



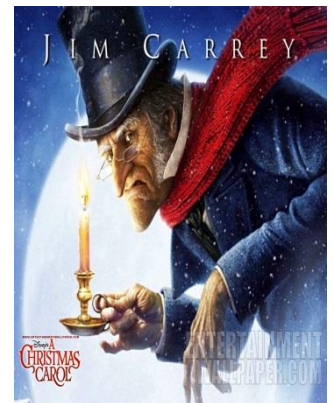
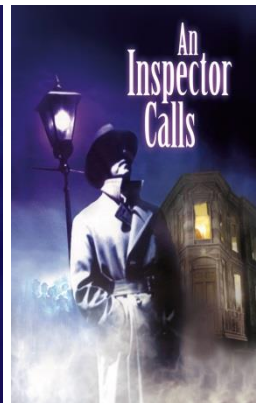
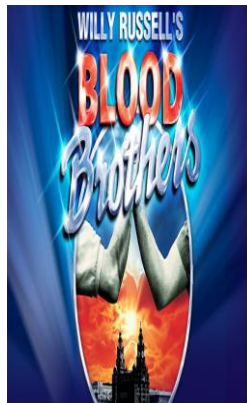
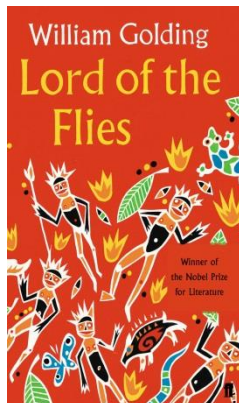
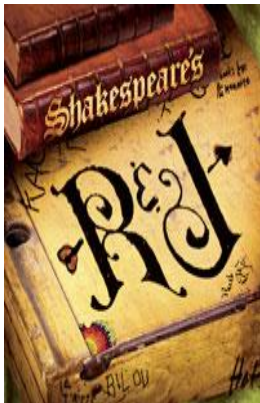
Churchill Academy

2017 – 2018

Student Revision Guide

Eduqas – Language Exam only (2 exams)

- Literature Exam 1A – Romeo and Juliet - 2 tasks
- Literature Exam 1B – Poetry Anthology – 2 tasks
- Literature Exam 2A – LOTF/BB/AIC – 1 task
- Literature Exam 2B – A Christmas Carol – 1 task
- Literature Exam 2C – Unseen Poetry – 2 tasks



LITERATURE PAPERS

Shakespeare 1A Lit Information and mark schemes, Practice Paper Questions and tasks - Shakespeare

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Anthology 1B information and mark schemes, Practice Paper Questions– Anthology

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A Christmas Carol 2A information and mark schemes, Practice Paper Questions and tasks – A Christmas Carol

PAGE 35 - 54

Blood Brothers 2B information and mark schemes, Practice Paper Questions and tasks – Blood Brothers

PAGE 55 – 71

Unseen Poetry information and mark schemes, Practice Paper Questions and tasks – Unseen Poetry & a Useful terminology guide

PAGE 72 - 82

Overview of what you will need to revise:

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

Websites that you may find useful:

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

Shakespeare LIT 1A

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

AO1: Literature Reading skills – understanding/knowledge & evidence

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

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

AO2: Literature Reading Skills - Analysis

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

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

AO3: Literature Reading Skills - Context

Used to assess: Lit 1B (b)

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

COMPARISON SKILLS

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

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

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

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

The tragedy of Romeo and Juliet LIT 1A

Who's who in this fatal game of love?

Montagues

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

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

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

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

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

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

Capulets

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

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

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

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

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

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

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

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

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

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

Characters Non-Affiliated to a family

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

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

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

Themes in Romeo and Juliet LIT 1A

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

Shakespeare Question paper LIT 1A

Act 1 Scene 1, lines 165 to 220

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

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

BENVOLIO No, coz, I rather weep.

ROMEO Good heart, at what?

BENVOLIO At *thy* good heart's oppression.

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

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

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

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

ROMEO What, shall I groan and tell thee?

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

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

BENVOLIO I aimed so near when I supposed you loved.

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

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

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

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

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

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

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

Romeo and Juliet

(a) Read the extract above.

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

This question assesses AO1 and AO2.

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

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

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

Shakespeare Question Paper LIT 1A

Act 2 Scene 2, lines 2 to 69

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

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

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

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief 5

That thou her maid art far more fair than she.

Be not her maid, since she is envious:

Her vestal livery is but sick and green,

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

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

O that she knew she were!

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

Her eye discourses. I will answer it.

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

Two of the fairest stars in all the heaven, 15

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

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

The brightness of her cheek would shame those stars

As daylight doth a lamp. Her eyes in heaven 20

Would through the airy region stream so bright

That birds would sing and think it were not night!

See how she leans her cheek upon her hand.

O that I were a glove upon her hand,

That I might touch that cheek!

JULIET Ay me!

ROMEO (*Aside*) She speaks. 25

O speak again, bright angel! – For thou art

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

As is a wingèd messenger of heaven

Unto the white-upturnèd wondering eyes

Of mortals that fall back to gaze on him 30

When he bestrides the lazy-pacing clouds,

And sails upon the bosom of the air.

JULIET O Romeo, Romeo! Wherefore art thou Romeo?

Deny thy father and refuse thy name –

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

And I'll no longer be a Capulet.

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

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

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

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

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

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

ROMEO Neither, fair maid, if either thee dislike.

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

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

Romeo and Juliet

(a) Read the extract above.

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

This question assesses AO1 and AO2.

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

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

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

Romeo and Juliet: other revision tasks that could help you

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

1B Lit: Poetry Anthology

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

AO1: Literature Reading skills – understanding/knowledge & evidence

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

AO2: Literature Reading Skills - Analysis

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

AO3: Literature Reading Skills - Context

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

What do you need to remember?

To analyse the poems

Use PEA

Refer to language and structure

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

To use comparison language

To compare in section b

Context

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

<p>Nature Poems 4: Death of a Naturalist</p> <ul style="list-style-type: none"> • Heaney won many prizes for this collection • An Irish poet • He was said to want to highlight big ideas through the poem • Could have been influenced by the way perspective changes as you grow older • He is influenced by nature and experiences with it 	<p>Poem of Place 1: Ozymandius</p> <ul style="list-style-type: none"> • Percy Bysshe Shelley (1792-1822) A Romantic poet influenced by beauty and truth. • Born in Horsham, Sussex, he came from a wealthy family • Atheist doesn't believe in God • He eloped and married aged 19. Harriet died • Three years later, Shelley left for Europe with another woman, Mary Godwin (who later became Mary Shelley and wrote <i>Frankenstein</i>). Shelley had children by both women. • Shelley was a 'radical' <i>Ozymandias</i> may reflect this side of his character. Literal meaning is the Statue of Ozymandias (another name for the Egyptian pharaoh Rameses II) it can be read as a criticism of people or systems that become huge and believe themselves to be invincible.
<p>Poem of Place 2: Living Space</p> <ul style="list-style-type: none"> • Imtiaz Dharker is a contemporary poet who was born in Pakistan and grew up in Scotland. • She is also a film director and has scripted a number of documentaries in India, supporting work with women and children • Dharker's intimate knowledge of Mumbai is evident in this poem. She works to raise awareness of issues in other countries. • Set in the slums this highlights the difficulties of poverty 	<p>Poem of Place 3: London</p> <ul style="list-style-type: none"> • Published in 1794. • The <i>Songs of Innocence</i> section contains poems which are positive in tone and celebrate love, childhood and nature. • <i>The Songs of Experience</i> poems are obviously intended to provide a contrast, and illustrate the effects of modern life on people and nature. Dangerous industrial conditions, child labour, prostitution and poverty are just some of the topics Blake explores. • Preoccupied with the Industrial Revolution • In 1789, the French people revolted against the monarchy and aristocracy, using violence and murder to overthrow those in power. • Seen as a model for how ordinary, disadvantaged people could seize power. • Blake alludes to the revolution in <i>London</i>.

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

The Manhunt

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

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

The Manhunt

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

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

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

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

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

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

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

and feel the hurt
of his grazed heart.

Skirting along,
only then could I picture the scan,

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

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

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

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

Simon Armitage

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

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

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

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

Mametz Wood

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

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

Mametz Wood

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

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

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

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

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

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

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

Owen Sheers

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

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

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

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

Dulce Et Decorum Est

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

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

Dulce et Decorum Est

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

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

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

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

Wilfred Owen

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

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

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

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

The Soldier

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

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

The Soldier

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

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

Rupert Brooke

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

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

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

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

A Wife in London

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

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

A Wife in London

I – The Tragedy

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

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

II – The Irony

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

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

Thomas Hardy

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

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

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

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

To Autumn

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

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

To Autumn

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

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

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

John Keats

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

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

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

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

Hawk Roosting

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

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

Hawk Roosting

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

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

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

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

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

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

Ted Hughes

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

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

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

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

Excerpt from The Prelude

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

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

Excerpt from The Prelude

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

William Wordsworth

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

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

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

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

Death of a Naturalist

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

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

Death of a Naturalist

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

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

Seamus Heaney

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

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

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

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

Sonnet 43

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

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

Sonnet 43

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

I love thee to the depth and breadth and height

My soul can reach, when feeling out of sight

For the ends of Being and ideal Grace.

I love thee to the level of every day's

Most quiet need, by sun and candlelight.

I love thee freely, as men strive for Right;

I love thee purely, as they turn from Praise.

I love thee with the passion put to use

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

I love thee with a love I seemed to lose

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

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

I shall but love thee better after death.

Elizabeth Barrett Browning

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

Compare the presentation of love in your chosen poem to the presentation of

Love in Sonnet 43 [25]

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

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

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

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

She Walks in Beauty

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

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

She Walks in Beauty

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

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

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

Lord Byron

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

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

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

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

Valentine

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

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

Valentine

Not a red rose or a satin heart.

I give you an onion.

It is a moon wrapped in brown paper.

It promises light

like the careful undressing of love.

Here.

It will blind you with tears

like a lover.

It will make your reflection

a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.

Its fierce kiss will stay on your lips,

possessive and faithful

as we are,

for as long as we are.

Take it.

Its platinum loops shrink to a wedding-ring,

if you like.

Lethal.

Its scent will cling to your fingers,

cling to your knife.

Carol Ann Duffy

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

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

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

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

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

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

Afternoons

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

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

Afternoons

Summer is fading:

The leaves fall in ones and twos

From trees bordering

The new recreation ground.

In the hollows of afternoons

Young mothers assemble

At swing and sandpit

Setting free their children.

Behind them, at intervals,

Stand husbands in skilled trades,

An estateful of washing,

And the albums, lettered

Our Wedding, lying

Near the television:

Before them, the wind

Is ruining their courting-places

That are still courting-places

(But the lovers are all in school),

And their children, so intent on

Finding more unripe acorns,

Expect to be taken home.

Their beauty has thickened.

Something is pushing them

To the side of their own lives.

Philip Larkin

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

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

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

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

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

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

As Imperceptibly as Grief

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

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

As Imperceptibly as Grief

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

Emily Dickinson

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

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

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

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

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

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

Ozymandias

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

Ozymandias

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

Percy Bysshe Shelley

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

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

Living Space

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

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

Living Space

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

Into this rough frame,
someone has squeezed
a living space

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

Imtiaz Dharker

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

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

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

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

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

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

London

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

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

London

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

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

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

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

William Blake

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

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

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

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

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

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

Cozy Apologia

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

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

Cozy Apologia

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

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

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

Rita Dove

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

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

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

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

Other Anthology tasks you could complete to aid with your revision

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

2B: A Christmas Carol

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

This task covers: AO1 & AO2 & AO3

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

AO1: Literature Reading skills – understanding/knowledge & evidence

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

AO2: Literature Reading Skills - Analysis

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

AO3: Literature Reading Skills - Context

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

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

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

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

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

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

LITERATURE A Christmas Carol Extract 2

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

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

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

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

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

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

In your response you should:

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

LITERATURE A Christmas Carol Extract 3

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

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

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

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

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

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

In your response you should:

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

LITERATURE A Christmas Carol Extract 4

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

"Bah!" said Scrooge, "Humbug!"

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

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

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

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

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

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

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

"Uncle!" pleaded the nephew.

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

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

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

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

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

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

In your response you should:

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

LITERATURE A Christmas Carol Extract 5

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

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

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

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

"Slow!" the Ghost repeated.

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

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

"You travel fast?" said Scrooge.

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

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

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

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

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

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

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

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

Write about the presentation of the ghosts throughout the novel.

In your response you should:

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

LITERATURE A Christmas Carol Extract 6

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

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

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

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

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

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

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

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

In your response you should:

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

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

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

The following extracts can help you to be prompted with a range of ideas in A Christmas Carol – you choose from the suggestions.

Remember to ensure you cover – Whole Text X2 paragraphs, Extract x 1 paragraph with a range of quotes from the whole text and the extract and include context wherever it is useful

How is poverty/the Cratchits shown?

The children drank the toast after her. It was the first of their proceedings which had no heartiness. Tiny Tim drank it last of all, but he didn't care two pence for it. Scrooge was the Ogre of the family. The mention of his name cast a dark shadow on the party, which was not dispelled for full five minutes.

After it had passed away, they were ten times merrier than before, from the mere relief of Scrooge the Baleful being done with. Bob Cratchit told them how he had a situation in his eye for Master Peter, which would bring in, if obtained, full five-and-sixpence weekly. The two young Cratchits laughed tremendously at the idea of Peter's being a man of business; and Peter himself looked thoughtfully at the fire from between his collars, as if he were deliberating what particular investments he should favour when he came into the receipt of that bewildering income. Martha, who was a poor apprentice at a milliner's, then told them what kind of work she had to do, and how many hours she worked at a stretch, and how she meant to lie abed to-morrow morning for a good long rest; to-morrow being a holiday she passed at home. Also how she had seen a countess and a lord some days before, and how the lord 'was much about as tall as Peter;' at which Peter pulled up his collars so high that you couldn't have seen his head if you had been there. All this time the chestnuts and the jug went round and round; and by-and-bye they had a song, about a lost child travelling in the snow, from Tiny Tim, who had a plaintive little voice, and sang it very well indeed.

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; and Peter might have known, and very likely did, the inside of a pawnbroker's. But, they were happy, grateful, pleased with one another, and contented with the time; and when they faded, and looked happier yet in the bright sprinklings of the Spirit's torch at parting, Scrooge had his eye upon them, and especially on Tiny Tim, until the last.

How is poverty/the Cratchits shown?

And perhaps it was the pleasure the good Spirit had in showing off this power of his, or else it was his own kind, generous, hearty nature, and his sympathy with all poor men, that led him straight to Scrooge's clerk's; for there he went, and took Scrooge with him, holding to his robe; and on the threshold of the door the Spirit smiled, and stopped to bless Bob Cratchit's dwelling with the sprinkling of his torch. Think of that. Bob had but fifteen bob a-week himself; he pocketed on Saturdays but fifteen copies of his Christian name; and yet the Ghost of Christmas Present blessed his four-roomed house.

Then up rose Mrs Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt collar (Bob's private property, conferred upon his son and heir in honour of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

How is hardship/food/Christmas spirit shown?

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 tomorrow'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.

How is Scrooge/childhood innocence/loneliness/Christmas spirit shown?

“The school is not quite deserted,” said the Ghost. “A solitary child, neglected by his friends, is left there still.”

Scrooge said he knew it. And he sobbed.

They left the high-road, by a well-remembered lane, and soon approached a mansion of dull red brick, with a little weathercock-surmounted cupola, on the roof, and a bell hanging in it. It was a large house, but one of broken fortunes; for the spacious offices were little used, their walls were damp and mossy, their windows broken, and their gates decayed. Fowls clucked and strutted in the stables; and the coach-houses and sheds were over-run with grass. Nor was it more retentive of its ancient state, within; for entering the dreary hall, and glancing through the open doors of many rooms, they found them poorly furnished, cold, and vast. There was an earthy savour in the air, a chilly bareness in the place, which associated itself somehow with too much getting up by candle-light, and not too much to eat.

They went, the Ghost and Scrooge, across the hall, to a door at the back of the house. It opened before them, and disclosed a long, bare, melancholy room, made barer still by lines of plain deal forms and desks. At one of these a lonely boy was reading near a feeble fire; and Scrooge sat down upon a form, and wept to see his poor forgotten self as he used to be.

Not a latent echo in the house, not a squeak and scuffle from the mice behind the paneling, not a drip from the half-thawed water-spout in the dull yard behind, not a sigh among the leafless boughs of one despondent poplar, not the idle swinging of an empty store-house door, no, not a clicking in the fire, but fell upon the heart of Scrooge with a softening influence, and gave a freer passage to his tears.

The Spirit touched him on the arm, and pointed to his younger self, intent upon his reading. Suddenly a man, in foreign garments: wonderfully real and distinct to look at: stood outside the window, with an axe stuck in his belt, and leading an ass laden with wood by the bridle.

“Why, it's Ali Baba!” Scrooge exclaimed in ecstasy. “It's dear old honest Ali Baba! Yes, yes, I know! One Christmas time, when yonder solitary child was left here all alone, he did come, for the first time, just like that. Poor boy! And Valentine,” said Scrooge, “and his wild brother, Orson; there they go! And what's his name, who was put down in his drawers, asleep, at the Gate of Damascus; don't you see him! And the Sultan's Groom turned upside-down by the Genii; there he is upon his head! Serve him right. I'm glad of it. What business had he to be married to the Princess!”

To hear Scrooge expending all the earnestness of his nature on such subjects, in a most extraordinary voice between laughing and crying; and to see his heightened and excited face; would have been a surprise to his business friends in the city, indeed.

“There's the Parrot!” cried Scrooge. “Green body and yellow tail, with a thing like a lettuce growing out of the top of his head; there he is! Poor Robin Crusoe, he called him, when he came home again after sailing round the island. “Poor Robin Crusoe, where have you been, Robin Crusoe?” The man thought he was dreaming, but he wasn't. It was the Parrot, you know. There goes Friday, running for his life to the little creek! Halloa! Hoop! Halloo!”

Then, with a rapidity of transition very foreign to his usual character, he said, in pity for his former self, “Poor boy!” and cried again.

How is Scrooge/greed/isolation/Christmas spirit shown?

Oh! but he was a tight-fisted hand at the grindstone, 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 dog-days; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, nor 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 blindmen'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.

How is redemption/Scrooge/Christmas presented?

He dressed himself "all in his best," and at last got out into the streets. The people were by this time pouring forth, as he had seen them with the Ghost of Christmas Present; and walking with his hands behind him, Scrooge regarded every one with a delighted smile. He looked so irresistibly pleasant, in a word, that three or four good-humoured fellows said, "Good morning, sir! A merry Christmas to you!" And Scrooge said often afterwards, that of all the blithe sounds he had ever heard, those were the blithest in his ears. He had not gone far, when coming on towards him he beheld the portly gentleman, who had walked into his counting-house the day before, and said, "Scrooge and Marley's, I believe." It sent a pang across his heart to think how this old gentleman would look upon him when they met; but he knew what path lay straight before him, and he took it. "My dear sir," said Scrooge, quickening his pace, and taking the old gentleman by both his hands. "How do you do? I hope you succeeded yesterday. It was very kind of you. A merry Christmas to you, sir!" "Mr Scrooge?" "Yes," said Scrooge. "That is my name, and I fear it may not be pleasant to you. Allow me to ask your pardon. And will you have the goodness"—here Scrooge whispered in his ear. "Lord bless me!" cried the gentleman, as if his breath were taken away. "My dear Mr Scrooge, are you serious?" "If you please," said Scrooge. "Not a farthing less. A great many back-payments are included in it, I assure you. Will you do me that favour?" "My dear sir," said the other, shaking hands with him. "I don't know what to say to such munifi—" "Don't say anything please," retorted Scrooge. "Come and see me. Will you come and see me?" "I will!" cried the old gentleman. And it was clear he meant to do it. "Thank 'ee," said Scrooge. "I am much obliged to you. I thank you fifty times. Bless you!" He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows, and found that everything could yield him pleasure. He had never dreamed that any walk—that anything—could give him so much happiness. In the afternoon he turned his steps towards his nephew's house. He passed the door a dozen times, before he had the courage to go up and knock. But he made a dash, and did it: "Is your master at home, my dear?" said Scrooge to the girl. Nice girl! Very. "Yes, sir." "Where is he, my love?" said Scrooge. "He's in the dining-room, sir, along with mistress. I'll show you upstairs, if you please." "Thank you. He knows me," said Scrooge, with his hand already on the dining-room lock. "I'll go in here, my dear."

How is Scrooge/childhood presented? How is the Ghost of Past important?

“The school is not quite deserted,” said the Ghost. “A solitary child, neglected by his friends, is left there still.” Scrooge said he knew it. And he sobbed. They left the high-road, by a well-remembered lane, and soon approached a mansion of dull red brick, with a little weathercock-surmounted cupola, on the roof, and a bell hanging in it. It was a large house, but one of broken fortunes; for the spacious offices were little used, their walls were damp and mossy, their windows broken, and their gates decayed. Fowls clucked and strutted in the stables; and the coach-houses and sheds were over-run with grass. Nor was it more retentive of its ancient state, within; for entering the dreary hall, and glancing through the open doors of many rooms, they found them poorly furnished, cold, and vast. There was an earthy savour in the air, a chilly bareness in the place, which associated itself somehow with too much getting up by candlelight, and not too much to eat. They went, the Ghost and Scrooge, across the hall, to a door at the back of the house. It opened before them, and disclosed a long, bare, melancholy room, made barer still by lines of plain deal forms and desks. At one of these a lonely boy was reading near a feeble fire; and Scrooge sat down upon a form, and wept to see his poor forgotten self as he used to be. Not a latent echo in the house, not a squeak and scuffle from the mice behind the panelling, not a drip from the half-thawed water-spout in the dull yard behind, not a sigh among the leafless boughs of one despondent poplar, not the idle swinging of an empty store-house door, no, not a clicking in the fire, but fell upon the heart of Scrooge with a softening influence, and gave a freer passage to his tears. The Spirit touched him on the arm, and pointed to his younger self, intent upon his reading. Suddenly a man, in foreign garments: wonderfully real and distinct to look at: stood outside the window, with an axe stuck in his belt, and leading by the bridle an ass laden with wood. “Why, it’s Ali Baba!” Scrooge exclaimed in ecstasy. “It’s dear old honest Ali Baba! Yes, yes, I know. One Christmas time, when yonder solitary child was left here all alone, he did come, for the first time, just like that. Poor boy! And Valentine,” said Scrooge, “and his wild brother, Orson; there they go! And what’s his name, who was put down in his drawers, asleep, at the Gate of Damascus; don’t you see him! And the Sultan’s Groom turned upside down by the Genii; there he is upon his head! Serve him right! I’m glad of it. What business had he to be married to the Princess!” To hear Scrooge expending all the earnestness of his nature on such subjects, in a most extraordinary voice between laughing and crying; and to see his heightened and excited face; would have been a surprise to his business friends in the city, indeed.

How is humanity and greed shown? What is the importance of the Ghost of Christmas Present?

It was a long night, if it were only a night; but Scrooge had his doubts of this, because the Christmas Holidays appeared to be condensed into the space of time they passed together. It was strange, too, that while Scrooge remained unaltered in his outward form, the Ghost grew older, clearly older. Scrooge had observed this change, but never spoke of it, until they left a children’s Twelfth Night party, when, looking at the Spirit as they stood together in an open place, he noticed that its hair was grey. “Are spirits’ lives so short?” asked Scrooge. “My life upon this globe, is very brief,” replied the Ghost. “It ends to-night.” “To-night!” cried Scrooge. “To-night at midnight. Hark! The time is drawing near.” The chimes were ringing the three quarters past eleven at that moment. “Forgive me if I am not justified in what I ask,” said Scrooge, looking intently at the Spirit’s robe, “but I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw?” “It might be a claw, for the flesh there is upon it,” was the Spirit’s sorrowful reply. “Look here.” From the foldings of its robe, it brought two children; wretched, abject, frightful, hideous, miserable. They knelt down at its feet, and clung upon the outside of its garment. “Oh, Man! look here! Look, look, down here!” exclaimed the Ghost. They were a boy and a girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds. Where angels might have sat enthroned, devils lurked, and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monsters half so horrible and dread. Scrooge started back, appalled. Having them shown to him in this way, he tried to say they were fine children, but the words choked themselves, rather than be parties to a

lie of such enormous magnitude. "Spirit, are they yours?" Scrooge could say no more. "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, unless the writing be erased. Deny it!" cried the Spirit, stretching out its hand towards the city. "Slander those who tell it ye! Admit it for your factious purposes, and make it worse! And abide the end!" "Have they no refuge or resource?" cried Scrooge. "Are there no prisons?" said the Spirit, turning on him for the last time with his own words. "Are there no workhouses?" The bell struck twelve.

How is the Ghost of Christmas Past presented?

It was a strange figure-like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child's proportions. Its hair, which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of the purest white; and round its waist was bound a lustrous belt, the sheen of which was beautiful. It held a branch of fresh green holly in its hand; and, in singular contradiction of that wintry emblem, had its dress trimmed with summer flowers. But the strangest thing about it was, that from the crown of its head there sprung a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm.

Even this, though, when Scrooge looked at it with increasing steadiness, was not its strangest quality. For as its belt sparkled and glittered now in one part and now in another, and what was light one instant, at another time was dark, so the figure itself fluctuated in its distinctness: being now a thing with one arm, now with one leg, now with twenty legs, now a pair of legs without a head, now a head without a body: of which dissolving parts, no outline would be visible in the dense gloom wherein they melted away. And in the very wonder of this, it would be itself again; distinct and clear as ever.

'Are you the Spirit, sir, whose coming was foretold to me?' asked Scrooge.

'I am.'

The voice was soft and gentle. Singularly low, as if instead of being so close beside him, it were at a distance.

'Who, and what are you?' Scrooge demanded.

'I am the Ghost of Christmas Past.'

How is Fred/Scrooge/Christmas spirit presented?

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 them 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!'

How is family/regret/grief/The Cratchits presented?

They entered poor Bob Cratchit's house; the dwelling he had visited before; and found the mother and the children seated round the fire.

Quiet. Very quiet. The noisy little Cratchits were as still as statues in one corner, and sat looking up at Peter, who had a book before him. The mother and her daughters were engaged in sewing. But surely they were very quiet!

""And he took a child, and set him in the midst of them.""

Where had Scrooge heard those words? He had not dreamed them. The boy must have read them out, as he and the Spirit crossed the threshold. Why did he not go on?

The mother laid her work upon the table, and put her hand up to her face.

""The colour hurts my eyes," she said.

The colour? Ah, poor Tiny Tim!

""They're better now again," said Cratchit's wife. ""It makes them weak by candle-light; and I wouldn't show weak eyes to your father when he comes home, for the world. It must be near his time.""

""Past it rather," Peter answered, shutting up his book. ""But I think he has walked a little slower than he used, these few last evenings, mother.""

They were very quiet again. At last she said, and in a steady, cheerful voice, that only faltered once:

""I have known him walk with -- I have known him walk with Tiny Tim upon his shoulder, very fast indeed.""

""And so have I," cried Peter. ""Often.""

""And so have I!" exclaimed another. So had all.

""But he was very light to carry," she resumed, intent upon her work, ""and his father loved him so, that it was no trouble: no trouble. And there is your father at the door!""

How is Christmas/charity/Scrooge/privilege/the characters shown?

Once upon a time--of all the good days in the year, on Christmas Eve--old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather: foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement stones to warm them. The city clocks had only just gone three, but it was quite dark already--it had not been light all day--and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was of the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale. The door of Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of a strong imagination, he failed. "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, 51

"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!"

How is Marley/regret/fear shown?

The same face: the very same. Marley in his pigtail, usual waistcoat, tights and boots; the tassels on the latter bristling, like his pigtail, and his coat-skirts, and the hair upon his head. The chain he drew was clasped about his middle. It was long, and wound about him like a tail; and it was made (for Scrooge observed it closely) of cash-boxes, keys, padlocks, ledgers, deeds, and heavy purses wrought in steel. His body was transparent, so that Scrooge, observing him, and looking through his waistcoat, could see the two buttons on his coat behind.

Scrooge had often heard it said that Marley had no bowels, but he had never believed it until now.

No, nor did he believe it even now. Though he looked the phantom through and through, and saw it standing before him; though he felt the chilling influence of its death-cold eyes; and marked the very texture of the folded kerchief bound about its head and chin, which wrapper he had not observed before: he was still incredulous, and fought against his senses.

"How now!" said Scrooge, caustic and cold as ever. "What do you want with me?"

"Much!" -- Marley's voice, no doubt about it.

"Who are you?"

"Ask me who I was."

"Who were you then?" said Scrooge, raising his voice. "You're particular, for a shade." He was going to say "to a shade," but substituted this, as more appropriate.

"In life I was your partner, Jacob Marley."

"Can you -- can you sit down?" asked Scrooge, looking doubtfully at him.

"I can."

"Do it then."

Scrooge asked the question, because he didn't know whether a ghost so transparent might find himself in a condition to take a chair; and felt that in the event of its being impossible, it might involve the necessity of an embarrassing explanation. But the ghost sat down on the opposite side of the fireplace, as if he were quite used to it.

"You don't believe in me," observed the Ghost.

"I don't." said Scrooge.

How is family/love/Christmas spirit shown?

Then up rose Mrs Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons; while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt collar (Bob's private property, conferred upon his son and heir in honour of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable Parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

"What has ever got your precious father then?" said Mrs Cratchit. "And your brother, Tiny Tim; And Martha warn't as late last Christmas Day by half-an-hour."

"Here's Martha, mother," said a girl, appearing as she spoke.

"Here's Martha, mother!" cried the two young Cratchits. "Hurrah! There's such a goose, Martha!"

"Why, bless your heart alive, my dear, how late you are!" said Mrs Cratchit, kissing her a dozen times, and taking off her shawl and bonnet for her with officious zeal.

"We'd a deal of work to finish up last night," replied the girl, "and had to clear away this morning, mother."

"Well. Never mind so long as you are come," said Mrs Cratchit. "Sit ye down before the fire, my dear, and have a warm, Lord bless ye."

How is redemption/Scrooge/Christmas spirit shown?

"I will live in the Past, the Present, and the Future!" Scrooge repeated, as he scrambled out of bed. "The Spirits of all Three shall strive within me. Oh Jacob Marley! Heaven, and the Christmas Time be praised for this. I say it on my knees, old Jacob, on my knees!"

He was so fluttered and so glowing with his good intentions that his broken voice would scarcely answer to his call. He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.

"They are not torn down!" cried Scrooge, folding one of his bed-curtains in his arms, "they are not torn down, rings and all. They are here -- I am here -- the shadows of the things that would have been, may be dispelled. They will be! I know they will."

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.

"I don't know what to do!" cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoon of himself with his stockings. "I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world! Hallo here! Whoop! Hallo!"

He had frisked into the sitting-room, and was now standing there: perfectly winded.

"There's the saucepan that the gruel was in!" cried Scrooge, starting off again, and frisking round the fireplace. "There's the door, by which the Ghost of Jacob Marley entered. There's the corner where the Ghost of

Christmas Present, sat. There's the window where I saw the wandering Spirits. It's all right, it's all true, it all happened. Ha ha ha!"

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs.

Blood Brothers REVISION GUIDE LIT 2B

Exam	What you have to do:	Which assessment objectives this covers:
2A	Analysis of the extract with links to the whole text with links to language and structure (40 marks)	<p style="text-align: center;">AO1 & AO2</p> <p style="text-align: center;">Focus on task, subject terminology, analysis, quotes, use of language, structure and form in reference to the extract and then bringing in the wider text</p> <p><i>*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.</i></p>

AO1: Literature Reading skills – understanding/knowledge & evidence

Used to assess: Lit 2A

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

AO2: Literature Reading Skills - Analysis

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

Spelling, punctuation, vocabulary & sentence structures

Banding	Criteria
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.

Blood Brothers Events LIT 2B

Blood Brothers tells the story of the Johnstone twins, Mickey and Eddie, brothers separated at birth who reunite and become friends in their childhood, unaware of their relation to each other or of the consequences their relationship will bring about.

At the start, Mrs. Johnstone learns she is pregnant with twins and confides in her employer Mrs. Lyons about her fears that she will not be able to support both children. Mrs. Lyons, a wealthy and deceitful woman unable to have children herself, persuades Mrs. Johnstone to give up one of her boys with the promise that she will raise him in the lap of luxury. But when Mrs. Lyons fires the mother in hopes of making Eddie all her own, she is unable to separate herself and Eddie from the Johnstone family or from the lies of the past, leading both families towards a tragic end.

Blood Brothers also explores class differences and the gap between classes through the way both the sons and mothers choose to live their lives. Mrs. Johnstone and Mrs. Lyons are in two very different classes, yet they are unable to avoid each other because of the connection their sons share. The differences in lifestyle, values, and morals of the two families are stark yet subtly done.

The most prevalent theme is within the constant reference to Marilyn Monroe and the relevance of this is strong. At the start, Mrs. Johnstone tells of her carefree youth, comparing every aspect of her life to that of the blond bombshell. Although beautiful and successful, Marilyn Monroe led a complex life and in many ways brought on her own destruction. Her memory is framed by her bitter end just as the story of the Johnstone twins is framed by the image of the two brothers lying dead on the floor. Seemingly every major player in Blood Brothers is a tragic figure, meeting their own end through their own tragic means.

Blood Brothers is a variation on an old theme - twin brothers parted at birth, but is also filled with raw emotion, deception. Blood Brothers is a moving production that is sure to leave you thinking.

Blood Brothers Character Lit 2B

<p>Mrs Johnstone</p> <p>She is 25 years old at the start of the play and has already had seven children. Russell might also be hinting at religious rulings against contraception. Often she makes rash decisions on impulse about money especially. She is naturally a kind and loving mother and finds it hard to discipline her children.</p> <p>She is uneducated and does not value education. She is lively and has a zest for life. This can be clearly seen in her love of dancing, but also in her general attitude, which could almost be said to be happy-go-lucky. She follows her instincts, believing them to be her best guide through life. She is poor and trapped by poverty.</p>	<p>Mrs Lyons</p> <p>She is presented by Russell as a lonely housewife, with a cold character who finds it difficult to be affectionate towards others. She and her husband are unable to have children naturally and her husband spends long periods at work away from home. She is wealthy. She is self-centred and uses other, doesn't work or do the housework. She hires Mrs Johnstone to do the cleaning for her. Once Mrs Johnstone has handed over Edward, she no longer needs her and cruelly discards her, manipulating her through preying on her uneducated and superstitious mind. She is an over-protective mother and anxious. She becomes unreasonable and is possibly mad when she attacks Mrs Johnstone.</p>
<p>Mickey</p> <p>He is created by Russell to be a friendly, excitable boy in Act One. He likes to play adventure games with others and sneak off to pull pranks. He looks up to his older brother Sammy and helps in Sammy's crime. He is very shy about his emotions He becomes even more withdrawn after becoming unemployed. He is energetic, bright and witty, but not very well educated. He does not show interest in his schooling and gets suspended. He is more interested in getting a job. He likes Edward's generosity and, in turn, enjoys being able to show him new things. Edward gives Mickey a chance to shine and be a leader and escape the oppression he feels from his brother, school and general poverty.</p>	<p>Edward</p> <p>Edward is presented by Russell as a friendly, generous character. He searches out Mickey to play with and perhaps naively offers him sweets in an attempt to impress him. He joins in with Mickey and Linda's games and unselfishly tries to get Mickey to express his love for Linda.</p> <p>He is raised in a middle-class home and is educated at a private school. He feels restricted but he revels in Mickey's liveliness, bad language and risky games. He is shown to be an impulsive character and one who doesn't think too deeply about the consequences of his actions. He seems to lack compassion and does not sympathise with Mickey's plight. Instead, he tells Mickey to use his dole money to live like a 'Bohemian'. Later, he arranges for Mickey to have a job, but does so condescendingly by keeping it secret.</p>
<p>Sammy</p> <p>He is an aggressive and threatening kind of character who the audience would recognise. From the start of the play he is shown to enjoy making fun of others, especially Mickey. He is presented as anti-social and criminal, threatening a bus conductor with a knife and killing a filling station worker. He has no outlet for his hostile tendencies, he has no job or money.</p>	

Blood Brothers Characters Lit 2B

Linda

A naturally kind and compassionate character. She comes to Mickey's aid both when he is suspended from school and when he is mocked by the other children.

She is quite feisty and humorous, joining Edward and Mickey in their games and often leading the way. Linda is strong-willed and very supportive of Mickey. She tries to protect him and keeps pushing him to give up his drugs. Linda is from a poor family like Mickey. Her lack of education and money allows her no real chance of happiness once Mickey becomes a depressed drug addict. As a last resort, she asks Edward for help before having an affair with him.

Policeman, Milkman, Judge, Teachers

These minor characters are created for various dramatic purposes. They either lack sympathy or are unfair and two-faced when dealing with others. They represent social institutions, which Russell seems to suggest are prejudiced.

The policeman is friendly at the wealthy Lyons' house, but in contrast is harsh when dealing with the Johnstones.

The milkman won't listen to Mrs Johnstone's valid excuses initially, but once she has some money at her new home he is pleasant and flirts with her.

The judge gives Sammy a lighter sentence than would have normally have been handed out, but this is only because he is attracted to Mrs Johnstone's appearance.

Edward's schoolteacher is petty and takes the side of Edward's bullying classmates. Mickey is certainly awkward and disrespectful to his teacher, but he and Linda are suspended for minor things. The teacher does not bother to answer Mickey's questions, even though they seem quite justified.

Mr Lyons

He is presented as a wealthy businessman who spends long periods of time away from his family. He becomes the managing director of the factory where Mickey worked before Mickey was made redundant. He is a distant figure to his wife and son. Instead he provides money and homes in wealthy areas as well as expensive schooling for Edward. He seems indifferent to the people whose lives he can directly affect - his workforce. He sends Mickey a heartless redundancy letter.

The Narrator

Russell creates a 'character' of the narrator, who acts a little like the Greek 'Chorus' from ancient tragedy whose role is to explain some of the key action on stage. The narrator also involves the audience by asking them directly to judge what they see. He helps to make sure that the audience stay a little 'detached' from the events of the play. He also helps them remember that this is a 'story'.

He reveals that the brothers die at the very start of the play and from then on constantly reminds the audience of the twins' fate. He presents the themes of fate, destiny and superstition throughout the play, but at the end he asks the audience to consider if it was social forces rather than 'fate' that caused the tragedy.

Themes in Blood Brother LIT 2B

<p>Family</p> <p>Mrs Johnstone values her family and has 7 children and is pregnant with twins Mrs Lyons can't have children Illegally adopts Edward Mr Lyon doesn't know Sets up the catalyst for the chain of events in the play</p>	<p>Poverty</p> <p>Epitomised through the Johnstone family They have no money Live in inner city Liverpool Neighbours look down on them They were sent to the country as part of the new deal Buy things on the 'never, never' a form of credit</p>
<p>Wealth</p> <p>Shown by the Lyon family They own a four bedroomed house Move to the country to escape the Johnstone family or to make a better life for themselves</p>	<p>Social Class</p> <p>Huge divide in society due to wealth and poverty exemplified by the way different characters talk – Johnstone family slang and in a Liverpool accent- the Lyon family in proper English</p>
<p>Revenge</p> <p>For loving Linda or having an emotional affair with her Revenge for having had a better life than Mickey (jealousy was at the root of a lot of the division in the characters) Shown when Mickey shoots Edward</p>	<p>Deception</p> <p>Underpins the whole novel. Mrs Johnstone deceives the whole family when she gives Edward up The illegal adoption Mrs Johnstone deceives herself that it was the right thing to do Mrs Lyons deceives her husband and son by not telling them where Edward originated</p>
<p>Death</p> <p>Metaphorical death of friendship comes when Eddie comes home from university and Mickey has lost his job Death during an unknown burglary resulting in Mickey going to prison and losing his mental stability Death of both Edward and Mickey at the end of the play</p>	<p>Friendship</p> <p>Blood Brothers – cut each other and swear at age 7 to always be true Structure of the novel revisits their friendship every 7 years as they grow into adults Mickey and Edward are separated and then meet again in the country</p>
<p>Love</p> <p>Both Mickey and Edward love Linda Linda and Mickey get together Love for family: Mrs J and Mrs L both show this</p>	<p>The Illegal adoption</p> <p>The pivotal incident in the whole play Starts a chain of events which led to the death of the twins</p>

Example Extract Question linking to whole play LIT 2B

EDWARD *reaches his home and walks in. His mother hugs him and his father produces a toy gun for him. EDWARD, delighted, seizes it and 'shoots' his father, who spiritedly 'dies' to EDWARD's great amusement. EDWARD and his father romp on the floor.*

MRS LYONS *settles herself in an armchair with a story book, calling EDWARD over to her. EDWARD goes and sits with her, MR LYONS joining them and sitting on the arm of the chair.*

MRS JOHNSTONE *turns and goes into her house at the end of the song.*

MR LYONS *gets up and walks towards the door.*

EDWARD Daddy . . . we haven't finished the story yet.

MR LYONS Mummy will read the story, Edward. I've got to go to work for an hour.

MRS LYONS *gets up and goes to her husband, EDWARD goes to the bookshelf and leafs through a dictionary.*

MRS LYONS Richard you didn't say . . .

MR LYONS Darling, I'm sorry, but if, if we complete this merger I will, I promise you, have more time. That's why we're doing it, Jen, if we complete this, the firm will run itself and I'll have plenty of time to spend with you both.

MRS LYONS I just – it's not me, it's Edward. You should spend more time with him. I don't want – I don't want him growing away from you.

EDWARD Daddy, how do you spell bogey man?

MR LYONS Ask mummy. Darling, I'll see you later now. Must dash.

MR LYONS exits.

EDWARD Mummy, how do you spell bogey man?

MRS LYONS Mm?

EDWARD Bogey man?

MRS LYONS (*laughing*) Edward, whoever did you hear such a thing?

EDWARD I'm trying to look it up.

MRS LYONS There's no such thing as a bogey man. It's a – a superstition. The sort of thing a silly mother might say to her children – 'the bogey man will get you'.

EDWARD Will he get me?

MRS LYONS Edward, I've told you, there's no such thing.

A doorbell is heard.

MRS LYONS *goes to answer the door.*

MICKEY (*off*) Does Eddie live here?

MRS LYONS (*off*) Pardon?

MICKEY (*off*) Does he? Is he comin' out to play, eh?

EDWARD (*shouting*) Mickey!

MICKEY *enters pursued by MRS LYONS*

MICKEY Hi-ya, Eddie. I've got our Sammy's catapult. Y' comin' out?

Blood Brothers

You are advised to spend about 45 minutes on this question. You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the character of Edward and how he is presented 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. [40]

Example Extract Question linking to whole play LIT 2B

EDWARD: Hello. EDWARD, *also aged 'seven' appears. He is bright and forthcoming.*
MICKEY (*suspiciously*): Hello.
EDWARD: I've seen you before.
MICKEY: Where?
EDWARD: You were playing with some other boys near my house.
MICKEY: Do you live up in the park?
EDWARD: Yes. Are you going to come and play up there again?
MICKEY: No. I would do but I'm not allowed.
EDWARD: Why?
MICKEY: 'Cos me mam says.
EDWARD: Well, my mummy doesn't allow me to play down here actually.
MICKEY: 'Gis a sweet.
EDWARD: All right. (*He offers a bag from his pocket.*)
MICKEY (*shocked*): What?
EDWARD: Here.
MICKEY (*trying to work out the catch. Suspiciously taking one*): Can I have another one. For our Sammy?
EDWARD: Yes, of course. Take as many as you want.
MICKEY (*taking a handful*): Are you soft?
EDWARD: I don't think so.
MICKEY: Round here if y' ask for a sweet, y' have to ask about, about twenty million times. An' y' know what?
EDWARD (*sitting beside MICKEY*): What?
MICKEY: They still don't bleedin' give y' one. Sometimes our Sammy does but y' have to be dead careful if our Sammy gives y' a sweet.
EDWARD: Why?
MICKEY: 'Cos, if our Sammy gives y' a sweet he's usually weed on it first.
EDWARD (*exploding in giggles*): Oh, that sounds like super fun.
MICKEY: It is. If y' our Sammy.
EDWARD: Do you want to come and play?
MICKEY: I might do. But I'm not playin' now 'cos I'm pissed off.
EDWARD (*awed*): Pissed off. You say smashing things don't you? Do you know any more words like that?
MICKEY: Yeh. Yeh, I know loads of words like that. Y' know, like the 'F' word.
EDWARD (*clueless*): Pardon?
MICKEY: The 'F' word.
EDWARD *is still puzzled. MICKEY looks round to check that he cannot be overheard, then whispers the word to EDWARD.*
EDWARD: What does it mean? *The two of them immediately wriggle and giggle with glee.*
MICKEY: I don't know. It sounds good though, doesn't it?
EDWARD: Fantastic. When I get home I'll look it up in the dictionary.
MICKEY: In the what?
EDWARD: The dictionary. Don't you know what a dictionary is?
MICKEY: 'Course I do It's a, it's a thingy innit?
EDWARD: A book which explains the meaning of words.

Blood Brothers

You are advised to spend about 45 minutes on this question. You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the characters relationship here and how he is presented 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. [40]

Example Extract Question linking to whole play LIT 2B

MICKEY: The meaning of words, yeh. Our Sammy'll be here soon. I hope he's in a good mood. He's dead mean sometimes.
EDWARD: Why?
MICKEY: It's 'cos he's got a plate in his head.
EDWARD: A plate. In his head?
MICKEY: Yeh. When he was little, me Mam was at work an' our Donna Mane was supposed to be lookin' after him but he fell out the window an' broke his head. So they took him to the hospital an' put a plate in his head.
EDWARD: A plate. A dinner plate?
MICKEY: I don't think so, 'cos our Sammy's head's not really that big. I think it must have been one of them little plates that you have bread off.
EDWARD: A side plate?
MICKEY: No, it's on the top.
EDWARD: And . . . and can you see the shape of it, in his head?
MICKEY: I suppose, I suppose if y' looked under his hair.
EDWARD (*after a reflective pause*): You know the most smashing things. Will you be my best friend?
MICKEY: Yeh. If y'want.
EDWARD: What's your name?
MICKEY: Michael Johnstone. But everyone calls me Mickey. What's yours?
EDWARD: Edward Lyons.
MICKEY: Do they call y' Eddie?
EDWARD: No.
MICKEY: Well, I will.
EDWARD: Will you?
MICKEY: Yeh. How old are y' Eddie?
EDWARD: Seven.
MICKEY: I'm older than you. I'm nearly eight.
EDWARD: Well, I'm nearly eight, really.
MICKEY: What's your birthday?
EDWARD: July the eighteenth.
MICKEY: So is mine.
EDWARD: Is it really?
MICKEY: Ey, we were bom on the same day . . . that means we can be **blood brothers**. Do you wanna be my **blood** brother, Eddie?
EDWARD: Yes, please.
MICKEY (*producing a penknife*): It hurts y' know. (*He puts a nick in his hand.*) Now, give us yours.

Blood Brothers

You are advised to spend about 45 minutes on this question. You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the differences and similarities in the characters here and how this is presented 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. [40]

Example Extract Question linking to whole play LIT 2B

MRS JOHNSTONE: What have I told you about playin up near there. Come here. *(She grabs him.)*

MICKEY: It wasn't my fault. Honest.

MRS JOHNSTONE: So whose fault was it then?

MICKEY: The Indians. They rode up that way, they were tryin' to escape.

MRS JOHNSTONE: Don't you ever go up there. Do you hear me?

MICKEY: Yeh. You let our Sammy go up there.

MRS JOHNSTONE: Our Sammy's older than you.

MICKEY : But why ...

MRS JOHNSTONE: Just shut up. Never mind why. You don't go up near there. Now go on, get out an' play. But you stay outside the front door where I can see y'.

MICKEY: Ah but, Mam, the . . .

MRS JOHNSTONE: Go on!

MRS JOHNSTONE *exits.*

MICKEY *makes his way outside. He is fed up. He shoots down a few imaginary Indians but somehow the magic has gone.*

MICKEY *sits, bored, looking at the ants on the pavement.*

MICKEY *(reciting):*

I wish I was our Sammy

Our Sammy's nearly ten.

He's got two worms and a catapult

An' he's built a underground den.

But I'm not allowed to go in there,

I have to stay near the gate

'Cos me Mam says I'm only seven,

.. But I'm not, I'm nearly eight!

I sometimes hate our Sammy,

He robbed me toy car y' know,

Now the wheels are missin' an' the top's broke off,

An' the bleedin' thing won't go.

An' he said when he took it, it was just like that,

But it wasn't, it went dead straight, '

But y' can't say nothin' when they think y' seven

An' y' not.y' nearly eight.

I wish I was our Sammy,

Y' wanna see him spit,

Straight in y' eye from twenty yards

An' every time a hit.

He's allowed to play with matches,

And he goes to bed dead late,

And I have to go at seven,

Even though I'm nearly eight.

Y'know our Sammy, *

He draws nudey women,

Without arms, or legs, or even heads

In the baths, when he goes swimmin'.

But I'm not allowed to go to the baths,

Me Mam says I have to wait,

'Cos I might get drowned, 'cos I'm only seven,

But I'm not, I'm nearly eight.

Y' know our Sammy,

Y' know what he sometimes does?

He wees into the letter box

Of the house next door to us. " "

I tried to do it one night,

But_ I had to_stand on a crate/

'Cos I couldn't reach the letter box

But I will by the time I'm eight.

Bored and petulant, MICKEY sits and shoots an imaginary

*Sammy.*78

Blood Brothers

You are advised to spend about 45 minutes on this question. You should use the extract below and your knowledge of the whole novel to answer this question.

Write about the way fear and apathy are shown in the characters here and how this is presented 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. [40]

How are women presented? How are mothers presented? How is Mrs Lyons presented? How is Mrs Johnstone presented?
How is class presented?

Structure guide: WHOLE PLAY, EXTRACT, WHOLE PLAY

MR and MRS LYONS enter their house and we see them looking at the child in its cot. MRS JOHNSTONE enters and immediately goes about her work. MRS JOHNSTONE stops work for a moment and glances into the cot, beaming and cooing. MR LYONS is next to her with MRS LYONS in the background, obviously agitated at MRS JOHNSTONE's fussing.

MRS JOHNSTONE: Aw, he's really comin' on now, isn't he, Mr Lyons? I'll bet y' dead proud of him, aren't y', aren't y' eh?

MR LYONS: (good naturedly): Yes ... yes I am, aren't I Edward? I'm proud of Jennifer, too. MR LYONS beams at his wife who can hardly raise a smile.

MRS JOHNSTONE: Ah ... he's lovely. (She coos into the cot.) Ah look, he wants to be picked up, I'll just

MRS LYONS: No, no, Mrs Johnstone. He's fine. He doesn't want to be picked up.

MRS JOHNSTONE: Ah, but look he's gonna cry ...

MRS LYONS: If he needs picking up, I shall pick him up. All right?

MRS JOHNSTONE: Well, I just thought, I'm sorry I ...

MRS LYONS: Yes. Erm, has the bathroom been done? Time is getting on.

MRS JOHNSTONE: Oh. Yeh, yeh ...

MRS JOHNSTONE exits.

MR LYONS: Darling. Don't be hard on the woman. She only wanted to hold the baby. All women like to hold babies, don't they?

MRS LYONS: I don't want her to hold the baby, Richard. She's ... I don't want the baby to catch anything. Babies catch things very easily, Richard.

MR LYONS: All right, all right, you know best.

MRS LYONS: You don't see her as much as I do. She's always fussing over him; any opportunity and she's cooing and cuddling as if she were his mother. She's always bothering him, Richard, always. Since the baby arrived she ignores most of her work. (She is about to cry.)

MR LYONS: Come on, come on ... It's all right Jennifer. You're just a little ... it's this depression thing that happens after a woman's had a ...

MRS LYONS: I'm not depressed Richard; it's just that she makes me feel ... Richard, I think she should go.

MR LYONS: And what will you do for help in the house?

MRS LYONS: I'll find somebody else. I'll find somebody who doesn't spend all day fussing over the baby.

MR LYONS: (glancing at his watch): Oh well, I suppose you know best. The house is your domain. Look, Jen, I've got a board meeting. I really must dash.

How are children/Edward presented? How are parents presented? How is Mrs Lyons presented? How is class presented?

Structure guide: WHOLE PLAY, EXTRACT, WHOLE PLAY

EDWARD *reaches his home and walks in. His mother hugs him and his father produces a toy gun for him. EDWARD, delighted, seizes it and 'shoots' his father, who spiritedly 'dies' to EDWARD's great amusement. EDWARD and his father romp on the floor.*

MRS LYONS *settles herself in an armchair with a story book, calling EDWARD over to her. EDWARD goes and sits with her, MR LYONS joining them and sitting on the arm of the chair.*

MRS JOHNSTONE *turns and goes into her house at the end of the song.*

MR LYONS *gets up and walks towards the door.*

EDWARD Daddy . . . we haven't finished the story yet.

MR LYONS Mummy will read the story, Edward. I've got to go to work for an hour.

MRS LYONS *gets up and goes to her husband, EDWARD goes to the bookshelf and leafs through a dictionary.*

MRS LYONS Richard you didn't say . . .

MR LYONS Darling, I'm sorry, but if, if we complete this merger I will, I promise you, have more time. That's why we're doing it, Jen, If we complete this, the firm will run itself and I'll have plenty of time to spend with you both.

MRS LYONS I just – it's not me, it's Edward. You should spend more time with him. I don't want – I don't want him growing away from you.

EDWARD Daddy, how do you spell bogey man?

MR LYONS Ask mummy. Darling, I'll see you later now. Must dash.

MR LYONS *exits.*

EDWARD Mummy, how do you spell bogey man?

MRS LYONS Mm?

EDWARD Bogey man?

MRS LYONS (*laughing*) Edward, wherever did you hear such a thing?

EDWARD I'm trying to look it up.

MRS LYONS There's no such thing as a bogey man. It's a – a superstition. The sort of thing a silly mother might say to her children – 'the bogey man will get you'.

EDWARD Will he get me?

MRS LYONS Edward, I've told you, there's no such thing.

A doorbell is heard.

MRS LYONS *goes to answer the door.*

MICKEY (*off*) Does Eddie live here?

MRS LYONS (*off*) Pardon?

MICKEY (*off*) Does he? Is he comin' out to play, eh?

EDWARD (*shouting*) Mickey!

MICKEY *enters pursued by MRS LYONS*

MICKEY Hi-ya, Eddie. I've got our Sammy's catapult. Y' comin' out?

How is adulthood/class/friendship shown?

Structure guide: WHOLE PLAY, EXTRACT, WHOLE PLAY (as appropriate for where the extract is)

EDWARD enters in a duffle coat and college scarf, unseen by MICKEY, EDWARD creeps up behind MICKEY and puts his hands over his eyes.

EDWARD: Guess who?

MICKEY: Father Christmas.

EDWARD: (leaping out in front of them): Mickey ... (Laughing.) Merry Christmas. MICKEY unamused, looks at EDWARD and then looks away. Come on then ... I'm back, where's the action, the booze, the Christmas parties, the music and the birds. No reaction. What's wrong, Mickey?

MICKEY: Nothin'. How's University?

EDWARD: Mickey, it's fantastic. I haven't been to so many parties in my life. And there's just so many tremendous people, but you'll meet them Mick, some of them, Baz, Ronnie and Clare and oh, lots of them. They're coming over to stay for the New Year, for the party. Ooh it's just ... it's great, Mickey.

MICKEY: Good.

EDWARD: Come on, what's wrong? It's nearly Christmas, we were going to do everything. How's Linda?

MICKEY: She's OK.

EDWARD: (trying again to rally him): Well, come on then, let's go then ... come on.

MICKEY: Come on where?

EDWARD: Mickey, what's wrong?

MICKEY: You. You're a dick head! EDWARD is slightly unsure but laughs anyway. There are no parties arranged. There is no booze or music. Christmas? I'm sick to the teeth of Christmas an' it isn't even here yet. See, there's very little to celebrate, Eddie. Since you left I've been walking around all day, every day, lookin' for a job.

EDWARD: What about the job you had?

MICKEY: It disappeared. (Pause.) Y'know somethin', I bleedin' hated that job, standin' there all day never doin' nothin' but put cardboard boxes together. I used to get ... used to get terrified that I'd have to do it for the rest of me life. But, but after three months of nothin', the same answer everywhere, nothin', nothin' down for y', I'd crawl back to that job for half the pay and double the hours. Just ... just makin' up boxes it was. But now, it seems like it was paradise. Pause.

EDWARD: Why ... why is a job so important? If I couldn't get a job I'd just say, sod it and draw the dole, live like a bohemian, tilt my hat to the world and say 'screw you'. So you're not working. Why is it so important?

MICKEY: (looking at him): You don't understand anythin' do y'? I don't wear a hat that I could tilt at the world.

EDWARD: Look ... come on ... I've got money, plenty of it. I'm back, let's forget about bloody jobs, let's go and get Linda and celebrate. Look, look, money, lots of it, have some ... (He tries to thrust some notes into MICKEY's hands.)

MICKEY: No. I don't want your money, stuff it. He throws the notes to the ground. EDWARD picks them up and stands looking at MICKEY. Eddie, just do me a favour an' piss off, will y'? Pause. EDWARD: I thought, I thought we always stuck together. I thought we were ... were blood brothers. MICKEY: That was kids' stuff, Eddie. Didn't anyone tell y'?

How is family shown?

Structure guide: WHOLE PLAY, EXTRACT, WHOLE PLAY (as appropriate for where the extract is)

We see Mrs Johnstone hustling Mickey to school.

Mrs Johnstone: You're gonna be late y' know. Y' late already.

Mickey: I'm not.

Mrs Johnstone: You're gonna miss the bus.

Mickey: I won't.

Mrs Johnstone: Well, you'll miss Linda, she'll be waitin' for y'.

Mickey: Well, I don't wanna see her. What do I wanna see her for? Mrs Johnstone: (laughing at his transparency): You've only been talkin' about her in your sleep for the past week . . .

Mickey: (outraged): You liar . . .

Mrs Johnstone: 'Oh, my sweet darling . . .'

Mickey: I never. That was – a line out the school play!

Mrs Johnstone (her laughter turning to a smile): All right. I believe y'. Now go before you miss the bus. Are y' goin'. We see Linda at the bus stop.

Linda: Hi-ya, Mickey.

Mrs Johnstone: Ogh, did I forget? Is that what you're waitin' for? Y' waitin' for y' mum to give y' a big sloppy kiss, come here . . .

Mickey: I'm goin', I'm goin' . . . Sammy runs through the house, pulling on a jacket as he does so. Sammy: Wait for me, You.

Mrs Johnstone: Where you goin' Sammy?

Sammy (on his way out): The dole. Mickey and Sammy exit. Mrs Johnstone stands watching them as they approach the bus stop. She smiles at Mickey's failure to cope with Linda's smile of welcome. The 'bus' appears, with the Narrator as the conductor.

Conductor: Come on, if y' gettin' on. We've not got all day. Sammy, Mickey and Linda get on the 'bus'.

Mrs Johnstone (calling to her kids): Tarrah, lads. Be good, both of y' now. I'll cook a nice surprise for y' tea.

Conductor (noticing her as he goes to ring the bell): Gettin' on, Missis? Mrs Johnstone shakes her head, still smiling. (Speaking): Happy are y'. Content at last? Wiped out what happened, forgotten the past? She looks at him, puzzled. But you've got to have an endin', if a start's been made. No one gets off without the price bein' paid.

How are consequences/adulthood/family/class shown? How is the structure important?

Structure guide: WHOLE PLAY, EXTRACT, WHOLE PLAY (as appropriate for where the extract is)

Two Policemen arrive at the house. Sammy splits out the back. Mickey remains silently crying. Linda goes to him and puts her arms around him. As Sammy is being apprehended at the back, the other Policeman enters and gently removes Linda from Mickey and leads him out and into the police station.

Linda: But I've ironed him a shirt.

Music. Mickey, placed in a prison cell, stands quietly crying. Mrs Johnston enters.

Mrs Johnston (singing): The jury found him guilty Sent him down for seven years, Though he acted like they gave him life, He couldn't stop the tears. And when we went to visit him, He didn't want to know, It seems like jail's sent him off the rails, Just like Marilyn Monroe His mind's gone dancing Can't stop dancing A Doctor enters the cell and examines Mickey. They showed him to a doctor, And after routine test, A prescription note the doctor wrote, For the chronically depressed. And now the tears have stopped He sits and counts the days to go And treats his ills with daily pills Just like Marilyn Monroe.

The Doctor exits. They stop his mind from dancing Stop it dancing. A prison warder leads Linda into the cell. He indicates a seat opposite Mickey.

Linda: What are y' doin'?

Mickey: What? I'm takin' me tablet. Linda: Listen, Mickey. I've told y'. They're just junk. You'll be home soon, Mickey, and you should come off them.

Mickey: Why? I need ... I need to take them. Linda: Listen, Mickey, you've ...

Mickey: No! See, he says, the doctor, he said ...

Linda: What did he say? Mickey: He said, about me nerves. An' how I get depressed an' I need to take these cos they make me better ...

Linda : I get depressed but I don't take those. You don't need those, Mickey.

Mickey: Leave me alone, will y'? I can't cope with this. I'm not well. The doctor said, didn't he, I'm not well ... I can't do things ... leave me alone ... The Warder escorts Linda from the cell.

How is childhood/friendship/love/the characters' relationship presented?

Structure guide: WHOLE PLAY, EXTRACT, WHOLE PLAY (as appropriate for where the extract is)

Mickey enters.

Edward: Mickey!

Mickey: Hi-ya, Ed. Lind.

Linda: Where've y' been?

Mickey: I had to do overtime. I hate that soddin' place.

Edward: Mickey. I'm going away tomorrow ... to University.

Mickey: What? Y' didn't say.

Edward: I know ... but the thing is I won't be back until Christmas. Three months. Now you wouldn't want me to continue in suspense for all that time would you?

Linda: What are you on about?

Edward: Will you talk to Linda?

Linda: Oh Eddie ...

Edward: Go on ... go on. Mickey turns and goes to her. Linda tries to keep a straight face.

Mickey: Erm ... well, the er thing is ... Linda, I've erm ... (Quickly.) Linda for Christ's sake will you go out with me?

Linda: (just as quickly) Yeh.

Mickey: Oh ... erm ... Good. Well, I suppose I better ... well er ... come here ... (He quickly embraces and kisses Linda.)

Linda: (fighting for air) My God. Y' take y' time gettin' goin' but then there's no stoppin' y'.

Mickey: I know ... come here ... They kiss again. Edward turns and begins to leave. Eddie ... Eddie where y' goin'? I thought we were all goin' the club. There's a dance.

Edward: No ... I've got to, erm, I've got to pack for tomorrow.

Mickey: Are y' sure? Edward nods. See y' at Christmas then, Eddie? Listen, I'm gonna do loads of overtime between now and then, so the Christmas party's gonna be on me ... right?

Edward: Right. It's a deal, Mick. See you. Linda rushes across and kisses Edward lightly.

Linda: Thanks Eddie.

Mickey: Yeh, Eddie ... thanks.

Linda and Mickey, arms around each other, watch him go. They turn and look at each other. Mickey and Linda exit.

How are the two women presented?

Structure guide: WHOLE PLAY, EXTRACT, WHOLE PLAY (as appropriate for where the extract is)

MRS LYONS: Richard, can you let me have some cash?

MR LYONS: Of course.

MRS LYONS: I need about fifty pounds.

MR LYONS: My God, what for?

MRS LYONS: I've got lots of things to buy for the baby, I've got the nursery to sort out . . .

MR LYONS: All right, all right, here. (*He hands her the money.*)

MR LYONS *exits*.

MRS LYONS *considers what she is about to do and then calls*

MRS LYONS: Mrs Johnstone. Mrs Johnstone, would you come out here for a moment, please.

MRS JOHNSTONE *enters*.

MRS JOHNSTONE: Yes?

MRS LYONS: Sit down. Richard and I have been talking it over and, well the thing is, we both think it would be better if you left.

MRS JOHNSTONE: Left where?

MRS LYONS: It's your work. Your work has deteriorated.

MRS JOHNSTONE: But, I work the way I've always worked.

MRS LYONS: Well, I'm sorry, we're not satisfied.

MRS JOHNSTONE: What will I do? How are we gonna live without my job?

MRS LYONS: Yes, well we've thought of that. Here, here's . . . (*She pushes the money into MRS JOHNSTONE's hands.*) It's a lot of money . . . but, well . . .

MRS JOHNSTONE: (*thinking, desperate. Trying to get it together.*)

OK. All right. All right, Mrs Lyons, right. If I'm goin', I'm takin' my son with me, I'm takin' . . .

As MRS JOHNSTONE moves towards the cot MRS LYONS roughly drags her out of the way.

MRS LYONS: Oh no, you're not. Edward is my son. Mine.

MRS JOHNSTONE: I'll tell someone . . . I'll tell the police . . . I'll bring the police in an' . . .

MRS LYONS: No . . . no you won't. You gave your baby away. Don't you realize what a crime that is. You'll be locked up. You sold your baby.

MRS JOHNSTONE, *horrified, sees the bundle of notes in her hand, and throws it across the room.*

MRS JOHNSTONE: I didn't . . . you told me, you said I could see him every day. Well, I'll tell someone, I'm gonna tell . . .

MRS JOHNSTONE *starts to leave but MRS LYONS stops her.*

MRS LYONS: No. You'll tell nobody.

Music

Because . . . because if you tell anyone . . . and these children learn of the truth, then you know what will happen, don't you? You do know what they say about twins, secretly parted, don't you?

MRS JOHNSTONE: (*terrified*) What? What?

MRS LYONS: They say . . . they say that if either twin learns that he once was a pair, they shall both immediately die. It means, Mrs Johnstone, that these brothers shall grow up, unaware of the other's existence. They shall be raised apart and never, ever told what was once the truth. You won't tell anyone about this, Mrs Johnstone, because if you do, you will kill them.

MRS LYONS *picks up the money and thrusts it into MRS JOHNSTONE's hands. MRS LYONS turns and walks away.*

How is childhood shown? How are the characters' relationship presented?

Structure guide: WHOLE PLAY, EXTRACT, WHOLE PLAY (as appropriate for where the extract is)

NARRATOR: (singing): There's shoes upon the table An' a spider's been killed Someone broke the lookin' glass There's a full moon shinin' An' the salt's been spilled You're walkin' on pavement cracks Don't know what's gonna come to pass Now you know the devil's got your number He's gonna find y' Y' know he's right beyind y' He's starin' through your windows He's creeping down the hall. The song ends with a percussion build to a sudden full stop and the scene snaps from MRS LYONS to the children.

MICKEY, EDDIE and LINDA are standing in line, taking it in turns to fire the air pistol. MICKEY takes aim and fires.

LINDA: (with glee): Missed.

EDWARD loads and fires. Missed! LINDA takes the gun and fires. We hear a metallic ping. She beams a satisfied smile at MICKEY who ignores it and reloads, fires. The routine is repeated with exactly the same outcome until

MICKEY: (taking the gun): We're not playin' with the gun no more. (He puts it away.)

LINDA: Ah, why?

MICKEY: It gets broke if y' use it too much.

EDWARD: What are we going to do now, Mickey?

MICKEY: I dunno.

LINDA: I do. MICKEY: What?

LINDA: Let's throw some stones through them windows.

MICKEY: (brightening): Ooh, I dare y' Linda, I dare y'.

LINDA: (bending for a stone): Well, I will. I'm not scared, either. Are you Eddie?

EDWARD: Erm ... well ... erm ...

LINDA: He is look. Eddie's scared.

MICKEY: No, he isn't! Are y', Eddie?

EDWARD: (stoically): No ... I'm not. I'm not scared at all, actually.

LINDA: Right, when I count to three we all throw together. One, two, three ...

Unseen by them a POLICEMAN has approached behind them.

POLICEMAN: Me mother caught a flea, she put it in the tea pot to make a cup of tea ... And what do you think you're doing?

LINDA and MICKEY shoot terrified glances at EDWARD, almost wetting themselves.

EDWARD: (mistaking their look for encouragement): Waiting for the ninety-two bus. (He explodes with excited laughter.)

LINDA: He's not with us.

MICKEY: Sir. LINDA: Sir.

LITERATURE Unseen Poetry 2C

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

AO1: Literature Reading skills – understanding/knowledge & evidence

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

AO2: Literature Reading Skills - Analysis

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

What do you need to remember?





To analyse the poems




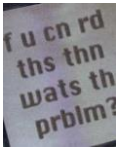




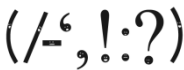
Use analysis – link to the question, quote, terminology, meaning and effect, zoom in

Refer to language and structure

To use comparison language

To compare in section b

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

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

2C a)

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

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

You may wish to consider:

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

2C b)

Now compare *The Tramp* and *Decomposition*.

You should compare:

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

The Tramp

John Clare

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

DECOMPOSITION

Zulfikar Ghose

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

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

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

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

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

2C a)

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

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

You may wish to consider:

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

2C b)

Now compare Women Work and Overheard in County Sligo.

You should compare:

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

Woman Work

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

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

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

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

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

Overheard in County Sligo

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

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

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

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

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

Gillian Clarke

* Abbey: A well-known theatre in Dublin

2C a)

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

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

You may wish to consider:

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

2C b)

Now compare Women Work and Overheard in County Sligo.

You should compare:

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

Lullaby

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

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

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

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

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

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

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

I'll never forget

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

Nettles

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

By Vernon Scannell

2C a)

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

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

You may wish to consider:

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

2C b)

Now compare Roller-Skaters and The Side Way Back.

You should compare:

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

Roller-Skaters

Flying by
on the winged-wheels
of their heels

Two teenage earthbirds
Zig-zagging
down the street

Rising
unfeathered –
in sudden air-leap

Defying law
Death and gravity
as they do a wheely

Landing back
In the smooth swoop
of youth

And faces gaping
gawping, impressed
and unimpressed

Only Mother watches – heartbeat in her mouth

Grace Nichols

The Side Way Back

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

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

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

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

2C a)

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

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

You may wish to consider:

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

2C b)

Now compare In the Can and School is a prison.

You should compare:

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

In the Can

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

School is a prison...

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

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

The principle runs
the school
The warden runs
the prison

Trapped –learning, learning what?

When can I leave and spread my wings?

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

School is just a prison

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

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

Subject Terminology for English Lang and Lit – Standard List

Commonly used Acronyms and terms in English criteria

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Grammar: the rules which help writing to be technically accurate

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

Close word or word class Analysis

Connotations: implied or suggested meanings of words or phrases

Adjective: a word used to describe

Adverb – often ly words which describes how things are done

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

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

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

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

Verb: a word used to describe an action

Writer's Techniques

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

Sentence Structure information

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