



# Knowledge Organiser

Year 11: Unit 4 – Exam Revision  
AQA English Language & English Literature

GCSE  
ENGLISH  
LANGUAGE

GCSE  
ENGLISH  
LITERATURE

Name:

Class:

## AQA GCSE English Literature Paper 1 Exam Details

### Paper 1: Shakespeare and the 19th-century novel

What's assessed = Shakespeare plays & The 19th-century novel

How it's assessed: Written exam: 1 hour 45 minutes, 64 marks, 40% of GCSE

Questions:

**Section A Shakespeare:** students will answer one question on their play of choice. They will be required to write in detail about an extract from the play and then to write about the play as a whole.

**Section B The 19th-century novel:** students will answer one question on their novel of choice. They will be required to write in detail about an extract from the novel and then to write about the novel as a whole.

## AQA GCSE English Literature Paper 2 Exam Details

### 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.

## AQA GCSE English Language Paper 1 Exam Details

### Paper 1: Explorations in Creative Reading and Writing

What's assessed = Reading and Writing (Fiction)

#### Section A: Reading

One Literature fiction text + Q1, 2, 3, 4

#### Section B: Writing

Descriptive or narrative writing Q5

How it's assessed: Written exam: 1 hour 45 minutes, 80 marks, 50% GCSE

Questions:

**Reading** (40 marks) (25%)– one single text

1 short form question (1 x 4 marks)

2 longer form questions (2 x 8 marks)

1 extended question (1 x 20 marks)

**Writing** (40 marks) (25%)

1 Extended Writing question (24 marks for content, 16 marks for technical accuracy)

## AQA GCSE English Language Paper 2 Exam Details

### Paper 2: Writers' Viewpoints and Perspectives

What's assessed = Reading and Writing (Non-Fiction)

#### Section A: Reading

Two non-fiction texts Q1, 2, 3, 4

#### Section B: Writing

Descriptive or narrative writing Q5

How it's assessed: Written exam: 1 hour 45 minutes, 80 marks, 50% GCSE

Questions:

**Reading** (40 marks) (25%)– one single text

1 short form question (1 x 4 marks)

2 longer form questions (2 x 8 marks)

1 extended question (1 x 20 marks)

**Writing** (40 marks) (25%)

1 Extended Writing question (24 marks for content, 16 marks for technical accuracy)



## Key Terminology Dr Jekyll & Mr Hyde

	Term	Definition
1	<b>Allegory</b>	A story, poem or picture that can be interpreted to reveal a hidden meaning, typically a moral or political one.
2	<b>Atavism</b>	A tendency to revert back to something ancient or ancestral
3	<b>Darwinism</b>	The theory of the evolution of species by natural selection advanced by Charles Darwin.
4	<b>Degeneration</b>	The state or process of being or becoming degenerate; decline or deterioration.
5	<b>Duality</b>	The quality or condition of being dual/ two sided
6	<b>Epistolary</b>	When a novel is written in letter form
7	<b>Gothic</b>	A genre of fiction that is categorised by elements of horror, secrecy, the supernatural and at times, romance
8	<b>Morality</b>	Principles that concern and link to ideas of right and wrong e.g. moral choices and behaviours of doing what is considered 'typically' right
9	<b>Novella</b>	A short novel
10	<b>Pathetic Fallacy</b>	Where the weather or atmosphere is used to reflect or mirror the mood of a text
11	<b>Reputation</b>	The beliefs and opinions we hold about someone
12	<b>Respectability</b>	The quality of how socially acceptable someone is
13	<b>Science vs. Religion</b>	The debate surrounding the conflict between science and religion
14	<b>Troglodytic</b>	A member of a fabulous or prehistoric race of people that lived in caves, dens, or holes, or a person considered to be reclusive, reactionary, out of date, or brutish.
15	<b>Victorian Gentleman</b>	A term used to describe the expectations of a gentleman who was typically reserved, loyal, respectable socially



# Key Terminology Macbeth

	Term	Definition
1	<b>Ambition</b>	A strong desire to achieve something
2	<b>Catharsis</b>	Finding release/ releasing strong emotions
3	<b>Conflict</b>	A serious disagreement or argument
4	<b>Desire</b>	A strong wish for something or someone
5	<b>Duplicity</b>	Deceitfulness/ being two faced e.g. <i>The duplicitous nature of Lady Macbeth is one of the things that makes her so dangerous.</i>
6	<b>Hamartia</b>	A fatal flaw within the protagonist that leads to their tragic downfall
7	<b>Hubris</b>	Excessive pride or self-confidence/ arrogance
8	<b>Machiavellian</b>	The characteristic of being evil, cunning and sly
9	<b>Monarchy</b>	The king, queen and royal family in a country
10	<b>Patriarchal/ Patriarchy</b>	A society that is typically one in which men are seen as the dominant gender
11	<b>Prophecy</b>	A prediction that is made about the future
12	<b>Soliloquy</b>	A speech given to the audience in a play in which the character speaks their thoughts aloud and alone on stage
13	<b>Superstition</b>	A belief in supernatural influences that there is no evidence for
14	<b>Tyranny/ Tyrannical</b>	An unfair, unjust or cruel leadership/ rule e.g. <i>Macbeth's tyrannical nature is something that ultimately is his hamartia.</i>
15	<b>Usurp</b>	To take someone else's place either illegally or by force



# Key Terminology An Inspector Calls

	Term	Definition
1	Capitalism	A political or social viewpoint that believes key values of Capitalism which are individual responsibility, private ownership of a country's trade and industry and rewards for those that are most financially successful.
2	Socialism	A political or social viewpoint that believes in equal division of wealth and which advocates that production, distribution and exchange are owned by the community.
3	Disdain	The feeling that something is unworthy of your respect.
4	Hypocrisy	Claiming an idea or belief and then not following it yourself.
5	Microcosm	A small example of something used to illustrate something bigger.
6	Dramatic Irony	A small example of something used to illustrate something bigger.
7	Remorseful	Feeling sorry or regretful for your actions.
8	Prejudiced	Having a dislike for someone or a group of people with little evidence.
9	Patriarchy	A male dominated society.
10	Empathy	The ability to understand and share in the feelings of someone else.
11	Privilege	A special right or advantage, only available to a particular social group of people.
12	Bourgeoise	A social class often termed the middle/ upper class that possess materialistic values and attitudes.
13	Proletariat	The working classes.
14	Inequality	Showing a clear difference between people – not everyone having the same e.g. <b>the inequality between the social classes.</b>
15	Aloof	To not be friendly or forthcoming; distant.

# Key Terminology Poetry



	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	Dramatic Monologue	A type of poem where there is a first-person speaker who addresses an internal listener or audience.
7	End Stop	A line of poetry ending in a full pause
8	Enjambment	A line that runs onto the next line of poetry with no end punctuation
9	Free Verse	Poetry that does not rhyme or have regular rhythm
10	Iambic Pentameter	Lines of poetry where there is a stress and then unstressed syllable. 10 syllables per line.
11	Meter	The number of feet within the line of a particular verse of poetry
12	Metaphor	A direct comparison of something to something else
13	Quatrain	A 4-line stanza
14	Sestet	A 6-line stanza
15	Sonnet	A 14-line love poem, typically written in iambic pentameter



# 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.

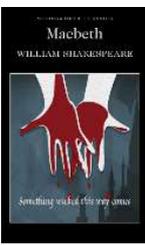
**AO4** Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation

### 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>  <b>26–30 marks</b>	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>  <b>21–25 marks</b>	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> <b>16–20 marks</b>	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> <b>11–15 marks</b>	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.		



## Example Macbeth Essay

Starting with the extract, explore how Shakespeare presents Macbeth's fears.

Write about:

- how Shakespeare presents Macbeth's fears in the extract from Act 3 Scene 1 of Macbeth
- how Shakespeare presents Macbeth's fears in the play as a whole.

Shakespeare explores Macbeth's fears through his relationship with his wife, his friends, his own mortality, and the destiny supposedly meant for him, all while touching on greater ideas of appropriate kingship, the 'Great Chain of Being' and the supernatural.

In this extract, Shakespeare presents Macbeth's fears through the way he speaks of the witches and his own position. Macbeth worries that his succession was perhaps in vain, and that his reign might be shortlived as he describes the 'fruitless crown' and 'barren sceptre' the witches have supposedly supplied him with. The words 'fruitless' and 'barren' connote a sense of emptiness, and are suggestive of Macbeth's worries that his ruthless road to succession was perhaps in vain, if the power and authority it entails proves to be 'fruitless'. Importantly, this is a soliloquy of Macbeth, a time where he is alone, and can afford to speak true, which emphasises his worries in this scene as he speaks only to himself.

In the play as a whole, Shakespeare presents Macbeth's fears through his recognition of a disruption in natural order. Shakespeare uses Macbeth, as a whole, to explore themes of the 'Great Chain of Being', and ideas discussed in the 'Dream of Scipio' by Cicero, in which the Earth lies at the centre of a number of spheres, which contain different entities, like God, angels, animals, etc. Crucially, these spheres are interlinked, and are shown to be through the ripple effect Macbeth has caused through his transgressions. Macbeth worries about this disruption of order, talking about dead people 'rising again' and even to the point of 'pushing us from our stools'. In the latter quote, Shakespeare uses a metaphor with double meaning to emphasise Macbeth's worry – he is literally 'pushed' from his stool when he sees Banquo in his seat at the Banquet, and worries that he'll soon be 'pushed' from his 'stool', which is the throne. Shakespeare intertwines ideas of disruption of the macrocosm and Macbeth's actions to demonstrate the magnitude of his actions.

Furthermore, Shakespeare presents Macbeth's fears further in Macbeth's soliloquy at the end of the play. The use of 'tomorrow, tomorrow, tomorrow' serves as testament to Macbeth's soliloquy, whereby he realises that his whole life is ruined and that he's truly damned. The repetition of 'tomorrow, tomorrow, tomorrow' and its slow vowel sounds are reflective of his life having also slowed down, now at a 'petty pace', and his now nihilistic attitude towards his life. His use of 'Out, brief candle' echoes Lady Macbeth's 'Out, out damned spot', and places them in parallel as they recognise their actions and damnations.

Shakespeare continues to present Macbeth's fears through his relationship with fate and the witches. Shakespeare has left the role of fate ambiguous throughout Macbeth, as he blurs the lines between destiny and free will. Importantly for Macbeth, however, he regards fate and the witches as his 'insurance' of sorts, ever since he hears the witches prophecy and that '[he] shall be king', and only realises towards the end of his life that he's been misled through both his own ambition and the witches prophecy. He uses 'to doubt th' equivocation of the fiend, that lies like truth' to suggest his own recognition and worry about the fact he's been, or has himself, led astray. The use of 'lies like truth' is reflective of the dual and ambiguous note of the witches' prophecy, and further sets Macbeth up as a tragic character as sympathy from the audience is evoked through his now isolated and 'damned' state.

Finally, Macbeth's fears are explored by Shakespeare through his relationship with Banquo. In the extract provided Macbeth mentions Banquo as one 'with a wisdom that doth guide his valour/To act in safety', which sets him up as a point of comparison to Macbeth. Banquo is 'wise', 'rational', and less inclined to act for personal ambition, all traits which Macbeth worries about, as he says 'there is none but he whose being do I fear'. A stress on 'he' is emphatic of the high regard Macbeth holds for Banquo in some respects, as Macbeth worries, and is perhaps even jealous, of Banquo's mental fortitude and restraint.

In overview, Shakespeare explores Macbeth's fears throughout the play in every stage of his life, as he progresses to the throne, and eventually to his demise. Shakespeare weaves together ideas of the disruption of the natural order, fate, and Macbeth's own mortality to emphasise his various emotions in light of the recognition of his transgressions

## Example An Inspector Calls Essay

How does Priestley present ideas about social responsibility in An Inspector Calls?



Write about:

- how Priestley explores the idea of social responsibility in the play
- how Priestley presents social responsibility through the characters and their actions

Social responsibility is the thematic thread pulling An Inspector Calls together; every motivation, every arc and every lesson learned within the play depends upon this value in Priestley's socialist agenda. If the Inspector is Priestley's advocate, Mr & Mrs Birling represent the attitudes of his opposition, and Sheila and Eric the glimmer of hope created to inspire the audience with his message. The purpose of the play is to encourage social responsibility, and warn those who would rather hold on to their traditional values.

Act 1 opens with the Birlings celebrating Sheilas's engagement to the son of aristocrats, the party a microcosm of capitalist society (complete with the proletariat in the form of a servant, Edna) . Each character can be perceived as an allegory for a cardinal sin, amplified by the capitalist society which has produced all of them. The family, in the beginning, are the enemy of social responsibility. Mr Birling , who dominates this scene with his dialogue, is a vessel spouting capitalist values. He appreciates 'working together' only when it is for 'lower costs and higher prices'. As the patriarch of his family, it is to be expected that he has produced another generation of like-minded capitalists, Sheila is shown to value material items above all else, only feeling 'properly engaged' once she has received a ring. The Birlings represent pre-war Edwardian society, emphasised by Birlings continually incorrect predictions, the dramatic irony behind his claims that 'there isn't a chance of war' prove nothing but his ignorance to a 1940's audience. With hindsight, after almost 100 million dead as a result of two World Wars, the views of Mr Birling are incorrect and even stupid. Priestley is able to use the old-fashioned views of Mr Birling coupled with his ignorance to present Capitalism as just that: old-fashioned and ignorant, subsequently promoting his views of socialism. Birling launches into another lecture, yet again focusing on the importance of how a man must 'look after himself and his own - and - [We hear the sharp ring of a front door bell]'. Priestley, via the stage directions, cuts off this train of thought. The Inspector has arrived, and he is here to end these speeches, put a stop to this attitude.

Through the Inspector, Priestley's own voice is injected into the narrative. His attitude towards social responsibility is the foundation of the Inspector's character. His closing speech is littered with collective pronouns, 'We don't live alone', and especially 'We are all responsible for each other'. The pronouns emphasise the importance of community, and of course taking responsibility. The Inspector's presence forced the characters to look at their actions and consider who they may be responsible for, and Priestley has asked the same to his audience. By the end of the play, the generational divide between the characters represents the chasm between Edwardian and 1940's social views. Where the younger generation are 'frightened' of their parents' refusal to admit responsibility, the elder choose

to maintain their supercilious and condescending behaviour, Mrs Birling blaming their worries on being 'over-tired'. It seems that they are unable to learn, which is when, during another tirade, Mr Birling is interrupted once more. '[The telephone rings sharply]', the adverb suggestion that Birling is being stopped aggressively, preventing him from spouting more selfishness. The repetition of this occurrence, in the first scene and last, creates a cyclical structure which is reminiscent of Ouspensky's theory of time. Mr Birling has refused to learn the Inspector's lesson of social responsibility, and so another Inspector will arrive, until he is forced to learn his lesson 'in fire and blood and anguish'.

In conclusion, Priestley presents a positive attitude towards social responsibility as the correct attitude. Each character who will not accept that truth is trapped within this play, a story that cannot end and will not end until the lesson is learned. This is what the audience must take away from *An Inspector Calls*, the characters are trapped in the story which has been written for them, it is the real individual whose responsibility it must be to break the cycle.



## Example Poetry Anthology Essay

- Compare the ways the effects of conflict are presented in War Photographer and one other poem from the Power and Conflict Anthology.

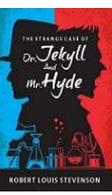
Both poets explore the devastating effects that conflict may have on the psyche and how it can completely fracture an already-fragile mental state. War Photographer explores the effects on a third-party who is not actually involved in the fighting, identifying the effects on the civilians, while Remains implores the reader to understand the effects of conflict on the ones cursed with the actual fighting. This may be because of the different circumstances each writer had.

Whereas War Photographer argues that conflict desensitises and alienates those in the thick of it, Remains instead argues that conflict directly affects the mind. Duffy immediately opens the poem through the swift establishment of a semantic field of pain and perverse normality. “spools of suffering set out in ordered rows” suggests that the photographer is the one responsible for managing the records of “suffering” that he has archived during his trip in the warzone. This suggests that he has become so desensitised to war and suffering that he has time to calmly and orderly sort out his records without much fuss. Alternatively, it could suggest that he has simply seen so much conflict and chaos that neat order is the coping mechanism to his situation – a stark contrast between the chaos of war and the “ordered rows” of suffering. This juxtaposition is further reinforced through the additional juxtaposition of “red” and “glows softly” – “red” holds connotations of blood, and therefore suffering. It directly juxtaposes with “glows softly”, which suggests warmth and respite – something that the photographer does not experience. The semantic field of suffering is further displayed through the triadic alliteration of “Belfast. Beirut. Phnom Penh.” – the alliteration of the “b” and “p” sounds is very plosive, and could potentially suggest explosions and violence, further contributing to the undoubtedly traumatic experience the photographer has been exposed to. On the other hand, Armitage opens his poem with a very casual description of the voice and “somebody else and somebody else” opening fire on a “looter” “legging” it up the road. This very casual description is a stark contrast with the reality of the situation – after all, the possessor of the voice had just opened fire on a potentially innocent individual. This creates the image of ‘everyday events’ – this suggests that the soldiers have become desensitised to taking lives, and are treating it as a part of their routine at this point. Some emotion is seen through the attempt of sharing guilt through the mention of other attendees, almost as if he’s somewhat aware of the scope of what he’s done, and simply doesn’t want to shoulder that guilt alone. War holds very strong connotations of chaos, disorder and confusion. The fact that this poem is written in very neat and similar stanzas (each 4 lines long) is significant as it could imply that the soldiers are severely detached from the reality of their situation by going against the expected. This spell however is broken near the end of the poem through the sudden change in stanza length, with the last stanza being only 2 lines long. This is potentially symbolic of the guilt suddenly hitting the soldier, and could represent the crushing guilt and responsibility that his mind has to endure. This is further accented by the fact that Remains is a dramatic monologue, which makes it much more personal and bit more realistic.

Whereas War Photographer presents conflict as being ignored and dismissed, Remains emphasises the considerable individual damage war and conflict have. War Photographer has a constant image of dismissal and lack of acknowledgement. To begin with “spools of suffering set out in ordered rows” connotes very mechanical and emotionless action, which suggests that the contents of these

“spools” are very much ignored, and that they’re only used for commercial or political gain. Furthermore, the juxtaposition between the reality of the photographer’s situation and their flashbacks to “Rural England” serve to partially dismiss everything the photographer has gone through, and the wishful imagery of wanting to ignore everything that’s happened and to go home is established quite effectively through emotional and personal descriptions of rural England, such as “ordinary pain which simple weather can dispel”. Additionally, the imagery of dismissal is further continued and transforms into an extended metaphor within the final stanza. The final stanza describes the situation back home, how the reports made by the photographer are read “between bath and pre-lunch beers” – this suggests that the readers don’t particularly care for the situation as it has quite literally nothing to do with them. It is merely a façade – an act to make themselves look more gracious and benevolent than they actually are, turning the entire situation as a means for political or societal gain. This is a criticism as it directly attacks the values of ordinary citizens, and how they blind themselves with pleasantries such as baths and “pre-lunch beers” while victims of wars and the photographer are forced to experience excruciating physical and emotional trauma. On the other hand, *Remains* explores the considerable individual damage caused by war and conflict. The poem is littered with traumatic imagery and semantic fields of pain and suffering. “and he’s there on the ground, sort of inside out” could be symbolic of the soldier’s mind and psyche being clouded and alienated by the horrifying conditions and experiences he’s been forced to go through, to the point of his actual physical traits being affected, such as hindered sight. This is further accented by “pain itself, the image of agony” which heavily reinforces these semantic fields, and further contribute to the image of the trauma shouldered by the soldier. The metaphorical “blood-shadow” is symbolic of the guilt and emotional burden henceforth stalking the soldier, as “shadow” connotes an image ever-presence and nature, as shadows are a natural thing. Perhaps this is Armitage suggesting that this guilt is part of the natural course of things. The effects of this guilt is truly experienced in the second half of the poem. Armitage illustrates the guilt through an extended metaphor of fatigue caused by the trauma making him unable to fall asleep- “sleep, and he’s probably armed, possibly not. Dream, and he’s torn apart by a dozen rounds.” – this heavily implies that he is constantly plagued by his guilt, and that his coping mechanism has become “drink and the drugs”. This is Armitage suggesting that the effects of war can quickly become toxic and completely ruin both a person’s physical and astral self.

In conclusion, both poems explore the effects of conflict on the psyche and physical bodies of all parties involved. *War Photographer* explores the more civilian and slightly more domestic impact, while *Remains* instead explores the impact on the ones in the thick of the conflict.



## Example Dr Jekyll and Mr Hyde Essay

Starting with this extract, explore how far Stevenson presents Mr Hyde as a threatening and dangerous character.

Write about:

- how Stevenson presents Mr Hyde in this extract
- how far Stevenson presents Mr Hyde as threatening and dangerous in the novel as a whole.

Throughout the whole novella, Stevenson presents Mr Hyde as a threatening and dangerous character. He follows his primitive, evil instincts, threatens the life and safety of both reputable and vulnerable victims, as well as in no way constrained by the concept of reputation.

The moment we are introduced to Hyde's character by Mr Enfield, a negative impression is allocated to the man after he "trampled calmly" over the child. The use of such a confusing oxymoron by Stevenson depicts how, even while committing such a violent action, Hyde was content with it. The adverb "calmly" might even suggest that this was something he was used to, which didn't spark any emotion but was still conducted nevertheless. This presents Hyde as a dangerous character, as there was no particular reason needed for him to commit misdeed. It also demonstrated his disregard for reputation, which was one of the most basic principles of the Victorian society. Even though Hyde later mentions that "no gentleman wishes but to avoid a scene", this is contradictory to his actions, as he failed to hold himself back, trampling over an innocent victim. A gentleman not caring about his reputation is a further way Stevenson portrays Hyde as a dangerous character, since there is no moral constraint on his spontaneous actions.

Another way Mr Hyde is portrayed as threatening and dangerous is by the fact that his misdeeds are excessively violent and primitive. In Chapter 4, during the murder of Sir Danvers Carew, the victim "hailed a storm of blows, under which the bones were audibly shattered" by Hyde. The use of the plosives, such as "t", "b" and "d", emphasises the sheer ruthlessness displayed by Hyde, outlining the excessive violence he has shown. Moreover, the onomatopoeia "shattered" provides a graphic, gory imagery, which terrifies the readers just as much as the witness of the murder. Not only does such a description present Hyde as threatening and dangerous, but also contains some foreshadowing about the character's disturbing demise at the end of the novella. The horrifying description of Carew's death pertains to the Gothic genre of the novella, a feature of which is heightened emotion, particularly horror. By generating such intense emotion from the readers, Stevenson continues to present Hyde as a threatening and dangerous character.

The theme of religion versus science is also explored through Hyde's character, particularly through bringing out the worst of both worlds in him. While Utterson is presented as a man who is "inclined to Cain's heresy", meaning that he is able to tolerate the most wicked of

sins, he cannot deny that Hyde is someone he will never be able to tolerate. Enfield mentions Mr Hyde being “really like Satan” in the extract – this simile is used by Stevenson to compare the character to the worst possible being in religion. The Victorian society, which was mostly religious, would have been absolutely shocked at such a comparison, as it would take the most evil human being on Earth to be parallel to the Devil. However, in the nineteenth century, a rapid growth of appreciation for science has also taken place, which is used by Stevenson to villainise Hyde as well. During Carew’s murder, Mr Hyde is described to have demonstrated “ape-like fury”. This is a reference to Darwin’s Theory of Evolution, which stated that human beings have evolved from apes rather than Adam and Eve, as Christianity suggested. By comparing Hyde to an ape with such a simile, Stevenson shows how he went backwards on the line of evolution, which further portrays him as a threatening, dangerous character who is different from the rest of society and does not adhere to their morals. Both religion and science is used to demonise and villainise Mr Hyde, and he is presented as someone who cannot be tolerated by any members of society, no matter what their belief is – whether it's religion or science.

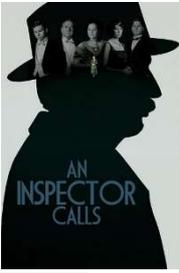
## Homework Tasks.

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

Year 11: Unit 4 Homework: <i>Literature Revision + Language Revision</i>		
<b>Task 1:</b>	Due date:  <b>WEEK 2</b>	<ul style="list-style-type: none"><li>• Complete the Knowledge Quiz for An Inspector Calls</li></ul>
<b>Task 3:</b>	Due date:  <b>WEEK 4</b>	<ul style="list-style-type: none"><li>• Complete the Knowledge Quiz for the Poetry Anthology</li></ul>
<b>Task 3:</b>	Due date:  <b>WEEK 6</b>	<ul style="list-style-type: none"><li>• Complete the Language Paper 2, Question 5 practice</li><li>• You need to spend 10 minutes planning and then 30 minutes writing your response. Remember to plan using the 5-paragraph structure for Ethos, Pathos, Logos and include DAFORREST features.</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, revise online using some of the YouTube Resources, use SENECA to revise key areas of your exam or listen to a Massolit Lecture
2. Add words to your key terminology grid on page 9 of the Knowledge Organiser
3. Read for at least 20 minutes per day – a mixture of fiction and non-fiction texts.



# Homework 1

Complete the Knowledge Quiz questions for An Inspector Calls

1. Define Socialism
2. Define Capitalism
3. What is Hypocrisy?
4. In the opening stage directions, Gerald is described as being 'well _____'
5. In the opening stage directions who is described as Mr Birling's social superior?
6. Eric is 'half _____ half _____' according to the opening stage directions.
7. Sheila accuses Eric of being _____ at the start of Act 1 when he says 'suddenly I felt I just had to laugh'
8. Mr Birling's business is called...
9. Sir George Croft's business is called...
10. Mr Birling says that by 1940 there will be peace, prosperity and rapid progress everywhere except for which country?
11. What position in Brumley did Mr Birling hold two years ago?
12. Mr Birling uses a derogatory term to describe people who think 'everyone has to look after everyone else' what is this?
13. What is Mr Birling doing when the doorbell rings in Act 1?
14. The Titanic is arguably symbolic of _____

15. What does Mr Birling offer the Inspector when he arrives that he refuses?
16. What does Eva Smith swallow that leads to her death?
17. When did Eva Smith stop working for Mr Birling?
18. The Inspector 'need not be a big man, but he creates at once an impression of massiveness, solidity and _____'
19. What middle class sport does Mr Birling play with Colonel Roberts but the Inspector does not play?
20. How old was Eva Smith when she died?
21. What is the name of the department store that Eva Smith is fired from?
22. Gerald says 'We're respectable citizens, not _____'
23. How does Gerald react when the Inspector mentions Daisy Renton?
24. Mrs Birling repeats the phrase 'impertinent' what does this mean?
25. Gerald meets Eva Smith at _____
26. Eric has been steadily doing too much of what over the past two years?
27. What is the euphemism that Gerald uses when talking about prostitutes in Brumley?
28. Who does Gerald describe as a 'notorious womanizer'?
29. Where has Charlie Brunswick gone for 6 months?
30. Sheila describes Gerald as the 'Wonderful _____'

31. Where did Eva Smith spend 2 months after her affair with Gerald ended?
32. What does Sheila give Gerald before he leaves the stage in Act 2?
33. What is the name of the organisation Mrs Birling is a prominent member of?
34. Why did Eva Smith go to Mrs Birling's organisation?
35. Whose responsibility is it according to Mrs Birling to look after Eva and the child?
36. What is Mr Birling concerned about that will happen as a result of the interrogations?
37. Why did Eva Smith let Eric into her lodgings on the night they met?
38. How much money did Eric steal from Mr Birling?
39. The Inspector says to Mr Birling he is offering _____ at the wrong time.
40. Give an example of a collective pronoun from the Inspector's final speech
41. The Inspector says that 'if men will not learn that lesson then they will be taught it in fire and blood and _____'
42. Who calls up the Infirmary in Act 3?
43. Gerald tries to give what object back to Sheila in Act 3?
44. The tension at the end of the play is extremely high because...
45. Define the term Dramatic Irony
46. Give an example from the play of Dramatic Irony (reference or quotation)

47. Name 2 key themes in An Inspector Calls
48. Priestley's play is a political diatribe that attacks _____
49. Sheila and Eric are part of the _____ generation
50. What does the term 'Proletariat' mean?

Mark / 50

# Homework 2



## Complete the Knowledge Quiz questions for Poetry Anthology

1. What remains intact from the original statue of Ozymandias?
2. What 's' and 'v' are used to describe the statue's face in the poem Ozymandias?
3. What typical form of love poetry is used in Ozymandias?
4. What does the voice see on the faces of people in the poem London?
5. What 'b' is used to describe to the church in the poem London?
6. What metaphor is used to show how ordinary soldiers suffered while the monarchy were protected in the poem London?
7. What animal simile is used to describe the boat in The Prelude?
8. What form of poetry is the poem The Prelude?
9. What time of day does the speaker in the poem The Prelude leave on the boat?
10. What euphemism does the Duke use to suggest he killed/ had his wife killed in the poem My Last Duchess?
11. What gift does the Duke give his ex-wife that he believes she was ungrateful for in the poem My Last Duchess?
12. What does the Duke criticise about his ex-wife, the Duchess in the poem My Last Duchess?
13. How many people were in the Light Brigade in the poem The Charge of the Light Brigade?
14. What 'v' is where the battle of Balaclava took place in the poem The Charge of the Light Brigade?

15. Give an example of repetition from the poem The Charge of the Light Brigade
16. In the poem Exposure, what is the poet's connection to war?
17. What 'I' are the soldier's eyes by the end of the poem Exposure?
18. 'The _____ iced east winds that _____ us" – Exposure
19. How did they build their houses to prepare for the storm in the poem Storm on the Island?
20. What simile does the writer use to show how the storm attacks the house in Storm on the Island?
21. What 'h' and 'n' are used to describe the storm at the end of the poem Storm on the Island?
22. Seamus Heaney who wrote Storm on the Island grew up in Northern Ireland during _____
23. What colour is the hare in the poem Bayonet Charge?
24. What kind of material was the soldier wearing in the poem Bayonet Charge?
25. What is the last word and image of the poem Bayonet Charge?
26. How many people were shooting at the robber in the poem Remains?
27. What stays on the street long after the man has died in the poem Remains?
28. What does Simon Armitage use in the poem Remains to mirror it being like a conversation?
29. What does the mother do to her son's clothes in the poem Poppies?
30. What 'b' is used to describe the son's hair in the poem Poppies?
31. What does the mother hope to hear at the end of the poem Poppies?

32. What colour is the light of the room in the poem War Photographer?
33. Name 2 places the War Photographer has been in the poem War Photographer.
34. 'A _____ agonies in _____ and white' – War Photographer
35. What might you find at the back of the Koran according to the poem Tissue?
36. What three 'r's can be found on maps in the poem Tissue?
37. The final line of the poem Tissue is _____
38. What 's' is repeated in the poem The Emigree?
39. What 'p' does the speaker in the poem The Emigree not have?
40. The doll in the poem The Emigree is described as being _____?
41. What does Agard not include in his poem Checking Out Me History to highlight a frustration with control, power and rules?
42. Who was Mary Seacole referenced in the poem Checking Out Me History?
43. What phrase 'd' is repeated in the poem Checking Out Me History?
44. What does the word Kamikaze literally mean?
45. 'a _____ head full of powerful _____' – Kamikaze
46. Why was he 'no longer the father they loved' in the poem Kamikaze?
47. Name 2 poems you could compare with a question on 'Compare the ways the power of the natural world is presented'
1. _____
2. _____

48. Name 2 poems you could compare with a question on 'Compare the ways the effects of conflict are presented'

1.

2.

49. Name 2 poems you could compare with a question on 'Compare the ways the power of humans is presented'

1.

2.

50. Name 2 poems you could compare with a question on 'Compare the ways that the power of identity is presented'

1.

2.

Mark / 50

## Homework 3:

### Complete the Language Paper 2, Question 5 practice

Q5. 'We still see some inequality between genders today, and this must change'

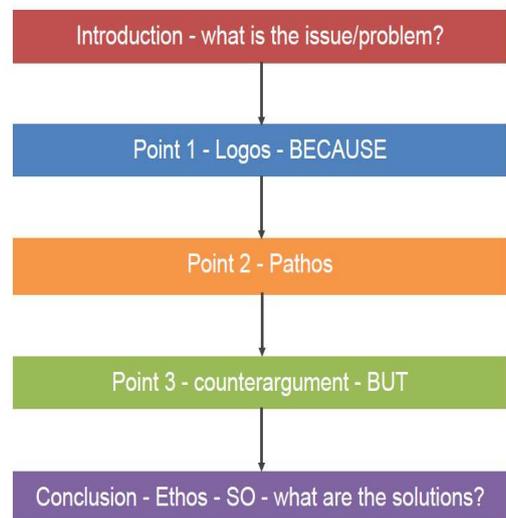
Write a speech for an assembly in which you discuss your point of view on the statement.

[40 marks]

24 marks Content and Organisation  
16 marks Technical Accuracy

#### Planning Space

D irect Address  
A lliteration / Anecdote / Anaphora  
F acts / Funny [Humour]  
O pinions / Opening – powerful  
R epetition  
R hetorical question  
E motive language / Ending – powerful / Extended metaphor  
S tatistics  
T riadic Structure (rule of 3)













## Wider reading list + Revision resources

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

### Mr Bruff's YouTube Channel

A useful platform for all kinds of revision from Mr Bruff's page!

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

### AQA English Literature Paper 1 Past Papers

Practice past papers you can access

**Literature** = <https://www.aqa.org.uk/subjects/english/gcse/english-literature-8702/assessment-resources>

**Language** = <https://www.aqa.org.uk/subjects/english/gcse/english-language-8700/assessment-resources>

### Stacey Reay's YouTube Channel

A useful platform for all kinds of revision from this channel – lots of Grade 9 exemplars shown

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

### SENECA Learning

Log into your account and start quizzing on the modules for your exams! If you don't have an account, speak to your teacher.

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

### MASSOLIT

Lectures and additional resources you can listen to

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

### Lightbulb Revision

Online resources to help you with your revision

<https://lightbulbrevision.com/>