

Year 10

English Literature

Revision



**KEEP
CALM
AND
REVISE**

ENGLISH LITERATURE

Macbeth

Macbeth is divided into part a and part b.

Part a= 20 marks

Part b= 20 marks

Macbeth Total= 40 marks

Timing: 55 minutes

Part a is assessed on AO2: analysis of effect of writers' use of language, structure and form using subject terminology.

Part b is assessed on AO1 (15 marks): explain writers' ideas and interpretations using relevant quotations/ evidence to support and AO3 (5 marks): explain relevant contexts associated with the text.

ACT I SCENE I. A desert place.

Thunder and lightning. Enter three Witches

First Witch

When shall we three meet again
In thunder, lightning, or in rain?

Second Witch

When the hurlyburly's done,
When the battle's lost and won.

Third Witch

That will be ere the set of sun.

First Witch

Where the place?

Second Witch

Upon the heath.

Third Witch

There to meet with Macbeth.

First Witch

I come, Graymalkin!

Second Witch

Paddock calls.

Third Witch

Anon.

ALL

Fair is foul, and foul is fair:
Hover through the fog and filthy air.

Exeunt

Part (a): Explore how Shakespeare presents the witches in this extract. Refer closely to the extract in your answer. (20 marks)

Part (b): In this extract, the witches are shown to have supernatural powers. Explain the importance of the supernatural elsewhere in the play.

In your answer, you must consider:

- *How the supernatural is presented*
- *The reasons and outcomes of the supernatural within the play*

You must refer to the context of the play in your answer. (20 marks)

Act 1 Scene 5

LADY MACBETH

Give him tending;
He brings great news.

Exit Messenger

The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! make thick my blood;
Stop up the access and passage to remorse,
That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell,
That my keen knife see not the wound it makes,
Nor heaven peep through the blanket of the dark,
To cry 'Hold, hold!'

Enter MACBETH

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

MACBETH

My dearest love,
Duncan comes here to-night.

LADY MACBETH

And when goes hence?

MACBETH

To-morrow, as he purposes.

LADY MACBETH

O, never
Shall sun that morrow see!
Your face, my thane, is as a book where men
May read strange matters. To beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under't. He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch;

Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

*Part (a): Explore how Shakespeare presents the Lady Macbeth in this extract.
Refer closely to the extract in your answer. (20 marks)*

*Part (b): In this extract, Lady Macbeth is shown to be powerful. Explain the
importance of power elsewhere in the play.*

In your answer, you must consider:

- *How power is presented*
- *The reasons for power within the play*

You must refer to the context of the play in your answer. (20 marks)

Act 3 Scene 4

Re-enter GHOST OF BANQUO

MACBETH

Avaunt! and quit my sight! let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!

LADY MACBETH

Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.

MACBETH

What man dare, I dare:
Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!

GHOST OF BANQUO vanishes

Why, so: being gone,
I am a man again. Pray you, sit still.

Part (a): Explore how Shakespeare presents Macbeth in this extract. Refer closely to the extract in your answer. (20 marks)

Part (b): In this extract, Macbeth is shown to be disturbed by Banquo's ghost. Explain the importance of ghosts and visions elsewhere in the play.

In your answer, you must consider:

- *How ghosts and visions are presented*
- *The reasons for ghosts and visions within the play*

You must refer to the context of the play in your answer. (20 marks)

Act 1 Scene 2

DUNCAN

So well thy words become thee as thy wounds;
They smack of honour both. Go get him surgeons.

Exit Sergeant, attended

Who comes here?

Enter ROSS

MALCOLM

The worthy thane of Ross.

LENNOX

What a haste looks through his eyes! So should he look
That seems to speak things strange.

ROSS

God save the king!

DUNCAN

Whence camest thou, worthy thane?

ROSS

From Fife, great king;
Where the Norweyan banners flout the sky
And fan our people cold. Norway himself,
With terrible numbers,
Assisted by that most disloyal traitor
The thane of Cawdor, began a dismal conflict;
Till that Bellona's bridegroom, lapp'd in proof,
Confronted him with self-comparisons,
Point against point rebellious, arm 'gainst arm.
Curbing his lavish spirit: and, to conclude,
The victory fell on us.

DUNCAN

Great happiness!

ROSS

That now
Sweno, the Norways' king, craves composition:
Nor would we deign him burial of his men
Till he disbursed at Saint Colme's inch
Ten thousand dollars to our general use.

DUNCAN

No more that thane of Cawdor shall deceive
Our bosom interest: go pronounce his present death,
And with his former title greet Macbeth.

ROSS

I'll see it done.

DUNCAN

What he hath lost noble Macbeth hath won.

Exeunt

Part (a): Explore how Shakespeare presents King Duncan in this extract. Refer closely to the extract in your answer. (20 marks)

Part (b): In this extract, King Duncan is shown to be a fair King. Explain the importance of Kingship elsewhere in the play.

In your answer, you must consider:

- How Kingship is presented
- The reasons for Kingship within the play

You must refer to the context of the play in your answer. (20 marks)

Act 3 Scene 4

First Murderer appears at the door

MACBETH

See, they encounter thee with their hearts' thanks.
Both sides are even: here I'll sit i' the midst:
Be large in mirth; anon we'll drink a measure
The table round.

Approaching the door

There's blood on thy face.

First Murderer

'Tis Banquo's then.

MACBETH

'Tis better thee without than he within.

Is he dispatch'd?

First Murderer

My lord, his throat is cut; that I did for him.

MACBETH

Thou art the best o' the cut-throats: yet he's good

That did the like for Fleance: if thou didst it,

Thou art the nonpareil.

First Murderer

Most royal sir,

Fleance is 'scaped.

MACBETH

Then comes my fit again: I had else been perfect,

Whole as the marble, founded as the rock,

As broad and general as the casing air:

But now I am cabin'd, cribb'd, confined, bound in

To saucy doubts and fears. But Banquo's safe?

First Murderer

Ay, my good lord: safe in a ditch he bides,

With twenty trenched gashes on his head;

The least a death to nature.

MACBETH

Thanks for that:

There the grown serpent lies; the worm that's fled

Hath nature that in time will venom breed,

No teeth for the present. Get thee gone: to-morrow

We'll hear, ourselves, again.

Exit Murderer

Part (a): Explore how Shakespeare presents the murder of Banquo and the reactions to it in this extract. Refer closely to the extract in your answer. (20 marks)

Part (b): In this extract, Banquo is shown to be brutally murdered. Explain the importance of violence elsewhere in the play.

In your answer, you must consider:

- *How violence is presented*
- *The reasons for violence within the play*

You must refer to the context of the play in your answer. (20 marks)

An Inspector Calls

An Inspector Calls has a choice of two questions, and you must choose one.

An Inspector Calls Total= 40 marks (32 marks in response to the question and 8 marks SPaG)

Timing: 50 minutes

An Inspector Calls is assessed on AO1 (16 marks): explain writers' ideas and interpretations using relevant quotations/ evidence to support and AO3 (16 marks): explain relevant contexts associated with the text and AO4 (8 marks): Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

- *Inspector Goole: "if men will not learn that lesson, then they will be taught it in fire and blood and anguish."*

Explore the significance of political ideas within An Inspector Calls.

You must refer to the context of the play in your answer. (40 marks)

- *Sheila: “these girls aren’t cheap labour—they’re people.”*

Explore the importance of Sheila Birling within An Inspector calls.

You must refer to the context of the play in your answer. (40 marks)

- *Mrs Birling: “As if a girl of that sort would refuse money.”*

Explore the significance of social class in An Inspector Calls.

You must refer to the context of the play in your answer. (40 marks)

- Mrs Birling: "You know of course that my husband was lord Mayor only two years ago and that he's still a magistrate."

Explore the importance of Mrs Birling in *An Inspector Calls*.

You must refer to the context of the play in your answer. (40 marks)

- Eric Birling: "My God-I'm not likely to forget."

Explore the significance of Eric Birling in *An Inspector Calls*.

You must refer the context of the play in your answer. (40 marks)

- Mr Birling: "Look here, I'm not going to have this, Inspector. You'll apologise at once."

Explore the importance of conflict within *An Inspector Calls*.

You must refer to the context of the play in your answer. (40 marks)

A Christmas Carol

A Christmas Carol is divided into part a and part b.

Part a= 20 marks

Part b= 20 marks

A Christmas Carol Total= 40 marks

Timing: 55 minutes

Part a is assessed on AO2: analysis of effect of writers' use of language, structure and form using subject terminology.

Part b is assessed on AO1: explain writers' ideas and interpretations using relevant quotations/ evidence to support.

Stave: From Stave one 'Marley's ghost' where we are introduced to Scrooge's character.

Oh! But he was a tight-fisted hand at the grind- stone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within

him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dogdays; and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, no wintry weather chill him. No wind that blew was bitterer than he, no falling snow was more intent upon its purpose, no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain, and snow, and hail, and sleet, could boast of the advantage over him in only one respect. They often `came down' handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, `My dear Scrooge, how are you? When will you come to see me?' No beggars implored him to bestow a trifle, no children asked him what it was o'clock, no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him; and when they saw him coming on, would tug their owners into doorways and up courts; and then would wag their tails as though they said, `No eye at all is better than an evil eye, dark master!'

But what did Scrooge care! It was the very thing he liked. To edge his way along the crowded paths of life, warning all human sympathy to keep its distance, was what the knowing ones call `nuts' to Scrooge.

Part (a): Explore how Dickens presents Scrooge's selfishness in this extract.

Give examples from the extract to support your ideas.

Part (b): In this extract, Scrooge is selfish and cold.

Explain how selfishness is portrayed elsewhere in the novel.

In your answer, you must consider:

- *who is selfish*

- *what these characters do which is selfish*

Stave: From Stave two 'The First of the Spirits' where Scrooge is visiting a previous Christmas when he was an assistant at Fezziwig's.

During the whole of this time, Scrooge had acted like a man out of his wits. His heart and soul were in the scene, and with his former self. He corroborated everything, remembered everything, enjoyed everything, and underwent the strangest agitation. It was not until now, when the bright faces of his former self and Dick were turned from them, that he remembered the Ghost, and became conscious that it was looking full upon him, while the light upon its head burnt very clear.

‘A small matter,’ said the Ghost, ‘to make these silly folks so full of gratitude.’

‘Small.’ echoed Scrooge.

The Spirit signed to him to listen to the two apprentices, who were pouring out their hearts in praise of Fezziwig: and when he had done so, said,

‘Why. Is it not. He has spent but a few pounds of your mortal money: three or four perhaps. Is that so much that he deserves this praise.’

‘It isn’t that,’ said Scrooge, heated by the remark, and speaking unconsciously like his former, not his latter, self. ‘It isn’t that, Spirit. He has the power to render us happy or unhappy; to make our service light or burdensome; a pleasure or a toil. Say that his power lies in words and looks; in things so slight and insignificant that it is impossible to add and count them up: what then. The happiness he gives, is quite as great as if it cost a fortune.’

He felt the Spirit’s glance, and stopped.

‘What is the matter.’ asked the Ghost.

‘Nothing in particular,’ said Scrooge.

‘Something, I think.’ the Ghost insisted.

‘No,’ said Scrooge, ‘No. I should like to be able to say a word or two to my clerk just now. That’s all.’

Part (a): Explore how Dickens presents Scrooge’s change in this extract.

Give examples from the extract to support your ideas.

Part (b): In this extract, Scrooge shows he is changing.

Explain how redemption is portrayed elsewhere in the novel.

In your answer, you must consider:

- what changes are made*
- what the impact of these changes are*

Stave: From Stave three 'The Second of the Spirits' where the Cratchit family are celebrating Christmas Day.

Such a bustle ensued that you might have thought a goose the rarest of all birds; a feathered phenomenon, to which a black swan was a matter of course -- and in truth it was something very like it in that house. Mrs Cratchit made the gravy (ready beforehand in a little saucepan) hissing hot; Master Peter mashed the potatoes with incredible vigour; Miss Belinda sweetened up the apple-sauce; Martha dusted the hot plates; Bob took Tiny Tim beside him in a tiny corner at the table; the two young Cratchits set chairs for everybody, not forgetting themselves, and mounting guard upon their posts, crammed spoons into their mouths, lest they should shriek for goose before their turn came to be helped. At last the dishes were set on, and grace was said. It was succeeded by a breathless pause, as Mrs Cratchit, looking slowly all along the carving-knife, prepared to plunge it in the breast; but when she did, and when the long expected gush of stuffing issued forth, one murmur of delight arose all round the board, and even Tiny Tim, excited by the two young Cratchits, beat on the table with the handle of his knife, and feebly cried Hurrah.

There never was such a goose. Bob said he didn't believe there ever was such a goose cooked. Its tenderness and flavour, size and cheapness, were the themes of universal admiration. Eked out by apple-sauce and mashed potatoes, it was a sufficient dinner for the whole family; indeed, as Mrs Cratchit said with great delight (surveying one small atom of a bone upon the dish), they hadn't ate it all at last. Yet every one had had enough, and the youngest Cratchits in particular, were steeped in sage and onion to the eyebrows. But now, the plates being changed by Miss Belinda, Mrs Cratchit left the room alone -- too nervous to bear witnesses -- to take the pudding up and bring it in.

Suppose it should not be done enough. Suppose it should break in turning out. Suppose somebody should have got over the wall of the back-yard, and stolen it, while they were merry with the goose -- a supposition at which the two young Cratchits became livid. All sorts of horrors were supposed.

Hallo. A great deal of steam. The pudding was out of the copper. A smell like a washing-day. That was the cloth. A smell like an eating-house and a pastrycook's next door to each other, with a laundress's next door to that. That was the pudding. In half a minute Mrs Cratchit entered -- flushed, but smiling proudly -- with the pudding, like a speckled cannon-ball, so hard

and firm, blazing in half of half-a-quartern of ignited brandy, and bedight with Christmas holly stuck into the top.

Oh, a wonderful pudding. Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs Cratchit since their marriage. Mrs Cratchit said that now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed to hint at such a thing.

At last the dinner was all done, the cloth was cleared, the hearth swept, and the fire made up. The compound in the jug being tasted, and considered perfect, apples and oranges were put upon the table, and a shovel-full of chestnuts on the fire. Then all the Cratchit family drew round the hearth, in what Bob Cratchit called a circle, meaning half a one; and at Bob Cratchit's elbow stood the family display of glass. Two tumblers, and a custard-cup without a handle.

Part (a): Explore how Dickens presents the Cratchit family Christmas in this extract.

Give examples from the extract to support your ideas.

Part (b): In this extract, the Cratchit family are enjoying Christmas Day.

Explain how Christmas is portrayed elsewhere in the novel.

In your answer, you must consider:

- *what views are presented on Christmas*
- *why Christmas is important*

Stave: From Stave four 'The Last of the Spirits' where some poor people are selling Scrooge's belongings at the pawn brokers.

The parlour was the space behind the screen of rags. The old man raked the fire together with an old stair-rod, and having trimmed his smoky lamp (for it was night), with the stem of his pipe, put it in his mouth again.

While he did this, the woman who had already spoken threw her bundle on the floor, and sat down in a flaunting manner on a stool; crossing her elbows on her knees, and looking with a bold defiance at the other two.

'What odds then. What odds, Mrs Dilber.' said the woman. 'Every person has a right to take care of themselves. He always did.'

'That's true, indeed.' said the laundress. 'No man more so.'

'Why then, don't stand staring as if you was afraid, woman; who's the wiser. We're not going to pick holes in each other's coats, I suppose.'

'No, indeed.' said Mrs Dilber and the man together. 'We should hope not.'

'Very well, then.' cried the woman. 'That's enough. Who's the worse for the loss of a few things like these. Not a dead man, I suppose.'

'No, indeed,' said Mrs Dilber, laughing.

'If he wanted to keep them after he was dead, a wicked old screw,' pursued the woman, 'why wasn't he natural in his lifetime. If he had been, he'd have had somebody to look after him when he was struck with Death, instead of lying gasping out his last there, alone by himself.'

'It's the truest word that ever was spoke,' said Mrs Dilber. 'It's a judgment on him.'

'I wish it was a little heavier judgment,' replied the woman; 'and it should have been, you may depend upon it, if I could have laid my hands on anything else. Open that bundle, old Joe, and let me know the value of it. Speak out plain. I'm not afraid to be the first, nor afraid for them to see it. We know pretty well that we were helping ourselves, before we met here, I believe. It's no sin. Open the bundle, Joe.'

But the gallantry of her friends would not allow of this; and the man in faded black, mounting the breach first, produced his plunder. It was not extensive. A seal or two, a pencil-case, a pair of sleeve-buttons, and a brooch of no great value, were all. They were severally examined and appraised by old

Joe, who chalked the sums he was disposed to give for each, upon the wall, and added them up into a total when he found there was nothing more to come.

‘That's your account,’ said Joe, ‘and I wouldn't give another sixpence, if I was to be boiled for not doing it. Who's next.’

Mrs Dilber was next. Sheets and towels, a little wearing apparel, two old-fashioned silver teaspoons, a pair of sugar-tongs, and a few boots. Her account was stated on the wall in the same manner.

‘I always give too much to ladies. It's a weakness of mine, and that's the way I ruin myself,’ said old Joe. ‘That's your account. If you asked me for another penny, and made it an open question, I'd repent of being so liberal and knock off half-a-crown.’

‘And now undo my bundle, Joe,’ said the first woman.

Joe went down on his knees for the greater convenience of opening it, and having unfastened a great many knots, dragged out a large and heavy roll of some dark stuff.

‘What do you call this,’ said Joe. ‘Bed-curtains.’

‘Ah,’ returned the woman, laughing and leaning forward on her crossed arms. ‘Bed-curtains.’

‘You don't mean to say you took them down, rings and all, with him lying there,’ said Joe.

‘Yes I do,’ replied the woman. ‘Why not.’

‘You were born to make your fortune,’ said Joe, ‘and you'll certainly do it.’

Part (a): Explore how Dickens presents the people at the pawn brokers in this extract.

Give examples from the extract to support your ideas.

Part (b): In this extract, the people selling Scrooge's belongings show they will do anything to earn some money.

Explain how Poverty is portrayed elsewhere in the novel.

In your answer, you must consider:

- *what examples of poverty there are*
- *why poverty is important*

Stave: From Stave Four 'The Last of the Spirits' where some businessmen are discussing Scrooge's upcoming funeral.

The Spirit stopped beside one little knot of business men. Observing that the hand was pointed to them, Scrooge advanced to listen to their talk.

'No,' said a great fat man with a monstrous chin, 'I don't know much about it, either way. I only know he's dead.'

'When did he die.' inquired another.

'Last night, I believe.'

'Why, what was the matter with him.' asked a third, taking a vast quantity of snuff out of a very large snuff-box. 'I thought he'd never die.'

'God knows,' said the first, with a yawn.

'What has he done with his money.' asked a red-faced gentleman with a pendulous excrescence on the end of his nose, that shook like the gills of a turkey-cock.

'I haven't heard,' said the man with the large chin, yawning again. 'Left it to his company, perhaps. He hasn't left it to me. That's all I know.'

This pleasantry was received with a general laugh.

'It's likely to be a very cheap funeral,' said the same speaker; 'for upon my life I don't know of anybody to go to it. Suppose we make up a party and volunteer.'

'I don't mind going if a lunch is provided,' observed the gentleman with the excrescence on his nose. 'But I must be fed, if I make one.'

Another laugh.

'Well, I am the most disinterested among you, after all,' said the first speaker, 'for I never wear black gloves, and I never eat lunch. But I'll offer to go, if anybody else will. When I come to think of it, I'm not at all sure that I wasn't his most particular friend; for we used to stop and speak whenever we met. Bye, bye.'

Speakers and listeners strolled away, and mixed with other groups. Scrooge knew the men, and looked towards the Spirit for an explanation.

The Phantom glided on into a street. Its finger pointed to two persons meeting. Scrooge listened again, thinking that the explanation might lie here.

He knew these men, also, perfectly. They were men of aye business: very wealthy, and of great importance. He had made a point always of standing well in their esteem: in a business point of view, that is; strictly in a business point of view.

'How are you.' said one.

'How are you.' returned the other.

'Well.' said the first. 'Old Scratch has got his own at last, hey.'

'So I am told,' returned the second. 'Cold, isn't it.'

'Seasonable for Christmas time. You're not a skater, I suppose.'

'No. No. Something else to think of. Good morning.'

Not another word. That was their meeting, their conversation, and their parting.

Part (a): Explore how Dickens presents the businessmen in this extract.

Give examples from the extract to support your ideas.

Part (b): In this extract, the businessmen show little to no emotion towards Scrooge's death.

Explain how business is portrayed elsewhere in the novel.

In your answer, you must consider:

- what is said about business*
- why business is important*

Conflict Poetry Anthology

You will be given one of the 15 poems studied and you will compare this with one of the other 14 poems studied but this one won't be in front of you.

Conflict Poetry Anthology= 20 marks

Timing: 35 minutes

Conflict Poetry Anthology is assessed on AO2 (15 marks): analysis of effect of writers' use of language, structure and form using subject terminology and AO3 (5 marks): explain relevant contexts associated with the poems

- *Re-read Exposure. Choose one other poem from the Conflict anthology.*

Compare how war is presented in the two poems.

In your answer, you should consider the:

- *poets' use of language, form and structure*
- *influence of the contexts in which the poems were written.*

- *Re-read War Photographer. Choose one other poem from the Conflict anthology.*

Compare how bitterness is presented in the two poems.

In your answer, you should consider the:

- *poets' use of language, form and structure*

- influence of the contexts in which the poems were written.

- Re-read *The Man He Killed*. Choose one other poem from the *Conflict* anthology.

Compare how confusion is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

- Re-read *Exposure*. Choose one other poem from the *Conflict* anthology.

Compare how war is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure

- influence of the contexts in which the poems were written.

- Re-read *The Class Game*. Choose one other poem from the Conflict anthology.

Compare how prejudice is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

- Re-read *Catrin*. Choose one other poem from the Conflict anthology.

Compare how a mother's conflict is presented in the two poems.

In your answer, you should consider the:

- *poets' use of language, form and structure*
- *influence of the contexts in which the poems were written.*

- *Re-read Cousin Kate. Choose one other poem from the Conflict anthology.*

Compare how anger is presented in the two poems.

In your answer, you should consider the:

- *poets' use of language, form and structure*
- *influence of the contexts in which the poems were written.*

- *Re-read Extract from the Prelude. Choose one other poem from the Conflict anthology.*

Compare how a conflict with a greater power is presented in the two poems.

In your answer, you should consider the:

- *poets' use of language, form and structure*

- influence of the contexts in which the poems were written.

Unseen Poetry

You will be given two poems that you've not studied before, they will be on the same topic and you will compare them.

Unseen Poetry= 20 marks

Timing: 45 minutes

Unseen Poetry is assessed on AO1 (8 marks): explain writers' ideas and interpretations using relevant quotations/ evidence to support and AO2 (12 marks): analysis of effect of writers' use of language, structure and form using subject terminology.

Poem 1: To Autumn by John Keats

*Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'erbrimm'd their clammy cells.*

*Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spare the next swath and all its twined flowers;
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozings, hours by hours.*

*Where are the songs of Spring? Aye, where are they?
Think not of them, — thou hast thy music too,
While barr'd clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft*

*Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing, and now with treble soft
The redbreast whistles from a garden-croft;
And gathering swallows twitter in the skies.*

Poem 2: To Autumn by William Blake

O Autumn, laden with fruit, and stain'd
With the blood of the grape, pass not, but sit
Beneath my shady roof; there thou may'st rest,
And tune thy jolly voice to my fresh pipe,
And all the daughters of the year shall dance!
Sing now the lusty song of fruits and flowers.

'The narrow bud opens her beauties to
The sun, and love runs in her thrilling veins;
Blossoms hang round the brows of Morning, and
Flourish down the bright cheek of modest Eve,
Till clust'ring Summer breaks forth into singing,
And feather'd clouds strew flowers round her head.

'The spirits of the air live in the smells
Of fruit; and Joy, with pinions light, roves round
The gardens, or sits singing in the trees.'
Thus sang the jolly Autumn as he sat,
Then rose, girded himself, and o'er the bleak
Hills fled from our sight; but left his golden load.

*Compare the ways the writers present the season Autumn
Poem 1: To Autumn and Poem 2: To Autumn.*

In your answer, you should compare:

- the ideas in the poems*
- the poets' use of language*
- the poets' use of form and structure.*

Use evidence from the poems to support your comparison.

Poem 1: Funeral Blues by W. H. Auden

Stop all the clocks, cut off the telephone,
Prevent the dog from barking with a juicy bone,
Silence the pianos and with muffled drum
Bring out the coffin, let the mourners come.

Let aeroplanes circle moaning overhead
Scribbling on the sky the message 'He is Dead'.
Put crepe bows round the white necks of the public doves,
Let the traffic policemen wear black cotton gloves.

He was my North, my South, my East and West,
My working week and my Sunday rest,
My noon, my midnight, my talk, my song;
I thought that love would last forever: I was wrong.

The stars are not wanted now; put out every one,
Pack up the moon and dismantle the sun,
Pour away the ocean and sweep up the wood;
For nothing now can ever come to any good.

Poem 2: Funeral End For My Friend by Howard Johnson

I am standing at your funeral
Ready to say good bye

I am standing here
Ready to cry

Memories for me to recall
Of my first ball

Climbing tall trees
Skined up knees

Swinging High
Touching the sky

When I returned
Your arms were there

Wrapping me
With warmth comfort and care.

I am wondering why
This could'nt last?

Ending Days
Of my childhood past

Grave site train
Tears turn to torrid rain

Good bye mother
There never will be another

Sadness is my care
My heart has a tear..

Outside waiting funeral hearse,
Taking from me, without coerce,

Your touch is far away
Angels guiding your way.

Compare the ways the writers present the death of a loved one in Poem 1: Funeral blues and Poem 2: Funeral End For My Friend.

In your answer, you should compare:

- the ideas in the poems*
- the poets' use of language*
- the poets' use of form and structure.*

Use evidence from the poems to support your comparison.

Poem 1: Homelessness by Ken Gilbert

silent ghosts along the boulevard walk
from early morning to the sun's retreat
where many fearful people sometimes talk
from behind darkened doorways of the street

daytime wanderers take refuge at dark
in densely treed properties remaining
hidden till morning's light skyward embark
upon today's eager search sustaining

hopeful outcasts seek for a better day
but cannot find the way yet untaken
while searching for assurance in dismay
when a new reality awaken

helpful hearts upon every hill approach
to gather together children broken
lost souls upon whom circumstance encroach
with life's many treacheries unspoken

caring people volunteer precious time
to listen to the many stories told
trauma's history leading toward crime
and violent addiction uncontrolled

anointed shepherds lead the way unseen
to a better beginning tomorrow
where character's instruction intervene

for building skills to wipe away sorrow

self-sufficient behavior learned anew
awaken thoughts of coming better days
where integrity's recompense debut
with transformation's gratitude ablaze

cannot one ever conquer homelessness
with so many resources brought to bear
for ending habitual helplessness
redeems another from endless despair

Poem 2: Give by Simon Armitage

Of all the public places, dear
to make a scene, I've chosen here.

Of all the doorways in the world
to choose to sleep, I've chosen yours.
I'm on the street, under the stars.

For coppers I can dance or sing.
For silver-swallow swords, eat fire.
For gold-escape from locks and chains.

It's not as if I'm holding out
for frankincense or myrrh, just change.

You give me tea. That's big of you.
I'm on my knees. I beg of you.

Compare the ways the writers present views towards the homeless in Poem 1: Homelessness and Poem 2: Give.

In your answer, you should compare:

- the ideas in the poems*
- the poets' use of language*
- the poets' use of form and structure.*

Use evidence from the poems to support your comparison.