

Toynbee Curriculum

KS4 Knowledge Maps

ENGLISH

Personal Best

Toynbee School



Character	Summary	Key Quotations	Example Analysis
Dr Jekyll	<ul style="list-style-type: none"> Dr Jekyll is a well-respected scientist and Victorian gentleman who secretly longs to be evil and give in to his ‘appetites’, something that he cannot do due to his social status and the expectations of society. He experiments with science, attempting to separate his two sides: ‘good’ and ‘evil’. He has a conscience but enjoys the freedom he experiences when he becomes Mr Hyde. He desires to sin without remorse or consequence. He gradually begins to lose control as his alter-ego Mr Hyde becomes stronger. 	<p><i>“a large, well-made, smoothed faced man of fifty [...] mark of capacity and kindness”</i> <i>“The large handsome face of Dr Jekyll grew pale [...] there came a blackness about his eyes.”</i></p> <p><i>“the smile was struck out of his face and succeeded by an expression of such abject terror and despair”</i></p> <p><i>“one of your fellows who do what they call good”</i> <i>“I had now two characters as well as two appearances, one was wholly evil, and the other was still the old Henry Jekyll, that incongruous compound.”</i></p>	Throughout the novella, Stevenson shrouds the character of Dr Jekyll in an air of mystery. He describes his predicament to Utterson by stating that he is ‘painfully situated’ and that it is ‘strange’. The adverb ‘painfully’ gives both Utterson and the audience the impression that there is something sinister going on that we are, as of yet, unaware of. Similarly, the adjective ‘strange’ further implies that the information that he is withholding is unusual and perhaps dangerous. By using the word ‘situated’, we are reminded of the social status of Dr Jekyll in Victorian society and of the restrictions and expectations placed upon him. This leads the reader to question whether Dr Jekyll has been compromised in some way
Mr Hyde	<ul style="list-style-type: none"> Mr Edward Hyde is Dr Jekyll’s alter ego. He is often described as a beast or animal. He is also shown to be in some way deformed with his appearance greatly affecting those he meets. He is violent, heartless and reckless, committing terrible crimes without remorse. He is the embodiment of Dr Jekyll’s sinful thoughts and desires, allowing him the freedom to do as he wishes without any social or legal consequence. Stevenson draws on Darwin’s ideas about evolution to present Mr Hyde as inhuman. 	<p><i>“Marked with ‘Satan’s signature’</i> <i>“hardly human”</i> <i>“gives a strong feeling of deformity”</i> <i>“apelike fury, he was trampling his victim underfoot”</i> <i>“something abnormal and misbegotten in the very essence of the creature”</i> <i>“black, sneering coldness”</i> <i>“disgustful curiosity”</i></p>	Mr Hyde is described as ‘pale and dwarfish’ and as giving the ‘impression of deformity without any nameable malformation’. Here, Stevenson uses Hyde’s physical appearance to convey his evil nature to the reader. The idea that deformity is an external reflection of an internal, moral ‘malformation’ was a popular one in Victorian England and is used here to demonstrate Hyde’s immorality. Furthermore, his pallor suggests that his is in some way diseased, whilst his small stature is used to symbolise his lack of social status.
Mr Utterson	<ul style="list-style-type: none"> Mr Utterson is a lawyer and good friend of Henry Jekyll. He is very rational, level-headed and well respected by his friends. He acts like a detective, slowly working out the mystery. He is an example of the perfect Victorian gentleman- the opposite of Hyde. As a narrator, he is trustworthy and reliable. 	<p><i>“He was austere with himself”</i> <i>“inclined to help rather than to reprove.”</i> <i>“if he be Mr Hyde”, he thought, “I shall be Mr Seek.”</i> <i>“From that time forward, Mr. Utterson began to haunt the door in the by-street of shops. In the morning before office hours”</i> <i>“that’s not Jekyll’s voice – it’s Hyde’s!” Cried Utterson. “Down with the door, Poole!”</i></p>	Stevenson presents Mr Utterson as an honourable Victorian gentleman. We are told that he is ‘inclined to help rather than to reprove’, suggesting that despite having strict moral code, he is a sympathetic and generous character. These character traits are further evident in the way in which Utterson attempts to assist his friend Henry Jekyll when he believes that he is in danger by endeavouring to discover more about the illusive Mr Hyde. It is through Utterson’s determination that Stevenson drives the plot forwards and reveals information to the reader.
Dr Lanyon	<ul style="list-style-type: none"> Dr Lanyon and Dr Jekyll are both scientists were once great friends. Lanyon believes that Dr Jekyll is going too far and meddling in things that he should not. He describes Jekyll’s latest work as ‘Unscientific balderdash.’ Jekyll sees him as boring and unadventurous. He is the only to see Mr Hyde transform into Dr Jekyll and it is through his narrative that Stevenson first reveals the details of Jekyll’s transformation to the reader. Lanyon never recovers from the shock of seeing such horror and eventually dies. 	<p><i>“But it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind”</i></p> <p><i>“I was never more disappointed in any man than Lanyon.”</i> <i>“I saw what I saw, I heard what I heard, and my soul sickened at it”</i> <i>“he had his death warrant written legibly upon his face”</i> <i>“The rosy man had grown pale.”</i> <i>“Lanyon declared himself a doomed man”</i></p>	Stevenson uses metaphor and personification to describe Dr Lanyon’s horror at witnessing Dr Jekyll’s transformation into Hyde. His first-person narrative, ‘my life is shaken to its roots; sleep has left me; the deadliest terror sits by me at all hours’, creates an instant and intimate response that heightens the atmosphere of shock and horror for the reader. His reference to loss of sleep emphasises the idea that Dr Jekyll’s experiments are unnatural, Lanyon’s ‘life’ now being so affected by what he has witnessed that he is unable to recover.
Mr Enfield and Poole	<ul style="list-style-type: none"> Mr Enfield is Mr Utterson’s cousin who witnesses and re-tells the story of the trampling of the little girl. Mr Poole is Dr Jekyll’s loyal butler who seeks out the help of Mr Utterson when he fears that Dr Jekyll is in trouble. Both men are socially very different, however they display very similar Victorian values such as respectability, fidelity and consistency. Both characters are used to build up horror and mystery about Mr Hyde. 	<p><i>“gave me one look so ugly that it brought out the sweat on me like running” (Enfield)</i> <i>“his face was white and his voice, when he spoke, was harsh and broken” (Poole)</i> <i>“It went down my spine like ice” (Poole)</i></p> <p><i>“We told the man we could and would make such a scandal out of this as should make his name stink from one end of London to the other. If he had any friends or any credit, we undertook that he should lose them” (Enfield)</i></p>	Stevenson uses the character of Poole to create mystery and horror in chapter eight. He explains to Utterson that he suspects that another man is masquerading as his master Dr Jekyll, ‘that thing was not my master’. The ambiguous noun ‘thing’ suggests to the audience that whatever this is, it is inhuman. Poole goes on to further create a disturbing image of Dr Jekyll ‘weeping like a woman or lost soul’, showing a great deal of empathy and concern for his employer and therefore demonstrating expected Victorian sensibilities and morality.

The Strange Case of Dr Jekyll and Mr Hyde Knowledge Organiser

AOs (Assessment Objectives)		Key Themes	Plot Summary
<p style="text-align: center;">AO1 – Understand and respond to the novel (12 marks)</p> <p>You should come up with points that match the questions, supporting your ideas with references from the novel in a clear and academic style.</p> <p style="text-align: center;">AO2 - Analyse effects of Stevenson’s language, form and structure (12 marks)</p> <p>You need to common on how Stenson uses specific words, phrases, language techniques and sentence structures to convey his message to the reader. You should also aim to zoom in on special key words and give alternate explanations and/or interpretations.</p> <p style="text-align: center;">AO3 – Understand the relationship between the novella and its contexts. (6 marks)</p> <p>For this part, you need to show your understanding of how the characters, ideas, plot or themes relate to the novella’s setting (18th century).</p> <p style="text-align: center;">AO4 – Written accuracy (4 marks)</p> <p>You Need to use accurate vocabulary, punctuation and spelling</p>		<p style="text-align: center;">Good V Evil</p> <p>One of the major themes explored in Dr Jekyll and Mr Hyde is that of the duality of human nature, with the novella in many ways an allegory about the struggle between good and evil within all men.</p> <p style="text-align: center;">Repression</p> <p>Mr Hyde is a result of Victorian repression, the idea that a Victorian gentleman could not express any immoral desires or feelings due to a fear of scandal and social consequences. Through this novella Stevenson causes the reader to question the suitability of such stringent expectations.</p> <p style="text-align: center;">Appearances V Reality</p> <p>Throughout the novella, Hyde’s appearance is in many ways unclear. He is referred to as ‘not easy to describe’ and ‘deformed’ in a way that makes him look wholly evil. This reflects the Victorian belief that a persons’ outwards appearance could reveal their character and inner thoughts. Due to this, physiognomy was often the primary means of characterisation within Victorian literature.</p> <p style="text-align: center;">Science V Religion</p> <p>Many Victorians felt that science was unnatural and an example of man trying to play God. They were fearful of the limits of Science, as portrayed by the character of Dr Lanyon, who disagrees with Dr Jekyll’s scientific methods. Similarly, Utterson is a very religious man who describes Hyde’s face as having ‘Satan’s signature’ upon it. This view represents society’s belief that scientific advancement was fundamentally bad, and that ‘meddling’ would only lead only to evil.</p>	<ul style="list-style-type: none"> Mr Hyde tramples over a young girl. We find out that Mr Hyde is a friend of Dr Jekyll and that Jekyll has named Hyde in his will. Dr Jekyll tells his friend Utterson not to worry, but Utterson wants to learn more and begins to investigate Edward Hyde. Mr Hyde murders Sir Danvers Carew with Dr Jekyll’s walking stick. Utterson visits Dr Lanyon hoping to help solve the case. Lanyon refuses to speak to Utterson about Dr Jekyll and gives him a letter. Poole comes to Utterson for help and they break down the door of Dr Jekyll’s laboratory. Inside they find Mr Hyde’s dead boy. He is wearing Dr Jekyll’s clothes. Utterson reads Dr Jekyll’s confession and learns that Dr Jekyll is Mr Hyde.
<p style="text-align: center;">Key Context AO3</p>			<p style="text-align: center;">Exam Hints and Tips</p> <ul style="list-style-type: none"> You should spend around 45 minutes on your response. Give yourself five minutes to plan your answer and a further five minutes to reread and check your work. Make sure you know what the question is asking you to do. Underline key words and make sure that you refer to these in your answer. Each paragraph should contain a clear idea, a relevant quotation and a detailed analysis of how and why Stevenson shows this idea. You should also include reference to language features and why these are used. Keep your answers concise and do not spend time ‘waffling’ – make sure that you stick to your point and do not be tempted to deviate. You should include some reference to appropriate context and the responses of a Victorian audience.
<p>Robert Louis Stevenson</p> <ul style="list-style-type: none"> Stevenson was born in Edinburgh, Scotland, in 1850. His family included scientists and religious minister, something which we can see reflected in both his life and in the novella Dr Jekyll and Mr Hyde. Stevenson was a sickly child (he had serious lung problems) and read a lot about travel and adventure. A combination of his love of adventure and ill health steered him to spend several years as a writer travelling the world. In 1890, he went to live in the remote Samoan Islands in the South Pacific. He died there in 1894 at the age of 44 	<ul style="list-style-type: none"> In Victorian England, there was a very wide gap between the rich and the poor. For those in the upper classes, there was a strict social code of conduct that everyone was expected to follow. Reputation, amount these classes, was paramount and any behaviours that could damage this were done in secret and away from the public eye. Due to this, the upper classes often had to ‘repress’ their desires to conform to society’s expectations. It was a time of economic change (the Industrial Revolution) and scientific advancement, something that many were fearful of as this conflicted with their strong religious views 		
<p>Hints and Tips</p> <ul style="list-style-type: none"> Remember that context informs, but should never dominate, your reading of the text. Make sure that your context links not only to the questions, but to the focus of your answer. For example, when making a comment about Dr Jekyll’s repressed desires it would not be relevant to write about the Industrial Revolution. It could instead be linked to the strict social expectations of the higher classes and the social implications of a ‘Victorian gentleman’. Understand the connection between the writer and his work. It could be useful to include certain information about the writer to support what you believe could have influenced them. Ensure that you understand the differences in the reaction / the effect of the text upon a modern audience verses a Victorian audience. Use historical information to support your thoughts regarding any ideas / morals that the writer may have sought to impress upon the reader. 			
			<p style="text-align: center;">Example Exam Question</p> <p>Starting with this extract, how does Stevenson present Mr Hyde as an outsider? Write about:</p> <ul style="list-style-type: none"> how Stevenson presents Mr Hyde in this extract how Stevenson presents Mr Hyde as a frightening outsider in the novel as a whole. <p style="text-align: right;">[30 marks]</p>

The Merchant of Venice Knowledge Organiser

Very Brief Plot Summary

Act I: Bassanio asks Antonio for a loan of 3,000 ducats. Antonio has to borrow from Shylock and the bond is a pound of flesh. Portia complains to Nerissa about the way her father has insisted she find a husband – by choosing one of three caskets – and mocks the suitors so far.

Act II: The Prince of Morocco arrives and chooses the gold casket and so fails to win Portia's hand. Jessica steals money and jewels and escapes from Shylock with Lorenzo. Shylock is enraged. We find that some of Antonio's ships have been lost. The Prince of Arragon arrives and chooses the silver casket so he does not marry Portia either.

Act III: More of Antonio's ships have been lost. Shylock says he will have his pound of flesh. Bassanio arrives to woo Portia. He chooses the lead casket and is able to marry her – the two declare their love. Nerissa and Gratiano reveal their love also. Portia and Nerissa give each man a ring. Bassanio hears that Antonio is ruined and leaves to help his friend. Antonio is in prison and Shylock will show no mercy. Portia and Nerissa say they are retiring to a convent but secretly go to Venice to help Antonio.

Act IV: Antonio is on trial. Bassanio begs Shylock to be merciful, but he will not rescind his bond. Bassanio offers 6,000 ducats to no avail. Balthasar, who is really Portia dressed as a man, arrives at court to help Antonio. Bassanio offers ten times the debt or his own life but Shylock will not yield. Balthasar/Portia insists that Venetian law must be followed. Antonio and Bassanio say goodbye. Shylock is about to cut Antonio when Balthasar/Portia reminds him that the bond mentioned no blood and he must not spill a drop. Now Shylock says he'll take the money but Portia insists he have his bond. Shylock drops the case. He is then punished for attempting to take the life of a citizen of Venice. The Duke is merciful and gives Shylock a fine. Bassanio wants to give Balthasar/Portia a token of appreciation. Portia asks for his ring and gets it. Nerissa also gets Gratiano's ring.

Act V: Portia and Nerissa arrive home just before their husbands. Bassanio, Antonio and Gratiano arrive and give the good news. Portia and Nerissa 'find out' that the men have given their rings away and pretend to be cross. Eventually, the two women give their husbands back their rings and all is revealed. Antonio hears that some of his ships are safely home. Lorenzo hears he will inherit Shylock's fortune.

Key Quotations

"In Belmont is a lady richly left,
And she is fair..." Bassanio: Act 1, Scene 1

"Try what my credit can in Venice do" Antonio: Act 1, Scene 1

"I may neither choose who I would nor refuse who I dislike; so is the will of a living daughter curbed by the will of a dead father." Portia: Act 1, Scene 2

"If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him." Shylock: Act 1, Scene 3

"...let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off..." Shylock: Act 1, Scene 3

"Mislike me not for my complexion..." Pr. of Morocco: Act 2, Scene 1

"Alack, what heinous sin is it in me
To be ashamed to be my father's child?" Jessica: Act 2, Scene 3

"Beshrew me but I love her heartily..." Lorenzo: Act 2, Scene 6

"But here an angel in a golden bed
Lies all within. Deliver me the key," Pr. of Morocco: Act 2, Scene 7

"My daughter, O my ducats, O my daughter!" Shylock: Act 2, Scene 8

"I am a Jew. Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions,
senses, affections, passions?" Shylock: Act 3, Scene 1

"I would my daughter were dead at my foot, and the jewels in her ear"
Shylock: Act 3, Scene 1

"Pay him six thousand, and deface the bond." Portia: Act 3, Scene 2

"First go with me to church and call me wife,
And then away to Venice to your friend!" Portia: Act 3, Scene 2

"I'll have my bond. Speak not against my bond." Shylock: Act 3, Scene 3

"My Lord Bassanio, let him have the ring." Antonio: Act 4, Scene 1

"The quality of mercy is not strained.
It droppeth as the gentle rain from heaven
Upon the place beneath." Portia (as Balthazar): Act 4, Scene 1

"I am not well; send the deed after me
And I will sign it." Shylock: Act 4, Scene 1

"I'll die for 't but some woman had the ring!" Portia, Act 5, Scene 1

Main Characters

Antonio: A very good friend of Bassanio, Antonio is shown as kind – he borrows money to help Bassanio and is prepared to lose his life for it – but also unkind as he is anti-Semitic.

Bassanio: A Venetian nobleman who often borrows from his friend Antonio. He is in love with Portia and proves worthy of her love when he passes the casket test.

Portia: A rich and clever noblewoman from Belmont who must choose a husband with three caskets. She loves Bassanio and he passes the casket test. Portia dresses as a man and saves Antonio from Shylock.

Shylock: A money lender and a Jew who is very angry about his treatment at the hand of the Christians of Venice, particularly Antonio. He lends Antonio money with a bond of a pound of flesh. Shylock is eloquent and defends his own humanity yet seems merciless and cruel.

Context

Usury: In modern times usury means lending money for excessive interest. In Shakespearean times usury meant any kind of money-lending. Money-lending was considered to be a disreputable trade, mainly because Christians believed the Bible forbade it. However, in reality, most merchants of the time borrowed money to speculate on new investments.

Anti-Semitism: When the Merchant of Venice was staged, most of the audience would never have knowingly met a Jewish person. Jews had been expelled from the country 300 years before and so the few that were in England practised their religion in secret. Elizabethans therefore were often hugely anti-Semitic, believing stories and outlandish rumours that said Jewish men were child killers, womanisers and had a strange and fetid smell.



Main Characters	Context	
<p>Nerissa: Portia's lady in waiting and friend. Nerissa marries Gratiano and accompanies Portia to Venice disguised as a male clerk.</p> <p>Gratiano: A friend of Bassanio's who is very critical of Shylock during the trial. Falls in love with and marries Nerissa.</p> <p>Jessica: Shylock's daughter who falls in love with Christian Lorenzo. She is ashamed to be Shylock's daughter, elopes with Lorenzo and becomes a Christian.</p>	<p>Marriage: Marriage was less a love match and more an arrangement between families. Both men and women rarely chose their own marriage partner. This was especially true of noble families.</p>	



Themes	Symbols and Motifs	Key Vocabulary	Language and Techniques																					
<p>Love</p> <ul style="list-style-type: none"> • Friendship • Familial love • Romantic love <p>Prejudice</p> <ul style="list-style-type: none"> • Jews/Christians • Mixed relationships • Shylock: 'If you prick us, do we not bleed?' <p>Money</p> <ul style="list-style-type: none"> • Mistrust of money lenders • Support for merchants • Bassanio profligate with money • Portia very wealthy • Jessica stole riches • Risks with money <p>Women in society</p> <ul style="list-style-type: none"> • Women were not free to marry who they chose – even if their father had died! • Women are strong and make their own decisions in the play. • However, they can only influence events by either doing it in secret (Jessica) or disguising themselves as men (Portia and Nerissa). <p>Mercy and justice</p> <ul style="list-style-type: none"> • Shylock is expected to be merciful but isn't. • Antonio is merciful. • Portia: 'The quality of mercy is not strained' • Is justice done by the end of the play? 	<p>The pound of flesh</p> <ul style="list-style-type: none"> • Jews were portrayed as bloodthirsty murderers at this time and so Shylock's demand for a pound of flesh would epitomise the way Jews were regarded. • Shylock has also just lost his own 'flesh and blood' – Jessica. So the pound of flesh could represent his revenge on Christians generally. <p>Rings</p> <ul style="list-style-type: none"> • Portia gives Bassanio a ring to represent love and commitment. • Nerissa gives Gratiano a ring which represents the same. • The turquoise ring that Jessica stole from Shylock represents his memories and love for his wife who has died. <p>The three caskets:</p> <ul style="list-style-type: none"> • For Portia, these represent the control her father exerts on her even from beyond the grave. • For her father, they may have represented his love for his daughter in making sure she marries well. • The gold casket: appearances can be deceptive • Silver: being a fool • Lead: modesty and good judgement 	<ul style="list-style-type: none"> anti-Semitism Judaism usury merchant risk revenge pound of flesh Venice Rialto bond interest prejudice Christianity mercy justice patriarchy 	<ul style="list-style-type: none"> symbolism allegory foreshadowing iambic pentameter metaphor simile allusion dramatic irony hyperbole personification repetition deus ex machina <p>Key Shakespearean Words</p> <table border="1" data-bbox="1671 740 2159 1203"> <tr> <td>argosy</td> <td>lading</td> </tr> <tr> <td>presage</td> <td>rail</td> </tr> <tr> <td>beholden to</td> <td>wrest</td> </tr> <tr> <td>baned</td> <td>surfeit</td> </tr> <tr> <td>cozen</td> <td>foppery</td> </tr> <tr> <td>prattle</td> <td>usance</td> </tr> <tr> <td>gratis</td> <td>chaff</td> </tr> <tr> <td>visage</td> <td>ducat</td> </tr> <tr> <td>wive</td> <td>currish</td> </tr> <tr> <td>forfeiture</td> <td>shrive</td> </tr> </table>		argosy	lading	presage	rail	beholden to	wrest	baned	surfeit	cozen	foppery	prattle	usance	gratis	chaff	visage	ducat	wive	currish	forfeiture	shrive
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Power and Conflict Poetry – Knowledge Organiser

Remains by Simon Armitage		Exposure by Wilfred Owen		Poppies by Jane Weir	
Themes: Conflict, Suffering, Reality of War		Themes: Conflict, Suffering, Nature, Reality of War, Patriotism		Themes: Bravery, Reality of War, Suffering, Childhood	
Tones: Tragic, Haunting, Anecdotal		Tones: Tragic, Haunting, Dreamy		Tones: Tender, Tragic, Dreamy, Bitter	
Content, Meaning and Purpose -Written to coincide with a TV documentary about those returning from war with PTSD. Based on Guardsman Tromans, who fought in Iraq in 2003. -Speaker describes shooting a looter dead in Iraq and how it has affected him. -To show the reader that mental suffering can persist long after physical conflict is over.	Context -“These are poems of survivors – the damaged, exhausted men who return from war in body but never, wholly, in mind.” <i>Simon Armitage</i> -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public – many of whom were opposed to the war.	Content, Meaning and Purpose -Speaker describes war as a battle against the weather and conditions. -Imagery of cold and warm reflect the delusional mind of a man dying from hypothermia. -Owen wanted to draw attention to the suffering, monotony and futility of war.	Context -Written in 1917 before Owen went on to win the Military Cross for bravery, and was then killed in battle in 1918: the poem has authenticity as it is written by an actual soldier. - Of his work, Owen said: “My theme is war and the pity of war”. -Despite highlighting the tragedy of war and mistakes of senior commanders, he had a deep sense of duty: “not loath, we lie out here” shows that he was not bitter about his suffering.	Content, Meaning and Purpose -A modern poem that offers an alternative interpretation of bravery in conflict: it does not focus on a soldier in battle but on the mother who is left behind and must cope with his death. -The narration covers her visit to a war memorial, interspersed with images of the soldier’s childhood and his departure for war.	Context -Set around the time of the Iraq and Afghan wars, but the conflict is deliberately ambiguous to give the poem a timeless relevance to all mothers and families. -There are hints of a critical tone; about how soldiers can become intoxicated by the glamour or the military: “a blockade of yellow bias” and “intoxicated” .
Language -“ Remains ” - the images and suffering remain. -“ Legs it up the road ” - colloquial language = authentic voice -“ Then he’s carted off in the back of a lorry ” – reduction of humanity to waste or cattle -“ he’s here in my head when I close my eyes / dug in behind enemy lines ” – metaphor for a war in his head; the PTSD is entrenched. -“ his bloody life in my bloody hands ” – alludes to Macbeth: Macbeth the warrior with PTSD and Lady Macbeth’s bloody hands and guilt.	Form and Structure -Monologue, told in the present tense to convey a flashback (a symptom of PTSD). -First four stanzas are set in Iraq; last three are at home, showing the aftermath. -Enjambment between lines and stanzas conveys his conversational tone and gives it a fast pace, especially when conveying the horror of the killing -Repetition of “Probably armed, Possibly not” conveys guilt and bitterness.	Language -“ Our brains ache ” physical (cold) suffering and mental (PTSD or shell shock) suffering. -Semantic field of weather: weather is the enemy. -“ the merciless iced east winds that knife us... ” – personification (cruel and murderous wind); sibilance (cutting/slicing sound of wind); ellipsis (never-ending). -Repetition of pronouns ‘we’ and ‘our’ – conveys togetherness and collective suffering of soldiers. - ‘mad gusts tugging on the wire’ – personification	Form and Structure -Contrast of Cold>Warm>Cold imagery conveys Suffering>Delusions>Death of the hypothermic soldier. -Repetition of “but nothing happens” creates circular structure implying never ending suffering -Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotony. -Pararhymes (half rhymes) (“nervous / knife us”) only barely hold the poem together, like the men.	Language -Contrasting semantic fields of home/childhood (“cat hairs”, “play at being Eskimos”, “bedroom”) with war/injury (“blockade”, “bandaged”, “reinforcements”) -Aural (sound) imagery: “All my words flattened, rolled, turned into felt” shows pain and inability to speak, and “I listened, hoping to hear your playground voice catching on the wind” shows longing for dead son. - “I was brave, as I walked with you, to the front door” : different perspective of bravery in conflict.	Form and Structure -This is an Elegy , a poem of mourning. -Strong sense of form despite the free verse , stream of consciousness addressing her son directly – poignant -No rhyme scheme makes it melancholic -Enjambment gives it an anecdotal tone. -Nearly half the lines have caesura – she is trying to hold it together, but can’t speak fluently as she is breaking inside. -Rich texture of time shifts, and visual, aural and touch imagery.
Charge of the Light Brigade by Alfred, Lord Tennyson		Bayonet Charge by Ted Hughes		War Photographer	
Themes: Conflict, Suffering, Reality of War, Patriotism		Themes: Conflict, Power, Reality of War, Nature, Bravery, Patriotism		Themes: Conflict, Suffering, Reality of War	
Tones: Energetic, Tragic, Haunting		Tones: Bewildered, Desperate, Dreamy		Tones: Painful, Detached, Angry	
Content, Meaning and Purpose - Published six weeks after a disastrous battle against the Russians in the (unpopular) Crimean War -Describes a cavalry charge against Russians who shoot at the lightly-armed British with cannon from three sides of a long valley. -Of the 600 hundred who started the charge, over half were killed, injured or taken prisoner. -It is a celebration of the men’s courage and devotion to their country, symbols of the might of the British Empire.	Context -As Poet Laureate, he had a responsibility to inspire the nation and portray the war in a positive light: propaganda. -Although Tennyson glorifies the soldiers who took part, he also draws attention to the fact that a commander had made a mistake: “Someone had blunder’d” . -This was a controversial point to make in Victorian times when blind devotion to power was expected.	Content, Meaning and Purpose -Describes the terrifying experience of ‘going over the top’: fixing bayonets (long knives) to the end of rifles and leaving a trench to charge directly at the enemy. -Steps inside the body and mind of the speaker to show how this act transforms a soldier from a living thinking person into a dangerous weapon of war. -Hughes dramatises the struggle between a man’s thoughts and actions.	Context -Published in 1957, but most-likely set in World War 1. -Hughes’ father had survived the battle of Gallipoli in World War 1, and so he may have wished to draw attention to the hardships of trench warfare. -He draws a contrast between the idealism of patriotism and the reality of fighting and killing. (“King, honour, human dignity, etcetera”)	Content, Meaning and Purpose -Tells the story of a war photographer developing photos at home in England: as a photo develops he begins to remember the horrors of war – painting a contrast to the safety of his dark room. -He appears to be returning to a warzone at the end of the poem. -Duffy conveys both the brutality of war and the indifference of those who might view the photos in newspapers and magazines: those who live in comfort and are unaffected by war.	Context -Like Tennyson and Ted Hughes, Duffy was the Poet Laureate. -Duffy was inspired to write this poem by her friendship with a war photographer. She was intrigued by the challenge faced by these people whose job requires them to record terrible, horrific events without being able to directly help their subjects. -The location is ambiguous and therefore universal: (“Belfast. Beirut. Phnom Penh.”)
Language -“ Into the valley of Death ”: this Biblical imagery portrays war as a supremely powerful, or even spiritual, experience. -“ jaws of Death ” and “mouth of Hell” : presents war as an animal that consumes its victims. -“ Honour the Light Brigade/Noble six hundred ”: language glorifies the soldiers, even in death. The ‘six hundred’ become a celebrated and prestigious group. -“ shot and shell ”: sibilance creates whooshing sounds of battle.	Form and Structure -This is a ballad, a form of poetry to remember historical events – we should remember their courage. -6 verses, each representing 100 men who took part. -First stanza tightly structured, mirroring the cavalry formation. Structure becomes awkward to reflect the chaos of battle and the fewer men returning alive. -Dactylic dimeter (HALF-a leaugue / DUM-de-de) mirrors the sound of horses galloping and increases the poem’s pace. -Repetition of ‘the six hundred’ at the end of each stanza (epistrophe) emphasises huge loss.	Language -“ The patriotic tear that brimmed in his eye Sweating like molten iron ”: his sense of duty (tear) has now turned into the hot sweat of fear and pain. -“ cold clockwork of the stars and nations ”: the soldiers are part of a cold and uncaring machine of war. -“ his foot hung like statuary in midstride ”: he is frozen with fear/bewilderment. The caesura (full stop) jolts him back to reality. -“ a yellow hare that rolled like a flame And crawled in a threshing circle ”: impact of war on nature – the hare is distressed, just like the soldiers	Form and Structure -The poem starts ‘in medias res’: in the middle of the action, to convey shock and pace. -Enjambment maintains the momentum of the charge. -Time stands still in the second stanza to convey the soldier’s bewilderment and reflective thoughts. -Contrasts the visual and aural imagery of battle with the internal thoughts of the soldier = adds to the confusion.	Language -“ All flesh is grass ”: Biblical reference that means all human life is temporary – we all die eventually. -“ He has a job to do ”: like a soldier, the photographer has a sense of duty. -“ running children in a nightmare heat ”: emotive imagery with connotations of hell. -“ blood stained into a foreign dust ”: lasting impact of war – links to Remains and ‘blood shadow’. -“ he earns a living and they do not care ”: ‘they’ is ambiguous – it could refer to readers or the wider world.	Form and Structure -Enjambment – reinforces the sense that the world is out of order and confused. -Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understanding. -Contrasts: imagery of rural England and nightmare war zones. -Third stanza: A specific image – and a memory – appears before him.
Kamikaze by Beatrice Garland		The Emigree by Carol Rumens		Checking Out Me History by John Agard	
Themes: Conflict, Power, Patriotism, Shame, Nature, Childhood		Themes: Conflict, Power, Identity, Protest, Bravery, Childhood		Themes: Power, Protest, Identity, Childhood	
Tones: Sorrowful, Pitiful		Tones: Mournful, Defiant, Nostalgic		Tones: Defiant, Angry, Rebellious, Cynical	
Content, Meaning and Purpose -In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships. -This poem explores a kamikaze pilot’s journey towards battle, his decision to return, and how he is shunned when he returns home. -As he looks down at the sea, the beauty of nature and memories of childhood make him decide to turn back.	Context -Cowardice or surrender was a great shame in wartime Japan. -To surrender meant shame for you and your family, and rejection by society: “he must have wondered which had been the better way to die” .	Content, Meaning and Purpose -‘Emigree’ – a female who is forced to leave their county for political or social reasons. -The speaker describes her memories of a home city that she was forced to flee. The city is now “sick with tyrants” . -Despite the cities problems, her positive memories of the place cannot be extinguished.	Context -Emigree was published in 1993. The home country of the speaker is not revealed – this ambiguity gives the poem a timeless relevance. -Increasingly relevant to many people in current world climate	Content, Meaning and Purpose -Represents the voice of a man from the Caribbean colony of British Guiana, who was frustrated by the Eurocentric history curriculum that he was taught at school – which paid little attention to black history. -Black history is in italics to emphasise its separateness and to stress its importance.	Context -John Agard was born in the Caribbean in 1949 and moved to the UK in the 1970s. -His poetry challenge racism and prejudice. -This poem may, to some extent, have achieved its purpose: in 2016, a statue was erected in London in honour of Mary Seacole, one of the subjects of the poem.
Language -The Japanese word ‘kamikaze’ means ‘divine wind’ or ‘heavenly wind’, and has its origin in a heaven-sent storm that scattered an invading fleet in 1250. -“ dark shoals of fish flashing silver ”: image links to a Samurai sword – conveys the conflict between his love for nature/life and his sense of duty. Also has sibilance. - “they treated him as though he no longer existed” : cruel irony – he chose to live but now must live as though he is dead. -“ was no longer the father we loved ”: the pilot was forever affected by his decision.	Form and Structure -Narrative and speaker is third person, representing the distance between her and her father, and his rejection by society. -The first five stanzas are ordered (whilst he is flying on his set mission). -Only full stop is at the end of Stanza Five: he has made his decision to turn back. -The final two are in italics and have longer line to represent the fallout of his decision: his life has shifted and will no longer be the same. -Direct speech (“My mother never spoke again”) gives the poem a personal tone.	Language -“ I left it as a child ”: ambiguous meaning – either she left when <i>she</i> was a child or the city was a child (it was vulnerable and she feels a responsibility towards it). -“ I am branded by an impression of sunlight ”: imagery of light - it will stay with her forever. -Personification of the city: “I comb its hair and love its shining eyes” (she has a maternal love for the city) and “My city takes me dancing” (it is romantic and passionate lover) -“ My city hides behind me ”: it is vulnerable and – despite the fact that she had to flee – she is strong. -Semantic field of conflict: “Tyrant, tanks, frontiers”	Form and Structure -First person. -The last line of each stanza is the same (epistrophe): “sunlight” : reinforces the overriding positivity of the city and of the poem. -The first two stanzas have lots of enjambment – conveys freedom. The final stanza has lots of full-stops – conveys that fact that she is now trapped.	Language -Imagery of fire and light used in all three stanzas regarding black historic figures: “Toussaint de beacon”, “Fire-woman”, “yellow sunrise” . -Uses non-standard phonetic spelling (“Dem tell me wha dem want”), to represent his own powerful accent and mixes Caribbean Creole dialect with standard English. - “I carving out me identity” : metaphor for the painful struggle to be heard, and to find his identity.	Form -Dramatic monologue, with a dual structure. -Stanzas concerning Eurocentric history (normal font) are interspersed with stanzas on black history (in <i>italics</i> to represent separateness and rebellion). - Black history sections arranged as serious lessons to be learned; traditional history as nursery rhymes, mixed with fairytales (mocking of traditional history). - The lack of punctuation, the stanzas in free verse, the irregular rhyme scheme and the use of Creole could represent the narrator’s rejection of the rules. -Repetition of “Dem tell me” : frustration.

Ozymandias by Percy Bysshe Shelley Themes: Power of Nature, Decay, Pride Tones: Ironic, rebellious		My Last Duchess by Robert Browning Themes: Power, Pride, Control, Jealousy, Status Tones: Sinister, Bitter, Angry		Tissue by Imtiaz Dharker Themes: Power of Nature, Control, Identity Tones: Gentle, Flowing, Ethereal					
Content, Meaning and Purpose -The narrator meets a traveller who tells him about a decayed stature that he saw in a desert. -The statue was of a long forgotten ancient King: the arrogant Ozymandias, 'king of kings.' -The poem is ironic and one big metaphor: Human power is only temporary – the statue now lays crumbled in the sand, and even the most powerful human creations cannot resist the power of nature.		Context -Shelley was a poet of the 'Romantic period' (late 1700s and early 1800s). Romantic poets were interested in emotion and the power of nature. -Shelley also disliked the concept of a monarchy and the oppression of ordinary people. -He had been inspired by the French revolution – when the French monarchy was overthrown.		Content, Meaning and Purpose -The Duke is showing a visitor around his large art collection and proudly points out a portrait of his last wife, who is now dead. He reveals that he was annoyed by her over-friendly and flirtatious behaviour. -He can finally control her by objectifying her and showing her portrait to visitors when he chooses. - He is now alone as a result of his need for control. -The visitor has come to arrange the Duke's next marriage, and the Duke's story is a subtle warning about how he expects his next wife to behave.		Context -Browning was a British poet, and lived in Italy. The poem was published in 1842. -Browning may have been inspired by the story of an Italian Duke (Duke of Ferrara): his wife died in suspicious circumstances and it was rumoured that she had been poisoned.			
Language - 'sneer of cold command' : the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator. - 'Look on my works, ye Mighty, and despair.' : <i>'Look'</i> = imperative, stressed syllable highlights commanding tone; ironic – he is telling other 'mighty' kings to admire the size of his statue and 'despair', however they should really despair because power is only temporary. 'The lone and level sands stretch far away.' : the desert is vast, lonely, and lasts far longer than a statue.		Form and Structure -A sonnet (14 lines) but with an unconventional structure... the structure is normal until a turning point (a volta) at Line 9 (...these words appear). This reflects how human structures can be destroyed or decay. -The iambic pentameter rhyme scheme is also disrupted or decayed. -First eight lines (the octave) of the sonnet: the statue is described in parts to show its destruction. -Final two lines: the huge and immortal desert is described to emphasise the insignificance of human power and pride.		Language - 'Looking as if she was alive' : sets a sinister tone. - 'Will't please you sit and look at her?' rhetorical question to his visitor shows obsession with power. - 'she liked whate'er / She looked on, and her looks went everywhere.' : hints that his wife was a flirt. - 'as if she ranked / My gift of a nine-hundred-years-old name / With anybody's gift' : she was beneath him in status, and yet dared to rebel against his authority. - 'I gave commands; Then all smiles stopped together' : euphemism for his wife's murder. - 'Notice Neptune, though / Taming a sea-horse' : he points out another painting, also about control.		Form and Structure -Dramatic Monologue, in iambic pentameter. -It is a speech, pretending to be a conversation – he doesn't allow the other person to speak! -Enjambment: rambling tone, he's getting carried away with his anger. He is a little unstable. -Heavy use of caesura (commas and dashes): stuttering effect shows his frustration and anger: 'She thanked men, – good! but thanked / Somehow – I know not how' -Dramatic Irony: the reader can read between the lines and see that the Duke's comments have a much more sinister undertone.			
Extract from The Prelude: Stealing the Boat by William Wordsworth Themes: Power of Nature, Fear, Childhood Tones: Confident > Dark / Fearful > Reflective		Storm on the Island by Seamus Heaney Themes: Power of Nature, Fear Tones: Dark, Violent, Anecdotal		London by William Blake Themes: Power, Inequality, Loss, Anger Tones: Angry, Dark, Rebellious					
Content, Meaning and Purpose -The story of a boy's love of nature and a night-time adventure in a rowing boat that instils a deeper and fearful respect for the power of nature. -At first, the boy is calm and confident, but the sight of a huge mountain that comes into view scares the boy and he flees back to the shore. -He is now in awe of the mountain and now fearful of the power of nature which are described as 'huge and mighty forms, that do not live like living men.' -We should respect nature and not take it for granted.		Context -Published shortly after his death, The Prelude was a very long poem (14 books) that told the story of William Wordsworth's life. -This extract is the first part of a book entitled 'Introduction – Childhood and School-Time'. -Like Percy Shelley, Wordsworth was a romantic poet and so his poetry explores themes of nature, human emotion and how humans are shaped by their interaction with nature.		Content, Meaning and Purpose -The narrator describes how a rural island community prepared for a coming storm, and how they were confident in their preparations. -When the storm hits, they are shocked by its power: its violent sights and sounds are described, using the metaphor of war. -The final line of the poem reveals their fear of nature's power		Context -Seamus Heaney was Northern Irish, he died in 2013. -This poem was published in 1966 at the start of 'The Troubles' in Northern Ireland: a period of deep unrest and violence between those who wanted to remain part of the UK and those who wanted to become part of Ireland. -The first eight letters of the title spell 'Stormont': this is the name of Northern Ireland's parliament. The poem might be a metaphor for the political storm that was building in the country at the time.			
Language - 'One summer evening (led by her)' : 'her' might be nature personified – this shows his love for nature. - 'an act of stealth / And troubled pleasure' : confident, but the oxymoron suggests he knows it's wrong; forebodes the troubling events that follow. - 'nothing but the stars and grey sky' : emptiness of sky. - 'the horizon's bound, a huge peak, black and huge' : the image of the mountain is more shocking (contrast). - 'Upreared its head' and 'measured motion like a living thing' : the mountain is personified as a powerful beast, but calm – contrasts with his own inferior panic. - 'There hung a darkness' : lasting effects of mountain.		Form and Structure -First person narrative – creates a sense that it is a personal poem. -The regular rhythm and enjambment add to the effect of natural speech and a personal voice. -The extract can be split into three sections, each with a different tone to reflect his shifting mood: Lines 1-20: (rowing) carefree and confident Lines 21-31: (the mountain appears) dark and fearful Lines 32-44: (following days) reflective and troubled -Contrasts in tone: 'lustily I dipped my oars into the silent lake' versus 'I struck and struck again' and 'with trembling oars I turned' .		Form and Structure -Written in blank verse and with lots of enjambment: this creates a conversational and anecdotal tone. - 'We' (first person plural) creates a sense of community, and 'You' (direct address) makes the reader feel immersed in the experience. -The poem can split into three sections: Confidence: 'We are prepared.' (ironic) The violence of the storm: 'It pummels your house' Fear: 'it is a huge nothing that we fear.' -There is a turning point (a volta) in Line 14: 'But no' . This monosyllabic phrase, and the caesura, reflects the final calm before the storm.		Language -Sensory language creates an immersive effect: visual imagery ('Marks of weakness, marks of woe') and aural imagery ('cry of every man') - 'mind-forged manacles' : they are trapped in poverty. -Rhetorical devices to persuade: repetition ('In every..'); emotive language ('infant's cry of fear'). -Criticises the powerful: 'each chartered street' – everything is owned by the rich; 'Every black'ning church appals' - the church is corrupt; 'the hapless soldier's sigh / runs in blood down palace walls' – soldier's suffer and die due to the decisions of those in power, who themselves live in palaces.			
Key themes and connections: poems that you might choose to compare		Language for comparison		Assessment Objectives		Poetic Techniques			
		When poems have similarities Similarly, ... Both poems convey / address... Both poets explore / present... This idea is also explored in... In a similar way, ... Likewise, ...		Ensure that your answer covers all of these areas: AO1 <ul style="list-style-type: none"> Write a response related to the key word in the question. Use comparative language to explore both poems. Use a range of evidence to support your response and to show the meaning of the poems. AO2 <ul style="list-style-type: none"> Comment on the effect of the language in your evidence, including individual words. Identify any use of poetic techniques and explain their effects. AO3 <ul style="list-style-type: none"> What might the poet's intentions have been when they wrote the poem? Comment on the historical context – when was the poem published and what impact might it have had then, and today? 		LANGUAGE Metaphor – comparing one thing to another Simile – comparing two things with 'like' or 'as' Personification – giving human qualities to the non-human Imagery – language that makes us imagine a sight (visual), sound (aural), touch (tactile), smell or taste. Tone – the mood or feeling created in a poem. Pathetic Fallacy – giving emotion to weather in order to create a mood within a text. Irony – language that says one thing but implies the opposite <i>eg. sarcasm</i> . Colloquial Language – informal language, usually creates a conversational tone or authentic voice. Onomatopoeia – language that sounds like its meaning. Alliteration – words that are close together start with the same letter or sound. Sibilance – the repetition of <i>s</i> or <i>sh</i> sounds. Assonance – the repetition of similar vowel sounds Consonance – repetition of consonant sounds. Plsives – short burst of sound: <i>t, k, p, d, g, or b</i> sound.		STRUCTURE Stanza – a group of lines in a poem. Repetition – repeated words or phrases Enjambment – a sentence or phrase that runs onto the next line. Caesura – using punctuation to create pauses or stops. Contrast – opposite concepts/feelings in a poem. Juxtaposition – contrasting things placed side by side. Oxymoron – a phrase that contradicts itself. Volta – a turning point in a poem.	
						FORM Speaker – the narrator, or person in the poem. Free verse – poetry that doesn't rhyme. Blank verse – poem in iambic pentameter, but with no rhyme. Sonnet – poem of 14 lines with clear rhyme scheme. Rhyming couplet – a pair of rhyming lines next to each other. Meter – arrangement of stressed/unstressed syllables. Monologue – one person speaking for a long time.			

Assessment Objectives:

AO5 Communicate clearly and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

AO6 Use a range of vocabulary and sentence structure for clarity, purpose and effect, with accurate spelling and punctuation.

Before Starting:

1. Read through the task choices carefully.
2. Before making your choice, think about experiences that you have had (or that you know about) which you could use to answer the task. Or, if choosing to write purely from imagination, how will you make your narrative sound convincing and authentic?
3. Choose a task that you think you would have plenty to write about.
4. Spend 5-10 minutes planning carefully to make sure that you can produce an interesting and engaging piece of writing.

Things to avoid:

Don't be tempted to give your reader all of the information they need about your narrative too quickly. You need to control what your reader knows. If you give out all of the key details about what is going to happen in your opening paragraph then you may shut down the ways in which you can add interesting detail later on.

Planning:

Plan

- Use a system that makes most sense to you – e.g. a spider diagram, bullet points, table, notes.
- A plan should be tightly focused – don't waste time writing out full sentences, key words and ideas are all that are needed.

Things to consider

- Key details – what happened and in what order?
- People – who is involved? How are you going to let your reader know key details about them?
- Structure – think about your beginning and how your narrative will end. Are you building to a particular point of interest for the reader?
- Detail - which areas will you develop further to add interest for your reader?

TIP 1: Write something manageable:

You only have a short amount of time so make sure that you don't have too many characters or too many things happening. If you spread yourself too thinly you won't be able to fully showcase your skills.

Examples of previous Component 1 Writing questions:

Write about a time when you broke the rules.

Write about a time when you had to go shopping with a relative.

The Wedding.

Grandma.

A memory of primary school.

Continue the following: It really wasn't the result I was looking for.

Write a story which ends:
...and that was the worst job of my life.

Write a story which ends:
...and I felt so sorry for myself.

Structure:

Using structural features like dialogue or flashbacks can add interest as long as you use them carefully and your writing makes sense. Your writing *must* be **coherent**.

TIP 2: Be aware of your reader:

For the highest marks you *must* fully engage the reader's interest.

Write about people and events in a way that makes your reader care about them. This could happen in a number of ways. For example, they could be interested or amused, horrified or worried.

Develop detail in a way that engages your reader. Influence them through what you **show** them and your development of the content.

Checklist for improving your writing:

- ✓ Have you tried to engage your reader?
- ✓ Have you made your reader learn things through implied detail (what you have shown them)?
- ✓ Have you provided interest by developing detail?
- ✓ Have you structured your work carefully?
- ✓ Have you proof-read your work for errors?

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AO6 Use a **range of vocabulary** and **sentence structure** for clarity, purpose and effect, with **accurate spelling** and **punctuation**.

Before Starting:

1. Be aware of what is being assessed in Writing (see Assessment Objectives above).
2. The Assessment Objectives show that you are being assessed on the content and organisation of your work (AO5) and your vocabulary and technical accuracy (AO6). Make sure you address these.
3. Use revision to work out the most common errors you make. Learn how to put these right and make sure you look for them in every piece of written work.
4. Get used to checking your work. Whilst learning this skill, you can read your work aloud to make the errors easier to detect.

Proofreading your work in an exam:

Check as you write

- Don't leave all checks until the end. Reread each paragraph before you start the next one to make sure that your work follows logically.
- Make sure that your work is grammatically sound – are you using tenses consistently?
- Keep an eye on any words that you use which are in the question – there is no excuse for spelling these incorrectly.

Leave time for a final read through

- Look at the basics carefully – for example, have you started each sentence with a capital letter and ended it with a full stop?
- Keep an eye out for words that you know you find problematic. Double check these.
- Don't be afraid to cross things out but make sure any changes are clear.

Things to remember: Be consistent:

In all writing it is important to convince your reader. **Don't undermine** your writing by **contradicting** what you have previously written.

For example, in a story you might write about waking up to see snow but later on describe someone who is sitting outside wearing shorts and a t-shirt. In a letter you might begin by describing a situation as outrageous but then go on to say that you don't mind either way. Both of these seem like silly examples but students often trip themselves up by **contradicting** themselves. **Careful planning** can help you avoid this.

Punctuation: Don't forget the basics

For your work to make sense you must write in SENTENCES. Make sure you know when to use a FULL STOP and when to use a COMMA. Too many students throw away marks and undermine the accuracy of their work by comma splicing. (*Comma splicing means using a comma when the sentence should have ended with a full stop.*)

Grammar: Tenses

Grammatical accuracy is very important and students who lose control of tenses will lose marks.

If you start writing in a particular tense try to make sure you stick with it unless you have a reason for changing.

E.g. if you begin writing in the past tense "*That day was the worst day of my life...*" make sure that you continue in that tense.

Common Errors – Homophones:

Lots of words sound the same but are spelled differently. Some examples are below. Learn the difference between these (and make lists of any others that catch you out regularly):

to/too/two	there/their/they're	hear/here	wear/where
we're/were	sight/site	pair/pear	through/threw
you're/your	which/witch	peace/piece	new/knew

Checklist for proofreading:

- ☑ Is your writing consistent?
- ☑ Have you used basic punctuation (like full stops) at the end of each sentence?
- ☑ Have you used tenses consistently?
- ☑ Have you used capital letters for all names and proper nouns?
- ☑ Have you punctuated speech and questions accurately?
- ☑ Have you written in paragraphs?

Assessment Objectives:

AO5 Communicate clearly and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

Organise information and ideas, using **structural and grammatical features** to support coherence and cohesion of texts.

AO6 Use a **range of vocabulary** and **sentence structure** for clarity, purpose and effect, with **accurate spelling** and **punctuation**.

Purpose, Structure and Content of a text:

Purpose of a text:

There are many reasons why you might produce a piece of writing. These include:

1. to persuade – to change an opinion
2. to entertain – to engage or amuse
3. to advise – to share views/give advice
4. to inform – to share information
5. to instruct – to tell or guide someone
6. to review - to reflect and evaluate

Structure of a text:

Text structure is more than just writing in paragraphs (which are important). Structure focuses on how to put your ideas together. An effective plan will decide the order of your ideas. You then need to consider how to present your ideas and sentences, so they have an impact on the reader. For example:

1. Reserve some key details for a dramatic final paragraph.
2. Use comparison to show your range of ideas.
3. Use counter-arguments to convince the reader that there is no alternative.

Content:

Once you start writing, the context is vital. Give specific details (don't be vague). Choose language carefully to maximise its impact. Content should always reflect the task e.g. entertaining writing could be lively and instructional writing could be factual.

Tone:

Once you have worked out why (purpose) you are writing you can start to make other choices. The purpose of a text will dictate the **tone** of your writing.

Tone can be...

serious, solemn, humorous, resigned, factual, formal, concerned, elated, questioning, persuasive, instructional, thought-provoking

Audience:

Audience is closely linked to text tone. If you are writing for an adult audience, your tone will be slightly different than if you are writing for an audience of your own age.

Tip: Never forget that you are in an exam. Do not make your writing too informal, even when writing for a teenage audience.

Selecting language:

When your writing is assessed, the language/vocabulary you use is considered in the overall mark.

Ambitious vocabulary, when used appropriately, can impress a reader but it should never sound forced or unnatural.

Try to learn a range of extended words that you can use in non-fiction writing (and learn how to spell them).

argument, acceptable, apathetic, committed, conscience, coherent, definitely, discipline, environment, exaggerate, independent, occasionally, recommend, sincerely

Checklist for structuring writing:

- ☑ Have you written in paragraphs?
- ☑ Have you written in full sentences?
- ☑ Have you consciously checked your use of capital letters?
- ☑ Have you varied the length and style of your sentences?
- ☑ Where *appropriate*, have you added some punctuation range?
- ☑ Does your writing sound fluent and natural?

When working on Component 2 writing:

You must think about:

1. Text **purpose** – the reason why you are writing.
2. Text **organisation** – how you will structure your writing (including any writing formats, for example a formal letter layout). Highlight the keywords in the task that suggest audience, content, purpose, style, structure and so on.
3. **Content** – what you intend to include and how you will make it interesting or appealing to your reader.

Retrieval of explicit and implicit information:

Assessment Objective (A01 Strand 1): *Identify and interpret explicit and implicit information and ideas.*

Information retrieval questions test a reader's ability to:

- identify the explicit information or ideas needed to answer the question
- isolate key details
- interpret the meaning of implicit ideas and information
- clearly refer to evidence in the text.

Before answering:

1. Make sure you are looking at the **correct** text and the **right** part of the text.
2. Be aware of how many marks the question is worth. E.g. if it is a 5-mark question you will probably be asked for 5 details.
3. Read the question **at least twice** to make sure you know exactly what you are looking for.
4. Use skimming and scanning techniques to find the detail(s) you need quickly.
5. Think about how much time you should dedicate to the question – don't be tempted to spend too long on this question and reduce the time you have available elsewhere.

When writing your answer:

- double check that you have read and understood the question and the instructions at the start of the question;
- identify relevant words or phrases from the text to answer the question – be specific.
- your answer may be brief but make sure you have provided enough detail to answer the question;
- track through the section of the text carefully – reading chronologically will help to make sure you don't miss anything.

Bullet points are fine for information retrieval questions but make sure your answer makes sense!

Skimming

This is when you do not read every word but try to take in the overall meaning of a piece of writing by moving your eyes throughout the text. Headings and opening sentences are useful for directing this technique...

Scanning

This is useful if you are looking for a particular word or piece of information. For example, in the second C2 Q1 example below you could begin by scanning the text for the word 'crater'.

Checklist for improving your answer:

- ☑ Have you answered the question?
- ☑ Have you retrieved sufficient information?
- ☑ Have you checked that you copied the information down correctly?
- ☑ Have you checked how many marks the question is worth?

TOP TIPS:

1. Use **short** relevant quotations.
2. **Check** the details of the question carefully.
3. If you are told to look at **specific lines** use your pen and **mark them** off on the exam paper so that you don't lose focus.

Some examples of previous information retrieval questions

Component 1: Q1

Read lines 1-6.

List **five** things you learn about Emma in these lines. [5]

List **five** things you learn about Jonathan in lines 1-17. [5]

Read lines 1-16.

List **five** things you learn about Brian Faulkner in these lines. [5]

Component 2: Q1

Read the newspaper article 'Miners Rescued from Chilean Mine' in the separate Resource Material.

- a. What was the nickname of the rescue capsule? [1]
- b. How did the miners let the rescuers know they were still alive? [1]
- c. Where were the men taken once they had been brought to the surface? [1]

Read the newspaper article 'Iceland's erupting volcano' in the separate Resource Material

- a. When did the Eyjakull volcano last erupt? [1]
- b. How close did Tom Robbins get to the crater of Eyjakull? [1]
- c. How wide is the crater of Katia? [1]

Read the newspaper article 'Inside America's Toughest Prison' in the separate Resource Material.

- a. Give one example from the article of how the worst prisoners were punished in the past? [1]
- b. At the time the article was written, how many prisoners were in Florence Prison? [1]
- c. Give one example of the privileges that prisoners may earn for good behaviour? [1]

Component 2: Q3

To answer the following questions you will need to read the account in 'The Penny Review' magazine.

- a. What caused the coal mine to collapse? [1]
- b. What detail does the writer give that shows the rescue attempt never slowed or stopped? [1]
- c. What gave the rescuers hope that the miners were still alive? [1]

To answer the following questions you will need to read Pieter Sandrick's account of the Krakatoa volcano explosion on the opposite page.

- a. On which day of the week did the Krakatoa volcano start to erupt? [1]
- b. How far away was Krakatoa from the town of Anjer? [1]
- c. How did Pieter Sandrick survive when the 'wall of water' hit the coast? [1]

To answer the following questions you will need to read the extract on the opposite page by Charles Dickens.

- a. When Charles Dickens visited the Eastern Penitentiary prison, what did he describe as awful? [1]
- b. Give two details from the text that suggest prisoners are in the Eastern Penitentiary prison for a long time. [2]

Explain, Comment and Analyse:

Assessment Objective:

AO2 Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views.

These questions test a reader's ability to:

- comment on the words and phrases used by a writer
- consider the reasons why specific words, phrases and techniques have been selected
- think about how a writer may manipulate our feelings/perspective.

Before answering:

1. Read the question carefully and highlight what you are being asked to explain/analyse/comment on (see example questions). There will be a SPECIFIC focus rather than a general analysis.
2. Re-read the section of text referred to in the question. For Component 1, you will be given specific lines to look at for AO2. For Component 2, you will usually be asked to look at the whole text. Read the text chronologically and highlight things which the writer has included that will aid you in your response.
3. Where relevant, highlight a RANGE of different techniques, words and phrases which are used by the writer.

When writing your answer:

- only comment on areas that are relevant to the question you have been asked;
- focus on (and highlight) the keywords from the question and keep referring to them;
- be concise with your explanations so you cover a wide range of points;
- do not repeat yourself – if a writer uses a technique try to deal with it and then move on rather than continually mentioning the same thing;
- work through the text chronologically so you do not overlook valuable ideas.

This is usually a higher tariff question so spend an appropriate amount of time on your answer.

TOP TIP:

'How' AO2 questions require you to focus on either a section of text, or the whole text. Where relevant you can comment on a writer's use of language, techniques, structure, text organisation, pictures, tone and sentence construction. Make sure you **do not overlook the words and phrases selected by the writer**. Many candidates are so focused on the techniques that they forget to comment on what is being said.

Some examples of previous questions which focus on explain, comment and analyse:

Component 1:

How does the writer show the relationship between Jonathan and Frances in these lines? [10]

How does the writer show us the differences between Lucy and Maureen in these lines? [10]

How does the writer show us the character of Emma in these lines? [10]

Component 2:

How does the writer try to show that Nik Wallenda's tightrope walk was astonishing and dramatic? [10]

How does Tom Robbins try to make his account of Iceland's erupting volcano' exciting and dramatic? [10]

These questions are usually accompanied by an instruction such as:

You must refer to the language used in the text to support your answer, using relevant subject terminology where appropriate.

This information is intended to help you so ensure you read it carefully.

How to answer concisely:

- **Link similar quotations together: "the writer uses... and... to show us..."**
- **Get to the point quickly: "it is easy to... because...the writer suggests..."**
- **Quotes must make sense but keep them brief. Never use ... in a quotation and then miss out the important information.**
- **Work out your sentence before you commit pen to paper and keep it focused when writing.**

Checklist for improving your answer:

- ☑ Have you used evidence to support your answer?
- ☑ Have you responded to the focus of the question?
- ☑ Have you commented on a range of techniques, details and language?
- ☑ Does your answer include a range of points from across the text?

Evaluation:

Assessment Objective (A04): Evaluate texts critically and support this with appropriate textual references.

Evaluation questions test a reader's ability to:

- give considered personal judgement
- use the text wisely to support judgements given
- demonstrate clear focus on the question
- provide critical overview of what has been read.

Before answering:

1. Read the statement/view in the question carefully.
2. Underline the part of the statement/view that shows the **focus** of the question.
3. Think about whether you agree/partly agree/disagree with the statement/view. You might find that you agree and disagree for different reasons.
4. Highlight the text to show which evidence you are going to use to support your opinions.
5. **Look again** at the question. Make sure your evidence and points will provide a clear focused answer.

Timing is key:

This question is worth **10 marks**.
You need to leave yourself around **15 minutes** to answer it.

Useful sentence openings and key vocabulary:

I agree/disagree with this view/statement...
This is reinforced by...
To some extent...
Furthermore...

This...
suggests... creates... demonstrates... uses...
reiterates... reinforces... implies... indicates...
convinces... highlights...

When writing your answer:

- keep the **focus** of the question firmly in mind – reuse the words of the question to show that your opinions are on task;
- make sure you are offering clear opinions in response to the statement/view given in the question and take a coherent stance;
- support all points with precisely chosen evidence from the text;
- track through the text to gain a clear range of evidence and help you to organise yourself in a coherent way;
- think about how the writer has shaped your opinion (what methods/techniques/ language have been used).

TOP TIP: Use evidence wisely

1. Any opinions you offer must be supported with evidence.
2. Avoid unsupported opinions or assertions – make your opinions relevant using what you have read to prove them.
3. Look at the text and pinpoint what it is that a writer says that makes you think as you do. Use that evidence to accompany your points.

Checklist for improving your answer:

- ✓ Have you responded to the focus of the question?
- ✓ Have you used specific and precise evidence to support your opinions?
- ✓ Have you made a range of points?
- ✓ Have you drawn upon evidence from the whole of the text?
- ✓ Have you given consideration to HOW the writer shaped your opinions?
- ✓ Have you given an overview statement to respond to the question?

Some examples of previous evaluation questions

Component 1: Q5

“The writer shows that life for immigrants such as the Hamiltons was very hard.”

How far do you agree with this view?

You should write about:

- your thoughts and feelings about how the life of the Hamiltons is presented in the passage as a whole;
- how the writer has created these thoughts and feelings. [10]

“The writer uses the walk to Wreck Island to show a change in both Emma and Robbie.”

How far do you agree with this view?

You should write about:

- your thoughts and feelings about how Emma and Robbie are presented in these lines and in the passage as a whole;
- how the writer has created these thoughts and feelings. [10]

“The writer presents Jonathan as a failure as a father and a husband.”

How far do you agree with this view?

You should write about:

- your thoughts and feelings about Jonathan and how he is presented in these lines and in the passage as a whole;
- how the writer has created these thoughts and feelings. [10]

Component 2: Q4

“In the first three paragraphs of the account, the writer gives the impression that the accident was **so serious that the trapped miners would not be found alive.**” How far do you agree with this statement?

You should comment on:

- what he says;
- how he says it. [10]

“In this extract, George Banks presents Blondin in a **very positive way.**” How far do you agree with this view?

You should comment on:

- what he says;
- how he says it. [10]

“Pieter Sandrick gets across his feelings **of increasing terror really well.**” How far do you agree with this statement?

You should comment on:

- what he says;
- how he says it. [10]

These questions are accompanied by the instruction:

You must use the text to support your comments.

This states you MUST use evidence to support your answer.

Assessment Objective (A01):

Select and synthesise evidence from different texts.

This question will be found in your Component 2 examination.

Synthesis questions aim to test a reader's ability to:

- show their understanding of key information, themes or ideas
- effectively collate key details from two texts
- identify common areas/ themes or ideas across two texts.

Before answering:

1. Read the question carefully. It is vital that you understand what you are being asked to synthesise.
2. Think about the focus of the question by stepping back from the texts. Try to get a clear understanding of the texts and task before you start to write.
3. Underline a couple of relevant key words from each text as these will help you to remain focused.

Definition:

Synthesis is the skill of bringing together materials from more than one text to create new material. The skill of summary is useful here as it encourages a brief and focused response.

When synthesising two texts:

consider the following:

- Re-read the question.
- Look at the words or phrases you have highlighted.
- Consider how you will collate the ideas from across both texts (do any of the points link up or are the points all different?) How will you present your response?
- Always refer to both texts in your responses or you will *only* be awarded a mark in Band 1.
- Check the mark tariff – this question is worth 4 marks and will only need 4 brief points.

Examples of previous synthesis questions:

The following questions all had the following introduction:
To answer the following questions, you must use both texts.

Using information from both texts, explain briefly in your own words what happened when news of the mining accidents became known. [4]

Using information from both texts, explain briefly in your own words what happened as a result of the volcanoes erupting in Anjer and Iceland. [4]

Using information from both texts, explain briefly in your own words, how the spectators reacted to Blondin and Wallenda. [4]

Using information from both texts, explain briefly in your own words how whales were hunted in 1850 and are now hunted in the Faroe Islands. [4]

TOP TIP: things you NEVER do in a synthesis response:

- **Never** give extra details or reasons, a synthesis does not require you to include these.
- **Never** try to expand on the details you have been given from the text. This should be a brief and focused answer.
- Quotation is acceptable but you should **never** copy large, unselective chunks directly from the text.
- **Never** spend much more than around 5 minutes on this type of question.

Checklist for improving your answers:

- ☑ A synthesis checks understanding – is your answer clear?
- ☑ Does your synthesis response reflect the focus of the question?
- ☑ Have you included sufficient different points to access ALL marks?
- ☑ While there is no preferred style when completing a synthesis, most candidates perform best when dealing with one text at a time.
- ☑ Have you made it clear which text you are referring to?

Comparison:

Assessment Objective (A03): Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.

Comparison questions test a reader's ability to:

- compare two texts
- consider the similarities and differences between the texts
- sustain a focus on the question and stated area for comparison.

Before answering:

1. This is the final reading question. Make sure you have left yourself enough **time**. Practise this!
2. Underline the key words in the question. You are likely to be asked to compare with a **specific** focus in mind – what is it?
3. Be sure that you understand the **focus** of the question.
4. Go through the different texts and highlight any evidence that you will use in your answer.
5. **Revisit** the question. Make sure your evidence and points will provide a clear answer to **focus**.

Useful compare and contrast connectives:

on the other hand	like
similarly	yet
both	although
unlike	in contrast
whereas	likewise
instead	as well as
however	alternatively
conversely	while

When writing your answer:

- be clear about which text you are referring to;
- support all points with evidence from the text;
- keep the **focus** of the question firmly in mind – reuse the words of the question to frame your answer if you need something to help you stay on track;
- keep an eye on your timing – this will be a higher tariff question so make sure you have left enough time for completion;
- you may not have the same amount to say about each text but make sure you try to give reasonably even consideration to both texts.

TOP TIP: Use the Question

1. Use the **bullet points**. These are deliberately given to help you. **Organise** your answer with these in mind.
2. The second bullet point tells you to look at **how** the writers get their ideas across. You must compare the ways the writers do this.

Checklist for improving your answer:

- ☑ Have you used evidence to support your answer?
- ☑ Have you responded to the focus of the question?
- ☑ Have you considered points from both texts?
- ☑ Have you made it clear which text you are referring to?

Some examples of previous comparison questions

Both of these texts are about **tightrope walkers crossing Niagara Falls**.

Compare:

- **what** Blondin and Nik Wallenda **did** during their crossings of Niagara Falls;
- **how** the writers try to convey the **dangers** of crossing Niagara Falls. [10]

Both of these texts are about **volcanoes that have erupted**.

Compare:

- **what** the writers **could see and hear** of the erupting volcanoes;
- **how** they get their experiences across to their readers. [10]

Both of these texts give an account of **a mining rescue**.

Compare:

- **what** the writers tell us about what happened on the **day** when the miners were rescued;
- **how** the writers try to show the **drama** of the **day** of the rescues. [10]

These questions are usually accompanied by an instruction such as:

You must use the text to support your comments and make it clear which text you are referring to.

This information is intended to help you so ensure you read it carefully.

Assessment Objectives:

AO5 Communicate clearly and imaginatively, selecting and adapting tone, style and register for different forms, purposes and audiences.

Organise information and ideas, using structural and grammatical features to support coherence and cohesion of texts.

AO6 Use a range of vocabulary and sentence structure for clarity, purpose and effect, with accurate spelling and punctuation.

Component 2 Exam facts:

- Two writing tasks
- 20 marks each
- 5 minutes to plan
- 25 minutes to write
- Write 300-400 words per task

Before Starting:

1. Read each task carefully (remember you *have to* do both).
2. Highlight the keywords in the task that suggest audience, content, purpose, style, structure and so on.
3. Try to step back from the task – sometimes you are asked to give your views – try to consider how you feel or what your immediate reaction is.
4. Use the planning time to form a clear plan.

Planning:

Why plan?

Planning helps you to capture your immediate reactions and views about a task.

- Planning allows you to jot down useful vocabulary.
- Planning allows you to consider the structure of your work.
- Planning will save you time in the long run.

Things to consider:

- The content of your writing – what angle will allow you to write in sufficient detail?
- Words, phrases and ideas that are suited to the topic and will enhance your writing.
- Structure – how will you present your work. Have you been asked for a specific structure (e.g. a formal letter)?
- Remember to write in full sentences and paragraphs.
- How will you begin your work, how will your ideas develop and how will you conclude your work?
- Once you have written down your ideas in a plan, remember to give some consideration to the order that you will write.

Work out in advance what kind of planning works best for you. Do you prefer to plan using a mind map, a spider diagram, a flow chart or a different style?

Top tips:

- Remember to use a range of appropriate and well selected details to develop and support your points
- Always leave enough time to proofread your work.

Examples of previous Component 2 Writing questions:

Write a lively article for your school/college magazine with the heading: A Teenager's Guide to Managing Parents.

Write your article.

You have been asked to give a talk to your class with the title: The person I'd most like to spend a day with.

Write down what you would say in your talk.

Write a review for a teenage magazine of a book, film or TV programme/series you have enjoyed in the last year and why it might appeal to others of your age.

Write your review.

Your headteacher has decided that there should not be an end of year celebration such as a school prom or party. The headteacher believes it would just be an excuse for students to show off in an expensive way.

Write a letter to your headteacher giving your opinions on this.

How will my work be marked?:

Your writing in both Component 1 and Component 2 is marked using very specific criteria. You are awarded marks for AO5 Communication and organisation and AO6 Vocabulary, sentence structure, spelling and punctuation.

In Component 2, AO5 is marked out of 12 and AO6 is marked out of 8. During your revision, you should have a look at the mark scheme that the examiners will use, this will help you to see exactly what they are looking for.

Remember, getting the basics (full stops and capital letters) is just as important as trying to include some more complex sentences. Aim to include an accurate range of sentence types and vocabulary.

Checklist for improving your writing:

- ✓ Have you planned your work carefully?
- ✓ Have you included sufficient detail?
- ✓ Have you considered the language you use?
- ✓ Have you structured your work carefully?
- ✓ Have you varied your punctuation for effect?
- ✓ Have you proof-read your work for errors?