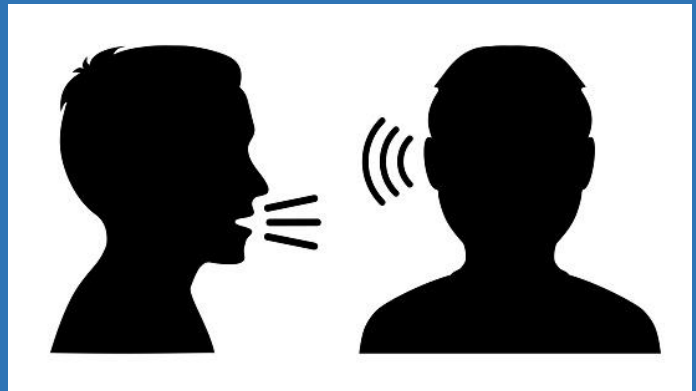


THE  
**DUSTON**<sup>TDS</sup><sub>4-19</sub>  
SCHOOL

# Knowledge Organiser

## Year 10: Unit 3

Spoken Language Assessment &  
*Power and Conflict Poetry Anthology*



Name:

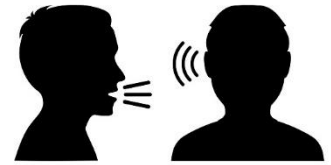
Class:

# Big Questions

Our study of the Power and Conflict Poetry Anthology & Spoken Language will follow the structure below:

<b>Power and Conflict Poetry</b>	<ul style="list-style-type: none"><li>▪ What is power?</li><li>▪ How can poetry be used as a form of powerful protest?</li><li>▪ How can poetry be used to criticise those in power?</li><li>▪ How do poets present ideas about power?</li><li>▪ How is nature more powerful than man?</li><li>▪ How can nature impact our lives?</li><li>▪ How can man experience conflict with nature?</li><li>▪ What are the realities of conflict</li><li>▪ How can war leave a lasting impact?</li><li>▪ What are the psychological effects of war?</li><li>▪ How do poets present conflict at war?</li><li>▪ Are we desensitised to the effects of war?</li><li>▪ What is internal conflict?</li><li>▪ How can war impact an individual?</li><li>▪ Why are memories so powerful?</li><li>▪ What shapes our identity?</li><li>▪ How do poets present the effects of conflict?</li><li>▪ How is human life fragile?</li></ul>
<b>Spoken Language</b>	<ul style="list-style-type: none"><li>▪ What are the requirements of the Spoken Language Assessment at GCSE?</li><li>▪ What are some of the key features of effective speeches?</li><li>▪ How can I analyse an effective speech to help me with my presentation?</li><li>▪ What makes an engaging and effective Speaking and Listening presentation?</li><li>▪ How can I plan an engaging Speaking and Listening presentation?</li><li>▪ How can I write an engaging Speaking and Listening presentation?</li><li>▪ How can I turn my written presentation into notes?</li><li>▪ How can I use feedback to improve my presentation?</li></ul>

# AQA GCSE English Language Spoken Assessment



The following is a message from AQA regarding your speaking and listening component:

- The preparation and assessment of Spoken Language is a compulsory requirement of the course of study. It will appear on all students' certificates as a separately reported grade, alongside the overall grade issued.
- It will be reported as a separate grade (Pass, Merit, Distinction or Not Classified) and will not contribute to the result of the GCSE English Language qualification
- Although it does not count towards your Language GCSE, it will show as a separate grade on your results and will stay on your CV for life. Having the ability to speak articulately is a great attribute to have; any employer will value this skill.
- No marks will be assigned – it will be assessed holistically as a grade
- It will be assessed on a 'competency' basis using agreed common criteria – to be awarded a grade students must achieve all of the criteria for that grade.

## Assessment Criteria

**The speech needs to meet the following criteria:**

- Communicate confidently and coherently.
- Needs to be well-structured and organised.
- A clear purpose to the argument.
- Needs to listen to and respond well to questions.
- There needs to be a sense of audience.
- Needs to use a range of vocabulary.
- Secure use of grammar, using standard English.

## **Timings**

You will need to speak for approximately 5 minutes and will need to respond to questions for around 2 minutes. With this in mind, your written speech will need to be at least 2 pages in order for it to last long enough when you deliver it from notes.

## AQA GCSE English Literature Paper 2

### Paper 2: Modern texts and poetry

What's assessed = Modern Prose or Drama text, Poetry Anthology, Unseen Poetry

How it's assessed: Written exam 2 hours 15 minutes, 96 marks, 60% of GCSE

Questions:

**Section A Modern Prose or Drama:** students will answer one essay question from a choice of two on their studied modern text

**Section B Poetry:** students will answer one comparative question on one named poem printed on the paper from their chosen anthology cluster.

**Section C Unseen Poetry:** students will answer one question on one unseen poem and one question comparing this unseen poem to another unseen poem.

## Mark schemes Literature Exams

### Assessment objectives (AOs)

**AO1** Read, understand and respond to texts. Students should be able to:

- maintain a critical style and develop an informed personal response
- use textual references, including quotations, to support and illustrate interpretations.

**AO2** Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

**AO3** Show understanding of the relationships between texts and the contexts in which they were written.

**AO4** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation

Sections A and B: Questions 1–13 (30 marks – AO1=12, AO2=12, AO3=6)

Mark	AO	Typical features	How to arrive at a mark
Level 6  <i>Convincing, critical analysis and exploration</i>  26–30 marks	AO1	<ul style="list-style-type: none"> <li>• Critical, exploratory, conceptualised response to task and whole text.</li> <li>• Judicious use of precise references to support interpretation(s).</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be a critical, exploratory, well-structured argument. It takes a conceptualised approach to the full task supported by a range of judicious references. There will be a fine-grained and insightful analysis of methods supported by judicious use of subject terminology. Convincing exploration of one or more ideas/perspectives/contextual factors/interpretations.</p> <p><b>At the bottom of the level</b>, a candidate will have Level 5 and be starting to demonstrate elements of exploratory thought and/or analysis of writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> <li>• Analysis of writer's methods with subject terminology used judiciously.</li> <li>• Exploration of effects of writer's methods to create meanings.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task.</li> </ul>	
Level 5  <i>Thoughtful, developed consideration</i>  21–25 marks	AO1	<ul style="list-style-type: none"> <li>• Thoughtful, developed response to task and whole text.</li> <li>• Apt references integrated into interpretation(s).</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be thoughtful, detailed and developed. It takes a considered approach to the full task with references integrated into interpretation; there will be a detailed examination of the effects of methods supported by apt use of subject terminology. Examination of ideas/perspectives/contextual factors, possibly including alternative interpretations/deeper meanings.</p> <p><b>At the bottom of the level</b>, a candidate will have Level 4 and be starting to demonstrate elements of thoughtful consideration and/or examination of writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> <li>• Examination of writer's methods with subject terminology used effectively to support consideration of methods.</li> <li>• Examination of effects of writer's methods to create meanings.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Thoughtful consideration of ideas/perspectives/contextual factors shown by examination of detailed links between context/text/task.</li> </ul>	

Level 4  <i>Clear understanding</i>  16–20 marks	AO1	<ul style="list-style-type: none"> <li>• Clear, explained response to task and whole text.</li> <li>• Effective use of references to support explanation.</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be clear, sustained and consistent. It takes a focused response to the full task which demonstrates clear understanding. It uses a range of references effectively to illustrate and justify explanation; there will be clear explanation of the effects of a range of writer's methods supported by appropriate use of subject terminology. Clear understanding of ideas/perspectives/contextual factors.</p> <p><b>At the bottom of the level</b>, a candidate will have Level 3 and be starting to demonstrate elements of understanding and/or explanation of writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> <li>• Clear explanation of writer's methods with appropriate use of relevant subject terminology.</li> <li>• Understanding of effects of writer's methods to create meanings.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Clear understanding of ideas/perspectives/contextual factors shown by specific links between context/text/task.</li> </ul>	
Level 3  <i>Explained, structured comments</i>  11–15 marks	AO1	<ul style="list-style-type: none"> <li>• Some explained response to task and whole text.</li> <li>• References used to support a range of relevant comments.</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be explanatory in parts. It focuses on the full task with a range of points exemplified by relevant references from the text; there will be identification of effects of a range of writer's methods supported by some relevant terminology. Explanation of some relevant contextual factors.</p> <p><b>At the bottom of the level</b>, a candidate will have Level 2 and be starting to explain and/or make relevant comments on writer's methods and/or contexts.</p>
	AO2	<ul style="list-style-type: none"> <li>• Explained/relevant comments on writer's methods with some relevant use of subject terminology.</li> <li>• Identification of effects of writer's methods to create meanings.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>• Some understanding of implicit ideas/perspectives/contextual factors shown by links between context/text/task.</li> </ul>	

Level 2  <i>Supported, relevant comments</i>  <b>6–10 marks</b>	AO1	<ul style="list-style-type: none"> <li>Supported response to task and text.</li> <li>Comments on references.</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be relevant and supported by some explanation. It will include some focus on the task with relevant comments and some supporting references from the text. There will be identification of deliberate choices made by the writer with some reference to subject terminology. Awareness of some contextual factors.</p> <p><b>At the bottom of the level</b>, a candidate's response will have Level 1 and be starting to focus on the task and/or starting to show awareness of the writer making deliberate choices and/or awareness of contexts.</p>
	AO2	<ul style="list-style-type: none"> <li>Identification of writers' methods.</li> <li>Some reference to subject terminology.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>Some awareness of implicit ideas/contextual factors.</li> </ul>	
Level 1  <i>Simple, explicit comments</i>  <b>1–5 marks</b>	AO1	<ul style="list-style-type: none"> <li>Simple comments relevant to task and text.</li> <li>Reference to relevant details.</li> </ul>	<p><b>At the top of the level</b>, a candidate's response is likely to be narrative and/or descriptive in approach. It may include awareness of the task and provide appropriate reference to text; there will be simple identification of method with possible reference to subject terminology. Simple comments/responses to context, usually explicit.</p> <p><b>At the bottom of the level</b>, a candidate's response will show some familiarity with the text.</p>
	AO2	<ul style="list-style-type: none"> <li>Awareness of writer making choices.</li> <li>Possible reference to subject terminology.</li> </ul>	
	AO3	<ul style="list-style-type: none"> <li>Simple comment on explicit ideas/contextual factors.</li> </ul>	
<b>0 marks</b>	Nothing worthy of credit/nothing written.		

# Key Poetry Terminology

	Term	Definition
1	Allusion	Unacknowledged reference and quotations that authors assume their readers will recognize.
2	Assonance	The repetition of identical vowel sounds in different words in close proximity <b>e.g. deep green sea.</b>
3	Blank Verse	Unrhymed iambic pentameter
4	Caesura	A short but definite pause in the middle of a line of poetry
5	Couplet	Two successive lines of poetry that rhyme
6	Colloquial	Common/ everyday language we use
7	Creole	A form of Caribbean dialect
8	Dramatic Monologue	A type of poem where there is a first-person speaker who addresses an internal listener or audience.
9	Enjambment	A line that runs onto the next line of poetry with no punctuation at the end
10	Epic	A long narrative poem
11	Free Verse	Poetry that does not have regular rhythm or rhyme
12	Hubris	Excessive pride or arrogance
13	Iambic Pentameter	Lines of poetry where there is a stress and then unstressed syllable. 10 syllables per line.
14	Metaphor	A direct comparison of something to something else
15	Pun	A play on words where there can be two meanings <b>e.g. her cat is near the computer to keep an eye on the mouse</b>
16	Quatrain	A 4-line stanza
17	Radical	Someone who believes and expresses that there should be significant social and/or political change

18	<b>Romantic</b>	A period of literary, artistic and political movement in the 18 <sup>th</sup> century characterised by ideas linked to emotion, idealism, nature etc.
19	<b>Sestet</b>	A 6-line stanza
20	<b>Sonnet</b>	A 14-line love poem, typically written in iambic pentameter

### Space for Additional Terminology




# Key Spoken Language Terminology

	Term	Definition
1	<b>Register</b>	The kind of language used in a particular context, e.g. the register used in an occupation might include typical formats, levels of formality, kinds of vocabulary.
2	<b>Dialysis</b>	Laying down an argument and giving an alternative solution which leads to the conclusion. (Instead of ... try ...).
3	<b>Opinion</b>	A view or judgement formed about something, not necessarily based on fact or knowledge.
4	<b>Pathos</b>	A quality that evokes pity or sadness.
5	<b>Logos</b>	The principle of reason and judgement.
6	<b>Ethos</b>	The distinguishing character, sentiment, moral nature, or guiding beliefs of a person, group, or institution.
7	<b>Anaphora</b>	Repetition of a word or expression at the beginning of successive phrases, clauses, sentences, or verses especially for rhetorical or poetic effect.
8	<b>Rhetorical question</b>	Asking a question for which you don't expect an answer.
9	<b>Epistrophe</b>	Repetition of a word or expression at the end of successive phrases, clauses, sentences, or verses especially for rhetorical or poetic effect.
10	<b>Hypophora</b>	The putting or answering of an objection or argument against the speaker's contention.
11	<b>Syntax</b>	The way in which linguistic elements (such as words) are put together to form constituents (such as phrases or clauses in sentences).
12	<b>Tone</b>	A particular pitch or change of pitch constituting an element in the intonation of a phrase or sentence.
13	<b>Direct Address</b>	A rhetorical device used to address your audience directly using pronouns such as 'you' or 'we' as well as their own names.
14	<b>Antithesis</b>	The rhetorical contrast of ideas by means of parallel arrangements of words, clauses, or sentences (as in "action, not words" or "they promised freedom and provided slavery").
15	<b>Tricolon</b>	Using three examples together to reinforce your idea.
16	<b>Hedges</b>	Words or phrases which soften or weaken what's said, for instance 'kind of', 'sort of'.

17	<b>Paralinguistic features</b>	Forms of non-verbal communication, e.g. body language and facial expression.
18	<b>Intonation</b>	The rise and fall in someone's voice when speaking.
19	<b>Pitch</b>	The quality of a sound governed by the rate of vibrations producing it; the degree of highness or lowness of a tone.
20	<b>Text producer</b>	A person who creates a text for an intended receiver (audience).

## Space for Additional Terminology


**Poems**

<b>Ozymandias</b>	Written in 1818 shortly after the British Museum acquired a large section of a statue of Ramses II; Shelley explores the enduring power of art and the natural world.		
<b>London</b>	Published in 1794 amidst the violent and unpredictable backdrop of the French Revolution; Blake portrays London as a claustrophobic, oppressive city.		
<b>Prelude</b>	Wordsworth first began writing <i>The Prelude</i> around 1798; the extract in the anthology presents the natural world as powerful, dramatic, beautiful and menacing.		
<b>Last Duchess</b>	The speaker is loosely based on the Duke of Ferrara; in his monologue, the Duke implies that he had his young wife killed for being too flirtatious and unappreciative.		
<b>Light Brigade</b>	The Crimean War was fought between 1853-6; the 600 cavalrymen of the Light Brigade were ordered to attack Russian forces in 1854; over 150 men were killed.		
<b>Exposure</b>	Owen fought in France during World War I; the poem records the horrendous conditions that British soldiers experienced on the front line.		
<b>Storm</b>	The poem presents a dramatic struggle between the people on an island and the hostile weather conditions; there are strong political undertones.		
<b>Bayonet Charge</b>	Hughes writes from the perspective of a soldier charging across no-man's land; the soldier is disorientated and fearful.		
<b>Remains</b>	Armitage writes from the perspective of a soldier in the Middle East; the soldier returns home suffering from post-traumatic stress syndrome (PTSD).		
<b>Poppies</b>	Weir writes from the perspective of a mother whose son has gone to war; the poem explores the conflicting emotions experienced by those who are left behind.		
<b>Photographer</b>	Duffy based the poem on accounts from Don McCullin; the poem invites us to reflect on our increasing lack of sensitivity to the images of war we see in the media.		
<b>Tissue</b>	A poem that explores the conflicts and tensions of the modern world; Dharker uses striking imagery connected with religion and light.		
<b>Émigrée</b>	Rumens writes from the perspective of a person who has left their home country; there is conflict between childhood memories and adult understanding.		
<b>History</b>	Agard challenges historical grand narratives; he promotes the history of powerful Afro-Caribbean figures like Mary Seacole and Toussaint L'Ouverture.		
<b>Kamikaze</b>	Garland based her poem on the testimony of the daughter of a kamikaze pilot; the conflict in the poem centres on Japanese cultural and social expectations.		
<b>Key Themes</b>			
<b>Nature</b>	Powerful Beautiful Sublime Dangerous	<b>Identity</b>	Complex Established Fluid Challenging
<b>War</b>	Violent Disorientating Traumatic Glorious	<b>Memory</b>	Changeable Unreliable Disturbing Temporary
			<b>Key Terms</b>
Alliteration Metaphor Onomatopoeia Personification Rhyme Rhythm Simile Structure Tone			

## Example Power and Conflict Essay

### Compare the ways power is presented in *Ozymandias* and one other poem from the Power and Conflict Anthology [30 marks]

It appears clear that both poets criticise human power and its impact on nature and the increasing class divide in each society presented, although the two writers primarily differ in tone and moral approach. Whilst both William Blake and Percy Shelley are both adamantly opposed towards the corruption of power and how it negatively affects the natural world, Shelley's tone is more optimistic than Blake's pessimism present throughout the entire poem. This may be because of the authors and their upbringing, given that Blake by the time of writing *London* was already an older man who had lived in London for all of his life and Shelley was an eccentric, younger radical who was often on the cusp of progressive ideas and movements. This is evident in how both of the Romantics discuss absolute power and its conflicts with nature.

Within *Ozymandias*, Shelley repeatedly insists that power is ephemeral and will eventually fade due to the opposing power of nature, presenting Rameses II as an authoritarian figure long forgotten because of social revolution and development occurring after the ancient history and "antique land" that Rameses ruled over. Rameses and Shelley are at a complete distance during the poem; Shelley is only able to describe the statue via a fictional encounter with a traveller from said land, referring to Ancient Egypt, implying through the opening line that he could not believe such a ruler can exist in the then-modern world. This could be argued as an ironic statement considering Shelley was aware and opposed to undemocratic monarchs even in Europe where he resided for his short life. In addition, Shelley incorporates an extended metaphor to a shipwreck, perhaps sarcastically given how the setting is a desert, stating that "nothing beside remains" other than a "colossal wreck". The caesura in these lines adds a sense of finality to the metaphor, suggesting that much like a ship gone overboard, Rameses II's attempt at building a legacy was a failed mission. William Blake, however, does not think authoritarian power is outdated and uses contemporary comparisons to demonstrate so. His reference to the French Revolution via the metaphor of "blood" from "hapless" soldiers that "runs down palace walls" evidences how frustrated Blake is with monarchies disregarding the loss of innocent lives, particularly in overseas military expeditions, that were particularly commonplace in the 1800s and the colonisation of the New World by France and England, where both poets originate. Blake sees power as a cycle that will continue to reference the past civilisations and constantly oppress the lower classes, using the metallic, inhuman imagery of "mind-forged manacles" to convey the idea of humans constantly having mental handcuffs preventing class accession from the working people to the elite bourgeoisie. Both of these poets display anger and frustration at monarchies although Shelley's presentation of Rameses is definitely an optimistic approach, even adding humour, that deflates his presence, whilst Blake's pessimistic and bleak outlook shows his belief that power will constantly be looming over the working classes as well as nature.

Effectively, Shelley's poem is a mockery of Rameses II and his legacy, even referring to him as his lesser-known Greek name to combat those who recall his legacy and his importance in Ancient Egypt. The poem embraces this by arguing that power at the level of Rameses' reign over Egypt can only ever thrive in ancient civilisations, whilst Blake prefers to notice the constant cycle of poverty and governmental inaction in history, which he thinks will lead to the end of the natural world and eventually society. Blake obviously does not refer to any historical events as his poem would have been a contemporary piece, but he does mention issues that have never been dissipated or fixed, at least in Blake's lifetime, that have been

prominent in urban societies since medieval times. One of those is prostitution, which Blake rather sympathetically approaches in a rather sneering fashion. Blake “meets” many characters during his narrative, none of which are named, with the most focus being shone on the harlot, whose “blights plague the marriage hearse”. This grim and sinister metaphor refers to a disease on plants that was commonplace and is not dissimilar to moss or mould, referring to plants in an attempt to convey the direct antithesis of the natural world: the breaking of tradition. Blake was opposed to many institutions and although he was a Christian he often shared opposing views to the ideas of Catholicism and even traditions such as marriage, which he shares here by praising the harlot for corrupting an idea he sees as outdated. He even calls marriage a “hearse”, highlighting Blake’s eschatological beliefs about how society will eventually be eradicated if it follows the pattern of industrialisation, which is an effective closing line to the poem. Shelley in comparison is much more light-hearted and sees Rameses II as nothing more than a relic of an older age of civilisation where democracy was not practiced at all. He juxtaposes the “sneer of cold command” of this ancient leader with his “shattered visage”, allowing the reader to conclude that this uncaring tyrant is no longer followed and his statues no longer even preserved. The face that had once been on a “pedestal” is now “boundless and bare”, using loose and rhythmic alliteration to poke fun at the Pharaoh, who had been elevated to deity status at death, clarifying that much like Blake, Shelley was also an opponent of organised religion. Both poems are rhythmic in structure, but *London* uses its alternate rhyme to represent a cycle, whilst *Ozymandias* is a broken sonnet (a comedic attack on traditional “love poems”) that by the end has entirely collapsed, mostly because of the surrounding power of nature.

Shelley does not crave a return to a primitive natural era and Blake does not either but both as Romantic poets understand and want to emphasise the power of nature and how it rules over humans, even when it may not be obvious and there seems to be a human ruler. Whilst Shelley jokingly advises this traveller from an antique land to commend the sculptor on how he interpreted a man with such disregard for humans as a “lifeless thing”, Blake implies that even the “charter’d Thames”, iconography reminiscent of London, is rented out to businesses and controlled by an ultimate power and Blake argues that unfortunately, that power is not nature. Both poems parallel each other on how they reflect on power, with its impact on nature sometimes intentionally dismissed, to emphasise the differing emotions that the poets feel towards corrupt authority and how it is a poison to the Earth’s people, particularly the working classes. It could even be argued that Blake’s poem could be seen as a response to the concept in *Ozymandias* that at least society has improved since, with Blake tearing into complacency and desiring a change that Shelley, in *Ozymandias*, was only barely starting to comprehend.

## Homework Tasks.

Knowledge is power, so the more you know, the more secure you will be in your learning.

Year 10: Unit 3 Homework: <i>Power and Conflict Poetry &amp; Spoken Language</i>		
<b>Task 1:</b>	Due date:  WEEK 2	<ul style="list-style-type: none"><li>• Read the speech by Joe Biden</li><li>• Answer the 10 questions on this – these will be marked in class with your teacher</li></ul>
<b>Task 2:</b>	Due date:  WEEK 4	<ul style="list-style-type: none"><li>• Read the article called ‘Looking at the manuscript of William Blake’s London’</li><li>• Answer the 10 questions on this – these will be marked in class with your teacher</li></ul>
<b>Task 3:</b>	Due date:  WEEK 6	<ul style="list-style-type: none"><li>• Read the article called ‘Romantic Revolution’</li><li>• Answer the 10 questions on this – these will be marked in class with your teacher</li></ul>
<b>Task 4:</b>	Due date:  WEEK 8	<ul style="list-style-type: none"><li>• Read the article called ‘The Last Kamikaze’</li><li>• Answer the 10 questions on this – these will be marked in class with your teacher</li></ul>
<b>Task 5:</b>	Due date:  WEEK 10	<ul style="list-style-type: none"><li>• Use the planning space in the Knowledge Organiser to put your research for your Spoken Language Presentation.</li><li>• You may choose to draft this here also</li></ul>

If you have ‘no homework’, or you have finished all of the above, try these tasks on a weekly basis to ensure your understanding is secure.

1. Use the Wider Reading page on the back of the Knowledge Organiser and download some more practice papers from AQA.
2. Add words to your key terminology grid in the Knowledge Organiser
3. Read for at least 20 minutes per day – a mixture of fiction and non-fiction texts.

# Homework 1 – Spoken Language

Read the speech extract from Joe Biden's inauguration speech.  
This is the final section of his speech.



- 1 My fellow Americans, in the work ahead of us we're going to  
2 need each other. We need all our strength to persevere  
3 through this dark winter. We're entering what may be the darkest and deadliest period of the virus. We  
4 must set aside politics and finally face this pandemic as one nation, one nation. And I promise this, as  
5 the Bible says, 'Weeping may endure for a night, joy cometh in the morning'. We will get through this  
6 together. Together.
- 7 Look folks, all my colleagues I serve with in the House and the Senate up here, we all understand the  
8 world is watching. Watching all of us today. So here's my message to those beyond our borders.  
9 America has been tested and we've come out stronger for it. We will repair our alliances, and engage  
10 with the world once again. Not to meet yesterday's challenges but today's and tomorrow's challenges.  
11 And we'll lead not merely by the example of our power but the power of our example.
- 12 Fellow Americans, moms, dads, sons, daughters, friends, neighbours and co-workers. We will honour  
13 them by becoming the people and the nation we can and should be. So I ask you let's say a silent prayer  
14 for those who lost their lives, those left behind and for our country. Amen.
- 15 Folks, it's a time of testing. We face an attack on our democracy, and on truth, a raging virus, a stinging  
16 inequity, systemic racism, a climate in crisis, America's role in the world. Any one of these would be  
17 enough to challenge us in profound ways. But the fact is we face them all at once, presenting this nation  
18 with one of the greatest responsibilities we've had. Now we're going to be tested. Are we going to step  
19 up?
- 20 It's time for boldness for there is so much to do. And this is certain, I promise you. We will be judged,  
21 you and I, by how we resolve these cascading crises of our era. We will rise to the occasion. Will we  
22 master this rare and difficult hour? Will we meet our obligations and pass along a new and better world  
23 to our children? I believe we must and I'm sure you do as well. I believe we will, and when we do, we'll  
24 write the next great chapter in the history of the United States of America. The American story.
- 25 A story that might sound like a song that means a lot to me, it's called American Anthem. And there's  
26 one verse that stands out at least for me and it goes like this:
- 27 'The work and prayers of centuries have brought us to this day, which shall be our legacy, what will our  
28 children say?
- 29 Let me know in my heart when my days are through, America, America, I gave my best to you.'
- 30 Let us add our own work and prayers to the unfolding story of our great nation. If we do this, then when  
31 our days are through, our children and our children's children will say of us: 'They gave their best, they  
32 did their duty, they healed a broken land.'
- 33 My fellow Americans I close the day where I began, with a sacred oath. Before God and all of you, I give  
34 you my word. I will always level with you. I will defend the Constitution, I'll defend our democracy.
- 35 I'll defend America and I will give all - all of you - keep everything I do in your service. Thinking not of  
36 power but of possibilities. Not of personal interest but of public good.

37 And together we will write an American story of hope, not fear. Of unity not division, of light not dark-  
38 ness. A story of decency and dignity, love and healing, greatness and goodness. May this be the story  
39 that guides us. The story that inspires us. And the story that tells ages yet to come that we answered the  
40 call of history, we met the moment. Democracy and hope, truth and justice, did not die on our watch  
41 but thrive.

42 That America secured liberty at home and stood once again as a beacon to the world. That is what we  
43 owe our forbearers, one another, and generations to follow.

44 So, with purpose and resolve, we turn to those tasks of our time. Sustained by faith, driven by  
45 conviction and devoted to one another and the country we love with all our hearts. May God bless  
46 America and God protect our troops.

**Answer the questions on the following page about this speech by Joe Biden**



	Write your answer in the box below each question.	✓✗
1	Give an example of a collective pronoun that Biden uses in his speech	
2	Biden repeats the phrase <b>'fellow Americans'</b> . What is the purpose of this?	
3	Give an example of a rhetorical question that Biden uses in his speech	
4	'And together we will write an American story of hope, not fear.' – what is the purpose of this metaphor?	
5	Why does Biden use the word 'defend' when speaking about his duty as President? What tone does this set?	
6	Give an example from the speech where Biden uses Ethos	
7	What is the purpose of Biden using the colloquialism 'folks'?	
8	Who is the intended audience of Biden's speech?	
9	How would you describe the tone of Biden's speech?	
10	Find an example of a reference that presents Biden as being patriotic	
TOTAL /10		

## Homework 2 – Poetry



### Looking at the manuscript of William Blake's London

<https://www.bl.uk/romantics-and-victorians/articles/looking-at-the-manuscript-of-william-blakes-london>

1 One of the major political events of William Blake's lifetime was the **French Revolution**. For Blake, it was  
2 a moment of radical hope turned to violent disillusion. He was initially a supporter. In the summer of  
3 1792 he wore a 'bonnet rouge' to show his solidarity with the revolutionaries abroad. The 'bonnet  
4 rouge' was a pointed red cap that had its roots in classical antiquity. For the ancient Romans, the cap  
5 symbolised freedom from tyranny. It was first seen publicly in France in 1790 and it became an icon of  
6 the Revolution and continued to be a sign of revolutionary support throughout the Reign of Terror.  
7 When Blake walked round **London** with the cap on his head, he left no-one in doubt as to his  
8 **revolutionary sympathies**. In that same summer of 1792 Blake wrote his first version of the poem  
9 'London', which he included in *The Songs of Experience*. In this early draft, **Blake described the streets of**  
10 **London as 'dirty'**. 'Dirty' was quite an accurate description as the late 18th-century London streets that  
11 he knew so well were piled with filth of all kinds. It also suggests the fallen state of contemporary  
12 society.

13 **Blake saw a world in turmoil**: blood running down palace walls, prostitutes suffering from sexually-  
14 transmitted diseases, children forced to become chimney sweeps and innocent babies born to mothers  
15 who couldn't look after them. 'Dirty' describes this state of moral and physical degeneration but it  
16 doesn't have the political weight of the later term: 'charter'd'. **Chartering** was an 18th-century process  
17 of corporate ownership, effectively transferring public land to private hands. Blake's readers would  
18 quickly have recognised the political implications of the word. Supporters of chartering claimed that it  
19 gave people rights over the land. Those against claimed that it took rights away from the many in order  
20 to give them to the few. The English-born, American writer and revolutionary, Tom Paine, declared:  
21 'Every chartered town is an aristocratical monopoly in itself.' He felt strongly that chartering was anti-  
22 democratic and unnatural.

23 However, Blake's revisions also indicate a slightly contrary shift in his political sentiments. The French  
24 Revolution had initially caught Blake's attention as a dream of real progress, but as he witnessed the  
25 bloodshed and violence across the channel, he increasingly came to see it more as a symbol than a  
26 realisation of possibility. The change from 'german-forg'd' to 'mind-forg'd' reflects a shift in emphasis  
27 from externally imposed political oppression (in the form of hired mercenaries paid to suppress  
28 revolutionary spirit) to internally imposed restrictions on the mind. This does not lessen the social  
29 relevance of the phrase. In the revised version of the poem, the individual carries the same  
30 responsibility for his own liberation as the society in which he lives. People make their own chains, Blake  
31 insists, when they refuse to open their minds.

32 The poem gives some indication of how this redemption might come about. **We are constantly**  
33 **reminded of the need to listen**. The verb 'hear' appears three times in emphatic positions. The rhymes  
34 are heavy and repetition is frequent, creating echoes in the middle as well as at the end of lines. Blake's  
35 London is a noisy place. The sounds of the city reverberate throughout, ranging from the chimney  
36 sweep's 'cry', to the harlot's 'curse' and the soldier's 'sigh'. The voice that sings this song is not that of a  
37 child but that of the bard, who, we are told in the 'Introduction' to Experience, 'present, past and future  
38 sees'. By opening our ears and our eyes, Blake suggests we may also open our **minds**. Here, as always,

Write your answer in the box below each question.		✓✗
1	A major political event in William Blake's lifetime was _____	
2	What was wearing the 'bonnet rouge' seen to be a symbol of?	
3	William Blake describes the streets of London as what?	
4	Name 2 things that are highlighted in the poem London that show William Blake saw a world in turmoil	
5	'mind forged manacles' is a metaphor that references to what kinds of restrictions people faced?	
6	How do people make their own chains according to William Blake?	
7	How might redemption come about according to the message in William Blake's poem?	
8	What verb is repeated 3 times in the poem London?	
9	What does 'Chartered/ Chartering' mean?	
10	Name 2 sounds we hear in the poem London	
<b>TOTAL /10</b>		

# Homework 3 – Poetry

## Romantic revolution - putting poetry in context

<https://www.englishandmedia.co.uk/e-magazine/articles/14511>

*Picture a romantic and it's probably love and flowers that spring to mind. But if it is a Romantic you're conjuring up, it's revolution, rebellion, and radicalism you need to be thinking of. Neil King explains why.*



### When is Romanticism?

1 Does 'Romantic' mean a candlelit dinner for two? That may do  
2 for a modern Mills & Boon sense of 'romantic' with a small 'r',  
3 but 'Romantic' with a capital 'R' refers to a movement in the  
4 arts and ways of thinking which pervaded Europe between  
5 about 1780 and 1830. Many elements of Romanticism existed, of course, in the writings of Shakespeare  
6 and others who lived much earlier. And as with most historical periods, the movement was defined  
7 retrospectively: nobody said on 1st January 1779, 'We're now getting into the Romantic Period'; or on  
8 31st December 1829, 'Well, that's the end of the Romantics; now we can get on with the Victorians.'  
9 The period is loosely defined, and certainly in music lasted through much of the nineteenth century with  
10 composers such as Hector Berlioz (1803-69).

### 11 What is Romanticism?

12 The eighteenth century was known, among other things, as the neo-Classical Age of Reason. Thinkers  
13 admired all things Classical, from architecture to literature, and logical thinking was highly prized.  
14 Broadly speaking, Romanticism was a reaction against neo-Classicism. Writers and artists of the  
15 Romantic period considered that reason and logical thinking were all very well, but that these things did  
16 not value the emotional side of human responses highly enough. In modern terms, they might have said  
17 that the importance of the right hand-side of the brain, which deals with emotions, had been ignored.  
18 For instance, the writer, printer and painter William Blake (1757-1827) despised the clinical Classicism  
19 which was filling the new Royal Academy under the auspices of its founder, Sir Joshua Reynolds (1723-  
20 92), finding there no place for the imagination. In a famous painting of Sir Isaac Newton, Blake shows  
21 the great scientist absorbed in a calculation but apparently unaware both of his own natural nakedness  
22 and of the beauty of the world symbolised by the wonderfully coloured rock upon which he is sitting.

23 Some other main characteristics of Romanticism include:

- 24 • idealism
- 25 • celebration
- 26 • nature-worship
- 27 • fascination with the mediaeval, the gothic, the foreign, the exotic (especially oriental) and the  
28 supernatural
- 29 • valuing the senses, and indulgence in physical passion and sensation for their own sakes
- 30 • living for the joy of the present moment. Carpe diem – seize the day – was a favourite mantra.

31 Another key trait of writers, artists and thinkers we regard as Romantic was a refusal to follow the old

32 pathways, and a need to tread alone an unmarked way through the world. This often-meant individuals  
33 rebelling against the established social and political structures of the day. The period sees the rise of  
34 democracy (at the time a dirty, dangerous word amongst establishment circles). Blake felt that he must  
35 devise a system for himself if he was not to be dominated by social systems devised by others. And  
36 William Wordsworth (1770-1850) became fascinated by the workings of his own mind, saying of his long  
37 autobiographical poem *The Prelude* (unpublished until his death in 1850) that it was unprecedented for  
38 someone to write so much about himself. In some ways he anticipates the psychological analyses of  
39 Sigmund Freud (1856-1939) over a century later.

40 The attitudes of the first generation of Romantic writers such as Blake, Wordsworth and Samuel Taylor  
41 Coleridge (1772-1835) represented a challenge to established authority at a time of political revolution.  
42 The American Revolution (1776) saw a young nation throwing off the British colonial yoke, and in 1789  
43 the French people rose up and overthrew the *ancien régime*. It was a time which the 20-year-old  
44 Wordsworth was to describe as a 'dawn' when 'to be young was very heaven'. Coleridge planned to  
45 found a socialist utopia in America; but his dreams of a coming golden age of democracy, justice and  
46 enlightenment were dashed by the Terror in France (the brutal beheading of the aristocracy by the  
47 Revolutionary leaders) and then the dictatorship of Napoleon followed. When in 1798 Napoleon  
48 invaded Switzerland, a country which had for a long time been a symbol of freedom, Coleridge  
49 published in the newspaper *The Morning Post* a poem entitled 'France: an Ode' in which he regretted  
50 his previous enthusiasm for revolutionary France. 'We have been dupes of a deep delusion' he wrote in  
51 'Fears in Solitude' in the same year. Wordsworth lamented 'what man has made of man', gradually  
52 becoming politically conservative in the following decades. In 1804 Ludwig van Beethoven (1770-1827)  
53 tore up the dedication to his *Eroica* symphony upon hearing that Napoleon had made himself an  
54 emperor.

55 Yet Wordsworth and Coleridge were revolutionary in other, literary ways. It was a new thing to reject the  
56 self-conscious poetic diction of former times and to see 'the ordinary language of ordinary men' as a fit  
57 medium for poetry. Likewise, Wordsworth was revolutionary in his focus upon ordinary people. Even  
58 those close to him could not always understand why he took as his subjects such people as beggars and  
59 leech-gatherers. Perhaps this might be seen as analogous to the re-focusing of tragedy upon ordinary  
60 people by the American playwright Arthur Miller in the twentieth century?

61 The second generation of Romantic poets, Keats, Shelley and Lord Byron were also revolutionaries. All  
62 grew up under a repressive, reactionary Tory government which had been quick to point out what  
63 'power to the people' had led to in France. Shelley's crusade in the name of liberty led him to fall out  
64 with his father, an MP and minor baronet, and to be expelled from Oxford University for writing *The*  
65 *Necessity of Atheism* (1811), a deliberately provocative pamphlet given that in those days most dons  
66 were churchmen. In 1818 he exiled himself for good, settling in Italy. From there, upon hearing of the  
67 Peterloo Massacre of 1819 when troops attacked a gathering of 60,000 Manchester civilians meeting to  
68 hear speeches advocating parliamentary reform, he wrote 'The Mask of Anarchy', arguably the most  
69 vicious satirical poem ever written. No publisher dared to print it until after the 1832 Reform Act, and  
70 long after Shelley's death.

71 After unsuccessful speeches in Parliament advocating social reform, Byron was led by his revolutionary  
72 principles to Greece and his eventual death as he prepared to fight in order to free the birthplace of  
73 democracy from the yoke of the Turks.

	Write your answer in the box below each question.	✓✗
1	Define the term Romantic	
2	Writers and thinkers in the Romantic period thought that reason and logic did not value what?	
3	Name 3 characteristics of Romanticism	
4	Romantics refused to_____	
5	The period of the Romantics saw the rise of 'democracy' – what is this?	
6	The attitudes of the first generation of Romantics writers represented a challenge to who at the time?	
7	Name 2 first generation Romantics writers	
8	What is a 'Revolutionary' in your own words	
9	Keats, Shelley and Lord Byron all grew up under what?	
10	Percy Bysshe Shelley's radical views led him to become expelled from which university? Who did he fall out with and why?	
<b>TOTAL /10</b>		

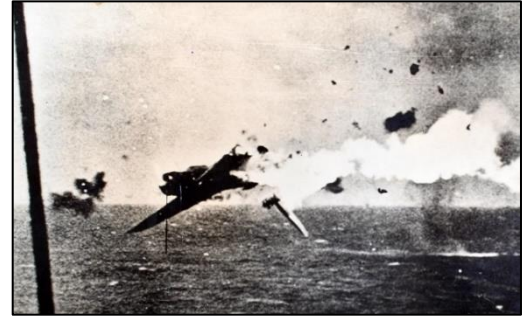
## Homework 4 - Poetry

### The Last Kamikaze – two Japanese pilots tell how they cheated death

<https://www.theguardian.com/world/2015/aug/11/the-last-kamikaze-two-japanese-pilots-tell-how-they-cheated-death>

*As the 70th anniversary of the end of the second world war looms, two would-be suicide pilots described how they prepared to die for their emperor and country*

1 Hisao Horiyama first learned how he was due to die from a  
2 simple slip of white paper. On it were written three options: to  
3 volunteer willingly, to simply volunteer, or to say no. But as a  
4 21-year-old airman caught in the thick of Japan's faltering war  
5 with the allies, he knew there was only one choice. Without  
6 hesitation, he agreed to fly his plane into the side of a US  
7 warship. With that one act of destruction, he would end his  
8 life and the lives of many others, in the name of his emperor as a member of an elite, and supposedly  
9 invincible, group of young men whose sacrifice would deliver victory to Japan: the kamikaze.



10 Horiyama was a young soldier in an artillery unit of the Japanese imperial army when he was drafted  
11 into the air force. It was late 1944, and the tide of war was turning against Japan. In the newly formed  
12 kamikaze, Tokyo's military leaders envisioned a dedicated unit of ideologically conditioned warriors  
13 willing to die a glorious death for their empire. As a devoted subject of the emperor, Horiyama longed  
14 for his moment of glory.

15 A model fighter plane sits on a bookcase in the living room of the apartment Horiyama shares with his  
16 wife. In one corner are cardboard boxes stuffed with black-and-white photographs of kamikaze pilots,  
17 veterans' newsletters, journals and newspaper cuttings.

18 "When we graduated from army training school the Showa emperor [Hirohito] visited our unit on a  
19 white horse. I thought then that this was a sign that he was personally requesting our services. I knew  
20 that I had no choice but to die for him.

21 By January 1945 more than 500 kamikaze planes had taken part in suicide missions, and many more  
22 followed as fears rose of an impending US-led invasion of the Japanese mainland. By the end of the war,  
23 more than 3,800 pilots had died. Although there are still disputes over their effectiveness, suicide  
24 missions sank or caused irreparable damage to dozens of US and allied ships. For the suicide attacks to  
25 succeed, the air force and navy needed a new crop of young pilots, many of them taken from other  
26 parts of the military and from Japan's best universities.

27 "We didn't think too much [about dying]," Horiyama said. "We were trained to suppress our emotions.  
28 Even if we were to die, we knew it was for a worthy cause. Dying was the ultimate fulfillment of our  
29 duty, and we were commanded not to return. We knew that if we returned alive that our superiors  
30 would be angry."

31 Like other pilots selected for suicide missions, Horiyama was asked to write a will and a letter that would  
32 be sent to parents when their mission was completed.

33 “I was a disrespectful child and got poor grades at school,” he said. “I told my father that I was sorry for  
34 being such a bad student, and for crashing three planes during training exercises. And I was sorry that  
35 the course of the war seemed to be turning against Japan. I wanted to prove myself to him, and that’s  
36 why I volunteered to join the special attack unit.

37 “But my mother was upset. Just before she died she told me that she would never have forgiven my  
38 father if I had died in a kamikaze attack. So I’m grateful to the emperor that he stopped the war.”

39 Japan was still flying suicide missions up to the moment, on 15 August 1945, when Hirohito announced  
40 to a shattered people traumatised by nuclear attacks on Hiroshima and Nagasaki that Japan was  
41 surrendering.

42 “I felt bad that I hadn’t been able to sacrifice myself for my country. My comrades who had died would  
43 be remembered in infinite glory, but I had missed my chance to die in the same way. I felt like I had let  
44 everyone down.”

45 By the latter stages of the war, Japan was relying on ageing planes that had been stripped and adapted  
46 for suicide missions. Many failed to start or encountered engine trouble en route to their targets. Most  
47 of those that got within striking distance of allied warships were shot down before they made impact. It  
48 was this dismal mechanical record – a reflection of the desperate lengths to which Japan’s military  
49 leaders were willing to go to win the war – that was to be Ena’s salvation.

50 “On the surface, we were doing it for our country,” Ena said. “We made ourselves believe that we had  
51 been chosen to make this sacrifice. I just wanted to protect the father and mother I loved. And we were  
52 all scared.”

53 Early into what should have been his final flight, engine trouble forced Ena’s plane into the sea. The  
54 three men survived and swam to nearby Kuroshima island, where they stayed for two-and-a-half  
55 months before being picked up by a Japanese submarine.

56 Shortly afterwards, Japan was a defeated nation. Ena’s relief that the war was over gave way to  
57 optimism about the future, even as Japan set about rebuilding its devastated cities and counted the  
58 human cost of its militarist adventure on the Asian mainland.

59 “We felt sadness about the friends we had lost during the war, but we were also trying to envision how  
60 we would rebuild Japan,” he said.

61 That meant embracing the country’s new, US-written constitution, whose “pacifist” article nine restricts  
62 Japan’s military to a strictly defensive role.

63 “For 70 years we have been protected by a peace-oriented constitution,” he said. “I’m very grateful that  
64 we haven’t gone to war [in that time.] The Japanese people should be happy about that.”



Write your answer in the box below each question.		✓✗
1	What were the 3 options given to Hisao Horiyama when he was a pilot in WWII?	
2	What does the term 'Kamikaze' refer to?	
3	What were the pilots indoctrinated to believe they were doing the mission for?	
4	By the end of the war, how many pilots had died?	
5	Hisao Horiyama says they were trained to _____?	
6	Dying was seen to be the ultimate fulfilment of the soldiers _____	
7	What did Hisao Horiyama write in his letter to his parents?	
8	In the later stages of war, what was the issue with the Japanese planes?	
9	The Japanese had to face a US-written constitution that restricted the military from having what kind of role?	
10	For how many years has this new constitution protected and provided peace for Japan?	
<b>TOTAL /10</b>		

## Homework 5 – Spoken Language

You will need to ensure you have prepared for your presentation and you will be allowed to use accompanying PowerPoint slides, flashcards or notes etc. however, you cannot simply read your presentation from a piece of paper as this will limit your grade.

Use the space below to input some planning and ideas for your Spoken Language Presentation – you could include research, big ideas, draft writing for your speech etc.





## Wider reading list + Revision resources

Make sure you are reading a wide range of texts at home and use the Library in school to help support you when selecting a text to read.

Some useful revision resources you can use to help support your practice of the exam questions are below:

### Literature Paper 2:

**Mr Bruff's YouTube Channel**

<https://www.youtube.com/user/mrbruff>

**Stacey Reay's YouTube Channel**

[https://www.youtube.com/channel/UCJhuqpyhE8NzYZFkwTzi\\_7g](https://www.youtube.com/channel/UCJhuqpyhE8NzYZFkwTzi_7g)

**SENECA Learning**

Log into your account and start quizzing!

<https://senecalearning.com/en-GB/>

**MASSOLIT**

Lectures and additional resources you can listen to

<https://www.massolit.io/>

### Spoken Language:

**BBC Bitesize Guide to Spoken Language**

<https://www.bbc.co.uk/bitesize/guides/zs926fr/revision/1>

**BBC Bitesize Presentations Spoken Language**

[Individual presentations - Speaking and listening - AQA - GCSE English Language Revision - AQA - BBC Bitesize](#)

**AQA Information**

[Spoken Language Endorsement: student record form \(aqa.org.uk\)](#)