

Revision Organisers

November Mock Exam Revision: English

English Literature

Focus on the 2 texts your teacher has directed you to, from the following:

- Macbeth
- A Christmas Carol
- An Inspector Calls / Animal Farm
- Power and Conflict Poetry

English Language

You will sit a full suite of English Language papers:

- Language Paper 1
- Language Paper 2

English Literature Paper 1: Shakespeare – Macbeth – Revision Organiser

Plot and methods		Key themes / writer's intentions
<p>Act 1:</p> <ul style="list-style-type: none">• Thunder and lightning accompanies the witches, reflecting the chaos they cause• Violent verbs like ‘unseam’d’ and ‘carved’ show ‘brave Macbeth’ is violent but loyal, conforming to expectations of masculinity• Macbeth’s imperatives like ‘stay’ and ‘tell me more’ show he wants to believe and foreshadows his obsession with fate and prophecies• The witches are ugly which reflects their evil nature• Lady Macbeth’s imperatives ‘unsex’ show her desire for masculine power• The contrasting symbols of ‘milk’ and ‘gall’ show her desire to be more powerful and masculine and to rid herself of weakness and femininity• Macbeth describes his ambition as ‘vaulting’ – a verb which suggests it is uncontrollable and dangerous• Lady Macbeth uses violent verbs (‘pluck’d’ and ‘dashed’) and questions Macbeth’s masculinity to manipulate him into killing Duncan• Lady Macbeth subverts the stereotype of femininity, but embodies the power a Jacobean audience were concerned women could exert when not closely controlled by men <p>Act 2:</p> <ul style="list-style-type: none">• Macbeth sees an image of a dagger on his way to murder Duncan, which could represent his violence• The dagger appears to lead him to Duncan, highlighting his weak character and ability to be manipulated• Macbeth is plagued by guilt after the murder - worried he has murdered ‘sleep’ (peace) and that he won’t get the blood off his hands• Blood represents guilt which cannot easily be erased from the conscience• Lady Macbeth uses imperatives like ‘give’ to take control after the murder• Her statement that ‘a little water clears us of the deed’ foreshadows her own madness later when she cannot wash the blood from her hands• Unnatural events like horses eating each other reflect the how Macbeth’s actions have disrupted the natural order• The Porter’s comic speech about the tailor, farmer and equivocator emphasises the sinfulness of Macbeth’s actions	<p>Act 3:</p> <ul style="list-style-type: none">• Macbeth tells Lady Macbeth that his mind is full of ‘scorpions’ – exposing the poisonous, dangerous influence of his ambition• Macbeth plans to have murderers kill Banquo but tells Lady Macbeth to be ‘innocent of the knowledge’ – the start of a role reversal between the two• Macbeth uses language of infertility such as ‘barren’ to emphasise his fears his kingship is not secure• Banquo’s ghost appears at Macbeth’s banquet – this could signify Macbeth’s guilt, fears or his unstable state of mind• The ghost sits at Macbeth’s place at the table, highlighting his fears of his unstable kingship• Macbeth uses the metaphor of wading through blood to symbolise his violent life/ guilt <p>Act 4:</p> <ul style="list-style-type: none">• The witches speak of ‘toil and trouble’ and give a list of body parts they add to a cauldron which reflects the violence they have caused and their evil natures• When Macduff’s child is murdered, he is called an ‘egg’ and ‘fry’ emphasising his innocence and age and showing Macbeth’s acts of tyranny have worsened• Macduff and Malcolm compare Scotland to a wounded woman (‘bleed, bleed poor country!’) to highlight the harm Macbeth has caused to the nation in his quest for power <p>Act 5:</p> <ul style="list-style-type: none">• Lady Macbeth goes mad and is convinced she cannot get a spot of blood off her hand – in contrast to her reaction after Duncan’s death• This could show she is ultimately weaker than Macbeth, despite appearing stronger at the beginning of the play• Macbeth reflects on life as short and meaningless, comparing it to a ‘poor player’ and a ‘brief candle’• This shows how pointless his tyrannical actions have been but also that he is still human• Macbeth is convinced he has a ‘charmed life’ showing his hubris (he thinks he is invincible) but he is killed by Macduff, who was ‘untimely ripped’ from his mother’s womb• Malcolm becomes king and calls Macbeth a ‘dead butcher’ – in contrast to the ‘brave Macbeth’ we meet in Act One	<p>Ambition – If left unchecked; leads to ruthlessness; Macbeth’s fatal flaw Power - without responsibility, power is a corrupting influence The Great Chain of Being - Cannot be broken otherwise disorder will take over; God at the top; the king rules on God’s behalf Divine Right - Monarchs rule by Divine Right – they are anointed by God Guilt - Macbeth and Lady Macbeth suffer torturous guilt as a result of their actions Shakespeare could be argued to be... Warning of the dangers of uncontrolled ambition Warning women can be dangerous too Warning of the dangers of trusting the supernatural (witches) Warning of disrupting the natural order of things (Great Chain of Being) Warning of tyrannical leadership / putting power over responsibility</p> <p>Key Phrase Bank and Thesis</p> <p>to expose the corrupting influence of ambition to encourage a Jacobean audience to fear the mortal sin of regicide to warn against the dangers of the supernatural to exploit contemporary anxieties about the evil nature of women when not controlled to subvert the typical role of a Jacobean woman to highlight the devious nature of the supernatural to expose the devious and duplicitous nature of powerful women to expose the dangerous of tyrannical rule to emphasise the importance of the natural order/ Great Chain of Being to flatter and interest King James I the tyrannical leader Macbeth the duplicitous Macbeths the devious ‘weird sisters’ the manipulative Lady Macbeth the suspicion and fascination with the supernatural the rigid, patriarchal society the genuine fear of disorder the genuine fear of treason</p> <p>Core thesis: <i>In his tragedy ‘Macbeth,’ Shakespeare exposes the corrupting influence of unchecked power and ambition to warn Jacobean audiences to respect the natural order in society.</i></p> <p>Adapted thesis: <i>In his tragedy ‘Macbeth,’ Shakespeare uses the downfall of his eponymous protagonist to expose the corrupting influence of unchecked ambition. It is ultimately Macbeth’s uncontrolled ambition, fuelled by the evil influence of the witches and his wife, which changes this tragic hero from ‘Brave Macbeth’ to a tyrannical leader, who ultimately ends the play as a ‘dead butcher.’</i></p>

QUOTATION BANK: MACBETH

Act 1	Act 2	Act 3	Act 4	Act 5
<ol style="list-style-type: none"> 1. 'Fair is foul, and foul is fair' 2. 'brave Macbeth – well he deserves that name' 3. 'what he hath lost, noble Macbeth hath won' 4. 'so fair and foul a day I have not seen' 5. 'All hail, Macbeth, that shalt be king hereafter!' 6. 'lesser than Macbeth and greater' 7. 'Thou shalt get kings, though thou be non' 8. 'The instruments of darkness tell us truths' 9. 'If chance will have me king, why, chance may crown me Without my stir.' 10. 'The prince of Cumberland! That is a step On which I must fall down' 11. 'my dearest partner of greatness' 12. 'Yet do I fear thy nature; It is too full o' th' milk of human kindness' 13. 'Hie thee hither, That I may pour my spirits in thine ear' 14. 'Come to my woman's breasts, And take my milk for gall' 15. 'Look like th' innocent flower, But be the serpent under 't' 16. 'Leave the rest to me' 17. 'the be-all and the end-all' 18. 'I have no spur To prick the sides of my intent, but only Vaulting ambition, which o'erleaps itself And falls on th' other' 19. 'We will proceed no further in this business' 20. 'When you durst do it, then you were a man' 	<ol style="list-style-type: none"> 1. 'Merciful powers, restrain in me the cursed thoughts that nature gives way to in repose' 2. 'my bosom franchised and allegiance clear' 3. 'Art thou but A dagger of the mind' 4. 'I have done the deed' 5. 'This is a sorry sight' 6. 'Consider it not so deeply' 7. 'These deeds must not be thought after these ways so; it will make us mad' 8. 'Glamis doth murder sleep therefore Cawdor shall sleep no more' 9. 'Give me the daggers: the sleeping and the dead Are but as pictures' 10. 'Will all great Neptune's ocean wash this blood clean from my hand?' 11. 'My hands are of your colour' 12. 'A little water clears us of this deed' 13. 'this place has become too cold for hell' 14. 'Some say the Earth Was feverous and did shake' 15. 'O horror, horror, horror! Tongue nor heart Cannot conceive nor name thee!' 16. 'Most sacrilegious murder hath broke ope The Lord's anointed temple' 17. 'Awake! Shake off this downy sleep, death's counterfeit' 18. 'Who can be wise, amazed, temp'rate, and furious, Loyal and neutral, in a moment? No man.' 19. 'Let's briefly put on manly readiness' 20. 'Here comes the good Macduff' 	<ol style="list-style-type: none"> 1. 'I fear Thou played'st most foully for 't.' 2. 'Our fears in Banquo Stick deep' 3. 'He hath a wisdom that doth guide his valor To act in safety.' 4. 'Upon my head they placed a fruitless crown' 5. 'If 't be so, For Banquo's issue have I filed my mind;' 6. 'ye go for men; As hounds and greyhounds... by the name of dogs' 7. 'What's done is done' 8. 'We have scorched the snake, not kill'd it' 9. 'life's fitful fever' 10. 'Oh, full of scorpions is my mind, dear wife!' 11. 'Be innocent of the knowledge, dearest chuck' 12. 'Things bad begun make strong themselves by ill' 13. '<i>Enter BANQUO, and FLEANCE with a torch</i>' 14. 'Thou canst not say I did it: never shake Thy gory locks at me' 15. 'Are you a man?' 16. 'What man dare, I dare' 17. 'Hence, horrible shadow!' 18. 'I am a man again' 19. 'It will have blood; they say, blood will have blood' 20. 'We are yet but young in deed.' 	<ol style="list-style-type: none"> 1. 'tyrants feast' 2. 'By the pricking of my thumbs, Something wicked this way comes' 3. 'I conjure you... answer me' 4. 'Beware Macduff. Beware the thane of Fife.' 5. 'for none of woman born Shall harm Macbeth' 6. 'Macbeth shall never vanquished be until Great Birnam Wood to high Dunsinane Hill Shall come against him' 7. 'The very firstlings of my heart shall be The firstlings of my hand.' 8. 'give to th' edge o' th' sword His wife, his babes, and all unfortunate souls That trace him in his line.' 9. 'He is noble, wise, judicious' 10. 'Father'd he is, and yet he's fatherless.' 11. 'What is a traitor?' / 'one that swears and lies' 12. 'Everyone that does so is a traitor, and must be hanged' 13. 'I am in this earthly world; where to do harm Is often laudable' 14. 'I am not treacherous' 15. 'A good and virtuous nature may recoil In an imperial charge.' 16. 'Bleed, bleed, poor country! Great tyranny!' 17. 'I grant him bloody, Luxurious, avaricious, false, deceitful, Sudden, malicious, smacking of every sin That has a name.' 18. 'But I have none: the king-becoming graces, As justice, verity, temperance, stableness, Bounty, perseverance, mercy, lowliness, Devotion, patience, courage, fortitude,' 19. 'He has no children. All my pretty ones?' 20. 'But I must also feel it as a man... Sinful Macduff' 	<ol style="list-style-type: none"> 1. '<i>Enter LADY MACBETH, with a taper</i>' 2. 'Out, damned spot! out, I say!' 3. 'Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand.' 4. 'To bed, to bed, to bed!' 5. 'I'll fight till from my bones my flesh be hack'd.' 6. 'Throw physic to the dogs' 7. 'The queen, my lord, is dead.' 8. 'She should have died hereafter' 9. 'Out, out, brief candle! Life's but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more' 10. 'it is a tale Told by an idiot, full of sound and fury, Signifying nothing' 11. 'I pull in resolution, and begin To doubt the equivocation of the fiend' 12. 'abhorred tyrant' 13. 'Tyrant, show thy face!' 14. 'my soul is too much charged With blood of thine already.' 15. 'My voice is in my sword' 16. 'I bear a charmed life' 17. 'Macduff was from his mother's womb Untimely ripp'd.' 18. 'Lay on, Macduff, And damn'd be him that first cries, 'Hold, enough!' 19. 'behold, where stands The usurper's cursed head: the time is free' 20. 'this dead butcher and his fiend-like queen'



Plot		Methods / key vocabulary
<p>Stave One:</p> <p>The novella opens on Christmas Eve in London, seven years after the death of Ebenezer Scrooge’s business partner Jacob Marley. Scrooge is a lonely, aging old miser. He hates Christmas and as such refuses a dinner invitation from his nephew Fred (the son of his dead sister Fan). Scrooge turns away two men who are collecting money for the local poor. He only grudgingly give’s his underpaid clerk Bob Cratchit Christmas Day off with pay as this is the custom.</p> <p>That evening Scrooge is visited at home by the ghost of his dead business partner Jacob Marley. Marley was like Scrooge a miserly person, has been condemned to wander the earth entwined by heavy chains and money boxes forged during his lifetime of greed. Marley warns Scrooge that he has one chance to avoid the same fate and tells him that he will be visited by three spirits and must listen to them.</p> <p>Stave Two:</p> <p>The first spirit arrives, The Ghost of Christmas Past, the spirit takes Scrooge to Christmas scenes from his own childhood and adolescence. The scenes reveal Scrooge’s lonely and miserable childhood at boarding school and his relationship with his beloved sister Fan. They also show the Christmas party hosted by Mr Fezziwig, with whom Scrooge did his apprenticeship. Mr Fezziwig treated Scrooge like his own son. Scrooge also sees his former neglected Fiancé Belle, she is shown breaking off their engagement as she knows Scrooge will never love her as much as he loves money. The ghost then takes Scrooge to see Belle and her happy large family on the Christmas Eve that Marley died. Scrooge is upset when he hears her description of him and demands the spirit removes him from the house.</p> <p>Stave Three:</p> <p>Stave three begins with the arrival of the second spirit, The Ghost of Christmas Present. Firstly the spirit takes scrooge to a couple of happy Christmas scenes, including a market with people buying ingredients for their Christmas Dinners and celebrations in a miner’s cottage and in a lighthouse.</p> <p>The ghost then takes Scrooge to see people he knows. Firstly his nephew Fred’s Christmas party then to see the Cratchit family. Here Scrooge sees Bob’ youngest son Tiny Tim, Tiny Tim Is a crippled boy who is seriously ill. The spirit warns Scrooge that Tiny Tim will die soon unless the course of events changes.</p> <p>Before the ghost departs, it shows Scrooge two hideous children named Ignorance and Want. The spirit tells Scrooge to beware of the former above all.</p>	<p>Stave Four:</p> <p>The third spirit The Ghost of Christmas Yet to Come arrives, the ghost shows Scrooge Christmas Day in the future. The ghost remains silent and shows Scrooge scenes involving the death of a hated man, whose funeral is only attended by local businessmen as they will be given a free lunch. His charwomen, laundress and the undertaker steal his possessions to sell to a pawnbroker. Scrooge asks the spirit to show him a single person who feels any emotion over his death, he is only shown one poor couple who rejoice at his death as it gives them time to repay their debts.</p> <p>When asked to see tenderness connected to any death, he is shown the Cratchit family mourning the death of Tiny Tim. The ghost then shows Scrooge his neglected grave. Sobbing Scrooge pledges to change his ways.</p> <p>Stave Five:</p> <p>Scrooge awakens on Christmas morning a genuinely changed man. He starts by making a large donation to the charity he rejected the day before. He anonymously sends a large turkey to the Cratchit family and spends the afternoon with Fred’s family. The following day he gives Bob Cratchit a substantial pay rise and becomes a father figure to Tiny Tim. From then on Scrooge treats everyone with compassion, generosity and kindness.</p> <p>Key Themes:</p> <p>Christmas: Dickens wrote this novella before Christmas 1843. The story of Scrooge takes place on Christmas Eve and Christmas Day and uses the ideas of generosity and compassion that we associate with Christmas to highlight the transformation of the main character. We see Scrooge change from a miserly man, contrasting with the spirit of Christmas, to someone who is full of joy.</p> <p>Redemption: Redemption is the idea of being saved from sin or evil. In Scrooge we see a man who is transformed from a greedy, selfish miser into a generous and good-natured character by the end. He is shown the error of his ways by the ghosts that visit him and is redeemed by his own willingness to change. The moral message of the novella is that all human beings have the opportunity to behave in kinder ways towards each other.</p> <p>Social injustice: Dickens felt strongly that Victorian society ignored the poverty of its underclass. On the one hand were the rich who enjoyed comfort and feasting at Christmas, and on the other were children forced to live in dreadful conditions in workhouses.</p>	<p><i>Dickens uses pathetic fallacy and imagery of cold and warmth</i> <i>Dickens uses the ghost story conventions...</i> <i>The symbol of the fire</i> <i>Dickens’ use of excessive and hyperbolic listing emphasises the superlative nature of Scrooge’s worst qualities</i> <i>Fred and the charity workers are constructs used in order to shed light on Scrooge’s misanthropic and avaricious nature</i> <i>Marley’s Ghost is a symbol of regret and an example of what Scrooge could become without intervention</i> <i>Dickens’ use of contrast / juxtaposition throughout</i> <i>Stave Five reveals Dickens’ cyclical structure, demonstrating Scrooge’s full redemption arc</i></p> <p>Core thesis and Phrase Bank:</p> <p><i>Embodies Christian ideal of charity and kindness</i> <i>Established as a caricature of the indifferent and callous ruling classes of the Victorian era</i> <i>Fred and the charity workers are constructs used in order to shed light on Scrooge’s misanthropic and avaricious nature</i> <i>An embodiment of Malthusian attitudes</i></p> <p>In his allegorical novella, Dickens exposes the harrowing consequences of a money-orientated, selfish lifestyle on the vulnerable working classes by using the initially miserly Scrooge to embody typical attitudes towards the poor. However, through Scrooge’s journey of redemption, Dickens advocates the possibility of positive change for even the most selfish individuals, systems and policies and celebrates the power and possibility of benevolence and charity all year round – not just at Christmas.</p>



CHARACTER	Redemption, Ignorance and Misanthropy	Loneliness, Isolation and Fear	The Poor	The Supernatural	Family/Love/Benevolence/Hope	Memory and Regret
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Scrooge	<p>S1: ‘He was a tight-fisted hand at the grindstone, Scrooge!’</p> <p>S1: ‘Hard and sharp as flint.’</p> <p>S1: External heat and cold had little influence on Scrooge.’</p> <p>S1: ‘It was cold, bleak, biting weather.’</p> <p>S1: ‘The fog came pouring in at every chink and keyhole.’</p> <p>S1: ‘At the ominous word liberality’, Scrooge frowned.’ - <i>”Are there no prisons?”</i> asked Scrooge.’</p> <p>S1: ‘a poor excuse for picking a man’s pockets every twenty-fifth of December!’</p> <p>S1: ‘I don’t make merry myself at Christmas, and I can’t afford to make idle people merry.’”</p> <p>S1: <i>”If they would rather die... they had better do it, and decrease the surplus population.”</i></p> <p>S1: ‘the fog and darkness thickened.’</p> <p>S1: ‘darkness is cheap, and Scrooge liked it.’</p> <p>S3: ‘the happiness he gives is as great as if it cost a fortune!’</p> <p>S4: <i>”I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart.”</i></p> <p>S4: ‘Hear me! I am not the man I was. I will not be the man I must have been but for this intercourse. Why show me this, if I am past all hope?’”</p> <p>S4: <i>”I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone.”</i></p> <p>S4: ‘He resolved o treasure up every word he heard.’</p> <p>S5: ‘He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.’</p> <p>S5: ‘His hands were busy with his garments all this time: turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.’</p> <p>S5: <i>”I am as light as a feather, I am as happy as an angel, I am as merry as a school-boy.”</i></p>	<p>S1: ‘Solitary as an oyster.’</p> <p>S1: ‘Scrooge took his melancholy dinner in his usual melancholy tavern.’</p> <p>S1: Why did you get married?’”</p> <p>S2: <i>”I am a mortal,”</i> Scrooge remonstrated, “and liable to fall.””</p> <p>S2: <i>”The school is not quite deserted... A solitary child, neglected by his friends, is left there still.”</i></p> <p>S2: ‘A lonely boy was reading near a feeble fire.’</p> <p>S4: ‘Scrooge feared the silent shape so much that his legs trembled beneath him.’</p> <p>S4: ‘There were ghostly eyes intently fixed upon him.’</p> <p>S4: <i>””Spirit!”</i> said Scrooge, shuddering from head to foot. “I see, I see. The case of this unhappy man might be my own.””</p> <p>S4: <i>”Let me see some tenderness connected with a death.”</i></p> <p>S4: ‘Ah, poor Tiny Tim!’</p> <p>S4: ‘unwatched, unwept, uncared for’</p> <p>S4: ‘Walled in by houses; overrun by grass and weeds, the growth of vegetation’s death, not life; choked up with too much burying; fat with repleted appetite. A worthy place!’</p>	<p>S1: ‘At the ominous word liberality’, Scrooge frowned.’</p> <p>S1: <i>”Are there no prisons? Are there no work houses? And the Treadmill is still in good effect?”</i> asked Scrooge.’</p> <p>S1: ‘I don’t make merry myself at Christmas, and I can’t afford to make idle people merry.’”</p> <p>S1: <i>”If they would rather die... they had better do it, and decrease the surplus population.”</i></p> <p>S5: <i>”I’ll raise your salary, and endeavour to assist your struggling family, and we will discuss your affairs this very afternoon.”</i></p>	<p>S1: ‘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.’</p> <p>S1: (Marley’s ghost) - <i>”How now!”</i> said Scrooge, caustic and cold as ever.’</p> <p>S1: ‘There’s more of gravy than of grave about you.’</p> <p>S1: ‘Is this the hope and chance of redemption you mentioned? I think I’d rather not.’</p> <p>S2: ‘The curtains were drawn aside, I tell you, by a hand.’</p> <p>S3: ‘a strange voice called him by his name, and bade him enter.’</p> <p>S3: Scrooge reverently did so.’</p> <p>S4: ‘When the spirit came near him, Scrooge bent down upon his knee.’</p> <p>S5: <i>”The Spirits have done it all in one night. They can do anything they like. Of course they can.”</i></p>	<p>S1: ‘a bell began to ring.’</p> <p>S3: ‘It was his own room...but it had undergone a suprising transformation.’</p> <p>S5: ‘For a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh.’</p> <p>S5: <i>””An intelligent boy!”</i> said Scrooge. “A remarkable boy!””</p> <p>S5: <i>””Allow me to ask for your pardon.”</i> (to the charity workers)</p> <p>S5: ‘Everything could yield him pleasure.’</p> <p>S5: ‘Let him in! It is a mercy he didn’t shake his arm off. He was at home in five minutes. Nothing could be heartier.’ (Scrooge welcomed by Fred)</p> <p>S5: <i>”I’ll raise your salary, and endeavour to assist your struggling family, and we will discuss your affairs this very afternoon.”</i></p> <p>S5: ‘Scrooge was better than his word. He did it all and infinitely more.’</p> <p>S5: ‘His own heart laughed: and that was quite enough for him.’</p> <p>S5: ‘He knew how to keep Christmas well.’</p> <p>S5: ‘And so, as Tiny Tim observed, God bless Us, Every One!’</p> <p>S5: ‘Oh, glorious. Glorious!’</p> <p>S5: ‘No fog, not mist; clear, bright, jovial, stirring, cold.’</p> <p>S5: ‘He was so fluttered and so glowing with his good intentions that his broken voice would scarcely answer to his call.’</p>	<p>S2: ‘He was conscious of a thousand odours floating in the air, each one connected with a thousand thoughts, and hopes, and joys, and cares long, long forgotten!’</p> <p>S2: <i>”Your lip is trembling,”</i> said the Ghost. “And what is that upon your cheek?”</p> <p>S2: ‘Scrooge... wept to see his poor forgotten self as he used to be.’</p> <p>S2: ‘Ali Baba’ ‘Valentine and his wild brother, Orson’ Where have you been, Robinson Crusoe?’</p> <p>S2: <i>”There was a boy singing a Christmas carol at my door last night. I should like to have given him something: that’s all.”</i></p> <p>S2: ‘He seized the extinguisher-cap, and by sudden action pressed it down upon its head.’</p> <p>S2: ‘He could not hide the light: which streamed from under it, in an unbroken flood upon the ground.’</p>
<p>Fred</p> <p>the charity workers</p> <p>Fezziwig</p>	<p>S2: ‘He called out in a comfortable, oily, rich, fat, jovial voice.’</p> <p>S2: <i>”He has the power to render us happy or unhappy; to make out service light or burdensome; a pleasure or a toil.”</i></p>		<p>S1: ‘It is a time... when want is keenly felt, and abundance rejoices’</p> <p>S1: ‘Many thousands are in want of common necessities; hundreds of thousands are in want of common comforts, sir.’</p> <p>S1: ‘many would rather die.’</p> <p>S1: ‘Men and women...open their shut-up hearts freely’</p>		<p>S1: ‘He was all in a glow; his face was ruddy and handsome; his eyes sparkled.’ (Fred)</p> <p>S1: A Merry Christmas, Uncle! God save you!’</p> <p>S1: ‘Men and women...open their shut-up hearts freely’</p> <p>S1: ‘I am sorry, with all my heart, to find you so resolute’</p> <p>S2: ‘He called out in a comfortable, oily, rich, fat, jovial voice.’ (Fezziwig)</p> <p>S2: ‘He laughed, al over himself’</p> <p>S2: ‘No more work tonight boys’</p> <p>S2: ‘fuel was heaped upon the fire’</p> <p>S2: <i>”He has the power to render us happy or unhappy; to make out service light or burdensome; a pleasure or a toil.”</i></p>	<p>S2: <i>” It’s Fezziwig Alive again!</i></p> <p>S2: ‘Scrooge acted like a man out of his wits’</p>
<p>The Cratchit Family</p> <p>Fan</p> <p>Belle</p> <p>Those who celebrate Christmas, despite their hardship (eg the miners)</p>			<p>S1: ‘His clerk, who in a dismal little cell beyond...was copying letters...’</p> <p>S3: ‘Cratchit’s wife... brave in ribbons.’</p> <p>S3: <i>”Mr Scrooge!”</i> said Bob; <i>”I’ll give you Mr Scrooge, the Founder of the Feast!”</i></p> <p>S3: ‘Peter Cratchit plunged a fork into the saucepan of potatoes’</p> <p>S3: ‘an atom of meat upon the bone.’</p> <p>S3: ‘Mrs cratchit made the gravy hissing hot, master Peter mashed the potatoes with incredible vigour, Miss Belinda sweetened up the apple sauce.’</p> <p>S3: ‘as good as gold’</p>		<p>S2: ‘A little girl, much younger than the boy, came darting in, and putting her arms about his neck, and often kissing him, addressed him as her ‘dear, dear brother.’”</p> <p>S2: <i>”Father is so much kinder than he used to be, that home’s like Heaven!”</i></p> <p>S3: <i>”He hoped the people saw him in the church, because he was a cripple, and it might be pleasant to them to remember upon Christmas Day, who made lame beggars walk and blind men see.”</i></p> <p>S3: ‘It was a sufficient dinner for the whole family.’</p> <p>S3: <i>”I am sorry for him; I couldn’t be angry with him if I tried.”</i> (Fred talking about Scrooge)</p> <p>S4: ‘Don’t mind it, father. Don’t be grieved!’”</p> <p>S4: <i>”My little, little child!”</i> cried Bob. “My little child!””</p> <p>S4: ‘The colour hurts my eyes.’</p> <p>S4: ‘It would have done you good to see how green a place it is.’ (Tiny Tim’s grave)</p>	<p>S2: <i>”Another idol has displaced me.”</i> (Belle)</p> <p>S2: <i>”You fear the world too much.”</i></p> <p>S2: <i>”Our contract is an old one.”</i></p>



			<p>S3: ‘There was nothing of high mark in this. They were not a handsome family; they were not well dressed; their shoes were far from being water-proof; their clothes were scanty.’</p> <p>S3: “A place where Miners live, who labour in the bowels of the earth,” returned the Spirit. “But, they know me. See!”</p>		<p>S4: ‘He went upstairs to the room above...which was lighted cheerfully... there were signs that someone had been there.’</p>	
<p>Ghost of Christmas Past</p> <p>Chost of Christmas Present</p> <p>Ghost of Christmas Yet to Come</p>	<p>S1: “Or would know...the weight and length of the strong coil you bear yourself?”</p> <p>S1: “It was full as heavy and as long as this, seven Christmas Eves ago.”</p> <p>S1: “You have laboured on it, since. It is a ponderous chain!”</p> <p>S3: “Would you so soon put out, with worldly hands, the light I give?”</p> <p>S3: “There are some upon this earth of yours... who lay claim to know us, and who do their deeds of passion, pride, ill-will, hatred, envy, bigotry, and selfishness in our name...”</p> <p>S3: ‘They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish: but prostrate, too, in their humility.’</p> <p>S3: “They are Man’s,” said the Spirit, looking down upon them. “And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom.”</p> <p>S4: ‘The Phantom slowly, gravely, silently, approached.’</p> <p>S4: ‘It seemed to scatter gloom and mystery.’</p> <p>S4: ‘It was shrouded in a deep black garment, which concealed its head, its face, its form and left nothing visible.’ - ‘It was tall and stately.’</p>	<p>S4: Oh cold, cold, rigid, dreadful Death, set up thine altar here.’</p>	<p>S3: ‘They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish: but prostrate, too, in their humility.’</p> <p>S3: “They are Man’s,” said the Spirit, looking down upon them. “And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom.”</p>	<p>S1: Marley was dead: to begin with.’</p> <p>S1: ‘Marley was as dead as a doornail.’</p> <p>S2: ‘It was a strange figure – like a child: yet not so like a child as like an old man.’</p> <p>S2: ‘It wore a tunic of the purest white.’</p> <p>S2: ‘From the crown of its head there sprung a bright clear jet of light.’</p> <p>S2: ‘The voice was soft and gentle.’</p> <p>S3: ‘a strange voice called him by his name, and bade him enter.’</p> <p>S3: “Come in! And know me better, man!”</p> <p>S3: ‘Its dark brown curls were long and free: free as its genial face, its sparkling eye, its open hand.’</p> <p>S3: ‘who bore a glowing torch, in shape not unlike plenty’s horn.’</p> <p>S3: ‘It’s capacious breast was bare.’</p> <p>S3: ‘Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.’</p> <p>S4: ‘The phantom slowly, gravely, silently approached.’</p> <p>S4: ‘shrouded’</p> <p>S4: ‘It would have been difficult to detach its figure from the night.’</p> <p>S4: ‘The spirit answered not, but pointed onward with its hand.’</p>	<p>S3: ‘In easy state upon this couch, there S1: ‘It... had a dismal light about it. Like a bad lobster in a dark cellar.’</p> <p>S3: sat a jolly Giant, glorious to see; who bore a glowing torch... and held it up, high up, to shed its light on Scrooge.’</p> <p>S3: “Come in! and know me better, man!”</p> <p>S3: ‘Its dark brown curls were long and free: free as its genial face, its sparkling eye, its open hand.’</p> <p>S3: ‘Girded round its middle was an antique scabbard; but no sword was in it, and the ancient sheath was eaten up with rust.’</p> <p>S3: ‘Such a mighty blaze went roaring up the chimney.’ ‘Heaped up on the floor, to form a kind of throne, were turkeys, geese, game, poultry...’</p>	<p>S1: “I wear the chain I forged in life.”</p> <p>S1: “”No rest, no peace. Incessant torture of remorse.”” - “”Mankind was my business.””</p> <p>S1: ‘The misery with them all was, clearly, that they sought to interfere, for good, in human matters, and had lost the power for ever.’</p> <p>S3: ‘If these shadows remain unaltered by the Future, the child will die.”</p> <p>S3: “What then? If he be like to die, he had better do it, and decrease the surplus population.”</p>
<p>Old Joe</p> <p>the charwoman</p> <p>the poor family who owe Scrooge money</p> <p>the businessmen</p>	<p>S4: “It’s likely to be a very cheap funeral.”</p>		<p>S4: ‘Every person has a right to take care of themselves. He always did.’” (Mrs Dilber talking about Scrooge)</p> <p>S4: ‘Scrooge listened to this dialogue in horror.’</p> <p>S4: “”Before that time we shall be ready with the money; and even though we were not, it would be bad fortune indeed to find so merciless a creditor in his successor.”</p> <p>S4: ‘They went into an obscure part of town’</p> <p>S4: ‘Foul and narrow; he shops and houses wretched; the peole half-naked, drunken, slipshod, ugly’</p> <p>S4: ‘far in the den of infamous resort’</p> <p>S4: “masses of corrupted fat’</p>			<p>S4: They were men of business: very wealthy, and of great importance. He had made a point of always standing well in their esteem: in a business point of view that is; strictly in a business point of view.’</p>

English Literature Paper 2: Modern Text – An Inspector Calls – Revision Organiser

Plot	Themes and Priestley's Message		Phrase bank and thesis:
<p>Act 1: The Birling family are celebrating Sheila's engagement to Gerald Croft. Mr Birling makes a speech saying 'a man should after himself' and that the Titanic is 'unsinkable, absolutely unsinkable'. The maid announces 'An inspector's called'. Inspector Goole arrives, saying Eva Smith has committed suicide – 'burnt inside out' – from drinking disinfectant. Mr Birling sacked Eva from his factory for protesting against low wages, and Sheila got her sacked from Milwards because she was jealous of her. The inspector says she changed her name to Daisy Renton and Gerald is shocked.</p> <p>Act 2: Gerald describes how Daisy became his mistress, after he helped her due to being 'sorry for her'. He describes his role as the 'wonderful Fairy Prince' but reveals he 'dropped her' when it suited him. Sheila gives the engagement ring back to Gerald and he leaves. The inspector gets Mrs Birling to say she persuaded the Brumley women's charity to reject Daisy's appeal for money – even though she was pregnant. She 'accepts no blame at all' – instead blaming the father of the child, who Sheila guesses before she does is Eric.</p> <p>Act 3: Eric returns and knows everyone is aware he is the father. He describes meeting Daisy when drunk and forced her to have sex with him ('used her... like she were an animal or a thing'). They had sex a few more times and Daisy became pregnant. When Eric found out, he stole money from his dad's company – that she refused as it was stolen, so went to Mrs Birling's charity for help. Eric accuses his mother – 'you killed them both -damn you' when he finds this out. The inspector reminds the family they are all 'responsible for each other' and there are 'millions and millions and millions of Eva Smiths and John Smiths left' and leaves. Gerald returns, having discovered there is no police inspector called Goole from an officer, and Birling calls the police station and confirms this. Gerald calls the hospital and finds out nobody has committed suicide. Gerald, Birling and Sybil decide it was a 'hoax' and there will be 'no public scandal'. Sheila points out 'it doesn't make any real difference' if he was a real inspector or not, and accuse the others of just 'beginning to pretend all over again.' Eric agrees. The phone rings. It is a police officer saying a young girl has committed suicide and will be coming to ask them some questions.</p>	<p>Responsibility</p> <ul style="list-style-type: none"> - Priestley uses the play to suggest that those who possess power in society should be responsible for the welfare of those who may need help. This is a socialist ideology. - He could also have been suggesting individuals need to take responsibility for their actions. - Priestley uses his perspective of 1912 to demonstrate the virtues of a more generous, socialist society in 1945. 		<p>dismantles the archaic ideology of classism to position his post-war audience to the callous indifference of the bourgeoisie to advocate the significance of the collective to expose the hubris of the Empire to expose to suffering of the proletariat to critique the regressive ideology of a bygone era that typified the Edwardian Era critiques, ridicules and dismantles the ideology that supported the growth of the bourgeoisie in pre-war Europe shatters the illusions of the Edwardian era to ridicule the ideology of capitalism to celebrate the power of collective responsibility to expose 'the harsh economic realities' of our time the galling caricature of Arthur Birling the ethereal Inspector the frivolous materialism of the Edwardian elite the façade of respectability the veneer of benevolence of the aristocratic class the static mindset of the elder generation a trumpet call for change transcends the walls of the theatre the journey to enlightenment of the younger generation the genteel household interrupts Birlings' political diatribe a paragon of the socialist viewpoint</p> <p>Core thesis: <i>In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism to position his post-war audience to understand the virtues of a more sympathetic and generous socialist society.</i></p> <p>Adapted thesis: <i>In his post-war drama, 'An Inspector Calls', Priestley consciously exposes the immorality of capitalism through the caricature of Mr Birling. The galling construct of Arthur Birling is used by Priestley to ridicule the pursuit of individual wealth, at the expense of the welfare of the proletariat, to position his 1946** audience to understand the virtues of a more generous society.</i></p>
	<p>Equality and Social Class</p> <ul style="list-style-type: none"> - At the time the play was set, social class was important, and there were big differences between rich and poor - Life was difficult for the lower classes, which Priestley highlights through the character of Eva Smith - Priestley shows the upper class are selfish and do not take responsibility - He makes the older Birlings look foolish to criticise the upper classes 		
	<p>Men and women</p> <ul style="list-style-type: none"> - The women and men in the play begin as stereotypes, with women obsessed with clothes and marriage, and men with work - However, the young women challenge these stereotypes more and more as the play progresses - As Birling, Gerald and Eric get weaker, Sheila gets stronger and begins to undermine and interrupt the men – she starts to think for herself - Priestley could have been doing this to challenge the audience's view of women as passive and weak 		
	<p>Generations – old and young</p> <ul style="list-style-type: none"> - Priestley highlights the contrast between old-fashioned traditional views held by older people, and the better views of the younger generation - Arthur and Sybil Birling have entrenched and traditional views and attitudes and are not open to being challenged. Priestley mocks them, and makes them seem outdated and foolish. They are symbols of the Edwardian ruling classes. - The younger generation (Eric and Sheila) are willing to learn and to take responsibility for their actions. Priestley could have been demonstrating there is hope for creating a more equal society – they symbolise progressive attitudes in society 		



CHARACTER	RESPONSIBILITY	GENDER	AGE	CLASS	WEALTH, POWER & INFLUENCE
Mr Birling	<p>A man has to mind his own business and look after himself and his own.</p> <p>If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward'</p>	<p>'Clothes mean something quite different to a woman...not only something to make 'em look prettier, but a token of their self-respect.</p> <p>'Nothing to do with you, Sheila. Run along'</p> <p>The girl had been causing trouble in the works. I was quite justified.</p>	<p>The famous younger generation who know it all. And they can't even take a joke.'</p> <p>"Why, you hysterical young fool - get back - or I'll -"</p> <p>But you youngsters just remember what I Said. We can't let these Bernard Shaws and H.G.Wellses do all the talking.</p>	<p>If you don't come down sharply on these people, they'd soon be asking for the earth.</p> <p>I have an idea that your mother – lady croft – while she doesn't object to my girl – feels you might have done better for yourself socially -</p>	<p>Perhaps I ought to warn you that he's an old friend of mine, and that I see him fairly frequently. We play golf together sometimes up at the west Brumley.</p> <p>And this girl. Eva Smith, was one of them, she'd had a lot to say – far too much – so she had to go.</p> <p>Look, Inspector – I'd give thousands – yes, thousands-</p>
Mrs Birling	<p>I blame the young man who was the father of the child she was going to have...he ought to be dealt with very severely</p> <p>I'm sorry she should have come to such a horrible end. But I accept no blame for it at all.</p>	<p>I think Sheila and I had better go into the drawing room and leave you men</p> <p>When you're married you'll realize that men with important work to do sometimes have to spend nearly all their time and energy on their business</p>	<p>They're over-tired. In the morning they'll be as amused as we are.</p> <p>What an expression, Sheila! Really the things you girls pick up these days!</p>	<p>Oh – she had some fancy reason. As if a girl of that sort would ever refuse money!</p> <p>She was giving herself ridiculous airs. She was claiming elaborate fine feelings that were simply absurd in a girl in her position..</p>	<p>I wasn't satisfied with the girl's claim – she seemed to me not a good case – and so I used my influence to have it refused... I did my duty.</p> <p>You know of course that my husband was lord mayor only two years ago and that he's still a magistrate</p>
Gerald	<p>For god's sake – don't say anything to the inspector.</p> <p>I'm sorry, Sheila. But it was all over and done with, last summer...I don't come into this suicide business.</p> <p>There isn't any such inspector. We've been had</p>	<p>And I've told you – I was awfully busy at the works all that time. (surprised) Well, I never said I hadn't. I don't see why.</p> <p>I think miss Birling ought to be excused any more of this questioning. She'd nothing more to tell you. She's had a long exciting and tiring day</p>	<p>she looked young and fresh and charming and altogether out of place down here.</p> <p>Old Joe Meggarty, half-drunk and goggle-eyed, had wedged her into a corner with that obscene fat carcass of his--</p>	<p>I hate those hard-eyed dough-faced women. But then I noticed a girl who looked quite different. She was very pretty.</p> <p>You seem to be a nice well-behaved family.</p>	<p>I did for a time. Nearly any man would have done.</p> <p>Getting a bit heavy-handed, aren't you, inspector?</p>
Eric	<p>'you're beginning to pretend nothing much has happened'</p> <p>"I don't see much nonsense about it when a girl goes and kills herself. You lot may be letting yourselves out nicely, but I can't.</p>	<p>Yes. I wasn't in love with her or anything – but she was pretty and a good sport.</p> <p>No. she didn't want me to marry her. Said I didn't love her – and all that. In a way, she treated me – as if I were a kid.</p>	<p>My child – your own grandchild – you killed them both – damn you, damn you</p> <p>Because you're not the kind of father a chap could go to when he's in trouble – that's why.</p> <p>I hate these fat old tarts round the town</p>	<p>Why shouldn't they try for higher wages? I'd have let her stay.</p> <p>Oh – for God's sake! What does it matter now weather they give you a knighthood or not?</p>	<p>I was in that state when a chap easily turns nasty – and I threatened to make a row.</p> <p>she'd no money left – so I insisted on giving her enough money to keep her going – until she refused to take any more--</p>
Sheila	<p>'We really must stop these silly pretences. This isn't the time to pretend that Eric isn't used to drink.</p> <p>"All right Gerald, you needn't look at me like that. At least I'm trying to tell the truth."</p>	<p>You not only knew her but you knew her very well. Otherwise, you wouldn't look so guilty.</p> <p>Sorry! It's just that I can't help thinking about this girl – destroying herself so horribly – and I've been so happy tonight.</p>	<p>'Mother, I think that was cruel and vile'</p> <p>Mother, she's just died a horrible death – don't forget.</p>	<p>"But these girls aren't cheap labour - they're people."</p> <p>Yes, she was a lucky to get taken on at Milwards.</p>	<p>'I told him that if they didn't get rid of that girl, I'd never go near the place again.'</p> <p>'I was absolutely furious I was very rude to both of them.'</p>
Inspector	<p>Each of you helped kill her. Remember that.</p> <p>We are responsible for each other.</p> <p>Public men, Mr Birling, have responsibilities as well as privileges.</p>	<p>No. She wanted to end her life. She felt she couldn't go on any longer.</p> <p>She wasn't pretty when I saw her today, but she had been pretty – very pretty.</p>	<p>There are a lot of young women living that sort of existence in every city and big town in this country, miss Birling.</p> <p>I've thought that it would do us all a bit of good if we tried to put ourselves in the place of these young women counting their pennies, in their dingy little back bedrooms.</p>	<p>It's better to ask for the earth than to take it.</p> <p>She was still Eva Smith when Mr Birling sacked her – for wanting twenty-five shillings a week instead of twenty-two and six.</p>	<p><i>He creates at once an impression of massiveness, solidity and purposefulness...He speaks carefully, weightily.</i></p> <p>"Don't stammer and yammer at me again, man. I'm losing all patience"</p>
GCSE Exam Style Question	How does Priestley present the theme of responsibility?	How does Priestley present attitudes to women?	How does Priestley present conflict between young and old?	How does Priestley present attitudes to class?	How does Priestley present the importance of power, wealth and influence?



English Literature Paper 2: Power and Conflict Poetry – Revision Organiser

Poems / Key Ideas / Concepts					
Remains (war, memory, impact of conflict) Armitage exposes the devastating and lasting psychological impact of the guilt, violence and horror of war and conflict.	Exposure (futility of war, power of nature, horror of war) Owen reveals the brutality of the mundane yet terrible reality of war, whilst criticising the futility of the suffering of those involved in conflict, and emphasising the power of nature- even in warfare.	The Charge of the Light Brigade (portrayal of war, patriotism, valour) Tennyson celebrates the bravery of soldiers in the face of inevitable danger, but also criticises the upper class leadership who ‘blundered’ to cause so many futile deaths in war.	War Photographer (futility of suffering, horrors of war, lasting impact of war) Duffy exposes the futility of conveying the terrible reality of war and conflict, and criticises the unwillingness of people to engage in thinking about the pain of war.	Bayonet Charge (horrors of war, desensitisation and patriotism, futility, impact of war) Hughes reveals the indescribable horrors of war – so terrible that they cannot be communicated – for soldiers and for nature, whilst criticising the rhetoric of war.	
My Last Duchess (domestic tyranny, gender, power of status, power of individuals) Browning reveals the masculine power often abused in the domestic sphere in patriarchal societies, warning of the dangers of excessive pride and power.	Ozymandias (transience of man, power of individuals, power of nature, tyranny) Shelley exposes the transience and futility of human power, particularly tyrannical and power-hungry leaders, and emphasises the power nature and time have over mankind, art and history.	London (power of societies, inequality, abuses of power, individual experience) Blake critiques The Establishment of Georgian London through the perspective of an individual speaker who witnesses deprivation and the cycle of poverty in London.	Checkin’ Out me History (Identity and heritage, the importance of cultures) Agard critiques the Eurocentrism of history through the celebration and pride in the speaker’s Creole heritage through the use of dialect and historical references.	The Emigree (power of memory, time, impact of conflict) Rumens explores the power of memory through the eyes of an emigrant speaker who left her country as a child. Her memories are salient and optimistic despite its war torn reality.	
Tissue (frailties of man-made societies, the power of man-made constructs, life) Dharker uses an extended metaphor of paper to explore mankind’s ideological power and juxtaposes this with physical frailties and how man becomes controlled by its creations e.g. wealth	Kamikaze (memory, national identity and patriotism, loss, power of nature) Garland explores the context of Japanese kamikaze pilots; the speaker refuses his duty as he recognises the power of nature and life; he is rejected and shunned by society as a result	Poppies (memory, lasting impact of war, parenthood) Weir writes from the perspective of a mother who recalls sending her son off to war; explores the power of loss as a parent and that war affects much more than just the soldiers.	Storm on the Island (power of nature, man’s vulnerability / power, conflict and society) Heaney explores the inevitable and uncontrollable power of nature and its impact on a remote island on the surface but uses this as a metaphor for ‘The Troubles’ in Ireland.	Extract from the Prelude (power of nature, fear, individual experience) Wordsworth, the Romantic, portrays the power of the Sublime as the speaker experiences nature’s beauty whilst at night on a lake, before confronting a mountain peak which causes the speaker to become psychologically affected by nightmares.	
A conceptual approach to pairings					
Power of humans / societies	Power of nature / time / memory		Importance of identity	Effects / impact of war and conflict	
(Ozymandias and London) In Ozymandias, Shelley explores the transience and powerlessness of human nature as Ramses’ legacy is fated to decay into oblivion. However, Blake, in London, explores the effects of societal oppression and how imbalances in power can lead to a legacy of oppression in the working classes. (MLD and London) Browning, in MLD, reveals the masculine power afforded to Duke Alfonso, whose misogynistic treatment of the duchess reflects the Victorian context in which the poem was written. Blake also explores inequality, as his depiction of the powerless Georgian proletariat, at the hands of the establishment, who suffer in London.	(Tissue and Ozymandias) Dharker and Shelley both explore the ephemeral nature of mankind. In Tissue, Dharker deploys an extended metaphor of paper to convey the idea that humankind’s power is fragile but ideologically long-lasting. Whereas, Shelley, through the metaphor of a statue, exposes the reality that even the most tyrannical are fated to decay at the hands of time. (Emigree and Poppies) Through The Emigree, Rumens creates the impression that memory is a powerful force against the effects of cultural displacement. Equally, in Poppies, memory is also used to preserve human life in the mind of the speaker, combating the impact of loss on the individual mother speaker.	(Prelude and Storm) In Prelude, Wordsworth depicts nature’s unsettling duality through the narrator’s awesome but fearful experience of ‘the Sublime’. Heaney, however, uses the extended metaphor of nature’s physical volatility to explore man’s ideological conflict during the ‘Troubles’ in ‘Storm’. (Kamikaze and Prelude) In ‘Kamikaze’, nature and memory are deployed by Garland as a powerful catalyst for an ideological turning point as the pilot rejects his cultural traditions outright. Equally, nature is seen as an omnipotent force in Prelude, as the narrator experiences the juxtaposition of nature’s allure and its fearsome psychological power, irrevocably altering the speaker’s existence.	(COMH and Kamikaze) Agard, through his free-verse dramatic monologue, subtly critiques the eurocentrism of education and celebrates the marginalised. In Contrast, Garland critiques the ideological role of nation through a kamikaze pilot’s loss of identity and eventual abandonment.	(Bayonet and Charge) Where, in BC, Hughes explores war’s dehumanisation of the individual, Tennyson, in his patriotic ballad ‘Charge’, glamourises the exploits of the 600 in an act of war propaganda. (Remains and WP) In Remains, Armitage is inspired by the psychological trauma experienced by soldiers, creating a searing portrayal of PTSD. Equally, Duffy focuses on the suffering of the individual as she portrays the desensitisation of a non-combatant in her War Photographer.	(Exposure and BC) Owen, through his personal account of the futility of war in Exposure, focuses on conflict’s endlessness and how man’s real enemy is time and nature, as opposed to fellow soldiers. Equally, Hughes highlights war’s ability to strip soldiers of their patriotism and exposes the reality of trench warfare in Bayonet Charge.

English Language Paper 1 –Revision Organiser

Questions and Guidance						
<div>Actively read the text (5 minutes)</div> <div><div>1. Write out the timings for the exam (30 seconds)</div><div>2. Read the information box at the top of the extract and identify ‘who/what/where’ the text is about.</div><div>3. Write a summary title for each paragraph in the margin of the text and make loose annotations</div><div>4. Summarise the central idea of the text, under the extract</div><div>5. Highlight any interesting words or phrases and explode</div></div>						
<div>Q1 – List 4 true statements</div> <div>2 minutes</div> <div>4 Marks</div>	<div>1. Read the question and highlight the focus</div> <div>2. Box around the section you have been asked to read between- only choose details from this section</div> <div>3. Select the 4 true statements</div>	<div>Top tip: always make your answers as clear as possible by starting them with the focus of the question.</div>				
<div>Q2 – language analysis</div> <div>12 minutes</div> <div>8 marks</div>	<div>1. Read Question 2 and highlight any key words (30 seconds)</div> <div>2. Explode 5 quotations (4 minutes)</div> <div>3. Write response (7 minutes)- 3 paragraphs</div>	<div>metaphor</div> <div>simile</div> <div>alliteration</div> <div>onomatopoeia</div> <div>oxymoron</div> <div>personification</div> <div>noun-phrase</div> <div>plosive alliteration</div> <div>semantic field</div> <div>lexical choice of...</div> <div>emotive language</div> <div>contrast</div> <div>adjectives</div> <div>adverbs</div>	<div>modal verbs</div> <div>imperative verbs</div> <div>juxtaposition</div> <div>dependent clause</div> <div>independent clause</div> <div>sentence fragment</div> <div>anthromorphism</div> <div>sibilance</div> <div>assonance</div> <div>zoomorphism</div> <div>imagery</div> <div>olfactory language</div>	<div>When analysing quotes</div> <div>The xxx creates the image of...</div> <div>The xxx has connotations of...</div> <div>The xxx suggests / conveys / implies</div> <div>The xxx may highlight...</div> <div>The use of xxx could suggest</div> <div>The use of xxx could signal...</div> <div>The use of xxx creates the impression of...</div> <div>When building your analysis</div> <div>Furthermore...</div> <div>In addition...</div> <div>When referring to the reader / writer’s intentions</div> <div>The writer positions the reader to feel...</div> <div>The reader’s first impression is...</div> <div>Perhaps the writer wanted to...</div>	<div>Subject Terminology + Embedded Evidence + Specific Effects</div> <div>The writer demonstrates the power of the storm through the use the verbs “shaking, pummeling, bombarding” highlighting to the reader how unpredictable and strong the storm is. It conveys a darker more sinister side to the storm through personification as it “cloaked them in mist.”</div>	
<div>Q3 – structural analysis</div> <div>12 minutes</div> <div>8 marks</div>	<div>1. Read Question 3 and highlight any key words</div> <div>2. Annotate the text for structure and plan 5 clear points</div> <div>3. Write response-<div><div>a. introduction (how does the question focus develop or subvert),</div><div>b. 3 paragraphs- beginning, middle and end</div></div></div>	<div>semantic field / lexical set</div> <div>change in topic, tone, space, focus, time</div> <div>repetition, anaphora</div> <div>foreshadowing</div> <div>flashback</div> <div>contrast / juxtaposition</div> <div>dialogue</div> <div>link between paragraphs</div> <div>character introduction</div> <div>inductive narrative shift / deductive</div> <div>short, simple sentences</div> <div>one sentence paragraphs</div> <div>change in tone</div>	<div>What does the writer focus our attention on at the beginning?</div> <div>How does the text move from paragraph to paragraph?</div> <div>Are there any topic shifts?</div> <div>Are there any shifts in focus?</div> <div>Are there any shifts in space (spatial shift) or time?</div> <div>Is an image or symbol repeated throughout the text</div> <div>When is the character introduced? Why is this important?</div> <div>Are there any deductive structures (where the focus moves from general to specific?</div> <div>Are there any inductive structures (where the focus moves from specific to general?)</div> <div>How does the end of the extract link to the beginning?</div>	<div>Subject Terminology + Embedded Evidence + Specific Effects</div> <div>At the beginning the writer focuses on the weather to foreshadow danger as “the wind came in gusts” suggesting that the storm represents a potential threat. This is further reinforced by the semantic field of verbs across the opening paragraph that “smash, pummel and bombard” the house to reinforce the threat the storm brings both literally and metaphorically.</div>		
<div>Q4 – Evaluating a statement</div> <div>23 minutes</div> <div>20 marks</div>	<div>1. Read Question 4 and highlight any key words- are there two parts to the statement? How can you agree/disagree with each half? (1 minute)</div> <div>2. Decide on the extent to which you agree with the statement</div> <div>3. Plan 4 clear points, 2 quotations each, discussing writer’s methods (5 mins)</div> <div>4. Explode each method by explaining the effect in relation to the question and identifying at least 1 method in each, preferably 2.</div> <div>5. Write response (17 mins)- 4 paragraphs</div>	<div><div><div>• Agree with the statement</div><div>• Give a reason for your opinion</div><div>• Use quotes from the text to support (more than one)</div><div>• Write about the methods the writer has used to give you that impression in each quotation (at least two)</div><div>• Write about the intended effect the writer wants the method to have on the reader</div></div></div>			<div>Start your response by using one of the following sentences</div> <div>The writer definitely / The writer clearly positions the reader / The writer gives a clear impression to the reader that...</div> <div>now...</div> <div>identify the method</div> <div>then...</div> <div>embed your quotes</div> <div>do not forget to...</div> <div>Explore the methods</div> <div>the writer conveys/ suggests/ highlights/ insinuates, gives the impression, depicts, creates, reveals...</div> <div>now...</div> <div>Link back to the statement</div> <div>The writer positions the reader / The writer gives the impression, the writer intention is to / The writer allows the reader</div> <div>Do this again for your other reasons</div>	

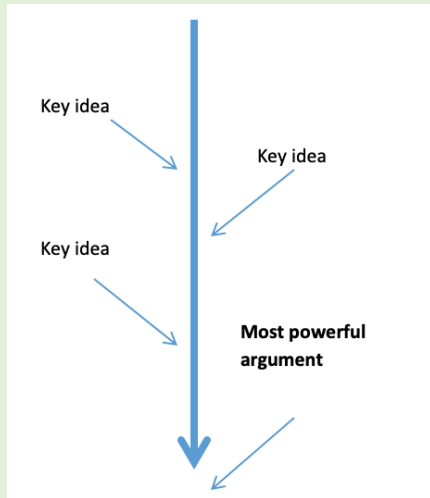


Q5 – imaginative writing		
<p>AO5 – 24 marks AO6 – 16 marks</p> <p>Steps:</p> <ol style="list-style-type: none"> 1. Read the task. This will ask you to either write a description or narrative. 2. The image is a springboard. 3. Spend 10 minutes panning your writing, ensuring you focus on the structure you have practised in class. An example is below: <p>Paragraph 1: Drop – describe in depth, but showing not telling, a setting linked to the task</p> <p>Paragraph 2: Zoom – zoom into specific details about one character. You might describe their appearance or character, linked to the task.</p> <p>Paragraph 3: Flash – backwards or forwards in time. What was this setting / character like in the past? Describe its significance. What about in the future?</p> <p>Paragraph 4: End – return to the setting in paragraph 1. Something has changed for the better or worse, or over time. What is this?</p> <p>OR</p> <p>A Year ago... (describe the task in the past)</p> <p>A month ago... (move forward in time to the recent past)</p> <p>Today... (describe where things are now)</p>	<p>Devices: Cyclical structure Extended metaphor metaphor simile alliteration oxymoron personification onomatopoeia juxtaposition semantic field repetition personal pronouns questions superlatives emotive language</p>	<p>Model:</p> <p>Deep breath. In. Out.</p> <p>I stepped onto the stage, overly aware of the henna up my arms and the scarlet bindi on my forehead. The ankle bracelets, which had been so carefully shut by my mother, tore into my fragile flesh, mimicking the pain I felt in my heart.</p> <p>Embarrassment? No – it was pure humiliation.</p> <p>The crowds of school students sat on the bleachers waiting like hawks ready for the kill. Shining out were Anna’s piercing eyes, ready to deflate my courage. ‘Bring some culture to that snooty British school,’ my naïve mother would say. I had nodded my head in agreement then slowly slunk into the background like a criminal waiting for somebody else to turn themselves in. Nobody did. That was how I had ended up on stage in front of that demon: Anna and her nest of cawing disciples.</p> <p>The music began.</p> <p>Tentatively, my sweaty palms moved from my hips and glided through the heavy air. The floor was smooth, yet cold and unfriendly, beneath my feet as they tapped out the expressive rhythm. The fear clung to me like a cloak.</p> <p>But as I swayed to the beat I began to feel a sense of calm spreading through my body like a ripple in a pond. I smiled. Shockingly, I found the flock of students had fallen silent. Now they were magpies. They knew there was to be no kill, but still hoped for a shiny prize – they didn’t get one. My nerves were fuel; they spurred me on as my performance continued. I was an overpowering force: no snicker could halt me; no teasing smile could make me waver; no whispered joke could break the elation and exhilaration. I was enraptured by the music and floated through the performance with ease.</p> <p>Suddenly, the final beat played. There would be no applause or praise, so I strode off the stage with my sari feeling 10 pounds lighter.</p> <p>Deep breath. In. Out. I’d made it.</p>
<p>Punctuation</p> <ul style="list-style-type: none"> - Commas to embed clauses _____, _____, _____. - Commas in a list: _____, _____ and _____. - Dashes for emphasis: _____ - _____ - _____. - Parenthesis for extra information: _____ (_____). - Accurate speech marks “ _____ ” 	<p>Sentences: Adverbial opener Double adjective starter Subordinate clause starters Short, single word sentence Embedded clause Verb opener Repetitive main clauses Multi clause sensory description</p>	

English Language Paper 2 – *Writers’ Viewpoints and Perspectives in Non-Fiction* – Revision Organiser

Key Knowledge			Questions and Guidance		
Text Types: <ul style="list-style-type: none">• Diary entries• Articles• Speeches• Letters• Essays		<ul style="list-style-type: none">• Autobiographies• Biographies• Memoirs• Reviews• Advertisements• Leaflets	Active Reading – 10 minutes Q1 – Select 4 true statements 1 minutes 4 Marks 1 text only	Mark 4 true statements only Read each statement carefully before marking any Only mark 4	
Viewpoints and perspectives: Sceptical Amused Appalled Shocked Horried Joyful Determined Defeated	Complacent Terrified Nervous Anxious Content Genuinely concerned Cowardly Bitter	Outraged Disgusted Nostalgic Amazed Awe-struck Brave Critical Despondent	Q2 – Summarise the differences (inference, synthesis) 11 minutes 8 marks BOTH texts	<ul style="list-style-type: none">• List 2 differences in the texts (depending on the question)• Find quotations from each text to support each difference• Infer what is different about the texts from each quotations in a summative comment Do not analyse writers’ methods	Structure x2 State similarity / difference 1 Provide evidence from text A Comparative connective (similarly, in contrast, whereas, however) Provide evidence from text B Infer similarity / difference 1 in a summative comment
Possible language techniques: metaphor simile alliteration oxymoron personification imperative verbs modal verbs onomatopoeia facts direct address extended metaphor juxtaposition	semantic field repetition personal pronouns questions superlatives emotive language hyperbole humour anecdotes opinions flattery anaphora		Q3 – Language Analysis (LP1 Q2) 13 minutes 12 marks 1 text only	Select at least 4 rich quotations Pick out more than 1 device per quote Pick out language techniques and explain the effect on the reader Comment on the connotations of key words in each quote (identify the word class) Tentatively what the writer might be intending to convey (perhaps, might)	When analysing quotes The xxx creates the image of... The xxx has connotations of... The xxx suggests / conveys / implies The xxx may highlight... The use of xxx could suggest The use of xxx could signal... The use of xxx creates the impression of... When building your analysis Furthermore... In addition... Having first thought... it appears that... Although the reader is positioned to think that...
Q4 – Comparing Perspectives and Viewpoints 17 minutes 16 marks BOTH texts Spend 6 mins planning Identify what the different perspective or viewpoint is in each text Find multiple rich quotations that support this perspective Analyse in detail how this perspective is created by the writer in each text. REPEAT X2		Structure State similarity / difference in viewpoint 1 and compare to viewpoint 2 Explore how the writer has conveyed viewpoint 1 and analyse rich quotations Compare to viewpoint 2 Explore how the writer has conveyed viewpoint 2 in detail Whilst the writer in Text A..., in Text B... Both the writers in Texts A and B... In Text A, the writer uses... to convey their ideas on... Whereas in Text B, the writer deploys... to convey their views that...		Model Q4: In Source A, the writer is sympathetic towards the passengers who have a negative experience of train travel whereas in Source B a superior attitude is adopted towards other passengers. In source A, a sarcastic tone is created when the writer describes the “ever-increasing number of ‘passengers’”, with the inverted commas being used ironically – the passengers have not yet been picked up for their journey. This sympathy is developed through the phrase “a kind of exhaustion and grey-eyed disbelief.” The adjectives “exhaustion” and “disbelief” create sympathy for the commuters who are suffering as a result of the cancellations. In contrast, the writer in Source B has a superior attitude towards the other passengers. One of the passengers is described as being “of the most rough sort” and as “barging through the crowd”, with the verb “barging” implying that he does not care about anyone else on the platform. Whilst this may initially create a negative view of the man, the writer’s use of the phrase “rough sort” is judgemental and changes to “creature” later on in the extract, with this noun dehumanising the man and suggesting that the writer feels superior to the other passengers. This superior view of the passengers is in direct contrast to the writer in Source A who sympathises with the other passengers’ negative experience of train travel and shares their frustration.	



Q5 – Transactional Writing															
<div>40 marks (24+16)</div> <div>A05 – 24</div> <div>A06 – 16</div> <div>Spend 7 minutes planning</div> <div>Highlight the focus of the question</div> <div>Decide whether you are going to argue for or against the question</div> <div>Pay attention to the form you have been asked to use</div> <div>Write the structure of the form</div> <div>Remember the topic will be connected to the texts in section A (use these to support your brainstorm)</div> <div>Brainstorm key arguments for the focus of the question</div> <div>Create a paragraph planning following the structure for the form asked for in the question</div>		<div>Planning / Structures: (suggested)</div> <div><div><div><div>○ Introduction (answer the question, make it clear whether you are agreeing / disagreeing, summarise your key arguments)</div><div>○ Paragraph 1 (use a rhetorical question)</div><div>○ Paragraph 2 (begin with data and illustrate this with an anecdote)</div><div>○ Paragraph 3 (making the counter argument)</div><div>○ Strongest point paragraph 4</div><div>○ Conclusion (don’t bring any new ideas in – summarise your points)</div></div><div>Consider the line of argument structure:</div><div>Apply a cyclical structure</div></div><div></div></div>		<div>Model Q5:</div> <div>Dear local MP,</div> <div>I am writing to you about an issue that should be at the front of our minds: mental health in young people. This is a pandemic that must be addressed urgently and I implore you to support your local students in making a change.</div> <div>It is no accident that mental health issues in teenagers have skyrocketed since 2009; that is the year that social media was first freely available on smartphones. As I am sure you can agree, we all have an element within us that wants to ‘fit in’, to be approved by those around us and to be accepted. Previous generations weren’t bombarded by images of people who were wealthier, prettier or happier. This is a malicious lie but social media has eroded our sense of self. Surely, you can see this needs to be changed? Mental health issues are increasing in young people; it is up to us to be the change and to educate young people before it is too late.</div> <div>Even if we ignore social media, the famous reforms to GCSE examinations just a few years ago intensified the pressures on young people. Perhaps it makes sense in the media to demand more rigour in exams and to challenge young people. Perhaps it makes sense for some individual exams to be more memory-based. Perhaps. Or perhaps raising the difficulty for 10 or more GCSEs adds fuel to the mental health fire as students are asked to cope with a poorly prepared change.</div> <div>But let us get to the heart of the issue: the impact of doing nothing. Students are entering a world without the tools to effectively survive. Students are suffering in silence. Students are dying. Hoping that we will work it out for ourselves has clearly not worked. Clearly, society’s procrastination and obstinate refusal to address this ticking time-bomb has only served to increase the problems we young people are facing. This is unacceptable and we need to make a change.</div> <div>This pandemic needs to be addressed urgently and I hope that you hear our pleas, before it is too late.</div> <div>Yours sincerely,</div> <div>Simon Student</div>											
		<div>Forms:</div> <div><div><div>• Article</div><div>• Letter</div><div>• Speech</div><div>• Essay</div><div>• Leaflet</div></div></div>		<div>Sentence Types</div> <table><tr><td>Simple</td><td><i>We need to work together.</i></td></tr><tr><td>Compound</td><td><i>Exercise is good for you, so we need to do it regularly.</i></td></tr><tr><td>List</td><td><i>We need to agree to work together, come up with a solution and act quickly.</i></td></tr><tr><td>Sophisticated list</td><td><i>There are three things we need to consider: whether school uniform improves behaviour; if uniform reduces peer pressure and bullying; how we can change this ugly, uncomfortable uniform for the better.</i></td></tr><tr><td>Begin with an adverb</td><td><i>Surely, we can agree on this.</i></td></tr></table>		Simple	<i>We need to work together.</i>	Compound	<i>Exercise is good for you, so we need to do it regularly.</i>	List	<i>We need to agree to work together, come up with a solution and act quickly.</i>	Sophisticated list	<i>There are three things we need to consider: whether school uniform improves behaviour; if uniform reduces peer pressure and bullying; how we can change this ugly, uncomfortable uniform for the better.</i>	Begin with an adverb	<i>Surely, we can agree on this.</i>
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<div>Possible language devices to deploy</div>		<div>Begin with a verb</div> <div><i>Hoping for others to step up will not solve this, so we need to step up ourselves.</i></div>													
<div>metaphor</div> <div>simile</div> <div>alliteration</div> <div>oxymoron</div> <div>personification</div> <div>imperative verbs</div> <div>modal verbs</div> <div>onomatopoeia</div> <div>facts</div> <div>direct address</div> <div>extended metaphor</div> <div>juxtaposition</div>	<div>semantic field</div> <div>repetition</div> <div>personal pronouns</div> <div>questions</div> <div>superlatives</div> <div>emotive language</div> <div>hyperbole</div> <div>humour</div> <div>anecdotes</div> <div>opinions</div> <div>flattery</div> <div>anaphora</div>	<div>Embedded clause</div> <div><i>Caring for our environment, which is our duty, must come first.</i></div>													
		<div>Begin with conjunction</div> <div><i>Because we haven’t acted so far, the crisis has gotten worse.</i></div>													
				<div>One word</div> <div><i>Shocking.</i></div>											