essay

- Link back to the question
- Summarise what you have said in your essay
- Explain what your point of view/opinion of the text is
- Explain what effect the text has had

A general guide to persuasive evaluation

- Give an overview of the text
- Make a point about what you think linked to the question
- Explain your opinion with a quote to support
- Offer an alternative opinion
- Use persuasive language to encourage the reader to agree with you
- Use connectives to link your argument/ideas

Language Paper 1: Reading

AQA FICTION READING

What is it?

You'll be given one text and have to answer four different questions on that text.

Q1 - Select and list four pieces of information from a specific part of the text (4 marks) The skill you are using is inference here (picking out obvious and hidden meanings)

Q2 - Use the 'how to analyse' guide to explore how language is used for effect (8 marks) You are using analysis skills here – STAR!

Q3 - Use the 'how to analyse guide' to explore how structure has been used for effect (8 marks) You are again using analysis skills here – STAR! - but this time linked to structure

Q4 - Use 'how to evaluate guide' to persuade the reader of your understanding of the attitudes and give opinions based on the text (20 marks) This is an evaluation question which still requires a range of quotes from across the text to support your ideas

How to approach the 4 mark question?

You should:

Select information

Put the information into your own words as much as possible

How to approach the 8 mark analysis of language question?

You should always:

Link to the question

Link to subject terminology

Use quotations - short and precise from the correct section of the text

Explain the meaning - explicit (obvious) and implicit (hidden)

Explain the effect on the reader or the writer's intentions

Use the STAR!

You could use some of these higher level skills:

Link quotations with similar meanings

Develop links to patterns in the language (lexical sets)

Offer comments which are pertinent and highly original

For an 8 mark question you need to work on your timing and ensure that you have selected and explored/analysed enough quotes. Move on if you are running out of time...

How to approach the 8 mark analysis of structure question?

Here is what you should do, which is very much like language analysis:

Link to the question

Link to the subject terminology (structural links)

Use quotations - short and precise from the correct section of the text

Explore how the technique creates meaning

Explore how the technique creates an effect on the reader or the writer's intentions

Use the STAR!

You could use some of these higher level skills:

Link quotations with similar structural patterns

Develop links to patterns in the structure

Offer comments on the structure which are pertinent and highly original

Again, you need to keep an eye on your timing and ensure you have selected relevant structural points from the correct place in the text. (8 marks)

Structure covers: changes in tone, changes in topics across the texts, narrative voice or perspective, withholding of information, foreshadowing of future events, movement in the text from the general idea to the more specific, introductions and the conclusion, repetition of ideas/words/phrases, threads/motifs or patterns in the text, the sequence of events, specific structures in the sentences, the use of certain punctuation to create a specific effect, brackets used to create asides in the text.

How to approach the 20 mark persuasive evaluation question?

You should:

Link to the question

Use short specific quotations

Choose quotations from the whole text - think start, middle, end and choose a range of quotations to support your argument

Be persuasive

Offer your opinion and explain why you think this about the quote/article

Explain what the quotation means with details about explicit (obvious) and (implicit) hidden meanings Offer the effect on the reader or writer's intentions

You could use some of these higher level skills:

Link quotations with similar opinions or with a pattern

Develop links to opinions

Offer comments on the text which show original thought processes

Predict the opposition (anticipate what other people might suggest)

Example of Paper 1 Section A

Extract from The Time Machine –H.G. Wells

At this point, the narrator has just exited the time machine after its first journey.



‘The machine was standing on a sloping beach. The sea stretched away to the south-west, to rise into a sharp bright horizon against the wan sky. There were no breakers and no waves, for not a breath of wind was stirring. Only a slight oily swell rose and fell like a gentle breathing, and showed that the eternal sea was still moving and living. And along the margin where the water sometimes broke was a thick incrustation of salt—pink under the lurid sky. There was a sense of oppression in my head, and I noticed that I was breathing very fast. The sensation reminded me of my only experience of mountaineering, and from that I judged the air to be more rarefied than it is now.

‘Far away up the desolate slope I heard a harsh scream, and saw a thing like a huge white butterfly go slanting and fluttering up into the sky and, circling, disappear over some low hillocks beyond. The sound of its voice was so dismal that I shivered and seated myself more firmly upon the machine. Looking round me again, I saw that, quite near, what I had taken to be a reddish mass of rock was moving slowly towards me. Then I saw the thing was really a monstrous crab-like creature. Can you imagine a crab as large as yonder table, with its many legs moving slowly and uncertainly, its big claws swaying, its long antennæ, like carters’ whips, waving and feeling, and its stalked eyes gleaming at you on either side of its metallic front? Its back was corrugated and ornamented with ungainly bosses, and a greenish incrustation blotched it here and there. I could see the many palps of its complicated mouth flickering and feeling as it moved.

‘As I stared at this sinister apparition crawling towards me, I felt a tickling on my cheek as though a fly had lighted there. I tried to brush it away with my hand, but in a moment it returned, and almost immediately came another by my ear. I struck at this, and caught something threadlike. It was drawn swiftly out of my hand. With a frightful qualm, I turned, and I saw that I had grasped the antenna of another monster crab that stood just behind me. Its evil eyes were wriggling on their stalks, its mouth was all alive with appetite, and its vast ungainly claws, smeared with an algal slime, were descending upon me. In a moment my hand was on the lever, and I had placed a month between myself and these monsters. But I was still on the same beach, and I saw them distinctly now as soon as I stopped. Dozens of them seemed to be crawling here and there, in the sombre light, among the foliated sheets of intense green.

Questions on The Time Machine

Q1 – List four things that you learn about the place in paragraph 1?

- 1
- 2
- 3
- 4

Q2 - Look carefully at this extract

‘Far away up the desolate slope I heard a harsh scream, and saw a thing like a huge white butterfly go slanting and fluttering up into the sky and, circling, disappear over some low hillocks beyond. The sound of its voice was so dismal that I shivered and seated myself more firmly upon the machine. Looking round me again, I saw that, quite near, what I had taken to be a reddish mass of rock was moving slowly towards me. Then I saw the thing was really a monstrous crab-like creature. Can you imagine a crab as large as yonder table, with its many legs moving slowly and uncertainly, its big claws swaying, its long antennæ, like carters’ whips, waving and feeling, and its stalked eyes gleaming at you on either side of its metallic front? Its back was corrugated and ornamented with ungainly bosses, and a greenish incrustation blotched it here and there. I could see the many palps of its complicated mouth flickering and feeling as it moved.

Q2 - How does the writer use language here to describe the thoughts and feelings of the narrator?

You could include the writer’s choice of:

- words and phrases
- language features and techniques
- sentence forms.

(8 marks)

Q3 You now need to think about the **whole** of the **Source**.

This text is from the opening of a novel.

How has the writer structured the text to interest you as a reader?

You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you.

(8 marks)

Focus this part of your answer on the second part of the Source from **line 19 to the end**.

A student, having read this section of the text said: “The writer brings the characters fear and uncertainty to life for the reader. It is as if you are at the same beach as them.”

To what extent do you agree?

In your response, you could:

- write about your own impressions of the character
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

[20 marks]

THE Handmaid'S TALE

Read the extract carefully. It is taken from *The Handmaid's Tale* by Margaret Atwood which was first published in 1985. This dystopian novel portrays the totalitarian society of Gilead, which has replaced the USA, where women's rights have been eroded. Handmaids exist solely for the purpose of reproduction, bearing children for elite barren couples. They are forbidden to work, vote or read and are given a name which includes that of the man with whom they are reproducing. Handmaids are only allowed to travel outside in pairs and, in this extract, Ofglen and Offred are on a shopping trip.

Extract

1. A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before.
2. I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this.
3. Then I think: I used to dress like that. That was freedom.
4. *Westernized*, they used to call it.
5. The Japanese tourists come towards us, twittering, and we turn our heads away too late: our faces have been seen.
6. There's an interpreter, in the standard blue suit and red-patterned tie, with the winged-eye tie pin. He's the one who steps forward, out of the group, in front of us, blocking our way. The tourists bunch behind him; one of them raises a camera.
7. "Excuse me," he says to both of us, politely enough. "They're asking if they can take your picture."
8. I look down at the sidewalk, shake my head for *No*. What they must see is the white wings only, a scrap of face, my chin and part of my mouth. Not the eyes. I know better than to look the interpreter in the face. Most of the interpreters are Eyes, or so it's said.
9. I also know better than to say *Yes*. Modesty is invisibility, said Aunt Lydia. Never forget it. To be seen – to be *seen* – is to be – her voice trembled – penetrated. What you must be, girls, is impenetrable. She called us girls.
10. Beside me, Ofglen is also silent. She's tucked her red-gloved hands up into her sleeves, to hide them.
11. The interpreter turns back to the group, chatters at them in staccato. I know what he'll be saying, I know the line. He'll be telling them that women here have different customs, that to stare at them through the lens of a camera is, for them, an experience of violation.

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Questions on The Handmaid's Tale

Q1 – List four things that you learn about the Japanese tourists in paragraph 1?

- 1
- 2
- 3
- 4

Q2 - Look carefully at this extract

A group of people is coming towards us. They're tourists, from Japan it looks like, a trade delegation perhaps, on a tour of the historic landmarks or out for local colour. They're diminutive and neatly turned out; each has his or her camera, his or her smile. They look around, bright-eyed, cocking their heads to one side like robins, their very cheerfulness aggressive, and I can't help staring. It's been a long time since I've seen skirts that short on women. The skirts reach just below the knee and the legs come out from beneath them, nearly naked in their thin stockings, blatant, the high-heeled shoes with their straps attached to the feet like delicate instruments of torture. The women teeter on their spiked feet as if on stilts, but off balance; their backs arch at the waist, thrusting the buttocks out. Their heads are uncovered and their hair too is exposed, in all its darkness and sexuality. They wear lipstick, red, outlining the damp cavities of their mouths, like scrawls on a washroom wall, of the time before. I stop walking. Ofglen stops beside me and I know that she too cannot take her eyes off these women. We are fascinated, but also repelled. They seem undressed. It has taken so little time to change our minds, about things like this.

Then I think: I used to dress like that. That was freedom.

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Q2 - How does the writer use language here to describe the thoughts and feelings of the narrator?

You could include the writer's choice of:

- words and phrases
- language features and techniques
- sentence forms.

(8 marks)

Q3 You now need to think about the **whole** of the **Source**.

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You could write about:

- what the writer focuses your attention on at the beginning
- how and why the writer changes this focus as the Source develops
- any other structural features that interest you.

(8 marks)

Focus this part of your answer on the second part of the Source from **paragraph 2 to the end**.

A student, having read this section of the text said: "The writer brings the characters dislike of their situation to life for the reader. It is as if you are feeling the emotions at the same time as them."

To what extent do you agree?

In your response, you could:

- write about your own impressions of the character
- evaluate how the writer has created these impressions
- support your opinions with references to the text.

[20 marks]

Paper 1 Section B

GOOD ANSWERS FOR DESCRIPTIVE WRITING WILL:

- **Maintain the same tense** –Past is easier but present is fine too.
- **Vary sentence starts and lengths** - Short sentences can be as powerful as long ones!
- **Ambitious vocabulary & a range of techniques** –Similes, Metaphor, Personification etc
- **Start high up e.g. weather, then start to zoom in and look at different details** – think camera techniques!
- **Include a range of punctuation for effect** – meaning is shaped well with commas, semi colons etc.
- **Beginning links in some way with the end** – perhaps consider how the scene changes
- **Clear and coherent and uses paragraphs** – Paragraph links if you're really looking to impress

Some things you could focus on for the picture part of the task – descriptive writing:

Set the scene, describe the weather, birds, outside of the place – objects
Look at the scene as a whole – What are people in general doing?
Zoom in on a particular group/image
Zoom in on a particular person/part of the image within the group
Zoom in on another group
Zoom in on a couple of people within the group
Return to the scene and look at how it changes as the day draws to a close – link back to something at the beginning

GOOD ANSWERS FOR THE CREATIVE WRITING WILL:

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
- Interesting vocabulary
- Good spelling
- Make sure it is clear and you have checked it makes sense

Story Titles

1. Write the opening of a story about a war-torn country
2. Write the opening of a story about an avoidable accident
3. Write the opening of a story about an ordinary town centre
4. Write the opening of a story about a spectacular event (such as Rio Carnival)

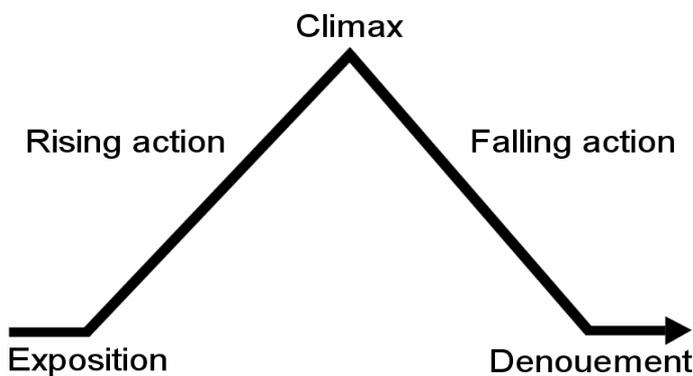
Write a description suggested by these pictures:



Or, choose a picture you have copy and paste it and then write a description inspired by the picture.

Language 1B: Writing improvement tasks

Task 1: revise the structure of a narrative



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.

VERY SIMPLE NARRATIVE STRUCTURE: HOOK, PROBLEM, REACTION, SOLUTION

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

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 PAPER 2 SECTION A

What does it involve?

You have two non-fiction source texts to read, analyse and answer questions on.

Q1 - Source A only select four true statements from a specific list of information (skill - selecting information - inference)

Q2 - Source A & B both texts summarising skills - the question directs you to what you need to summarise

Q3 - Source B only examine the effect of the language

Q4 - Source A & B whole texts comparison question with three bullet points to guide you on what elements of the text to compare

Q1 – Selecting Information

You will be given a selection of ideas to choose from

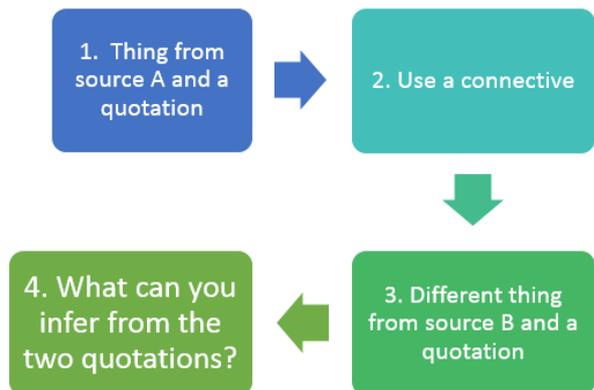
Q2 – Summarising

Q2: Flow Chart for paragraphs

How to write a summary?

You should:

- Select information which is relevant
- Use quotes from both texts
- Information that links to the question
- Use your own words to explain what the quote means
- Infer information



Q3 – Language Analysis

You should always:

- Link to the question
- Link to subject terminology
- Use quotations - short and precise from the correct section of the text
- Explain the meaning - explicit (obvious) and implicit (hidden)
- Explain the effect on the reader or the writer's intentions

Use the STAR!

You could use some of these higher level skills:

- Link quotations with similar meanings
- Develop links to patterns in the language (lexical sets)
- Offer comments which are pertinent and highly original

Q4 – Comparative Analysis

You should always:

Cover the three bullet points

Compare using quotes from both texts

Use connectives of comparison

Write about both source texts

Select details from across the whole text (don't just focus on one part of the text)

Select a range of comparative details

Use subject terminology to refer to the quotes you have selected

Link to the question in your answer

(16 marks)

The American Frugal Housewife

1. The true economy of housekeeping is simply the art of gathering up all the fragments,
2. so that nothing be lost. I mean fragments of time, as well as materials. 'Time is money.'
3. For this reason, cheap as stockings are, it is good economy to knit them. Cotton and
4. woollen yarn are both cheap; stockings that are knit wear twice as long as woven ones;
5. and they can be done at odd minutes of time, which would not be otherwise employed.
6. Where there are children, or aged people, it is sufficient to recommend knitting, that it is
7. an employment. Nothing should be thrown away so long as it is possible to make any
8. use of it, however trifling that use may be; and whatever be the size of a family, every
9. member should be employed either in earning or saving money. Buy merely enough to
10. get along with at first. It is only by experience that you can tell what will be the wants of
11. your family. If you spend all your money, you will find you have purchased many things
12. you do not want, and have no means left to get many things which you do want. Have
13. all the good bits of vegetables and meat collected after dinner, and minced before they
14. are set away; that they may be in readiness to make a little savoury mince meat for
15. supper or breakfast. Take the skins off your potatoes before they grow cold. Economy
16. is generally despised as a low virtue, tending to make people ungenerous and selfish.
17. This is true of avarice; but it is not so of economy. The man who is economical, is
18. laying up for himself the permanent power of being useful and generous. He who
19. thoughtlessly gives away ten dollars, when he owes a hundred more than he can pay,
20. deserves no praise,— he obeys a sudden impulse, more like instinct than reason: it
21. would be real charity to check this feeling; because the good he does maybe doubtful,
22. while the injury he does his family and creditors is certain. It would be better to ensure
23. that no opportunity for economy is overlooked. Use the shopping list for a family for a
24. week to make sure nothing — food nor money — is wasted.

25. Weekly shopping list Cost

- 26. Meat for Sunday, etc. (3 lbs of salt beef at 2½ cents per lb.) 7½ cents
- 27. Tea, sugar and milk 15 cents
- 28. Vegetables 6 cents
- 29. Oil 6 cents
- 30. Coals 2 cents
- 31. Bread 22 cents
- 32. Meat, vegetables, etc. for a stew (six persons) 9½ cents
- 33. Soap, soda, and other sundries 6 cents
- 34. Potatoes and lard (a "baked dinner") 4 cents
- 35. *Total expenditure for the week* 78 cents

36. *The American Frugal Housewife*, by Lydia M. Child 1832

‘WASTE NOT, WANT NOT’ The Proverb We All Forgot

In the wilds of Texas I once went to a restaurant called the Big Texan. Its name derives partly from the size of the waiters – you have to be at least 6ft 6in to work there – and partly from the size of the portions. The speciality of the house is a steak that weighs 72oz. That is approximately the size of the average Sunday joint, with enough left over for at least another family meal. Most people give up and what they leave is, of course, thrown away.

The whole place is one great temple dedicated to the worship of waste and if you ever feel the need for a swift dose of British moral superiority, I strongly recommend a visit to the Big Texan. When it comes to waste, the Americans are the unquestioned champions of the world.

But the British are beginning to challenge them. An official report has revealed that we waste 500,000 tons of food every year. Now that is not food that has grown mould in the back of the fridge and lurks there threatening to take over the world; it is edible food that has merely passed its sell by date on the supermarket shelves.

It is worth about £400 million and it costs another £50 million just to get rid of it. Here is what happens to most of it. When we buy our food in the supermarket we rummage around the shelves to find the product with the latest sell by date. The stuff with the earliest dates is left on the shelf and, because the barmy rules and regulations would have us believe that we shall die in agony if we eat a spoonful of yoghurt 30 seconds after the date on the carton, it ends up in the landfill site. It is shameful nonsense. Every year a typical supermarket chucks out 50 tons of perfectly good food. Still feel so smug about the wasteful Americans?

That food could be used by any number of needy people, but we throw it out. Only a fraction is handed over to charities, who are constantly begging for more. Some of us might cluck a little over the wickedness of a world in which we waste food while Ethiopian children starve, but we get over it. We smile at memories of our mothers telling us it's wrong not to eat all your dinner when children are starving in Africa. The truth is, we only care about waste in the context of money.

Our attitude seems to be, if we can afford to waste things, then why the hell shouldn't we? I know a woman who is reasonably well off and a keen cook, who will not use a recipe calling for egg whites unless she can find use for the yolks at the same time. She would rather slit her wrists than throw out perfectly good egg yolks.

But then, she is 70 and, as she says, she came to hate waste during the war years and rationing. She thinks it is plain wrong to waste. She is right.

I am still smarting from an interview I did last year. I confessed to the interviewer that I turned off lights when I left the room and boiled only a mug-full of water if that was all I needed. Could this really be true? I'm afraid so, I said. Such ridicule was heaped on me in her article that I bought all the papers in my local shop, dumped them in the recycling bin (naturally) and went into hiding.

If only I had admitted to being a serial murderer instead.

Now, if you will excuse me, I need to pop outside because a police horse has just deposited a great pile of manure in the road in front of my house. It will do wonders for my vegetables and it would be such a waste to leave it there to be squashed by a passing car. However, I shall cover my head with a balaclava just in case anybody sees me with my shovel. They would think I was crazy.

John Humphrys

The Sunday Times, 9th April 2000

Questions for the two sources above

Q1 - Read again the first part of **Source A** from **lines 1 to 12**.

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

Shade the statements of the ones that you think are true.

Choose a maximum of four statements.

(4 marks)

- The truth with being a housewife is gathering up all the elements
- Time is less important than the materials
- Time is money is an related issue
- Knitted stockings are preferable
- Nothing should be thrown away
- Not all members of a family should be involved in making money
- Don't worry about spending all your money

Q2 - You need to refer to **Source A** and **Source B** for this question.

Use details from **both** Sources. Write a summary of the differences between the two sources.

(8 marks)

Q3 - You now need to refer **only** to **Source B**, the waste not want not article.

How does the writer use language to try to influence the reader?

[12 marks]

Q4 - For this question, you need to refer to the **whole of Source A**, together with **Source B**,

Compare how the two writers convey their attitudes to Food Waste

In your answer, you could:

compare their attitudes

compare the methods they use to convey their attitudes

support your ideas with references to both texts.

[16 marks]

Source 2a

Charles Dickens' speech on copyright

Gentlemen, as I have no secrets from you, in the spirit of confidence you have engendered between us, and as I have made a kind of compact with myself that I never will, while I remain in America, omit an opportunity of referring to a topic in which I and all others of my class on both sides of the water are equally interested--equally interested, there is no difference between us, I would beg leave to whisper in your ear two words: INTERNATIONAL COPYRIGHT. I use them in no sordid sense, believe me, and those who know me best, best know that. For myself, I would rather that my children, coming after me, trudged in the mud, and knew by the general feeling of society that their father was beloved, and had been of some use, than I would have them ride in their carriages, and know by their banker's books that he was rich. But I do not see, I confess, why one should be obliged to make the choice, or why fame, besides playing that delightful REVEIL for which she is so justly celebrated, should not blow out of her trumpet a few notes of a different kind from those with which she has hitherto contented herself.

It was well observed the other night by a beautiful speaker, whose words went to the heart of every man who heard him, that, if there had existed any law in this respect, Scott might not have sunk beneath the mighty pressure on his brain, but might have lived to add new creatures of his fancy to the crowd which swarm about you in your summer walks, and gather round your winter evening hearths.

As I listened to his words, there came back, fresh upon me, that touching scene in the great man's life, when he lay upon his couch, surrounded by his family, and listened, for the last time, to the rippling of the river he had so well loved, over its stony bed. I pictured him to myself, faint, wan, dying, crushed both in mind and body by his honourable struggle, and hovering round him the phantoms of his own imagination--Waverley, Ravenswood, Jeanie Deans, Rob Roy, Caleb Balderstone, Dominie Sampson--all the familiar throng--with cavaliers, and Puritans, and Highland chiefs innumerable overflowing the chamber, and fading away in the dim distance beyond. I pictured them, fresh from traversing the world, and hanging down their heads in shame and sorrow, that, from all those lands into which they had carried gladness, instruction, and delight for millions, they brought him not one friendly hand to help to raise him from that sad, sad bed. No, nor brought him from that land in which his own language was spoken, and in every house and hut of which his own books were read in his own tongue, one grateful dollar-piece to buy a garland for his grave. Oh! if every man who goes from here, as many do, to look upon that tomb in Dryburgh Abbey, would but remember this, and bring the recollection home!

Gentlemen, I thank you again, and once again, and many times to that. You have given me a new reason for remembering this day, which is already one of mark in my calendar, it being my birthday; and you have given those who are nearest and dearest to me a new reason for recollecting it with pride and interest. Heaven knows that, although I should grow ever so gray, I shall need nothing to remind me of this epoch in my life. But I am glad to think that from this time you are inseparably connected with every recurrence of this day; and, that on its periodical return, I shall always, in imagination, have the unfading pleasure of entertaining you as my guests, in return for the gratification you have afforded me to- night.

Source 2b

Going for Gold? Just make sure it's Fairtrade

Often I have nights when I complain that I'm so tired I feel as though I've been working down a mine all day. Like most people, I have no concept of how hard some people – mostly in developing countries and mostly female – work to bring us luxury goods. But now that I am in a gold-mining village called San Luis in the middle of the desert in Peru, I'm beginning to get the idea.

Mine shafts are given female names but it's forbidden for women to enter them, which is why women are relegated to the back-breaking work of grading rubble on the surface. When I get permission to enter one of the mine shafts – called 'Diana' – I have no idea how anyone could work there. Dark, dusty and sometimes wet, it keeps making me think of the Chilean gold miners who were trapped for 69 days. The only light is from my helmet, and there are steep, dark drops to seams below us in the mountain. I suffer both vertigo and claustrophobia.

Over the past few years, we have become familiar with the term 'blood diamonds', gems mined by workers in terrible conditions that are sold to fund the arms trade. But we know little about where the rest of our jewellery comes from. There are no big chunks of gold in these mines, just gold dust that has to be extracted by crushing rock into powder before it is treated with mercury and cyanide. In San Luis, there are opencast mines next to where children play. Houses are made of old sacks. The miners are on desperately low wages, there is no crèche and there are no safety rules for the handling of chemicals and dynamite. Child labour is common. 'My children are thin and small,' says Yessica, the wife of a miner and a mother of two. I find it hard to believe that anyone involved in this industry is poverty stricken when gold sells for over £1,000 an ounce. But of course, these miners receive just a fraction of the price the gold brings in the West.

However, I am also in Peru to see the first Fairtrade gold extracted from the Peruvian mines. The village of Santa Filomena, home to 3,000 people and situated in a remote mountain area, is one of only nine places in the world producing Fairtrade gold, and it is almost too good to be true.

The difference between Santa Filomena and the neighbouring village of San Luis, which is not Fairtrade, is enormous. Fairtrade miners earn £250 a month and an extra 5% for being environmentally-friendly. Santa Filomena straddles a river and this means the mine is wet, which can be hazardous, causing rock falls. However, while the big mining companies will blow up a mountainside, the Fairtrade miners respect the environment. To be rated 'Fairtrade', the dangerous chemicals used to treat the gold in the mines are not allowed to enter the eco-system.

In Santa Filomena, there are shops, a health clinic, sick pay, maternity leave and rapidly improving sanitation. There is no running water but there are proper wooden houses instead of slums. There is a crèche and a school.

I speak to Paulina, 25, who toils sorting rubble and who has invited me to her home to meet her children, Jennifer, nearly 3, and Shamel, 5. Her husband is also a miner. Paulina came here to find work and her house is two rooms, with a tiny stove and a coop of chickens outside. What does she want her children to be when they grow up? 'I don't want them to be miners. But now there is a way out – at least they get to go to school,' she says.

Each week, the gold is carried up the mountain by the miners and then driven to La Paz where it is refined and exported. A lump is placed in my hands. It's big and heavy and worth about £30,000. Fairtrade gold means some of the poorest people in the world, working in a very dangerous industry, have protection and a future.

Questions for the two sources above

Q1 - Read again the first part of **Source A** from **lines 1 to 12**.

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

Shade the statements that you think are true.

Choose a maximum of four statements.

(4 marks)

- Dickens has secrets from his audience
- Dickens is in America
- Dickens is interested in the idea of International Copywrite
- Dickens is talking about something no one else has any interest in
- People use carriages at that time
- Dickens wants the changes to happen to make more money
- Dickens wants the changes to happen for fairness sake

Q2 - You need to refer to **Source A** and **Source B** for this question.

Use details from **both** Sources. Write a summary of the differences between the two sources.

(8 marks)

Q3 - You now need to refer **only** to **Source B**, the Going for Gold? article

How does the writer use language to try to influence the reader?

[12 marks]

Q4 - For this question, you need to refer to the **whole of Source A**, together with **Source B**,

Compare how the two writers convey their attitudes towards issues of fairness

In your answer, you could:

compare their attitudes

compare the methods they use to convey their attitudes

support your ideas with references to both texts.

[16 marks]

NON-FICTION WRITING

What is it?

Transactional Writing is a posh way of saying writing for a specific purpose, audience and format (PAF). This is a test of your ability to create a text for a real life transaction, if you like.

Different tasks will ask you to write for different **purposes** but these will generally be:

Inform
Explain
Discuss
Review
Advice
Persuade

Your audience will generally be specified in the question and you may be asked to write to:

A particular person
Someone in a specific age range
Someone with a particular interest
Someone who you know well/do not know well

This is when it is important for you to consider the tone and formality which you write your response in. If you are creating a letter for a mum or dad, then you should still use Standard English but you can be less formal in the way you respond. However, a letter to a Chief Executive to inform of difficulties will require formality and a tone which sounds authoritarian.

The format will vary and you may be asked to create a text which is in the following styles:

Letter
Review
Report
Newspaper article/magazine article
Blog
Diary/Journal Entry

This is why it is so important to check the question and highlight the task carefully. Maybe scribble PAFT on the exam paper and identify these before you begin planning the response.

Things to remember:

You must check the Purpose, Audience and Format carefully for each task (PAF).

Think carefully about who you are writing for and decide if the response should be formal or informal.

Also, consider the tone you write in. If you are writing to the school to inform them it is unlikely that a chatty, informal style will be appropriate, however to your parents this would be fine.

The way you write is important so you should be aware of technical accuracy relating to: sentence structures, punctuation, vocabulary and spelling.

Remember to use TIPTOP for your paragraphs and vary the length of these for effect.

Never underestimate the importance of planning. Perhaps you could, spend 5 minutes creating a mini mind map, which you can use as a checklist to make sure you include enough detail and cover a wide enough variety of ideas in response to the task.

AQA SPECIFICATION INSTRUCTIONS:

AQA requires you to complete one question with 24 marks for communication and 16 marks for the technical accuracy. (40 marks in total)

You should spend 5 minutes planning and then 40 minutes writing your response.

TRANSACTIONAL WRITING TASK LIST

1. Write a letter to your head teacher with the aim of persuading him to ban homework.
2. An adult travel magazine needs a rough guide to your local town. Write an article which informs about your local area.
3. Your school is running a competition to design a leaflet with the aim of persuading young people not to take up smoking. You should design a persuasive leaflet with
4. A friend needs advice on how to deal with a cheating boyfriend who she claims she loves. Write a letter advising her on what to do.
5. Write a magazine review of the best film you have watched recently. The magazine will be read by young people.
6. Write a letter to the Prime Minister with the aim of persuading him to extend the length of the school holidays.
7. Write an entertaining article focusing on interactions between teenage boys and girls at school. Aim the article at adults.
8. Produce a leaflet informing your parents how MSN works and why it's so successful.
9. Write a report on the benefits of social media aimed at parents
10. Write to inform your local school that they are closing. You should include reasons for this decision.
11. You are concerned about the inequality in pay between men and women. Write a report which advises on how to even up this issue.

THE LITERATURE PAPER

MACBETH: SHAKESPEARE

Task 1: Revise the play – what happens where and when?

How – Sequence events in the play – use the synopsis below to do this – Then, flashcards to remind you

Macbeth: What happens in the play?

Scotland is at war. Macbeth and Banquo are generals of the King Duncan. They succeed in defeating the invading armies.

Macbeth and Banquo meet the witches on the heath. They prophesy three things: that Macbeth will become Thane of Cawdor; that Macbeth will then become king and that Banquo's sons will be kings.

Macbeth does not believe the witches until he hears news from Duncan that he is to be given the title of Thane of Cawdor. He arranges to have dinner with the king the next night. He writes a letter to his wife Lady Macbeth to tell her the good news. She is very keen for him to become king.

When Macbeth arrives home Lady Macbeth persuades him that he must kill King Duncan that night. He is very unsure and has terrifying visions, however when night comes he drugs the King's attendants and stabs the king.

The next morning the attendants are blamed for the death of the King and Macbeth becomes king. King Duncan's sons, Donalbain and Malcolm, are scared they will be killed too and leave. Macbeth is scared that the witches prophecy (Banquo's sons will become kings) will come true. He arranges to have them killed, but Fleance escapes. Macbeth is furious and terrified.

Macbeth's mental state is deteriorating and he sees a vision of Banquo's ghost at a feast. Macbeth's subjects become suspicious and mistrust him.

Macbeth and his wife are in turmoil. He goes to see the witches and they prophesy three more things that reassure him for the time being: that no man born of woman can harm him; that he will only be defeated when trees walk, but to beware of Macduff.

Macbeth believes the witches' prophecies and arranges for Macduff's family to be brutally murdered.

When Macduff finds out he is furious and joins forces with King Duncan's son Malcolm. Together they plan to defeat Macbeth. Meanwhile Lady Macbeth is wracked with guilt and mentally unstable. She sleep walks and jumps out of a window.

Macbeth is distraught but believes he is safe in his castle. After all the witches told him that no man born of woman can harm him and he won't be defeated until trees walk. However the prophecies are fulfilled when he sees that the advancing army is using trees as shields. He then meets Macduff in battle, who tells him that he was not born of woman (his mother had a caesarean section) and subsequently kills him.

Task 2 – Learn Quotes

Create Key Quotation flash cards

Task 3 – Learn and Revise the Key themes in the play

- Murder
- Madness
- Treason
- Loyalty
- Family
- The Role of Women

Create a synopsis – linked to quotes of how these themes are presented in the play.

You could write essays about these themes. Choose an extract where one of the themes is presented and then write about the extract and explore the theme in the rest of the play.

Questions look like this in the exam:

Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman.

Write about:

- how Shakespeare presents Lady Macbeth in this speech
- how Shakespeare presents Lady Macbeth in the play as a whole.

[30 marks]

AO4 [4 marks]

EXPLODING THE EXTRACT INTO A QUESTION

What are the skills you have to use?

- AO1 & AO2 & AO4 Context embedding

What does this mean?

- You have to analyse in detail the extract.
- You have to use subject terminology to explore the language and structure of the extract and the essay
- You have to bring in the whole text too, so need to be sure of events that happen in different areas of the book
- You have to write about the context, so need to be able to remember what conditions were like for people at the time and why Shakespeare chose to present ideas in the way he did.

How should you structure the essay?

Introduction

- Explain the whole text briefly and give an overview of meaning in the extract linked to the question
- State where in the text the extract is from.

Main Section 1 – (Note not a paragraph, but a section of the essay)

- Address the start of the extract and use quotes to explore what it means and how it is linked to the question.
- Focus closely on language and structure here and explore carefully specific words and their meanings (I like you to use connotations for this).
- Now, bring in the whole text. Is there an example from somewhere else in the text that you can write about which supports or shows development of the idea you have included in this section of the essay?
- Remember, you should try to quote from the rest of the text as well as from the extract as this will really show the examiner a clear and well developed knowledge of the text. Also, you don't have to only use one example you can interlink examples from different places in the text and this will again show the examiner higher level skills.
- You should have written with your analysis information about context as well as analysis of the content

Main Section 2

- Focus on the middle of the extract and repeat the analysis linked to the question for the extract and again bring in the whole text.
- You should try to discuss another relevant idea linked to the context of the book.

Main Section 3

- Focus on the end of the extract and repeat the analysis linked to the question and again bring in the whole text.
- You should try to discuss another relevant idea linked to the context of the book.

Conclusion

- Summarise what you think about the question linking it first to the extract and then to the whole text as well.

Why do I want you to do the structure of the essay like this?

I think it helps you get better marks if you can show the examiner that you:

- Track through the extract and don't superficially mention it
- Link throughout the essay to both the extract and the whole text
- Can use quotes from your own knowledge as well the extract
- Can give close language and structure analysis focus using the extract as a prompt
- Are able to use your knowledge of subject terminology when referring to language and structure
- Have structured their essay specifically to explore the extract throughout
- Are aware of a range of contextual issues that link to the time period and the reasons Dickens had for writing about the issues

MACDUFF

O horror, horror, horror! Tongue nor heart

Cannot conceive nor name thee!

MACBETH LENNOX

What's the matter.

MACDUFF

Confusion now hath made his masterpiece!

Most sacrilegious murder hath broke ope

The Lord's anointed temple, and stole thence

The life o' the building!

MACBETH

What is 't you say? the life?

LENNOX

Mean you his majesty?

MACDUFF

Approach the chamber, and destroy your sight

With a new Gorgon: do not bid me speak;

See, and then speak yourselves.

Exeunt MACBETH and LENNOX

Awake, awake!

Ring the alarum-bell. Murder and treason!

Banquo and Donalbain! Malcolm! awake!

Shake off this downy sleep, death's counterfeit,

And look on death itself! up, up, and see

The great doom's image! Malcolm! Banquo!

As from your graves rise up, and walk like sprites,

To countenance this horror! Ring the bell.

Bell rings

Starting with this extract, explain how far you think Shakespeare presents the horror of Duncan's death.

Write about:

- how Shakespeare presents the horror of death in this speech
- how Shakespeare presents the horror of death in the play as a whole.

[30 marks]

AO4 [4 marks]

MACBETH

Who can be wise, amazed, temperate and furious,

Loyal and neutral, in a moment? No man:

The expedition my violent love

Outrun the pauser, reason. Here lay Duncan,

His silver skin laced with his golden blood;

And his gash'd stabs look'd like a breach in nature

For ruin's wasteful entrance: there, the murderers,

Steep'd in the colours of their trade, their daggers

Unmannerly breech'd with gore: who could refrain,

That had a heart to love, and in that heart

Courage to make 's love known?

Starting with this extract, explain how far you think Shakespeare presents Macbeth as deceitful.

Write about:

- how Shakespeare presents the Macbeth as deceitful in this speech
- how Shakespeare presents the Macbeth as deceitful in the play as a whole.

[30 marks]

A Christmas Carol

A guide to 4 things you could write 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 write 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

- | | |
|--|---|
| | <ul style="list-style-type: none">• 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:

- how Dickens presents poverty in this extract
- how Dickens presents poverty in the novel in the whole novel.

[30 marks]

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:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge as an outsider to society in the novel as a whole.

[30 marks]

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.

- how Dickens presents moods and atmospheres in this extract
- how Dickens presents moods and atmospheres in the novel as a whole.

[30 marks]

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:

- how Dickens presents Scrooge in this extract
- how Dickens presents Scrooge as an outsider to society in the novel as a whole.

[30 marks]

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:

- how Dickens presents the ghost in this extract
- how Dickens presents the ghosts in the novel as a whole.

[30 marks]

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	

AN INSPECTOR CALLS

A guide to 4 things you could write 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 write 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

Essay Tasks

1 - Write about Eric and how he changes throughout the play.

- Write about Eric and the way he changes
- How Priestley presents these changes

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

- Write about the different generations
- Write about how Priestley present these different generations

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

- Write about examples of social responsibility
- Write about how Priestley presents these social responsibilities

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 rotteness 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.

Love and Relationships Poetry Anthology:

Write down the titles of the 15 poems in the anthology:

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10
- 11
- 12
- 13
- 14
- 15

You will get one 30 mark question which asks you to compare a named poem (with a copy provided) with another poem from the anthology (which you do not get a copy of). You must include context.

This means it is hugely important that you read, re-read and revise all of the poems from the Anthology and that you learn quotes from the poems as well.

A typical question will look like:

Compare the ways poets present ideas about parent/child relationships in *Mother Any Distance* and one other poem from the anthology.

What do you need to remember?

To analyse the poems

To keep focused on the theme

Use the STAR

Refer to language and structure

To use comparison language

To compare the poem in front of you with the poem you choose from the Anthology

Below are example questions which you can use to practice creating essays with:

Compare the ways poets present ideas about power in _____ (named poem) and in one other poem from 'Power and conflict'.

Or,

Compare the ways poets present ideas about conflict in _____ (named poem) and in one other poem from 'Power and conflict'.

Other Anthology tasks you could complete to aid with your revision

Task	Suggested time
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 anthology that you worked on in class	

LITERATURE UNSEEN POETRY REVISION

What do you need to remember?

To analyse the poems

Use the STAR

Refer to language and structure

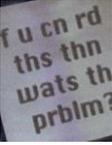
To use comparison language

To compare in section B

To keep focused on the theme of the poem

The 2nd poem: only compare the methods and their effects – not the attitudes. It's only worth 8 marks!

Poetic device	Definition	Effect	Example
Alliteration 	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 	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." "Keep your head down and stay in doors – we've lost this war before it has begun."</i>
Consonance 	Repetition of a consonant sound	Helps create tone and effect rhythm, e.g. 's' sound is slow/soothing.	<i>"innocent mice rejoice" "the merciless iced east winds that knive 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 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 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>

<p>Couplet</p> 	<p>A pair of lines, usually rhymed</p>	<p>Keeps a tight structure. Can help conclude a poem.</p>	<p><i>“Bread pudding is wet nelly And me stomach is me belly”</i></p> <p><i>“To thoughtless youth it pleasure yields, And lures from cities and from fields”</i></p>
<p>Enjambment</p> 	<p>A line ending in which the syntax, rhythm and thought are continued into the next line.</p>	<p>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.</p>	<p><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></p>
<p>Caesura</p> <p>(/ - ‘ , ! : ?)</p>	<p>A natural pause or break in a line of poetry indicated by punctuation</p>	<p>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.</p>	<p><i>“Why can’t I escape? Every move is punctuated. Crimea Street. Dead end again.”</i></p>

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.

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 by.
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 whisp 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.

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.

You may wish to consider:

2C b)

Now compare *Women Work* and *Overheard in County Sligo*. 8 marks

You should compare:

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.

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;

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.

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.

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

Quotation work you can be doing to help with your revision

Repetition

Memorise them

Use Quizlet

**Make/Do
Quizzes**

**Re-visit the
texts -
highlight**

**Create Quote
Posters**

**Create
flashcards**

**Start learning
them early**

**Use post it
notes**

**Remember you can do this!
Revise, revisit and repeat**