


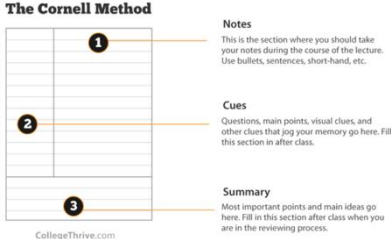



How to... Revise English



English will account for two core GCSEs (**English Language** and **Literature**) and therefore it is crucial that, in order to be **prepared** and **successful**, you must understand how best to revise. Firstly:

1. Ensure you have all the materials you need (see checklist below)
2. Use the revision timetable on the back of this sheet to organise your revision
3. Space out your revision, giving yourself long enough to cover all topics
4. Ask your English teacher for feedback and further guidance
5. Your teacher will hold you account for your revision weekly

Revision Strategy	Checklist
<p>1. Quizzing Self-test yourself against knowledge organisers and revision organisers by creating your own questions</p>  <p>2. Flashcards Create flashcards that summarise key ideas / themes, characters and quotations</p>  <p>3. Mind-maps / graphic organisers Create mind-maps that summarise key concepts, ideas and essay plans</p>  <p>4. Cornell note-taking When reading or watching videos, take structured notes that summarise the key ideas / questions of the topic</p>  <p>5. Exam questions / past papers The most effective technique: Use the revision booklet support and success criteria to practise exam answers, acting on your next steps. Get feedback from your teacher.</p> 	<ul style="list-style-type: none"> <input type="checkbox"/> I have all of the relevant booklets for each topic <input type="checkbox"/> I have the revision organisers (stapled revision sheets) <input type="checkbox"/> I have the revision booklets for use in lessons and at home <input type="checkbox"/> I have any relevant revision guides <input type="checkbox"/> I have my mock exam papers and know my next steps <p>Topics: (I have revised each topic numerous times)</p> <ul style="list-style-type: none"> <input type="checkbox"/> A Christmas Carol (Lit Paper 1) <input type="checkbox"/> Macbeth (Lit Paper 1) <input type="checkbox"/> An Inspector Calls (Lit Paper 2) <input type="checkbox"/> Power and Conflict Poetry (Lit Paper 2) <input type="checkbox"/> Unseen Poetry (Lit Paper 2) <input type="checkbox"/> English Language Paper 1 reading <input type="checkbox"/> English Language Paper 1 writing <input type="checkbox"/> English Language Paper 2 reading <input type="checkbox"/> English Language Paper 2 writing <p>Helpful revision links:</p> <p>https://www.bbc.co.uk/bitesize/subjects/zr9d7ty</p> <p>https://www.bbc.co.uk/bitesize/examspecs/zxqncwx</p> <p>https://www.youtube.com/@mrbruff</p> <p>https://senecalearning.com/en-GB/blog/gcse-english-literature-revision/</p> <p>https://classroom.thenational.academy/subjects-by-year/year-11/subjects/english</p>

English Literature Paper 1: Shakespeare – Macbeth – Revision Organiser

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

Quotation Bank

CHARACTER	Ambition	Guilt / madness	Power / violence / masculinity	Kingship	Fate / supernatural
Macbeth	<p>Act 1 Scene 3: Why do I yield to that suggestion, whose horrid image doth unfix my hair and make my seated heart knock at my ribs?’</p> <p>Why do I yield to that suggestion, whose horrid image doth unfix my hair and make my seated heart knock at my ribs [...]?’</p> <p>Act 1 Scene 4: Stars, hide your fires! Let not light see my black and deep desires</p> <p>Act 1 Scene 7: I have no spur to prick the sides of my intent, but only vaulting ambition, which o’erleaps itself and falls on the other.</p> <p>Act 3 Scene 1: ‘To be thus is nothing, but to be safely thus.</p>	<p>Act 1 Scene 7: Then, as his host, who should against the murderer shut the door, not bear the knife myself.</p> <p>Act 2 Scene 1: Art thou but a dagger of the mind, a false creation, proceeding from the heatoppressed brain?’ ‘There’s no such thing: it is the bloody business which informs thus to mine eyes.’</p> <p>Act 2 Scene 2: ‘Will all great Neptune’s ocean wash this blood clean from my hand? No: this hand will rather the multitudinous seas incarnadine’</p> <p>Methought I heard a voice cry, ‘Sleep no more: Macbeth does murder sleep’</p> <p>Act 3 Scene 1: ‘For Banquo’s issue have I fil’d my mind; for them, the gracious Duncan have I murder’d’</p> <p>Act 3 Scene 2: ‘O, full of scorpions is my mind, dear wife!</p>	<p>Act 1 Scene 2: The Captain: Like Valour’s minion carv’d out his passage [...] he unseam’d him from the nave to th’ chops, and fix’d his head upon our battlements.</p> <p>Act 1 Scene 7: That we but teach bloody instructions, which being taught, return to plague th’inventor.</p> <p>Act 2 Scene 3: The castle of Macduff I will surprise; seize upon Fife; give to th’edge o’th’sword his wife, his babes, and all unfortunate sould that trace him in his line.</p> <p>Act 1 Scene 7: I dare do all that may become a man; who dares do more is none.’</p>	<p>Act 1 Scene 7: ‘Duncan hath borne his faculties so meek, hath been so clear in his great office’</p> <p>Act 2 Scene 3: Here lay Duncan, his silver skin lac’d with his golden blood, and his gash’d stabs look’d like a breach in nature’</p> <p>Lennox: Act 3 Scene 6: ‘Our suffering country, under a hand accurs’d.’</p> <p>Malcolm: Act 4 Scene 3: This tyrant, whose sole name blisters our tongues, was once thought honest’</p> <p>Macduff: Act 4 Scene 3: Not in the legions of horrid hell can come a devil more damn’d in evils to top Macbeth.’</p> <p>Act 5 Scene 2: Angus: Now does he feel his title hang loose about him, like a giant’s robe upon a dwarvish thief.’</p>	<p>Act 1 Scene 3: ‘If chance will have me king, why chance may crown me without my stir.’</p> <p>Act 2 Scene 1: Is this a dagger which I see before me, the handle toward my hand?’</p> <p>I see thee still, and on thy blade and dudgeon gouts of blood.’</p> <p>Act 3 Scene 1: ‘Upon my head they plac’d a fruitless crown and put a barren sceptre in my gripe’</p> <p>Act 3 Scene 1: Come Fate into the list, and champion me to th’utterance.</p> <p>Act 3 Scene 3: ‘Blood will have blood.’</p> <p>Act 5 Scene 5: Life’s but a walking shadow, a poor player that struts and frets his hour upon the stage and then is heard no more. It is a tale told by an idiot, full of sound and fury, signifying nothing.</p>
Lady Macbeth	<p>Act 1 Scene 5: I do fear thy nature, it is too full o’th’milk of human kindness to catch the nearest way.’</p> <p>Thou wouldst be great, art not without ambition, but without the illness should attend it.</p> <p>Act 1 Scene 7: ‘Look like th’innocent flower, but be the serpent under’t’</p>	<p>Act 3 Scene 2: ‘Things without all remedy should be without regard; what’s done, is done.’</p> <p>Act 5 Scene 1: Out, damned spot! Out, I say! One, two. Why then ‘tis time to do’t. Hell is murky. [...] Who would have thought the old man to have had so much blood in him?’</p> <p>‘Here’s the smell of the blood still; all the perfumes of Arabia will not sweeten this little hand. O, O, O.</p>	<p>Act 1 Scene 5: Come, you spirits that tend on mortal thoughts, unsex me here and fill me from the crown to the toe topfull of direst cruelty’</p> <p>Come to my woman’s breasts and take my milk for gall’</p> <p>‘I would, while it was smiling in my face, have pluck’d my nipple from his boneless gums and dash’d the brains out, had I so sworn as you have done to this.’</p> <p>Act 1 Scene 7: When you durst do it, then you were a man.’</p>		<p>Act 1 Scene 5: Come, you spirits that tend on mortal thoughts, unsex me here and fill me from the crown to the toe topfull of direst cruelty’</p> <p>Come to my woman’s breasts and take my milk for gall’</p>
Other Characters: The Weird Sisters, Banquo, Macduff, Malcolm	<p>Banquo: restrain in me the cursed thoughts</p> <p>Thou has it no king, Cawdor, Glamis, all. As the weird women promised, and I fear Thou played’st most foully for ‘t. Yet it was said It should not stand in thy posterity,</p>		<p>Macduff: O horror, horror, horror! Tongue nor heart cannot conceive nor name thee!... Confusion now hath made his masterpiece.</p> <p>Tyrant, show thy face!</p>		<p>Act 1 Scene 1: Fair is foul, and foul is fair’ Act 1 Scene 3: ‘All hail, Macbeth, that shalt be king hereafter!’ Act 5: Macduff: Macduff was from his mother’s womb Untimely ripped.</p>
EXAM QUESTIONS	How does Shakespeare present the theme of ambition?	How does Shakespeare portray the power of guilt in Macbeth?	How does Shakespeare present power and masculinity in Macbeth?	How is the importance of kingship portrayed in Macbeth?	How are supernatural forces and their influence portrayed in Macbeth?

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

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

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

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

Poems / Key Ideas / Concepts				
<p>Remains (war, memory, impact of conflict) Armitage exposes the devastating and lasting psychological impact of the guilt, violence and horror of war and conflict.</p>	<p>Exposure (futility of war, power of nature, horror of war) Owen reveals the brutality of the mundane yet terrible reality of war, whilst criticising the futility of the suffering of those involved in conflict, and emphasising the power of nature- even in warfare.</p>	<p>The Charge of the Light Brigade (portrayal of war, patriotism, valour) Tennyson celebrates the bravery of soldiers in the face of inevitable danger, but also criticises the upper class leadership who ‘blundered’ to cause so many futile deaths in war.</p>	<p>War Photographer (futility of suffering, horrors of war, lasting impact of war) Duffy exposes the futility of conveying the terrible reality of war and conflict, and criticises the unwillingness of people to engage in thinking about the pain of war.</p>	<p>Bayonet Charge (horrors of war, desensitisation and patriotism, futility, impact of war) Hughes reveals the indescribable horrors of war – so terrible that they cannot be communicated – for soldiers and for nature, whilst criticising the rhetoric of war.</p>
<p>My Last Duchess (domestic tyranny, gender, power of status, power of individuals) Browning reveals the masculine power often abused in the domestic sphere in patriarchal societies, warning of the dangers of excessive pride and power.</p>	<p>Ozymandias (transience of man, power of individuals, power of nature, tyranny) Shelley exposes the transience and futility of human power, particularly tyrannical and power-hungry leaders, and emphasises the power nature and time have over mankind, art and history.</p>	<p>London (power of societies, inequality, abuses of power, individual experience) Blake critiques The Establishment of Georgian London through the perspective of an individual speaker who witnesses deprivation and the cycle of poverty in London.</p>	<p>Checkin’ Out me History (Identity and heritage, the importance of cultures) Agard critiques the Eurocentrism of history through the celebration and pride in the speaker’s Creole heritage through the use of dialect and historical references.</p>	<p>The Emigree (power of memory, time, impact of conflict) Rumens explores the power of memory through the eyes of an emigrant speaker who left her country as a child. Her memories are salient and optimistic despite its war torn reality.</p>
<p>Tissue (frailties of man-made societies, the power of man-made constructs, life) Dharker uses an extended metaphor of paper to explore mankind’s ideological power and juxtaposes this with physical frailties and how man becomes controlled by its creations e.g. wealth</p>	<p>Kamikaze (memory, national identity and patriotism, loss, power of nature) Garland explores the context of Japanese kamikaze pilots; the speaker refuses his duty as he recognises the power of nature and life; he is rejected and shunned by society as a result</p>	<p>Poppies (memory, lasting impact of war, parenthood) Weir writes from the perspective of a mother who recalls sending her son off to war; explores the power of loss as a parent and that war affects much more than just the soldiers.</p>	<p>Storm on the Island (power of nature, man’s vulnerability / power, conflict and society) Heaney explores the inevitable and uncontrollable power of nature and its impact on a remote island on the surface but uses this as a metaphor for ‘The Troubles’ in Ireland.</p>	<p>Extract from the Prelude (power of nature, fear, individual experience) Wordsworth, the Romantic, portrays the power of the Sublime as the speaker experiences nature’s beauty whilst at night on a lake, before confronting a mountain peak which causes the speaker to become psychologically affected by nightmares.</p>
Key Phrase Bank		Comparative Theses / writers’ intentions		
<p>searing social commentary... the oppressive powerful / Eurocentric oppression of societies... the cultural impact of imperialism... symbolic representation for the plight of the poor... the transience of man’s power... the masculine power afforded to the patriarchy... Blake critiques The Establishment’s failings... war’s futility and suffering is explored as... the frailties of societal constructs are exposed in... Heaney utilises the theme of nature’s volatility... The Sublime and its juxtaposition of awe and fear... nature’s ability to overcome human industry... the hubris of mankind... the dehumanisation of warfare... the desensitisation of the subject’s emotions... the permanence of psychological trauma...</p>		<p>Example: Poem X and Poem Y both explore / seek to / reveal... Whilst / whereas Poem X portrays... as..., Poem Y... as... <i>Both William Blake’s ‘London’ and John Agard’s ‘Checking out me history’ present the power of oppressive governments over the individual in their respective societies. Where ‘London’ criticises the corrupt government of Georgian England and the passivity of the masses, ‘COMH’ attempts to break free from the Eurocentric oppression of history.</i></p> <ul style="list-style-type: none"> Shelley explores the fate of history and the ravages of time: even the greatest men and the empires they forge are impermanent, their legacies fated to decay into oblivion. (Oz) “My Last Duchess” reveals the masculine power afforded by patriarchy to the Duke of Alfonso who, within the domestic sphere of his estate, is afforded great power over others (MLD) Dharker explores the ephemeral nature of societal constructs to expose the transience of human life (Tis) Rumens creates the impression that memory is a powerful force against the effects of cultural displacement (Emi) Tennyson glamourises the exploits of men of valour in the fact of war’s brutality (COTLB) Hughes explores war’s dehumanisation in the age of mechanised warfare (BC) Owen reveals the futility of war through its endlessness and time’s inevitable control over man (Exp) Weir highlights war’s impact on individuals in the domestic sphere through the power of memorialisation (Pop) Garland exposes the ideological role of nation in war through the pilot’s loss of identity and marginalisation (Kam) Duffy considers the desensitisation of war’s atrocities through the portrayal of the traumatised War Photographer (WP) Armitage is influenced by the psychological trauma experienced by soldiers through a searing portrayal of PTSD (Rem) Nature’s duality is presented to us by Wordsworth’s unsettling portrayal of The Sublime’s awe and fear in ‘Prelude’ (Pre) Heaney explores man’s ideological conflicts through the extended metaphor of nature’s inevitable comfort laced with volatility (Sto) 		

Poem	Conflict	Power	5 Key Quotations	Structure / Form	Context
Ozymandias Percy Bysshe Shelley (1792 – 1822)	Conflict between a warrior's great power being reduced to wreckage.	Human power doesn't last forever. Nature is stronger.	'Two vast and trunkless legs of stone' 'Sneer of cold command' 'Look on my works ye mighty and despair' 'Nothing beside remains' 'Colossal wreck boundless and bare'	The sonnet rhyme scheme is irregular and is perhaps symbolic of the broken statue itself. Ozymandias' control and dictatorship has been destroyed over time.	Acts as a warning to anyone who thinks they are immortal – power won't outlast time! Shelley was a Romantic poet and valued the power of nature.
London William Blake (1757 – 1827)	Conflict caused by the greatest city in the world suffering from poverty and oppression.	The abuse of power in Victorian England and the lack of power amongst the poor in society.	'Where the chartered Thames does flow' 'The mind-forged manacles I hear' 'Every black'ning church appals' 'The hapless soldiers sigh' 'Blights with plagues the Marriage hearse'	The regular rhyme scheme reflects the regular walking pace of the narrator – it could also reflect the constant, regular misery of the people of London.	Set during the poverty of the Industrial Revolution. The poet is supporting the French Revolution's quest for liberty.
Extract from, The Prelude William Wordsworth (1770 – 1850)	Conflict between man and nature: nature proves it is more powerful.	The power and beauty of nature to make man feel overwhelmed and insignificant.	'An act of stealth and troubled pleasure' 'Heaving through the water like a swan' 'Huge peak, black and huge' 'With trembling oars I turned' 'O'er my thoughts there hung a darkness'	As the journey progresses, the poem becomes rougher. 'And' is repeated to give a breathless feel.	This Romantic poet emphasised the power and beauty of nature.
My Last Duchess Robert Browning (1812 – 1889)	Conflict between how the speaker presents himself and who he actually is.	The power the speaker had over his wife's life.	'That's my duchess... looking as if she were alive' 'Who passed without much the same smile?' 'Had you skill in speech – which I have not –' 'I gave commands then all smiles stopped' 'Notice Neptune though taming a sea horse'	Enjambment, caesura and pauses reflect the speaker's train of thought. Rhyming couplets and iambic pentameter shows his high status.	Based on The Duke of Ferrara from the Italian Renaissance to indirectly comment on sin in the Victorian era.
The Charge of the Light Brigade Alfred Lord Tennyson (1809 – 1892)	The bravery of the soldiers and stupidity of the mission.	The powerful military rhythm matches the rhythm of marching drums.	'Into the valley of the death rode the six hundred' 'Someone had blundered' 'Stormed at with shot and shell' 'Theirs not to reason why, Theirs but to do and die' 'When can their glory fade?'	It has a military rhyme similar to the sound of marching drums of horse hooves.	A miscommunication led a group of soldiers to head straight into a battle with catastrophic results.
Exposure Wilfred Owen (1893 – 1918)	Conflict between man and the cruel weather in a warzone.	Nature is more powerful and deadly than bullets and shells.	'Merciless iced east winds that knife us' 'Mad gusts tugging on the wire' 'Pale flakes with fingering stealth come feeling for our faces' 'Shutters and doors are closed: on us the doors are closed' 'But nothing happens'	The fifth line in each stanza creates an anti-climax. Para-rhyme reflects how unsettled the soldiers are.	The poet wanted to truthfully show the real conditions of World War I for soldiers in the trenches.
Storm on the Island Seamus Heaney (1939 – 2013)	The conflict between man and nature and people's fear of the weather.	The power of the weather to instill fear into man.	'We are prepared: we build our houses squat' 'The wizened earth had never troubled us' 'Spits like a tamed cat turned savage' 'Exploding comfortably down on the cliffs' 'It is a huge nothing that we fear'	Present tense suggests the storm is occurring now. Enjambment helps add to the conversational tone.	The poet was born on an isolated storm-battered island which acts as a metaphor for the troubles in Ireland.
Bayonet Charge Ted Hughes (1930 – 1998)	The conflict involved in rushing out of the trenches to attack the enemy.	The powerful and raw emotions involved in rushing out from the trenches.	'Suddenly he awoke a was running' 'He lugged a rifle numb as a smashed arm' 'The patriotic tear... sweating like molten iron' 'A yellow hare that rolled like a flame' 'His terror's touchy dynamite'	Enjambment adds to the chaos of the battlefield.	The poem looks at the dehumanising impact of leaving the trenches into no-man's-land.
Remains Simon Armitage (Born: 1963)	Explores the long term effects that conflict in war has on a soldier.	A soldier's power or lack of power over his own memories and experiences of war.	'Probably armed, possibly not' 'We got sent out to tackle looters' 'Pain itself, the image of agony' 'He's here in my head when I close my eyes' 'His bloody life in my bloody hands'	Enjambment reflects the painful memories constantly replaying over and over in the poet speaker's mind.	The poem highlights the problem of post-traumatic stress disorder (PTSD) in soldiers.
Poppies Jane Weir (Born: 1963)	Conflict from the perspective of a mother left behind when her son goes to war.	The powerless feeling of the mother who must deal with her son's departure to war.	'Before you left I pinned one onto your lapel' 'Crimped petals, spasms of paper red' 'The world overflowing like a treasure chest' 'A single dove flew from the pear tree' 'Hoping to hear your playground voice catching on the wind'	The poem uses a lot of enjambment to enhance the idea of the natural tone of the mother's voice.	The poem is focused on the idea of poppies as a symbol of memory.
War Photography Carol Ann Duffy (Born: 1955)	Conflict between a warzone and rural England.	The powerful war images contrast with the detached way they are consumed.	'Spools of suffering set out in ordered rows' 'Rural England. Home again to ordinary pain' 'He remembers the cries of this man's wife'	The regular 4 line structure reflects the order he is giving to the chaos in the photos.	The poet is bitter about the indifferent way in which people view modern warfare through newspapers.

			'He stares impassively... and they do not care'		
Tissue Imtiaz Dharker (Born: 1954)	Conflict caused by holding onto things too tightly.	The poem explores how we cling tightly to power and should build more things with paper-like qualities.	'Paper that lets the light shine through' 'If buildings were paper, I might feel their drift' 'Maps too. The sun shines through' 'Fly our lives like paper kites' 'Raise a structure never meant to last'	Enjambment creates a human and calm tone. The poem starts looking at the joy of things like paper and wonders what the world would be like if it had the same qualities.	Written from the POV (point of view) of someone looking at the troubles of the modern world: destruction; war; politics; wealth; terrorism; identity.
The Emigrée Carol Rumens (Born: 1944)	Conflict between childhood memories of a place and adult understanding.	The power of the childhood memories of a place and how they can affect people in adulthood.	'My memory of it is sunlight clear' 'I am branded by an impression of sunlight' 'That child's vocabulary I carried here like a hollow doll' 'I comb its hair and love its shining eyes' 'They accuse me of being dark in their free city'	The lack of consistent line structure or rhyme reflects the speaker's confusing feelings about the city.	The poet bases many of the ideas of emigration from countries like the Middle East where people are fleeing corruption and tyranny.
Checking Out Me History John Agard (Born: 1949)	Conflict between what we are taught and not taught by society.	This poem rebels against the way powerful black figures from history are marginalised.	'Bandage up me eye with me own history' 'Dem tell me bout Dick Whittington and he cat' 'But dem never tell me about Mary Seacole' 'Nanny see-far women of mountain dream' 'I carving out me identity'	The irregular verse and colloquial language mirrors the drum beat of Caribbean music.	The poem looks at how history is taught and the conflict between facts and truths, which is sometimes obscured by race and gender.
Kamikaze Beatrice Garland (Born: 1938)	Conflict between the rules and honour of society and the desire to survive and return to family.	The power of the Japanese government and the power of family.	'A one way journey into history' 'A green-blue translucent sea' 'My mother never spoke again' 'We learned to be silent' 'Wondered which had been the better way to die'	The poem uses italics to maybe show the daughter speaking to her own children.	It was considered a great honour in Japan to die for your country. The pilot in this poem returns home and is rejected by his family forever.

English Language Paper 1 –Revision Organiser

Questions and Guidance					
<p>Actively read the text (5 minutes)</p> <ol style="list-style-type: none"> 1. Write out the timings for the exam (30 seconds) 2. Read the information box at the top of the extract and identify 'who/what/where' the text is about. 3. Write a summary title for each paragraph in the margin of the text and make loose annotations 4. Summarise the central idea of the text, under the extract 5. Highlight any interesting words or phrases and explode 					
<p>Q1 – List 4 true statements 2 minutes 4 Marks</p>	<ol style="list-style-type: none"> 1. Read the focus of the question and highlight the focus 2. Box around the section you have been asked to read between- only choose details from this section 3. Highlight the information that focuses on the question 4. List 4 true statements only 5. Write 1 piece of information per line 	<p>Top tip: always make your answers as clear as possible by starting them with the focus of the question. E.g. if the question is 'list four things about the dog', or 'list four things about Mabel', start your answers:</p> <p>The dog is/has/was... or Mabel is/has/was... The reader learns... The text informs the reader...</p>			
<p>Q2 – language analysis 11 minutes 8 marks</p>	<ol style="list-style-type: none"> 1. Read Question 2 and highlight any key words (30 seconds) 2. Explode 5 quotations (4 minutes) 3. Write response (7 minutes)- 3 paragraphs 	metaphor simile alliteration onomatopoeia oxymoron personification noun-phrase plosive alliteration semantic field lexical choice of... emotive language contrast adjectives adverbs	modal verbs imperative verbs juxtaposition dependent clause independent clause sentence fragment anthromorphism sibilance assonance zoomorphism imagery olfactory language	<p>When analysing quotes The xxx creates the image of... The xxx has connotations of... The xxx suggests / conveys / implies The xxx may highlight... The use of xxx could suggest The use of xxx could signal... The use of xxx creates the impression of... When building your analysis Furthermore... In addition... When referring to the reader / writer's intentions The writer positions the reader to feel... The reader's first impression is... Perhaps the writer wanted to...</p>	<p>Subject Terminology + Embedded Evidence + Specific Effects</p> <p>The writer demonstrates the power of the storm through the use the verbs "shaking, pummeling, bombarding" highlighting to the reader how unpredictable and strong the storm is. It conveys a darker more sinister side to the storm through personification as it "cloaked them in mist."</p>
<p>Q2 – structural analysis 11 minutes 8 marks</p>	<ol style="list-style-type: none"> 1. Read Question 3 and highlight any key words 2. Annotate the text for structure and plan 5 clear points 3. Write response- <ol style="list-style-type: none"> a. introduction (how does the question focus develop or subvert), b. 3 paragraphs- beginning, middle and end 	semantic field / lexical set change in topic, tone, space, focus, time repetition, anaphora foreshadowing flashback contrast / juxtaposition dialogue link between paragraphs character introduction inductive narrative shift / deductive short, simple sentences one sentence paragraphs change in tone	What does the writer focus our attention on at the beginning? How does the text move from paragraph to paragraph? Are there any topic shifts? Are there any shifts in focus? Are there any shifts in space (spatial shift) or time? Is an image or symbol repeated throughout the text When is the character introduced? Why is this important? Are there any deductive structures (where the focus moves from general to specific)? Are there any inductive structures (where the focus moves from specific to general)? How does the end of the extract link to the beginning?	<p>Subject Terminology + Embedded Evidence + Specific Effects</p> <p>At the beginning the writer focuses on the weather to foreshadow danger as "the wind came in gusts" suggesting that the storm represents a potential threat. This is further reinforced by the semantic field of verbs across the opening paragraph that "smash, pummel and bombard" the house to reinforce the threat the storm brings both literally and metaphorically.</p>	
<p>Q4 – Evaluating a statement 23 minutes 20 marks</p>	<ol style="list-style-type: none"> 1. Read Question 4 and highlight any key words- are there two parts to the statement? How can you agree/disagree with each half? (1 minute) 2. Decide on the extent to which you agree with the statement 3. Plan 6 clear points, discussing writer's methods (5 mins) 4. Explode each method by explaining the effect in relation to the question and identifying at least 1 method in each 5. Write response (17 mins)- 4 paragraphs <ol style="list-style-type: none"> i. 	<ul style="list-style-type: none"> • Agree with the statement • Give a reason for your opinion • Use quotes from the text to support (more than one) • Write about the methods the writer has used to give you that impression in each quotation (at least two) • Write about the intended effect the writer wants the method to have on the reader 		<p>Start your response by using one of the following sentences The writer definitely / The writer clearly positions the reader / The writer gives a clear impression to the reader that... now... identify the method then... embed your quotes do not forget to... Explore the methods the writer conveys/ suggests/ highlights/ insinuates, gives the impression, depicts, creates, reveals... now... Link back to the statement The writer positions the reader / The writer gives the impression, the writer intention is to / The writer allows the reader Do this again for your other reasons</p>	

