

Name:
Teacher:

KS4 CORE KNOWLEDGE BOOKLET



GCSE English Literature and English Language
Liskeard School and Community College

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Macbeth

1. Context (AO3)

- Shakespeare questions the Jacobean idea of heroic masculinity.
- He shows the supernatural as a threat to the natural order.
- The witches symbolize danger to society through rebellion.
- The play reflects fears of uprisings, like the Gunpowder Plot.
- Shakespeare supports traditional order and the Divine Right of Kings.
- Jacobean society followed strict hierarchies based on class and gender.

2. Themes (AO1 & AO3)

- Power can corrupt and lead to abuse.
- Ambition can break natural order.
- Nature and order are valued over chaos.
- Shakespeare explores what makes a good king.
- Inheritance and legacy are key ideas in Jacobean society.

3. Key Events (AO1)

- Macbeth meets the witches and hears their prophecies.
- Lady Macbeth pushes him to kill Duncan.
- Macbeth sees a vision, then murders Duncan.
- He distrusts Banquo, has him killed, and sees his ghost.
- At the banquet, Lady Macbeth can't calm him.
- Macbeth visits the witches again and hears more prophecies.
- He orders the murder of Macduff's family.
- Lady Macbeth sleepwalks and dies.
- Macbeth is killed by Macduff in battle.

1. Key literary features (AO2)

- A Shakespearean **tragedy** contains a **tragic hero** with a **flaw/hamartia** (ambition).
- A tragedy **resolves** by restoring order from chaos.
- The key **turning point** is when Macbeth decides to kill Banquo to continue his ambition alone.
- **Dramatic irony** is when the audience knows more than the characters.
- A **soliloquy** is when actors speak their minds alone on stage (we hear the truth).

2. Prepared introduction to adapt for the exam question

Shakespeare presents [key focus] to reveal the **corruptive nature of power**. The play warns against the way individuals can abuse and corrupt, manipulating others to establish complete control. Macbeth's **tragic downfall** is presented as the inevitable consequence of ambition and breaking the **Great Chain of Being**. The play is a warning to its **Jacobean audience** of the consequences of betraying the monarchy and disrupting society's order.

3. Vocabulary

Agency: (noun)	The ability to take action and have control over your own life.
Ambition: (noun)	A strong desire to do or achieve something.
Artificial: (adjective)	Something that is fake or not natural.
Barren: (adjective)	Too poor to produce seed or fruit; empty, bleak and lifeless.
Elegy: (noun)	A poem or speech that expresses grief and sorrow for the dead.
Emasculation: (noun)	The act of trying to make a man weak by undermining his masculinity.
Epithet (noun)	A characterising word or phrase accompanying or occurring in place of the name of a person or thing.
Equivocation: (abstract noun)	The use of ambiguous language to conceal the truth about something.
Euphemism: (noun)	A mild or indirect word or expression substituted for one considered to be too harsh or rude.
Fragmented: (adjective)	To break into small pieces.
Harmoniously: (adverb)	Working together in a friendly and peaceful manner.
Heresy: (noun)	A belief or opinion that goes against religious beliefs.
Illegitimate: (adjective)	Not authorised; going against the accepted standards or rules.
Introspection: (noun)	The examination of your own mental and emotional processes.
Masculinity: (noun)	The qualities regarded as characteristic of men.
Maternal: (adjective)	Relating to a mother, especially during pregnancy or shortly after childbirth.
Misogyny: (noun)	Feelings of hatred towards women or a belief that men are much better than women.
Neuroticism: (noun)	A mental illness caused by depression, anxiety or obsessive behaviour that causes a radical loss of touch with reality.
Paradox: (noun)	A contradictory statement which when investigated may prove to be well founded or true.
Patriarchal: (adjective)	A society that is controlled by men.
Psyche: (noun)	The deep part of your mind where your thoughts and feelings come from.
Reaffirm: (verb)	To state something again strongly
Regicide: (noun)	The purposeful killing of a monarch.
Stereotype: (noun)	A widely held, fixed but oversimplified image of a person or thing
Subversion: (noun)	The act of trying to weaken or destroy an established system or authority.
Tedious: (adjective)	Too long, slow, dull or tiresome.
Tyranny: (noun)	Cruel and oppressive rule by a person or government.
Tyrant: (noun)	A cruel leader who uses their power to rule with fear.
Wake: (noun)	Something that happens in the aftermath of another event.

4. Techniques

Antimetabole: where the words in one phrase are repeated in reverse order in the next.

Aside: When the character speaks directly to the audience and the other characters on the stage cannot hear them.

Soliloquy: A solo speech given by a character to the audience that reveals inner thoughts.

Antithesis: A person or thing that is the direct opposite of someone or something else.

Hamartia: A fatal flaw leading to the downfall of the tragic hero.

Phallic Image: Any object that may be taken as a representation of the penis or a man's masculinity.

5. Key quotations

"Brave Macbeth"

- The **epithet** "brave" represents Macbeth as being idealised as a Jacobean hero.
- The **motif** of bravery is set up as a critical part of Macbeth's masculine identity.
- The epithet **foreshadows** the downfall of Macbeth: Lady Macbeth uses this characteristic to manipulate Macbeth into committing regicide.



Key words:

- Jacobean hero
- Masculinity



"Dead butcher and his fiend-like queen"

- The **epithet** "butcher" implies that Macbeth dehumanised people and slaughtered needlessly.
- The **occupational** noun "butcher" is used insultingly to indicate low status.
- The **demonic adjective** "fiend-like" highlights the supernatural evil aspects of Lady Macbeth, linking her with the witches (the antithesis of the Jacobean female stereotype)



Key words:

- Evil
- Dehumanised



"I have no spur to prick the sides of my intent, only vaulting ambition"

- The **negative phallic imagery** in "no spur" implies that Macbeth is doubting his masculinity.
- The **adverb** "only" indicates that Macbeth doesn't think that ambition is enough to persuade him to kill.
- The **adjective** "vaulting" implies stepping outside of the Great Chain of Being, which would have been considered heretical.



Key words:

- Foreshadowing
- Phallic imagery
- Masculinity



"Was the hope drunk wherein you dress'd yourself? Hath it slept since?"

- The **personification** of hope as 'drunk' implies that Macbeth's ambition is artificial: Lady Macbeth taunts him that his bravery is fuelled only by drink.
- The **repeated questions** suggest that Lady Macbeth is reprimanding Macbeth and questioning his bravery.
- The use of the clothing **motif** foreshadows the disguises and covering up that the Macbeths will later do.

Key words:

- Personification
- Reprimanding
- Masculinity



"Yet do I fear thy nature; it is too full of the milk of human kindness"

- The maternal **metaphor** of "milk" indicates that Lady Macbeth undermines Macbeth's patriarchal authority.
- The **conjunction** "yet" and the caesura indicated by the semi-colon represents Lady Macbeth's lack of confidence in Macbeth's ability to pursue his ambition.
- The **verb** "fear" reveals Lady Macbeth's plan to manipulate and control her husband.

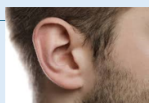
Key words:

- Masculinity
- Maternal
- Manipulation



"Hie thee hither that I might pour my spirits in thine ear"

- The **command** represents Lady Macbeth's power over Macbeth. She is presented as having agency even whilst Macbeth is away.
- The **personal pronouns** "I" and "my" contrast with "thine", indicating a division between the Macbeths, even from the start.
- The **metaphor** of "spirits" links directly with the witches as well as with the regicide plot: Lady Macbeth uses "spirits" (alcohol) to drug the guards.



Key words:

- Command
- Personal pronoun
- Division



"Screw your courage to the sticking place"

- The **command** represents Lady Macbeth's power over Macbeth. She is presented as having agency whilst Macbeth is disempowered.
- The **metaphor** "sticking place" could either be a weaponry image or a butchery image: both reveal her subversion of traditional maternal roles.
- The **euphemism** of "screw" could be a sexual image, implying that Lady Macbeth is taking over Macbeth's patriarchal role.



Key words:

- Command
- Gender roles
- Patriarchy



"Is this a dagger I see before me"



- The **question** suggests that Macbeth is unsure and is showing introspection.
- The use of the hallucination implies that Macbeth's psyche might be disintegrating.
- The **phallic imagery** of the dagger might reflect Macbeth's concerns about Lady Macbeth's emasculation of him.

Key words:

- Question
- Phallic imagery
- Masculinity

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"Glamis hath murdered sleep and therefore Cawdor Shall Sleep no more; Macbeth shall sleep no more."



- The **metaphor** of Macbeth murdering sleep symbolises the destruction of natural order.
- Shakespeare uses the **motif** of sleep to show the impact of unnatural deeds on the psyche: Macbeth has destroyed his own mental health.

Key words:

- Natural order
- Psyche

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"Out damned spot! Out I say"



- The **fragmented short exclamations** imply that Lady Macbeth's psyche is damaged and she no longer has agency.
- The **repetition** of "out" reveals her desperation in trying to conceal her guilt.
- The **adjective** "damned" implies that she understands her divine condemnation.
- The **command** links back to her earlier command to be filled with evil – it's ironic that she now wants to be released from it.

Key words:

- Evil
- Motif - blood
- Condemned

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"Will all great Neptune's Ocean wash this blood clean from my hand?"



- The **rhetorical question** reflects Macbeth's lack of agency after the regicide.
- The **hyperbole** implies that Macbeth realises the enormity of his crime: he is divinely condemned.
- The **classical allusion** to Neptune (Roman God of the sea) shows that Macbeth understands he cannot have salvation.

Key words:

- Classical allusion
- Agency
- Condemnation

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"Upon my head they placed a fruitless crown and put a barren sceptre in my gripe"



- The **symbolism** of the "fruitless crown" implies that Macbeth is concerned about his kingship: it will be temporary and futile.
- The **metaphors** of "fruitless" and "barren" suggest that Macbeth will not pass this kingship to any children and nothing positive will come of his reign.

Key words:

- Illegitimate
- Divine Right of Kings
- Futile

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"O, full of scorpions is my mind, dear wife!"



- The **metaphor** of "scorpions" indicates Macbeth's increasing paranoia and disintegrating psyche.
- The **symbolism** of scorpions carries imagery of betrayal, being stung and evil.
- The use of the **exclamation** suggests that Macbeth is losing his agency and control and is becoming increasingly neurotic.

Key words:

- Paranoid
- Neurotic
- Self-betrayal

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"My dearest partner of greatness"



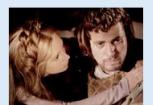
- The **loving superlative** "dearest" reinforces the devotion that Macbeth has for his wife.
- The **abstract noun** "greatness" links with the theme of ambition and the witches' prophecies for Macbeth.

Key words:

- Partnership
- Team
- Devotion

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"Be innocent of the knowledge, dearest chuck"



- The **command** gives Macbeth power and agency over Lady Macbeth.
- The **symbolism** of "chuck" (chicken) **juxtaposed** with "innocent" implies that Macbeth is no longer including his wife in his plans: this indicates the start of their distancing.

Key words:

- Agency
- Guilt
- Separation

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"By the pricking of my thumbs, something wicked
this way comes"

- The **rhythmic chanting** implies that the witches are using supernatural spells to lure Macbeth to evil.
- The **ambiguous noun** "something" dehumanises Macbeth and suggests that he is no longer a "man".
- The **adjective** "wicked" has links with evil, divinely condemned and devil-like.



Key words:

- Supernatural
- Dehumanise
- Condemned

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"like a giant's robe, upon a dwarfish thief"

- The **motif** of clothing represents that Macbeth is covering up his illegitimate kingship.
- The **metaphor** of the "giant's robe" indicates Duncan's Divine Right and better kingly values.
- The **metaphor** of the "dwarfish thief" implies Macbeth is low in status and no longer has the respect of his subjects and peers.



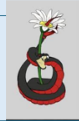
Key words:

- Motif
- Illegitimate
- Divine Right

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"Look like the innocent flower, but be the serpent
under it"

- The **Biblical allusion** of the Garden of Eden implies the temptation of regicide, but also the consequences of disobeying God.
- The **metaphor** of the serpent emphasises the evil, deceptive nature of the corruption to society.
- The **metaphor** of evil disguised as nature reflects the deception of the Macbeths.



Key words:

- Evil
- Biblical allusion
- Appearance vs. reality

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"Stars hide your fires! Let not light see my black
and deep desires"

- The **commands** "hide" and "Let" imply that Macbeth is hubristic in attempting to control nature.
- The **semantic field** of "light" and "black" connects with the image of heaven and hell.
- The **unnatural imagery** implies that Macbeth is subverting Natural Order and is invoking chaos on society.



Key words:

- Nature imagery
- Hubris
- Condemnation

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Macbeth Brief Summary:

Three witches tell the Scottish general Macbeth that he will be King of Scotland. Encouraged by his wife, Macbeth kills the king, becomes the new king, and kills more people out of paranoia. Civil war erupts to overthrow Macbeth, resulting in more death.

Act 1:

On a bleak Scottish moorland, Macbeth and Banquo, two of King Duncan's generals, discover three strange women (witches). The witches prophesise (predict) that Macbeth will be promoted twice: to Thane of Cawdor (a rank of the aristocracy bestowed by grateful kings) and King of Scotland. Banquo's descendants will be kings, but Banquo isn't promised any kingdom himself. The generals want to hear more, but the "weird sisters" disappear.

Soon afterwards, King Duncan names Macbeth Thane of Cawdor as a reward for his success in the recent battles. The promotion seems to support the prophecy. The King then proposes to make a brief visit that night to Macbeth's castle at Inverness. Lady Macbeth receives news from her husband about the prophecy and his new title. She vows to help him become king by whatever means are necessary.

Act 2:

Macbeth returns to his castle, followed almost immediately by King Duncan. The Macbeths plot together to kill Duncan and wait until everyone is asleep. At the appointed time, Lady Macbeth gives the guards drugged wine so Macbeth can enter and kill the King. He regrets this almost immediately, but his wife reassures him. She leaves the bloody daggers by the dead king just before Macduff, a nobleman, arrives. When Macduff discovers the murder, Macbeth kills the drunken guards in a show of rage and retribution. Duncan's sons, Malcolm and Donalbain, flee, fearing for their own lives; but they are, nevertheless, blamed for the murder.

Act 3:

Macbeth becomes King of Scotland but is plagued by feelings of insecurity. He remembers the prophecy that Banquo's descendants will inherit the throne and arranges for Banquo and his son Fleance to be killed. In the darkness, Banquo is murdered, but his son escapes the assassins. At his state banquet that night, Macbeth sees the ghost of Banquo and worries the courtiers with his mad response. Lady Macbeth dismisses the court and unsuccessfully tries to calm her husband.

Act 4:

Macbeth seeks out the witches who say that he will be safe until a local wood, Birnam Wood, marches into battle against him. He also need not fear anyone born of woman. They also prophesy that the Scottish succession will still come from Banquo's son. Macbeth embarks on a reign of terror, slaughtering many, including Macduff's family. Macduff had gone to seek Malcolm (one of Duncan's sons who fled) at the court of the English king. Malcolm is young and unsure of himself, but Macduff, pained with grief, persuades him to lead an army against Macbeth.

Act 5:

Macbeth feels safe until he is told that Birnam Wood is moving towards him. Malcolm's army is carrying branches from the forest as camouflage for their assault on Macbeth's stronghold. Meanwhile, an overwrought and conscience-ridden Lady Macbeth walks in her sleep and tells her secrets to her doctor. She commits suicide. As the final battle commences, Macbeth hears of Lady Macbeth's suicide and mourns.

In the midst of a losing battle, Macduff challenges Macbeth. Macbeth learns Macduff is the child of a caesarean birth (loophole!), realises he is doomed, and submits to his enemy. Macduff triumphs and brings the head of the traitor Macbeth to Malcolm. Malcolm declares peace and goes to Scone to be crowned king.

Contextual Articles

James I and Witchcraft

The witch-hunts that swept across Europe from 1450 to 1750 were among the most controversial and terrifying phenomena in history – holocausts of their times. Historians have long attempted to explain why and how they took such rapid and enduring hold in communities as disparate and distant from one another as Navarre and Copenhagen. They resulted in the trial of around 100,000 people (most of them women), a little under half of whom were put to death.

One of the most active centres of witch-hunting was Scotland, where perhaps 4,000 people were consigned to the flames – a striking number for such a small country, and more than double the execution rate in England. The ferocity of these persecutions can be attributed to the most notorious royal witch-hunter: King James VI of Scotland, who in 1603 became James I of England.

Mesmerised by magic

In 1597 he became the only monarch in history to publish a treatise on witchcraft. *Daemonologie* (literally, the science of demons) was the result of painstaking and meticulous work on James's part, and must have taken years to complete.

The purpose of *Daemonologie* wasn't only to convince the doubters of the existence of witchcraft – it was also to inspire those who persecuted witches to do so with new vigour and determination. James described witchcraft as "high treason against God", which meant that all manner of horrors were justified in wringing confessions from the accused. Though lacking in original or profound ideas, the fact that it had been written by a king made it enormously influential. It is no coincidence that cases of witchcraft in his kingdom multiplied at an alarming rate thereafter.

The Divine Right of Kings.

The Christian kings of Europe once believed they were answerable to no one except God. This idea became known as the **divine right of kings**.

The divine right was an ancient idea that began with Europe's medieval kings. They claimed that they had been chosen by God and were his representatives on Earth. These kings had absolute power and could do as they liked. They expected total obedience from the people they ruled and no-one could question them because to question them was to question God, and this would be blasphemy. Furthermore, if someone was to usurp a king, they would be committing a crime against God himself.

James I was a strong believer of the Divine Right of Kings. He wrote two books on the subject- *The True Law of Free Monarchies* (1598) and a treatise called *Basilikon Doron* (1599). These books outline his beliefs that a rightful king is only answerable to God and has absolute power over his people (including over their life and death). However, he also suggests that a good king rules not only over his people, but over himself. The books emphasise that a good king is a good Christian and not a tyrant.

The Great Chain of Being

During Elizabethan and Jacobean times people believed in the **Great Chain of Being**, a natural order ordained by God in which every living creature had its proper place as a link in that chain. This idea is also related to a hierarchy of life according to which everything had its special place, from God, Angels, Saints, King and Nobles down to the lowest life forms such as serfs, rats, snakes and spiders. Essentially so long as this natural order was not disturbed society or the State would function harmoniously. However, the balance or equilibrium in society is upset when this natural order is interfered with by the conduct of human beings. For example, when Macbeth gives into his "vaulting ambition" and murders the rightful King this damages a major link in the Great Chain of Being and results in the corrosion or corruption of other links in the chain. Hence society and the natural order is thrown into chaos.

The Gunpowder Plot: Historical Context

This Gunpowder Plot of 1605 was a conspiracy that resulted from severe oppression of Catholics in sixteenth- and seventeenth-century England. The Protestant Queen Elizabeth I, who reigned from 1558 to 1603, passed anti-Catholic laws naming herself the secular and spiritual leader of England, to which Catholics naturally objected. Perceived traitors were beheaded, drawn and quartered, hanged, or a combination of these. Catholics had expected King James I, Elizabeth's successor, to be more lenient, but they were mistaken.

To stop the oppression, a small group of Catholic men plotted to blow up the House of Lords on November 5, 1605, when James and his administration would be inside, and replace them with a Catholic government. Led by Robert Catesby, they rented a house next to the Houses of Parliament and smuggled thirty-six barrels of gunpowder into the cellar of the House of Lords. The most famous conspirator and explosives expert, Guy Fawkes, went there to light the fuse. A warning letter exposed the plot, however, and he was caught before he could act. Fawkes was arrested and tortured until he gave the names of the other conspirators. All involved were tortured and executed.

Jacobean Masculinity

In the Jacobean Era, like today, there were certain cultural definitions that went alongside masculinity. First and foremost, Men were expected to be physically and mentally strong. As well as this, men were also expected to be powerful, respected, honourable, courageous (brave) and chivalric (respectful towards women).

If men were seen not to be exhibiting these character traits, they were considered not a man at all; in cases such as this, men were seen to be weak and therefore not respected.

Jacobean Gender Roles

Men assumed a dominant position in the society. It was the man of the house who worked and fetched for food to keep his family alive. Apart from being the sole bread earner of the family, the eldest male member was the head of the house. Everyone had to obey him and do as was being told. Marriages were normally decided by elders or parents of the bride or bridegroom.

The young couple getting married had no say in selecting their spouse. Jacobean men had property rights as well as voting rights. The property was either passed down from father to son or from brother to brother. This superior position of men in society was also reflected in the Jacobean theatrical plays. Most of the characters were played by men. Even the role of a woman was played by a young man. Boys were given preference as far as education was concerned.

Jacobean women continued to live a life that was subordinate to men. They were supposed to obey what was told to them. The main responsibility of married women was to take care of the household matters and raise children. Before marriage, a girl was under the control of her father, after marriage her husband and after the death of her husband, her son. Thus, women were made to depend on their male relatives throughout their lives. Young girls were groomed for later life. Since childhood they were trained to take care of the house apart from sewing.

The concept of equality between the sexes would have seemed very foreign to most in Shakespeare's day: Adam was created first, and Eve from his body; she was created specifically to give him comfort, and was to be subordinate to him, to obey him and to accept her lesser status. A dominant woman was unnatural, a symptom of disorder.

Lady Macbeth is a powerful yet sinister figure: at the very outset she deliberately tries to suppress her feminine qualities in order to exercise power.

'A Christmas Carol'



1. Context (AO3)

- Dickens criticises the **social injustice** and **inequalities** of Victorian England.
- Dickens wanted richer members of society to recognise their **social responsibility**.
- Dickens presents **Christmas** as a festival of celebration; perfect as a vehicle for promoting kindness and the importance of families/friends
- The Victorians were beginning to recognise the importance of **education** for all.
- Dickens criticises the **Malthusian** idea of the poor being surplus to society.
- Dickens warns the readers of the risks of Capitalism on the more vulnerable in society.

2. Themes (AO1 and AO3)



- Dickens uses the **supernatural** as **catalysts** for **redemption**: the Ghosts reveal the potential for change in Scrooge and Victorian Capitalist society.
- Dickens promotes the values of **redemption** and **forgiveness**.
- **Social reform**: The impact of **poverty** and **social injustice** is explored through the Cratchit family, in particular Tiny Tim, and also Belle's reaction to Scrooge's fear of poverty.
- The spirit of **Christmas** and the impact of **nostalgia**, family bonds and **agape** is explored through the different depictions of Christmas scenes past, present and future.
- Dickens presents the idea of **redemption** as critical for society: **Scrooge's redemption arc** forms the main plot device of the novella.

3. Key events (AO1)

- Stave 1: Scrooge presented as miserly. Fred's greetings are rejected and the charity collectors sent away. Jacob Marley's ghost warns him of his fate if he doesn't change and sets up the idea of the three ghosts visiting him to teach him a lesson.
- Stave 2: Ghost of Christmas Past. We see a few years of Scrooge as a miserable schoolboy, eventually rescued by his sister. Fezziwig's ball shows us Scrooge as a happy apprentice. Belle breaking off the engagement concludes his lesson about money taking him over.
- Stave 3: Ghost of Christmas Present – he shows him the possibilities of a happy gathering regardless of wealth. We see the Cratchits, some miners, lighthouse keepers, people on a ship and also Fred's party.
- Stave 4: Ghost of Christmas Yet to Come – this is the predicted future for Scrooge. Tiny Tim has died in this alternate reality and Scrooge has died a lonely and unmissed man.
- Stave 5: Redemption – Scrooge reveals his capacity for change.

4. Literary features (AO2)

- The novella is structure with **five staves**: these are split into the four ghosts and the resolution
- The novella has a **cyclical structure**: it begins and ends with Scrooge, but with direct contrasts of character, weather.
- The novella is presented as a **ghost story** – the ghosts structure the novella with their moral lessons.
- **Lists** are often used to create the atmosphere of merry chaos.
- The **motifs** of light and darkness and heat and cold are used to emphasize the characters' personalities and reflect key themes.
- **Pathetic fallacy** is used to mirror Scrooge's character changes: it is cold and foggy at the start to represent Scrooge's unfeeling nature and myopic idea of poverty in society.



5. Prepared introduction to adapt for the exam question:

Dickens presents **[key focus]** to demonstrate the importance of a kinder and more charitable society. Inequality in Victorian London is shown by Scrooge whose avarice is contrasted against the plight of the poor presented by the tragic situation of characters such as Tiny Tim. Dickens' intentions were to use the novella as an allegory to demonstrate the potential for progress shown by Scrooge's redemption arc from a "covetous, old sinner" to becoming "quite a baby" at the end symbolising his – and Victorian London's – rebirth.

6. Key Vocabulary:

Agape: (noun)	Unconditional love, charity. Christians believe this is the highest form of love and is the type of love Jesus has for humans.
Austere: (adjective)	Very severe and unfriendly.
Avarice: (noun)	<i>extreme greed for wealth and the desire to hoard it</i>
Benevolence: (noun)	The quality of being kind and helpful.
Callous: (adjective)	Cruel and insensitive; not thinking about other people's feelings
Catalyst: (noun)	A condition, event, or person that is the cause of an important change
Charity: (noun)	The act of choosing to give help, especially money, to those who need it
Compassion: (noun)	Concern towards other people
Condemnation: (noun)	The Christian concept of being destined for divine punishment (hell) due to terrible sin.
Deprived: (adjective)	Suffering from a damaging lack of basic needs e.g. food, water, shelter, love
Ephemeral: (adjective)	Lasting only a short time.
Generous: (adjective)	happy to share or give away something, especially more than expected
Idol: (noun)	A picture or object that people pray to as part of their religion. Someone / something admired very much.
Ignorance: (noun)	Lack of knowledge, understanding, or information - often through a deliberate desire not to want to know
Insidious: (adjective):	Something unpleasant or dangerous; gradually and secretly causing serious harm.
Mammon: (noun)	The Christian concept of money as an evil force that turns people against God and makes them selfish.
Metamorphosis: (noun)	A complete change.
Misanthropic: (adjective)	having or showing a dislike of other people; unsociable.
Miser: (noun)	A mean person who is unwilling to spend or share money.

Nostalgia: (noun)	A feeling of pleasure, and also slight sadness, when thinking about things that happened in the past.
Philanthropy: (noun)	Helping the poor, especially by giving them money.
Pity (noun)	The feeling of sorrow and compassion caused by the suffering and misfortunes of others.
Redemption (noun)	The action of saving or being saved from sin, error, or evil.
Repentance: (noun)	Feeling sorry for past sins, accompanied by commitment to and actual actions that show and prove a change for the better
Shrouded: (verb)	Hidden by covering or surrounding
Surplus: (adjective)	More than is needed.

7. Key Quotations:

"solitary as an oyster"

- The **simile** implies Scrooge's misanthropy and isolation from society.
- The **symbolism** of the potential pearl **foreshadows** Scrooge's redemption.
- The **image** of something that needs to be forced open mirrors the idea that Scrooge requires the **catalyst** of the ghosts for his metamorphosis.



Key words:

Metamorphosis
Redemption
Foreshadows

Liskeard School

"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"

- The **list of similes** implies that Scrooge is elated and overwhelmed with joy with his transformation.
- The **semantic field** of joy and fun suggests that the avarice was weighing him down.



Key words:

Metamorphosis
Redemption
Joy

Liskeard School

"I wear the chains I forged in life"

- The **first person pronoun** "I" suggests that Marley acknowledges his part in his punishment.
- The **industrial verb** "forged" implies fire, which in turn links with hell and damnation.
- The **verb** "forged" suggests hard work and perseverance: the punishment has taken multiple negative actions to build the chains.
- The **noun** "chains" links to prison, confinement and a lack of freedom.



Key words:

Punishment
Damnation
Free will

Liskeard School

"I don't know anything. I'm quite a baby"

- The **infantile metaphor** suggests Christian rebirth and innocence through redemption.
- The **personal pronoun** "I" implies that Scrooge has undergone introspection and understands his metamorphosis.
- The **short sentences** convey a sense of euphoria and excitement at Scrooge's new chance at life.



Key words:

Metamorphosis
Euphoria
Redemption
Rebirth

Liskeard School

"They had better do it and decrease the surplus population"

- The **economic adjective** "surplus" suggests that Scrooge only sees others through the lens of financial gain.
- The criticism of Malthus' economic ideas suggests Dickens' concerns about society's dehumanising treatment of the poor.
- The **euphemistic pronoun** "it" implies that Scrooge can't quite bring himself to condemn people to death.



Key words:

Economics
Misanthropic
Social responsibility
Dehumanising

Liskeard School

"This boy is Ignorance. This girl is Want. Beware them both."

- The **allegorical figures** of Ignorance and Want **personify** the sins of the Victorian society and imply that ignorance of poverty would lead to chaos.
- The **command** "Beware" is a warning to the Victorian middle class readership of the insidious nature of industrialisation and alienation of the poor.



Key words:

Allegory
Industrialisation
Social responsibility

Liskeard School

"another idol has displaced me... A golden one."

- The **Biblical allusion** to a golden idol implies that Scrooge has been worshipping money (a heretical idea).
- The **verb** "displaced" suggests that Scrooge's love of money has meant that there is no room for romantic love.
- The **metaphor** of a golden idol suggests that Scrooge's obsession is superficial and without real worth.



Key words:

Mammon
Worship
Obsession

Liskeard School

"as good as gold."

- The **simile** suggests that the Cratchit family prize Christian goodness more than money.
- The **image** of gold implies wealth, treasure and precious items: Tiny Tim is valuable to the family.
- The **idolisation** of Tiny Tim suggests that he is a figure to admire as he is thoughtful of others.



Key words:

Agape
Christian values

Liskeard School

"from the crown of its head there sprung a bright clear jet of light." (Ghost of Christmas Past)

- The **symbolism** of light is associated with knowledge and guidance: Scrooge is going to be enlightened on his past.
- The **energetic verb** "sprung" suggests that the knowledge and insight the Ghost will bring will be irrepressible: the Ghost will be a catalyst for change.



Key words:

Enlightenment
Catalyst



"a jolly Giant, glorious to see, who bore a glowing torch, in shape not unlike Plenty's horn, and held it up, high up, to shed its light on Scrooge" (Ghost of Christmas Present)

- The **classical allusion** to the 'Horn of Plenty' or Cornucopia implies that Christmas is a time for generosity and abundance.
- The **symbolism** of the Ghost being a 'giant' implies that Christmas is a significant event: one that cannot be ignored.
- The **motif** of light represents the knowledge and guidance that the Ghost will provide for Scrooge: the Ghost sprinkles joy/light to society.



Key words:

Generosity
Christmas spirit
Social responsibility



"shrouded in a deep black garment" (Ghost of Christmas Yet to Come)

- The **symbolism** of the 'black' and lack of light indicates that Scrooge's future and manner of death is uncertain.
- The **secretive verb** 'shrouded' suggests that Scrooge has to unmask the knowledge that he has concealed. It also carries the associations of a death shroud/covering.



Key words:

Redemption
Death
Uncertainty/free will



"The fog and frost so hung about the black old gateway of the house"

- The **symbolism** of the 'fog' indicates a lack of knowledge and awareness: Scrooge can't see how to change.
- The **motif** of cold 'frost' implies that Scrooge's character needs to become more philanthropic and less metaphorically icy.
- The **pathetic fallacy** of the weather at the beginning creates the mysterious ghostly setting as well as indicating Scrooge's misanthropy.



Key words:

Motif
Isolation
Ghost genre



"no fog, no mist; clear, bright"

- The **symbolism** of 'no fog' indicates that Scrooge understands his purpose.
- The **repetition** of 'no' reinforces that there is nothing left of the supernatural element of the opening of the story.
- The **adjectives** 'clear, bright' imply a jolly and optimistic end to the novella.



Key words:

Optimism
Redemption
Transformation
Metamorphosis



‘An Inspector Calls’

1. Context: (AO3)

- Priestley set the play in 1912 (just before the sinking of the Titanic) to reveal some of the remaining outdated ideas of **Capitalism** and **class hierarchy** of his post war audience.
- The play was written in 1945 (at the end of WW2) and was a reaction to the changes in society as a result of the wars: class systems had changed and attitudes were becoming more **Socialist**.
- Priestley criticises **Edwardian values**, which allowed **status and wealth** to have power over poverty.
- Priestley warns against the **social inequalities** due to **gender and class**.
- A more **Socialist Britain** was emerging, for example, workers were about to strike for better conditions (after the brutalities of the Industrial Revolution and Victorian working conditions).
- Priestley was a socialist and campaigned for rights for all in society.

2. Themes: (AO1 and AO3)

Theme	Characters	Plot details
Social responsibility	Birling Sheila Gerald Eric Mrs Birling Inspector	Consequences of each Birling/Gerald action Inspector's warning Double twist at end – lesson not learned
Gender	Sheila Mrs Birling Eva	Engagement ring Sheila's change of mind Eva's circumstances with Gerald, Eric and Mrs Birling
Age	Sheila – Mrs. Birling Eric – Mr Birling Gerald	Sheila and Eric's reactions to Eva's death more sympathetic Mr and Mrs Birling and Gerald don't seem to have learned anything at end – more concerned with public appearances
Power	Mr Birling Mrs Birling Inspector	Mr Birling wields his power over his family – speeches at beginning, instructing Inspector Mrs. Birling tells children what to do (this is overturned at end when Eric and Sheila voice their objections) Inspector – maintains power over all the Birlings and Gerald (voice, information and structuring their confessions)
Class	Gerald Mr and Mrs Birling	Mr Birling's reference to Gerald's parents at beginning Mrs Birling being her husband's social superior Mr Birling's obsession with knighthood
Poverty and capitalism	Edna Gerald Eric Mrs Birling	Use of money to “buy” Eva – Gerald, Eric Withholding charity – Mrs. B Sheila and Mr Birling both use money and status to damage Eva

3. Key events: (AO1)

- The Birling family are celebrating the engagement of Sheila Birling to Gerald Croft (a higher class businessman)
- An Inspector interrupts Mr Birling's speech about capitalism
- Mr Birling's confession – had Eva sacked for protesting about wages
- Sheila's confession – had Eva sacked from a dress shop as she was jealous of her
- Gerald's confession – “rescued” Eva/Daisy Renton from prostitution and installed her as his lover in a friend's set of rooms. Abandons her for Sheila and a respectable marriage.
- Mrs. Birling's confession – refuses “Mrs. Birling”/Eva social support from her charity – Eva is pregnant and unemployed

- Eric's confession – picked Eva up as a prostitute and raped her. Stole money from his father's business to pay her when she gets pregnant.
- Inspector turns out to be "false" and Mr and Mrs Birling + Gerald celebrate their "escape"
- Phone rings – an Inspector is on the line

4. Literary terms: (AO2)

- Cyclical structure – *The play begins and ends with the Inspector's call (using a **circular structure**), revealing how little progress some of the Birlings have made with their understanding.*
- Morality play – *The use of the **morality play** form highlights the warnings that Priestley gives about the dangers of Capitalism and a lack of social responsibility.*
- Elements of a whodunnit play – who is most to blame?
- Stage directions – provide information about characterisation and key symbolic set details. *The use of the **stage directions** "pink and intimate" turning to "brighter" foreshadows the intense spotlight the Inspector will focus on the Birlings.*
- Drawing room drama – all set within the confines of the house (a reflection of the privileged class and their entertainment at the expense of others).
- Dramatic irony – the audience understands that Mr. Birling is wrong about the Titanic and WW1, but the characters do not. *Priestley uses **dramatic irony** in "Unsinkable, absolutely unsinkable" to highlight how incorrect Mr. Birling's myopic views are.*

5. Prepared introduction: learn and adapt to the exam question

Priestley presents [key focus] to reveal the **hypocrisy** and **social injustice** of a society based on class and status. As a **socialist**, he uses a **morality play** to criticise the ways that wealth and social standing could impact on others' happiness and lifestyles. The Birlings' indifference to **social justice** is presented in the **cyclical structure** of the play, from the opening where the family is self-congratulatory of their success to their dismissal of the Inspector as "moonshine" at the end.

Key Vocabulary:

Aristocracy	The highest class in society typically comprising people who hold titles and land.	<i>Priestley presents Gerald as an aristocrat; someone who is out of touch with the working class public.</i>
Biblical Allusion	Reference to or use of language and stories associated with the bible and Christianity.	<i>Priestley uses the allusion to hell in "fire and blood and anguish" to symbolise the suffering caused by the bourgeoisie.</i>
Bourgeoisie	The capitalist class who own the means of production.	<i>The Birlings are representative of the bourgeoisie, who do not support the less fortunate in society.</i>
Capitalism	The system where goods and business are owned by private individuals.	<i>Priestley criticises the capitalist ideas, represented by Mr. Birling's attitude towards his workers.</i>
Chivalry	Courteous behaviour of a man towards a woman.	<i>Gerald is presented as chivalrous in offering to support Daisy, but only wants to use her.</i>
Dehumanisation	The process of denying a person or group of human qualities.	<i>Both Mr and Mrs Birling dehumanise Eva by calling her "cheap labour" and "girls of that sort".</i>
Didactic	Intended to teach, particularly a moral lesson.	<i>Priestley presents the Inspector as didactic in his approach to the Birlings: they need to be taught how to treat others better.</i>

Enlightened	Someone who has a more rational and modern viewpoint.	<i>Priestley presents Sheila and Eric as having more enlightened views by the end of the play: they accept their mistakes and understand that society has to become more socially responsible.</i>
Eternal Class Struggle	Class struggle, or class warfare or class conflict, is tension between the classes.	<i>The inequalities shown between Eva and Sheila demonstrate the tension between the classes.</i>
Exploitation	The action or fact of treating someone unfairly in order to benefit from their work.	<i>Eva is represented as being exploited for her labour by Mr. Birling and by her vulnerability by Eric.</i>
Feminist	Someone who promotes women's rights.	<i>Priestley presents Sheila as increasingly feminist in her views when she argues with her father over Eva's sacking.</i>
Fragmented	Broken up.	<i>Priestley gives Eric fragmented speech to reveal the extent of his worries and anxieties.</i>
Generational Division	A difference of opinions between one generation and another regarding beliefs, politics, or values.	<i>Sheila and Sybil's attitude to marriage indicates the generational division and societal changes.</i>
Hierarchy	The social ladder, where some members of society are more privileged than others.	<i>The Birlings are presented as a family who are concerned with maintaining their status in the social hierarchy.</i>
Hubris	Overconfidence that backfires.	<i>Mr Birling is hubristic and arrogant in celebrating his achievements and boasting about the prospect of being given a Knighthood.</i>
Hypocritical	Behaving in a way that suggests someone has higher standards than is the case.	<i>Mrs Birling is represented as a hypocrite: she has a role on a charity committee, but refuses to help Eva.</i>
Misogynist	Someone who hates or is prejudiced towards women.	<i>Gerald is presented as misogynistic in his views towards Daisy: he wants to "save" her, but ends up hurting her further.</i>
Myopia	The quality of being short sighted.	<i>Mr and Mrs Birling are presented as myopic: they do not understand that their actions could have far-reaching consequences.</i>
Objectification	Treating a human as if they are an object for use.	<i>Both Eric and Gerald are presented as objectifying Eva/Daisy: they are only interested in their gain.</i>
Officer Class	Soldiers in WW1 who gave the orders rather than did the actual fighting.	<i>Gerald represents the Officer Class, who were out of date with the general public in World War One.</i>
Pejorative	Expressing disapproval or contempt for something.	<i>Sheila's pejorative dismissal of Mr Birling's argument for sacking Eva reveals her more enlightened views.</i>
Philanthropy	The desire to help and support others in the community.	<i>Mrs Birling is hypocritical in her approach to philanthropy: she does it not to help, but to maintain status.</i>
Repression	The process of trying to forget or hide from difficult or unpleasant thoughts.	<i>Eric is representative of the repressed youth, who cover their emotional hurt with alcohol.</i>
Social Conditioning	The way in which society makes people have certain beliefs and behaviours.	<i>Priestley presents Sheila as socially conditioned at the start of the play: she seems to accept her role as being engaged to Gerald as her fate.</i>

Social Responsibility	The belief that every person has an obligation to look after each other in order to help the wider community.	<i>Priestley warns the audience of the risks of a lack of social responsibility when the Inspector declares that the Birlings will learn their lesson in "fire and blood and anguish".</i>
Socialism	The set of beliefs that states that all people should share equally in a country's money.	<i>Priestley presents the Inspector as a Socialist and interested in creating a fairer world for the underprivileged.</i>
Status quo	The way things currently are and work.	<i>Mr and Mrs Birling are keen to cover up any potential scandal to maintain their status quo in society.</i>

Key quotations

Sheila: "You mustn't try to build up a kind of wall between us and that girl".



- The **metaphor** of the wall represents the **distancing** of the bourgeoisie from the working class.
- The **demeaning language** "that girl" represents the bourgeoisie's lack of **empathy**.
- Sheila represents the younger generation's ability to become more **enlightened**.

Key words:

- Enlightenment
- Class divide
- Generation divide



Mrs Birling: "Girls of that class."



- The **demeaning language** "that class" represents the bourgeoisie's superior attitudes to the working classes.
- The **infantilising language** "girls" demeans and patronises working class women.

Key words:

- Superiority
- Exploitation
- Class divide



Sheila (excited): "Oh – Gerald – you've got it – is it the one you wanted me to have?"



- The **use of dashes** reflects Sheila's excitement and her lack of power.
- The use of the **question** represents Sheila's dependency on Gerald and her social conditioning to get married.

Key words:

- Dependency
- Social conditioning



Sheila: "You and I aren't the same people who sat down to dinner here."



- The use of the **authoritative language** demonstrates Sheila's empowerment and intellectual enlightenment.
- The use of the **pronouns** 'you' and 'I' reflects her **new found** independence from Gerald and the ideas of the bourgeoisie.

Key words:

- Enlightenment
- Feminist
- Empowerment



Mr Birling: "All mixed up like bees in a hive – community and all that nonsense"



- The dismissive tone of 'nonsense' represents the self-righteous arrogance of the bourgeoisie
- The simile of the 'bees' conveys his disapproval of socialism

Key words:

- Bourgeoisie
- Arrogance
- Simile
- Socialism



Inspector Goole: "We don't live alone. We are members of one body. We are responsible for each other"



- The repetition of "we" emphasises the socialist desire to break down differences in society
- The metaphor of a "body" reminds the audience of Priestley's belief that we all depend on each other for health and happiness

Key words:

- Socialism
- Class Divide



Mr Birling: "Unsinkable, absolutely unsinkable".



- Priestley uses **dramatic irony** to emphasise the myopia and false confidence of the bourgeoisie.
- The dramatic irony also **foreshadows** the family's fall from grace from their secure and comfortable position.
- The **adverb** "absolutely" reflects the hubristic confidence of Mr. Birling.

Key words:

- Myopia
- Hubris
- Dramatic irony



Mrs Birling: "He certainly didn't make me confess – I had done no more than my duty."



- The **arrogant adverb** "certainly" reflects Mrs. Birling's hubris and disregard for her responsibility.
- The **legal language** of "confess" implies that capitalist views are on trial.
- The **noun** "duty" highlights the hypocrisy of wealthy bourgeoisie women in Edwardian times who could abuse their positions to support their feelings of superiority.

Key words:

- Superiority
- Guilt
- Capitalism



Stage directions: "The lighting should be pink and intimate until the Inspector arrives and then it should be brighter and harder".



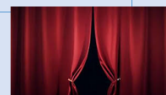
- Priestley uses the lighting as **symbolism** to mirror the Birling family's change from cosy and comfortable to under the spotlight.
- The "pink and intimate" could **foreshadow** how Eva is damaged by the Birlings: she is treated as an intimate object by Gerald and Eric.

Key words:

- Interrogation
- Harsh truths
- Foreshadow



Stage directions: "They all stare guilty, dumbfounded. The curtain falls"



Key words:

- Reality
- Collective responsibility
- Impact



Mr Birling: "It's my duty to keep labour costs down".



- The **economic vocabulary** of 'labour costs' dehumanises the workers and suggests the inhumanity of the bourgeoisie.
- The **ambiguity** of 'duty' implies a criticism of Mr. Birling's and the Capitalist factory owners' lack of social responsibility.

Key words:
Economic vocabulary
Dehumanisation
Capitalism



Mr Birling: "I'd give thousands – yes – thousands."



Key words:

Fragmentation
Disempowerment
Futile



- The use of the **hyphens** to indicate uncertainty and pauses implies the disempowerment that Mr. Birling feels at the end of the play.
- The **repetition** of 'thousands' suggests that Mr Birling still resorts to the power of money to solve issues. It echoes the criticism of Capitalist dependence on money for happiness.

Power and conflict poetry

Opening statements

<i>Ozymandias</i>	Shelley criticizes the hubristic, ephemeral and futile nature of human power in 'Ozymandias'.
<i>London</i>	Blake criticizes the control of institutions over individuals' freedoms in 'London'.
<i>The Prelude</i>	Wordsworth's autobiographical poem explores the overwhelming dominance and sublime threat of nature on the persona.
<i>My Last Duchess</i>	Browning uses the painted Duchess to demonstrate the objectifying power of the male gaze, suggesting that the patriarchal desire for power and control is sinister, neurotic yet ultimately futile.
<i>The Charge of the Light Brigade</i>	Tennyson idealises patriotic acts of self-sacrifice but also hints at the indoctrinating power of patriotism.
<i>Exposure</i>	Owen suggests the trauma of war causes a profound loss of faith in any higher power or purpose even corrupting nature itself.
<i>Storm on the Island</i>	Heaney's storm reveals the destructive power of nature, but also allegorically represents the often baseless, irrational nature of conflict.
<i>Bayonet Charge</i>	Hughes' poem exemplifies the terrifying, disorientating, traumatic reality of war for soldiers.
<i>Remains</i>	Armitage demonstrates both the dehumanisation that occurs under the conditions of war but also the inability of soldiers to act clinically, suffering instead inevitable psychological disintegration as a result of violence.
<i>Poppies</i>	Weir's nostalgic and emotional response of the persona's reaction to her son leaving criticizes conflict's impact on the family unit in 'Poppies'.
<i>War Photographer</i>	Duffy exposes the commodification of war and criticizes society's apathy towards conflict and trauma while also demonstrating that the chaos and trauma of war can never be fully understood by those living outside of it.
<i>Tissue</i>	Dharker explores the fragility of human power and the ephemeral nature of human constructions through the extended metaphor of paper.
<i>The Emigrée</i>	Rumens uses the narrative of a refugee to demonstrate that nostalgia and memory, even if misplaced, are powerful forces that may even have the power to liberate.
<i>Checking Out Me History</i>	Agard critiques disempowering colonial attitudes in the British education system, suggesting subjugated people must reclaim their own history and identity.
<i>Kamikaze</i>	Garland demonstrates how family happiness can be disrupted by conflict and cultural pressure, but memory has the power to revolt against oppressive political structures.

Poetry quotations and key words:

1. Ozymandias

Shelley criticizes the hubristic, ephemeral and futile nature of human power in 'Ozymandias'.

Key vocabulary	Key poetic terms
<ul style="list-style-type: none"> • Arrogance • Art • Boast • Corrupt • Ephemeral • Futile • Fleeting • Hubristic • Insignificance 	<ul style="list-style-type: none"> • Irrelevant • Nature • Oppressive • Political power • Power • Pride • Temporary • Time • Tyrannical • Tyranny • Consonance • Half rhyme • Irony • Irregular structure • Single stanza • Sonnet • Volta

Quotation	Analysis
"Look on my works, ye mighty and despair!"	<ul style="list-style-type: none"> • The commands "look" and "despair" indicate the arrogant and tyrannical nature of Ozymandias. • Shelley uses irony in "my works" as we are told earlier that the statue is broken and later that nothing remains.
"Colossal wreck boundless and bare"	<ul style="list-style-type: none"> • The juxtaposition of 'colossal' and 'wreck' highlights the futility of the hubristic nature of human power. • The alliteration of 'boundless and bare' serves to illustrate how large and empty the space is and therefore how ephemeral the power is.
"Sneer of cold command"	<ul style="list-style-type: none"> • The harsh sounding alliteration mirrors the hubristic and tyrannical nature of Ozymandias' rule. • The condescending noun "sneer" indicates the disdain that Ozymandias had for his people. • Shelley criticises the tyrannical reign and the desire for complete control that some leaders have over others.
"Two vast and trunkless legs"	<ul style="list-style-type: none"> • The juxtaposition of 'vast' and 'trunkless' mirrors the contrast between the hubristic attitude of Ozymandias and the ephemeral and futile nature of human power.
Sonnet form	<ul style="list-style-type: none"> • The use of the sonnet form indicates a love for nature and art as well as potentially the self-love that Ozymandias has. • The volta indicates the contrast between the hubristic and tyrannical reign of Ozymandias and the ephemeral and futile nature of human power as mirrored by the destroyed statue.

2. London

Blake criticizes the control of institutions over individuals' freedoms in 'London'.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Anger • Change • Corruption • Critical • Despair • Equality • Hopelessness • Misery • Rebellion 	<ul style="list-style-type: none"> • Relentless • Repetitive • Revolution • Society • Trapped • Trudge • Universal 	<ul style="list-style-type: none"> • Dramatic monologue • Emotive language • Oxymoron • Regular rhyme • Repetition

Quotation	Analysis
"mind-forged manacles"	<ul style="list-style-type: none"> • The metaphor of manacles (handcuffs) implies that individuals are constrained and lack freedoms in the city. • The metaphor "mind-forged" suggests that the individuals are psychologically controlled by institutions and the state.
"I wandered through each chartered street/ Near where the chartered Thames does flow"	<ul style="list-style-type: none"> • The repetition of 'chartered' is ambiguous: the river has been unnaturally mapped out and contained by humans and also that an institution manages and controls the river. • The juxtaposition of 'wandered' and 'chartered' implies the criticisms Blake has of London – nature and people are trapped and controlled unnecessarily.
"In every cry of every Man,/In every infant's cry of fear,/ In every voice:"	<ul style="list-style-type: none"> • The repetition of 'every' is a reminder that people in cities are dehumanised into a mass group: all of the people are feeling sorrowful. • The juxtaposition of 'man' and 'infant' implies that the suffering and control is inescapable – the institutions will ruin every aspect of the individuals' lives.
Regular structure	<ul style="list-style-type: none"> • The strict ABAB rhyme scheme implies that there are restrictions and controls keeping people institutionalised. • The stanzas are all rigid and have the same number of lines and same length lines, suggesting that the people feel restricted and controlled by the institutions in London.

3. The Prelude

Wordsworth's autobiographical poem explores the overwhelming dominance and sublime threat of nature on the persona.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Arrogance • Awe • Carefree • Confidence • Fear • Haunting • Industrialisation • Intimidation • Nature 	<ul style="list-style-type: none"> • Overwhelming • Pastoral • Power • Reflection • Respect • Sublime • Threatening • Troubled • Unexpected 	<ul style="list-style-type: none"> • Blank verse • First person • Imagery • Metaphor • Oxymoron • Past tense • Simile • Volta

Quotation	Analysis
"but huge and mighty forms, that do not live/Like living men moved slowly through the mind."	<ul style="list-style-type: none"> • The adjectives 'huge' and 'mighty' demonstrate the speaker's inability to properly comprehend the sublime power of nature. • The psychological language "moved slowly through the mind" indicates the impact that the landscape has on the persona: it horrifies and amazes him.
"Small circles glittering idly in the moon"	<ul style="list-style-type: none"> • The imagery of light in "glittering" implies the beauty of the water and the awe that the persona has for nature. • The adverb "idly" carries calm, peaceful connotations, which contrasts with the agitated psychological state the experience leaves him with.
"O'er my thoughts there hung a darkness"	<ul style="list-style-type: none"> • The metaphor "hung a darkness" suggests an emotional or mental turmoil. Instead of describing his thoughts directly, the speaker uses the image of darkness hanging over them, suggesting a heavy, oppressive feeling that clouds his mind. • The personification of darkness is given a human-like action—"hung"—as if it has the power to loom or settle over the speaker's thoughts. This personification emphasizes how overwhelming and inescapable the speaker's mental state feels.

4. My Last Duchess

Browning uses the painted Duchess to demonstrate the objectifying power of the male gaze, suggesting that the patriarchal desire for power and control is sinister, neurotic yet ultimately futile.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Abuse • Arrogance • Art • Confession • Control • Corruption • Flirtatious • Innocence 	<ul style="list-style-type: none"> • Jealousy • Material possessions • Patriarchal • Pride • Reputation • Sinister • Status • Tyrannical 	<ul style="list-style-type: none"> • Dramatic irony • Dramatic monologue • Enjambment • First person • Iambic pentameter • Rhyming couplets

Quotation	Analysis
That's my last Duchess painted on the wall'	<ul style="list-style-type: none"> • The possessive pronoun "my" implies the sinister control the Duke has over his wife. • The objectifying phrase "painted on the wall" suggests the duchess was only valuable for her looks and is available for the male gaze.
'I gave commands; then all smiles stopped together.'	<ul style="list-style-type: none"> • The use of the caesura imitates the sudden end of the duchess: her life is broken off. • The sinister sibilant phrase "all smiles stopped" implies that the Duke prevented the Duchess from having fun or that he has killed her. • The powerful noun "commands" implies the patriarchal control the Duke has over people.
'Notice Neptune though, taming a seahorse'	<ul style="list-style-type: none"> • The alliterative "Notice Neptune" commands the messenger to be impressed by the Duke's statue. • The allusion to the Roman god of the sea implies the power imbalance mirrored with the Duke and his Duchess: the seahorse is a fragile and delicate creature under the control of the powerful god. • The command serves as a warning of the Duke's power and insistence on control.
Dramatic monologue	<ul style="list-style-type: none"> • The use of the dramatic monologue emphasises the Duke's control: he is the only one to have a voice and has power over the narrative.

5. Charge of the Light Brigade

Tennyson idealises patriotic acts of self-sacrifice but also hints at the indoctrinating power of patriotism.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> Admiration Battle Chaos Commemoration Defenceless Glory Hellish Heroism Horror 	<ul style="list-style-type: none"> Impending doom Indoctrination Inevitability Patriotism Remembrance Retreat Violence Vivid 	<ul style="list-style-type: none"> Chronological Metaphor Regular rhythm Repetition Rhyming couplets Rhyming triplets Third person Violent language

Quotation	Analysis
'stormed at with shot and shell'	<ul style="list-style-type: none"> The sibilance mirrors the sounds of the cannon and gun shots fired at the soldiers. The repeated sibilance suggests the bombardment that the soldiers faced by the enemy attack. The symbolism of "stormed" suggests that the attack was sudden, unexpected and that the soldiers were surprised by the onslaught.
'Theirs not to reason why theirs but to do and die'	<ul style="list-style-type: none"> The parallel phrasing suggests that the soldiers had to just carry out orders – mirror the commands they were given. The repetition of "theirs" implies the separation between the commanding officers and the light brigade soldiers.
'Into the valley of death rode the six hundred'	<ul style="list-style-type: none"> The biblical allusion heightens the sense of inevitable doom and sacrifice, creating a sombre and fatalistic tone that underscores the soldiers' bravery in the face of certain death. The use of the collective noun 'the six hundred' emphasizes the collective identity of the soldiers, enhancing the epic scale of their charge and evoking a sense of unity and heroism through group representation rather than focusing on individuals.

6. Exposure

Owen suggests the trauma of war causes a profound loss of faith in any higher power or purpose even corrupting nature itself.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Bleak • Boredom • Contemplation • Enemy • Expose • Exposed • Frustration • Helpless • Honest 	<ul style="list-style-type: none"> • Hopelessness • Monotony • Pain • Progression • Realistic • Repetitive • Suffering • Vulnerable 	<ul style="list-style-type: none"> • Collective pronouns • Cyclical structure • Personification • Present tense • Repetition • Rhetorical questions

Quotation	Analysis
"Merciless, the iced east winds knife us"	<ul style="list-style-type: none"> • The sibilance (repeated S sounds) create the sound of wind and increase the tension of the poem. • The personification of the wind as an enemy implies that war has corrupted nature. • The violent verb "knife" sets the tone of trauma and danger: nature is more vicious than the enemy.
"But nothing happens"	<ul style="list-style-type: none"> • The refrain creates the sense of monotony and nihilism amongst the soldiers. • The conjunction "but" implies that the expectation of war is action and drama: the conjunction undermines this and suggests that the monotony is worse.
"Pale flakes with fingering stealth come feeling for our faces"	<ul style="list-style-type: none"> • The personification of the snow as insidious and damaging creates the sense that nature has turned against the soldiers. • The repeated f sounds (fricatives) makes the snow sound sinister and soft and deliberately sneaky.

7. Storm on the Island

Heaney's storm reveals the destructive power of nature, but also allegorically represents the often baseless, irrational nature of conflict.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Calm • Confidence • Danger • Familiarity • Fear • Forceful • Frightening • Helplessness • Intangible 	<ul style="list-style-type: none"> • Overwhelming • Powerful • Powerless • Safety • Stormont (<i>N.I. parliament building</i>) • Strength • Warlike 	<ul style="list-style-type: none"> • Assonance • Blank verse • Collective pronouns • Direct address • Sibilance • Single stanza • Volta

Quotation	Analysis
"We are bombarded by the empty air."	<ul style="list-style-type: none"> • The metaphor of "empty air" reflects the futile nature of conflict. It could also represent the psychological nature of fear, which is often "empty" or irrational. • The violent military verb "bombarded" gives us a sense of the immense power of the storm (and/or an explosion).
"like a tame cat turned savage."	<ul style="list-style-type: none"> • The simile suggests that the weather has turned the sea against the islanders and is attacking them. The implication is that an element that people trust has been betrayed (linking with the extended metaphor of terrorism). • The adjective "savage" implies the violence and brutal nature of the sea as it attacks the island.
"exploding comfortably"	<ul style="list-style-type: none"> • The oxymoron suggests that nothing can be trusted, including nature. • The adverb "comfortably" implies that life for the islanders is usually safe and secure: the storm/terror attacks betrays that safety. • The violent present tense verb "exploding" suggests that this action is happening suddenly and that nature is attacking the islanders brutally and without warning.

8. Bayonet Charge

Hughes' poem exemplifies the terrifying, disorientating, traumatic reality of war for soldiers.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Anonymous • Confusion • Critical • Desperation • Disorientated • Frantic • Humanity • Ideals 	<ul style="list-style-type: none"> • Instinct • Pain • Patriotism • Questioning • Struggling • Terror • Universal figure • Violence • Vivid 	<ul style="list-style-type: none"> • Caesura • Consonance • Enjambment • In media res • Irregular rhythm • Simile • Third person • Violent imagery

Quotation	Analysis
'his terror's touchy dynamite'	<ul style="list-style-type: none"> • The harsh alliteration of "terror's touchy" highlights the fragmented sound of the last line and the impact of the conflict on the soldier's psyche. • The metaphor "dynamite" suggests that the soldier's trauma is explosive and his mental health is fragile.
'a yellow hare that rolled like a flame'	<ul style="list-style-type: none"> • The simile reminds us of the violence inflicted on nature and humans by conflict. • The symbolism of the hare suggests the innocence caught up in war: the fast animal mirrors the running soldier. • The symbolism of the 'yellow' could be an indication of the feelings of cowardice the soldier experiences as he questions the rationale for war.
'lugged a rifle numb as a smashed arm'	<ul style="list-style-type: none"> • The simile reminds us of the feelings of futility that the soldier has: his weapon feels useless in the face of the enemy. • The symbolism of the "smashed arm" implies the violence and brutality of conflict on the soldiers – the war is obliterating the men and their hopes.
in medias res (structure)	<ul style="list-style-type: none"> • Hughes chooses to start the poem in medias res to highlight the sudden action of the charge and the chaotic nature of war.

9. Remains

Armitage demonstrates both the dehumanisation that occurs under the conditions of war but also the inability of soldiers to act clinically, suffering instead inevitable psychological disintegration as a result of violence.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Alone • Anecdotal • Colloquial • Confession • Desensitised • Gory • Graphic • Guilt • Haunted 	<ul style="list-style-type: none"> • Mental health • Personal • Psychological • Responsible • Suffering • Uncertainty • Veterans • Vivid • Vulnerable 	<ul style="list-style-type: none"> • Colloquial • Volta • First person • Collective pronoun • Singular pronoun • Repetition • Adverb • Enjambment • Graphic imagery • No regular rhyme

Quotation	Analysis
"probably armed, possibly not"	<ul style="list-style-type: none"> • The refrain (repetition of this phrase) suggests that the ambiguity caused by doubting the justice of his actions haunts the soldier. • The use of the adverbs of possibility casts uncertainty on the soldier's actions: he is traumatised by whether he should have shot the victim. • The motif of body parts is replicated here with "armed": the word implies use of a weapon, but also links to the "guts" and "blood-shadow" of the victim.
"His blood-shadow stays on the street"	<ul style="list-style-type: none"> • The metaphor of the shadow implies that the image of the victim dying is imprinted on his brain and he can't remove it. • The symbolism of the blood links with guilt that the soldier feels in relation to the incident. • The verb "stays" and the sibilance of the repeated "s" sound implies a sinister echoing that the soldier can't get rid of this from his memory.
"His bloody life in my bloody hands"	<ul style="list-style-type: none"> • The pronouns "his" and "my" imply that the soldier is accepting of the role he has played in causing death. • The allusion to 'Macbeth' "bloody hands" links to the guilt that the soldier feels about the death. • The repetition of "bloody" implies the ambiguity: it could mean violence or a cursing of the situation.

10. Poppies

Weir's nostalgic and emotional response of the persona's reaction to her son leaving criticizes conflict's impact on the family unit in 'Poppies'.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Ambiguous • Anxious • Childhood • Chronological • Domestic • Emotional • Fear • Fearful • Freedom 	<ul style="list-style-type: none"> • Innocent • Lonely • Loss • Maternal • Non-combatants • Separation • Strength • Tactile 	<ul style="list-style-type: none"> • Ambiguity • Caesura • Contrast • Domestic imagery • Enjambment • First person narrative • No regular rhyme • Past tense • Simile

Quotation	Analysis
"The world overflowing like a treasure chest"	<ul style="list-style-type: none"> • The simile emphasises the excitement that the son has to explore the world outside of his home. "Treasure chest" symbolises the lure and attraction of an exciting life in the forces. • The emotive verb "overflowing" could mirror the overwhelming grief and sadness that the mother feels at the loss of her son.
"spasms of paper red"	<ul style="list-style-type: none"> • The symbolism of the colour red links with the danger and wounds of conflict. • The noun "spasms" links to the semantic field of damage and wounds in the poem. 'Spasms' suggests a violent and uncontrollable action which might foreshadow the damage caused by conflict. • The iconic image of the paper poppy symbolises remembrance and loss in conflict.
"released a songbird from its cage"	<ul style="list-style-type: none"> • The metaphor of the songbird implies freedom and the joy that the son has in leaving home. • It also suggests that the son is the mother's joy and she has let him go from her life. • The semantic field of prison "released" and "cage" implies that the son would have been trapped at home and therefore made miserable.
"Sellotape bandaged around my hand"	<ul style="list-style-type: none"> • The metaphor of the bandage foreshadows the damage that will be done to the persona and the family unit by her son's loss. • "Sellotape" is part of the motif of homely actions (linking with "making tucks", "smoothing" the collar and "ornamental stitch") to indicate the persona's close connection with her son.

11. War Photographer

Duffy exposes the commodification of war and criticizes society's apathy towards conflict and trauma while also demonstrating that the chaos and trauma of war can never be fully understood by those living outside of it.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Alone • Anger • Apathy • Contrast • Detachment • Duty • Frustration • Guilt • Haunted 	<ul style="list-style-type: none"> • Horror • Inevitability • Mental health • Non-combatants • Pain • Powerless • Psychological • Reverence • Uncaring 	<ul style="list-style-type: none"> • Caesura • Cyclical structure • Enjambment • Metaphor • Regular rhyme scheme • Religious imagery • Semantic field • Sibilance • Third person

Quotation	Analysis
"spools of suffering"	<ul style="list-style-type: none"> • The sibilance of "spools" and "suffering" sounds sinister and painful, mirroring the trauma of the photographer. • The metaphor of a spool all coiled up implies that the trauma that the photographer has suffered is wrapped up inside of him and hidden. • The emotive noun "suffering" suggests that the experience of the war zone has been harrowing for everyone involved.
"Belfast. Beirut. Phnom Penh."	<ul style="list-style-type: none"> • The list of plosive sounds (repetition of the b and p sounds) is harsh and sounds like the explosive nature of the gunfire/bombing. • The list of place names suggests that conflict is never ending.
"A hundred agonies in black and white."	<ul style="list-style-type: none"> • The metaphor of 'agonies' links with the 'spools of suffering' from the opening: this implies the violence and brutal nature of conflict. • The matter of fact phrase "black and white" suggests that war is presented as straightforward and simple to the outside world and implies that war is being sold through the images and stories bought for newspapers.
Regular form	<ul style="list-style-type: none"> • The extremely regular form mirrors the regularity of the photos laid out in the room. It could also symbolise the ongoing and unending list of conflicts (the regularity of war happening).

12. Tissue

Dharker explores the fragility of human power and the ephemeral nature of human constructions through the extended metaphor of paper.

(The poem answers the question 'what rules our lives'?)

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Art • Clarity • Complex • Constructs • Control • Creation • Fragile • Freedom • Human experience 	<ul style="list-style-type: none"> • Humanity • Man-made • Money • Permanent • Powerful • Precious • Restrictions • Temporary • Time 	<ul style="list-style-type: none"> • Alliteration • Caesura • Collective pronoun • Direct address • Enjambment • Homonyms • Motif of light • No regular rhyme • Sibilance • Simile

Quotation	Analysis
"pages smoothed and stroked and turned/ transparent with attention"	<ul style="list-style-type: none"> • The sibilance highlights the softness of the paper to show that we wear away paper (our lives) and make it more fragile. • The repetition of 'and' suggests that we care for the information (and people) by touching the pages and stroking them with respect.
"might fly our lives like paper kites"	<ul style="list-style-type: none"> • The simile compares the control that institutions have over our lives with a fragile kite that seems to have freedom. • The modal verb 'might' implies that there is a possibility to escape the control that paper (government, bills, mortgages, work, etc.) have over us.
"grand design"	<ul style="list-style-type: none"> • The symbolism of the 'grand design' links human life with religion, implying that everything about life is planned. • The image links with the artwork and architecture from the previous line, implying that the beauty of life is in its ephemeral and fragile nature.

13. The Emigrée

Rumens uses the narrative of a refugee to demonstrate that nostalgia and memory, even if misplaced, are powerful forces that may even have the power to liberate.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Beautiful • Certainty • Childlike • Displaced • Idealised • Innocent • Memory • Nostalgia • Positive 	<ul style="list-style-type: none"> • Protect • Protective • Reminisce • Rose-tinted • Threat • Tyranny • Unwavering • Vitality • Wistful 	<ul style="list-style-type: none"> • End-stopping • Enjambment • First person • Motif of light • No regular rhyme • Past tense • Personification • Repetition • Semantic field • Simile

Quotation	Analysis
"There once was a country..."	<ul style="list-style-type: none"> • The ellipsis (...) suggests that this is the opening of a story and that the poem will tell a personal narrative. • The use of the past tense "was" and adverb "once" implies that something has gone and can't be recovered. • The use of the indefinite article "a" implies that this country is deliberately vague – this could apply to any emigrant.
"the bright, filled paperweight"	<ul style="list-style-type: none"> • The metaphor of the paperweight gives us the impression that the city is behind glass and untouchable. • The symbolism of the weight of a paperweight might suggest that her memories are anchored by beautiful images. • The use of the positive adjectives makes us think that the persona is nostalgic about this place/image and can only remember the good aspects.
"impression of sunlight"	<ul style="list-style-type: none"> • The motif of sunlight acts as a refrain and completes every stanza: it symbolises positivity and optimism. • The movement of the motif from abstract "impression" to concrete sensation "tastes" to evidence "proof" implies an increasing resilience in the message, despite the sinister negativity of the 'place'.

14. Checking Out Me History

Agard critiques disempowering colonial attitudes in the British education system, suggesting subjugated people must reclaim their own history and identity.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> Admiration Anger Awareness Celebration Celebratory Childish Colonialism Contrast Empire 	<ul style="list-style-type: none"> Frustration Heritage History Identity Power Power Pride Resentment Trivialise 	<ul style="list-style-type: none"> First person Free verse Juxtaposition Metaphor Motif of light Oral poetry Phonetic spelling Repetition Rhyming couplets Standard English

Quotation	Analysis
"Bandage up me eye with me own history"	<ul style="list-style-type: none"> The metaphor of "bandage" implies damage and wounds, demonstrating the violence of colonialism. Bandages are often white in colour, which may symbolise the disempowering white colonial powers. The use of dialect in "me" implies that the persona is reclaiming his language identity. The noun phrase "own history" suggests that the persona feels that his cultural heritage has been removed, leaving him disempowered.
"I carving out me identity"	<ul style="list-style-type: none"> The metaphor of "carving" implies crafting and making something creative. It suggests that his identity is hidden and has to be discovered. The verb "carving" also implies that he has to chip away at the education that has covered up his cultural identity. The persona has agency over his past and feelings by the end of the poem.
"a healing star"	<ul style="list-style-type: none"> The motif of light and fire represents the hope associated with the historical figures from the Caribbean community. The form of the poem changes when it describes the key figures from black history and becomes more metaphorical and free form to imply that there is a freedom away from the strict controls of the British education system.

15. Kamikaze

Garland demonstrates how family happiness can be disrupted by conflict and cultural pressure, but memory has the power to revolt against oppressive political structures.

Key vocabulary		Key poetic terms
<ul style="list-style-type: none"> • Absence • Beauty • Choice • Consequences • Decision • Duty • Empathy • Failure • Honour • Ironic 	<ul style="list-style-type: none"> • Nature • Ostracised • Patriotism • Personal • Pride • Regret • Shame • Shunned 	<ul style="list-style-type: none"> • Contrast • Direct speech • First person • Irony • Metaphor • Natural imagery • No regular rhyme • Repetition • Simile • Third person

Quotation	Analysis
"like a huge flag waved first one way then the other in a figure of eight"	<ul style="list-style-type: none"> • The metaphor of the flag implies the impact of nationalism and cultural pressures on the Kamikaze pilot pulling against the power of nature to persuade the pilot to return to his family. • The symbolism of the figure of eight implies a lack of finality for the persona: she doesn't have closure on her memories of her father. • The indecisive imagery of "first one way then the other" mirrors the change of mind of the pilot.
"And sometimes, she said, he must have wondered/ which had been the better way to die"	<ul style="list-style-type: none"> • The final statement questions the cultural expectations of society and the pressures that the persona's family had to shun the pilot. • The ambiguity of "wondered" implies that the persona cannot have closure on her memories and feels guilt about her actions.
"a shaven head/full of powerful incantations"	<ul style="list-style-type: none"> • The imagery of the "shaven head" implies that the pilot has been prepared for sacrifice. • The abstract noun "incantations" suggests the insidious nature of culture and the impact of almost religious sounding chanting to persuade someone to comply with expectations.
narrative viewpoint	<ul style="list-style-type: none"> • The poem splits into three sentences and therefore three sections: • The persona's imaginative interpretation of what her father experienced on his aborted Kamikaze mission (3rd person). • The persona's voice tells what happened in the family on the pilot's return (her experience – in 1st person) • The final statement questions the social conditioning and treatment of her father (returns to 3rd person).

Language Paper 1 sentence stems:

Question 2 – 8 marks (10 mins)

The writer presents the [key focus] as _____.

This is best shown when [insert quotation].

This suggests/creates imagery of _____.

In particular, the word [_____] could symbolise/ has connotations of _____ which further _____.

Repeat with next example.

Question 3 – 8 marks (10 mins)

The extract opens with a focus on _____.

The use of [structure feature] immediately _____.

The reader is able to understand that _____.

As the extract develops the focus changes to/ we learn that _____.

The use of [subject term] _____.

The reader's understanding of _____ changes because _____.

Question 4 – 20 marks (25 mins)

I mostly agree with the statement because _____. However, it could be conversely argued that _____.

Firstly, there is evidence to support the statement when [insert quotation].

This use of [insert subject term] creates the impression that _____.

Furthermore/additionally _____.

However, _____.

Further evidence to support the statement is [insert quotation].

This use of [insert subject term] creates the impression that _____.

Furthermore/additionally _____.

However, _____.

*Repeat: aim for 4 quotations analysed **with technical terms**.*

Techniques	
Similes/metaphors	The comparison is effective because it emphasises ...
Personification	The personification creates the image of... We get the impression that ...
Alliteration	The repeated soft/harsh sounds create the impression of ...
Sibilance	The soft/sinister sounds create the impression of ...
Rule of three/lists	The combination of all the details makes us feel that ... (is it chaotic, busy, intensely beautiful/disgusting, etc?)
Contrasts	The contrast between ... and ... highlights

Question 5 – 40 marks (45 mins) (24 marks = content and organisation; 16 marks = technical accuracy)	
Punctuation: ; : () - ? ! Sentence variety: Start with: <ul style="list-style-type: none"> • Adverb • Rule of three • Simile • Metaphor • Where it happened • When it happened • (Avoid “as”, “I” and “The”) 	Techniques: Adverbs Rule of threes Personification Alliteration Metaphors Similes Contrasts Question

Language Paper 2 sentence stems:

Question 2 – 8 marks (10 mins)

In Source A we learn that _____

This is best shown when _____

Here, we can infer that _____

In Source B we learn that _____

This is best shown when _____

Here, we can infer that _____

Overall, _____ is more/less _____

Repeat with next example.

Question 3 – 12 marks (15 mins)

The writer uses [subject term] to present the [key focus] as _____.

This impression is created when they describe [insert quotation].

This suggests/creates imagery of _____.

In particular, the word [_____] could symbolise/ has connotations of _____ which further _____.

*Repeat with **two more** examples.*

Question 4 – 16 marks (20 mins)

Source A opens with a feeling of _____ towards _____. As the text continues, this develops/changes to _____.

By contrast/Similarly, Source B opens with _____ and/but then _____.

In Source A the writer feels _____ towards _____

This is best shown when they describe _____

This suggests that _____

Similarly/However, the writer of Source B feels _____ towards _____

This is best shown when they describe _____

This suggests that _____

Overall, both writers _____

*Repeat this **another two times (use technical terms).***

Question 5 – 40 marks (45 mins)

(24 marks = content and organisation; 16 marks = technical accuracy)

Similes/metaphors	The comparison is effective because it emphasises ...
Personification	The personification creates the image of... We get the impression that ...
Alliteration	The repeated soft/harsh sounds create the impression of ...
Sibilance	The soft/sinister sounds create the impression of ...
Rule of three/lists	The combination of all the details makes us feel that ... (is it chaotic, busy, intensely beautiful/disgusting, etc?)
Contrasts	The contrast between ... and ... highlights

Question 5 – 40 marks (45 mins)

(24 marks = content and organisation; 16 marks = technical accuracy)

Punctuation: ; : () - ? ! Sentence variety: Start with: <ul style="list-style-type: none"> • Adverb • Rule of three • Simile • Metaphor • Where it happened • When it happened • (Avoid "as", "I" and "The") 	Techniques: Adverbs Rule of threes Personification Alliteration Metaphors Similes Contrasts Question
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Opening paragraph: make this punchy, passionate and opinionated
One sentence and containing a rule of three plus a colon

Third paragraph: facts and statistics – get in as many punchy, factual statements as you can here – make your argument sound fool proof.
Three sentences using different sentence starters, 2 different punctuation types and 2 techniques.

Final paragraph: make this a final, one-sentence paragraph with a great technique.

