



English



Year 10 Knowledge Organisers



Specific AOs

AO1

Use textual references, including quotations, to support and illustrate interpretations.

AO2

Analyse language, form and structure.

AO3

Show understanding of the relationships between texts and the contexts.

AO4

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

'An Inspector Calls' by JB Priestley

Question Outline

The question focuses on how a character or theme is presented and develops throughout the play e.g.
How does Priestley present Sheila as a character who learns important lessons about herself and society?

Context and the Play's Moral Dimension

JB Priestley wrote 'An Inspector Calls' in 1945, during the Second World War, but he set the play in 1912. In 1912, Edwardian society wasn't equal – people with more money and from a higher class had more power and authority. Priestley used the unequal society of 1912 as a setting to get people to think about inequality in 1945. At the end of WW2, Priestley wanted a fairer Britain to be built, capitalizing on the changing job roles performed by women to keep the war effort going and the narrowing of gaps between social classes owing to everyone having to pull together during the war. He did not want a return to earlier inequalities and injustices in society. Priestley also wanted to criticize the ruling classes for leading Britain into two costly world wars which were, to some extent, fought for economic reasons.

Characters

The Inspector – is a godlike figure, omniscient (all-knowing); he acts like a judge, pronouncing guilt upon the Birlings; he is the play's moral compass, reflecting Priestley's socialist views; he is a prophet who envisions the future disasters faced by mankind

Eva Smith – an innocent working class girl who is exploited and taken advantage of; she is principled, responsible and moral; an innocent victim

Mr. Birling – a pompous capitalist who thinks more about money and wealth than treating his workers with respect/compassion; corrupt, he attempts to bribe the Inspector; short-sighted and foolish

Mrs. Birling – obsessed with status and outward respectability; a snob who thinks highly of herself and little of working class girls like Eva; out of touch and deluded, she is a distant mother and cold in nature

Sheila Birling – matures as a character from a spoilt princess at the start who then takes responsibility for her actions and shows genuine remorse; sensible and moral, she becomes the Inspector's proxy later in the action

Eric Birling – a drunken, irresponsible young man who takes advantage of Eva and steals from his father; like Sheila, he takes responsibility and grows as a person

Gerald Croft – an eligible bachelor and womaniser; he enjoys a privileged lifestyle; a staunch capitalist who protects his own self interest; slippery and difficult to trust

Themes

Social Class and Inequality – the play presents a gulf in social class between working class Eva Smith and the privileged wealthy who take advantage of an innocent girl and ruin her; Priestley envisions a better, fairer society in which women are equal to men and working class people are treated fairly and properly remunerated for their hard work

Responsibility – the play educates its audience about the importance of collective responsibility, the moral argument that we are all in it together and should look out for each other; furthermore, that those in power should act responsibly, otherwise there will be repeated war and bloody conflict

Key Quotes

- 'You're just the kind of son-in-law I always wanted' (Mr. Birling)
 - 'unsinkable, absolutely unsinkable' (Mr. Birling)
 - 'I can't accept any responsibility' (Mr. Birling)
 - 'girls of that class' (Mrs. Birling)
- 'Go and look for the father of the child. It's his responsibility.' (Mrs. Birling)
 - 'These girls aren't cheap labour. They're people.' (Sheila)
 - 'Between us we drove that girl to suicide' (Sheila)
 - 'I was in that state when a chap easily gets nasty.' (Eric)
- 'you're not the kind of father a chap can go to when he's in trouble' (Eric)
 - 'you killed them both' (Eric)
- 'I didn't install her there so that I could make love to her.' (Gerald)
- 'Everything's alright now Sheila. How about this ring?' (Gerald)
 - 'a chain of events' (Inspector Goole)
- 'Public men, Mr. Birling, have responsibilities as well as privileges.' (Inspector Goole)
- 'millions and millions and millions of Eva Smiths and John Smiths' 'fire and blood and anguish' (Inspector Goole)

Terminology

Dramatic Irony
Well-made Play
Morality Play
Circular Structure
Allegory
Power
Corruption
Authority
Exploitation
Satire
Mockery
Proxy
Social Responsibility
Reform
Claustrophobic Staging
Lighting
Euphemisms
Semantic Field
Polysyndeton
Juxtaposition
Religious Imagery

Specific AOs

A05 Content & Organisation

Communicate clearly, effectively 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

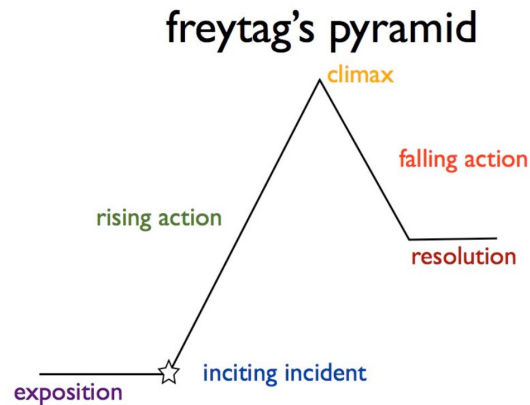
A06

Technical Accuracy

Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Language Paper 1: Narrative Writing

Write the opening part of a story about a place that is severely affected by the weather.
(24 marks for content and organisation, 16 marks for technical accuracy)



Effective Story Writing Top Tips

- Have a quick, dramatic opening
 - Show, Don't Tell
- Withhold Key Information
 - Spring a Surprise
- Create Plausible Characters
 - Set the Scene
- Keep the Reader on Edge

Your story should begin with an **inciting incident** i.e. the introduction of an event affecting the main character that sets the story in motion e.g. a storm develops at sea causing trouble for some surfers.

Look then to develop your characters and, in particular, the main character. Describe their appearance, actions and interactions. Use dialogue to show how they relate towards each other. How could you relate the growing panic of the group at this stage?

Develop your story, adding further drama.

What further complications could you introduce at this point? Someone going into shock, the currents pulling a weaker swimmer below the surface?

Try to sustain a level of suspense/tension throughout. You don't want your story to be anti-climactic or have a flat ending. Is there a further surprise or twist you can throw in at the end?

Key Terms

Simile
Personification
Alliteration
Metaphor
Onomatopoeia
Five Senses
Colours and shades
Juxtaposition
Listing
Repetition
Prepositional Phrases
Semantic Field
Mood
Atmosphere
Ambitious Vocabulary
Sentence Variety
Syntax
Fronted Adverbials
Range of Punctuation
Dialogue
Show, Not Tell
Non-linear
Flashback
Flashforward
Protagonist
Characterisation

Specific AOs

AO1

Identify and interpret explicit and implicit information and ideas.

AO2

Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers

AO4

Evaluate texts critically and support this with appropriate textual references.

Language Paper 1 Reading: Analysing Unseen Prose

'Active Reading' – spend your first ten minutes reading Q1-4 and the extract carefully. As you read, highlight relevant quotes and make a few brief annotations around the text relating to language and structure.

Q1 Information Retrieval (4 marks) (2 mins)

Typical question:

- Read again the first part of the source, from lines 1 to 5. List five things about the motor-van from this part of the source.

Approach?

- Select four ideas from the lines stated in the question – do not stray
- Write each thing you were asked to find as a short sentence
- You can record information word for word from the text or use paraphrase, but do not copy unselectively

Q2 Analysing Language (8 marks) (12 mins)

Typical question:

- Look in detail at this extract, from lines 6 to 12 of the source. How does the writer use language here to describe the Hartop family? *You could comment on words and phrases, language features/techniques and sentence forms.*

Approach?

- Select three effective uses of language to explore, preferably techniques or images
- Use the PETAL approach – Point-Evidence-Technique-Analysis-Link (back to the question)
- The key is to 'say a lot about a little'
- Ensure that the effects of language and impressions created are thoroughly explored
- Identify word types and techniques correctly

Q3 Exploring Structure (8 marks) (12 mins)

Typical question:

- You now need to think about the whole of the source ... How has the writer structured the text to interest you as a reader?

Approach?

- The key here is exploring how the story evolves, focusing on how the text opens, and why, and then tracking significant changes in focus e.g. moving from setting the scene to introducing character, then developing characters and relationships through dialogue ...
- Aim to make three key points, covering the beginning, middle and end of the text
- Follow the PETAL approach again, exploring how the writer's interest is gained and developed throughout the extract.

Q4 Evaluating Writer's Craft (20 marks) (24 mins)

Typical question:

A student said, 'This part of the story where Alice is sent back along the road ... shows how hard and cruel Hartop is, so that all of our sympathy is with Alice.' To what extent do you agree?

Approach?

- Read the statement carefully. Is it in two parts? Do you agree with both parts of the statement? Don't be afraid to challenge!
- Try to consider points for and against the statement in your answer.
- Look to explore the writer's craft e.g. language choices, use of techniques, structure, narrative perspective
- Aim for 4-5 PETAL paragraphs overall.

Key Terms

Active Reading
Explicit
Implicit
Connotations
Infers
Implies
Imagery
Metaphor
Simile
Repetition
Listing
Contrast
Pathetic fallacy
Semantic field
Hyperbole
Short sentence
Chronological
Non-linear
Flashback
Flashforward
Characterisation
Evaluation
Counter
Argument
Pros and Cons

Specific AOs

AO1

Identify and interpret explicit and implicit information and ideas.

AO2

Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers

AO3

Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts.

Language Paper 2 Reading: Analysing and Comparing Non-fiction Texts

'Active Reading' – spend your first ten minutes reading Q1-4 and the extract carefully. As you read, highlight relevant quotes and make a few brief annotations around the text relating to language and structure.

Q1 Information Retrieval (4 marks) (2 mins)

Typical question:

- Read again the first part of Source A from lines 1 to 12. Choose four statements below which are true.

Approach?

- Scan the text carefully to check which statements are true, ensuring that you stay between the specified lines
- Shade in the circles in the boxes after each true statement

Q2 Summary of Differences (8 marks) (12 mins)

Typical question:

- Use details from both sources to write a summary of what you understand about the different boats.

Approach?

- Identify three differences presented in Sources A and B
- Ensure you focus on the person, place or thing specified – don't stray onto writers' views! This is needed in Q4.
- Use PEE – Point, Evidence, Explore (the differences) in your answer
- Make it clear which text you are talking about by referencing the source or the writer
- There is not the same need to zoom in on language and explore the writer's craft
- Use discourse markers like 'whereas', 'whilst', 'however' to introduce your comparisons

Q3 Analysing Language (12 marks) (16 mins)

Typical question:

- You now need to refer only to Source A from lines 16 to 26. How does the writer use language to describe the power of the sea?

Approach?

- Make sure you look at the right text!
- Select three effective uses of language to explore, preferably techniques or images
- Use the PETAL approach – Point-Evidence-Technique-Analysis-Link (back to the question)
- The key is to 'say a lot about a little'
- Ensure that the effects of language and impressions created are thoroughly explored
- Identify word types and techniques correctly

Q4 Comparing Viewpoints and Methods (16 marks) (20 mins)

Typical question:

- Compare how the writers convey their different perspectives and feelings about their experiences at sea.

Approach?

- Using the PETAL approach outline the writers' feelings/views in Source A and focus on how they use language/techniques to convey those views
- Move on to Source B, identifying the writer's views in the second text, commenting on how they are different from those presented in Source A, again focusing on the writer's craft
- Usually the sources will be different forms and may have a different audience/purpose, which may influence the register and style of the language used. You should consider this too in your response.

Key Terms

Active Reading
Explicit
Implicit
Connotations
Infers
Implies
Imagery
Metaphor
Simile
Repetition
Listing
Contrast
Semantic field
Hyperbole
Short sentence
Irony
Tone
Register
Perspective
Summary
Synthesis
Comparison
Discourse
Markers

Specific AOs

A05

Content & Organisation

Communicate clearly, effectively 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

A06

Technical Accuracy

Candidates must use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Language Paper 2: Non-fiction Writing

Typical Task – Write either a formal letter, speech or article outlining your views on a topical issue e.g.

'It is the people who have extraordinary skill, courage and determination who deserve to be famous, not those who have good looks or lots of money or behave badly.' Write a letter to the editor of a newspaper in which you argue your point of view in response to this statement. (24 marks for content and organisation and 16 marks for technical accuracy)

Formal Letter

- Set out appropriately e.g. dated, Dear Sir/Madam, Yours faithfully, Yours sincerely (if addressed by name)
- Identify the issue at hand, making clear your POV
 - Formulate and develop three key arguments
 - Include some counter argument
 - Include some expert opinion
 - Include a range of persuasive devices
- Conclude by reiterating your POV, outlining the actions you would like your recipient to take and why

Speech

- Set out appropriately e.g. Good morning, I am here today to give my views on, conclude by explaining what you audience can do to help/get involved
- Modulate your language accordingly for speech incorporating some abbreviation, colloquialisms, a blend of formal and informal language
- Involve your audience throughout e.g. through direct address – pronouns (we/you/us) and RQ's
- Look to include forms of primary evidence e.g. expert opinion, the results of phantom surveys
 - Incorporate counter argument
 - Incorporate a range of rhetorical devices

Article

- Set out appropriately e.g. a catchy headline incorporating pun, alliteration or idiom/metaphor
 - Include a blend of informal and formal language
- Include anecdote, allowing the reader an insight into your personal life and own experiences
- Aim to entertain as well as inform and persuade e.g. through pun, wordplay, hyperbole, self-deprecation, irony
- Incorporate imagery e.g. simile, metaphor, semantic fields
- Address your audience directly using pronouns (you/your/we)
- Include asides – brief diatribes where you go off topic and reveal your thoughts and feelings

Non-fiction Writing Top Tips

- Think GAP – Genre (what form/style am I writing in?), Audience (who am I writing to/for?), Purpose (why am I writing? What do I hope to achieve?)
- Include a variety of persuasive devices, sentence structures, vocabulary and punctuation
- Develop each argument fully, incorporating counter argument, anecdote, expert opinion and primary evidence e.g. surveys

Genre Audience Purpose

Key Terms

Direct Address
Adjectives
Alliteration
Anecdote
Facts
Opinions
Rhetorical Q's
Exaggeration
Statistics
Triplets
Feelings
Flattery
Imperatives
Repetition
Expert Opinion
Counter Argument
Surveys
Genre
Audience
Purpose
Style
Register
Formal
Informal
Perspective
Ambitious
Vocabulary
Range of Punctuation
Technical Accuracy

<p>When We Two Parted by Lord Byron Themes: Loss, Heartbreak, Longing Tones: Anger, Bitterness, Grief</p> <p>Content, Meaning and Purpose - Speaker is directly addressing a former lover who no longer shows any affection for him. - He is clearly still affected by the relationship and angry at her coldness towards him and her continued promiscuity. - The poem conveys how the pain of a broken love affair is similar to grief: there is imagery of death in the poem.</p> <p>Language - Recurring imagery of death (extended metaphor): "Pale grew they cheek and cold", "A knell to my ear", "In silence I grieve." - "Half-broken hearted": 'half' suggests they weren't fully in love, or that she didn't love him back. - "I hear they name spoken/And share in thy shame": she has a reputation for promiscuity, and he's ashamed to have known her. Sibilance of <i>sh = secrecy</i>. - "I rue thee, Too deeply to tell": he has deep regret for the affair and doesn't feel that the poem can fully convey the strength of his bitterness and anger.</p>	<p>Form and Structure - Shifting tense between past, present and future emphasises the speaker's persistent pain. - His rhetorical questions convey how he still requires closure on the relationship. - Consistent ABABCD rhyme scheme: highlights certain words (<i>tears, cold, kiss, broken, shame</i>) and creates the effect of fate and certainty – the relationship was always doomed. - Repetition of "silence and tears" from first to last stanza: emphasises secrecy and pain.</p>	<p>Eden Rock by Charles Causley Themes: Memories, Family/Parents, Bonds Tones: Light, Ethereal, Nostalgic</p> <p>Content, Meaning and Purpose - The speaker is reminiscing about his parents as a young couple, as they picnic by a stream. It is written in the present tense to make the memory seem real. - They live a simple but happy life; conveying the importance of family and how wealth is not important. - They encourage him to cross the stream towards them, possibly symbolising his birth or his death as he joins them in the next life: "Crossing is not as hard as you might think".</p> <p>Language - Everyday nostalgia: the parents are presented as living a simple but happy life. "She pours tea from a Thermos, the milk straight from an old H.P Sauce bottle", "tin cups". - "Eden Rock": biblical reference to the Garden of Eden; he holds his parents and their idyllic life in very high regard. - Language of light, conveying images of hope and peace: "Her hair [...] takes on the light", "sky whitens as if lit by three suns".</p>	<p>Form - Each line of the poem has ten syllables, and most stanzas have four lines. This might reflect the secure and reliable nature of this parent's relationship. - The first three stanzas present his parents, portraying their idyllic existence. Fourth and fifth stanzas include the speaker as they encourage him to cross. - The poem uses half-rhymes to create a gentle, flowing rhythm, adding to the laid back and ethereal tone. - Enjambment after "Leisurely" slows pace, adding to the feeling of relaxation. - Monosyllabic final line is separated and the tone shifts to mundane and disappointment. Perhaps his own life failed to reflect this imagined/remembered existence.</p>	<p>Neutral Tones by Thomas Hardy Themes: Loss, Longing, Heartbreak Tones: Neutral, Pessimistic, Melancholic</p> <p>Content, Meaning and Purpose - The narrator recalls the day when he realised that a relationship had ended, and had to face the inevitable. - He and his lover were stood by a pond. He describes how her eyes and smile revealed her feelings: he believes that she had become bored and fallen out of love with him. - The final stanza is in the present, and conveys how he still thinks about that fateful day, and how he has lost faith in love.</p> <p>Language - "We stood by a pond that winter day": standing still and the cold set the tone of their relationship. - "tedious riddles" "played" "lost": imagery of love as a game – a game that he lost. - "Like an ominous bird a-wing...": bird represents the relationship flying away; ellipsis conveys passage of time leading to the current day in fourth stanza. - "love deceives, And wrings with wrong": he doesn't trust love as it has caused him so much 'wrong'. - "God-curst sun": the plosive 't' sound creates a harsh and bitter tone.</p>	<p>Form and Structure - The first three stanzas recall the day by the pond, whilst the final stanza jumps forward in time to show that the memory is still foremost in his mind – and has tainted his view of love. - The final line of each stanza is indented. This creates a pause which slows the pace and reflects his sadness. - The poem ends with imagery of the pond and surrounding leaves (as seen in the first stanza). Circular structure confirms the lingering, and inescapable, pain.</p>
<p>Letters from Yorkshire by Laura Dooley Themes: Longing, Reminiscing, Connections Tones: Melancholic, Rustic, Nostalgic</p> <p>Content, Meaning and Purpose The narrator speaks about a friend living in the countryside who sends her letters about his rural life. - She is now a writer living in the city and reminisces about her former rural lifestyle. - She wonders whether he has a more fulfilling life: "Is your life more real because you dig and sow?". - Finally, it shows how connections to places and people can be maintained with words.</p> <p>Language - "digging his garden, planting his potatoes": physical verbs (also "breaking" and "clearing") convey the man's active rural and outdoors lifestyle. - "It's not romance, simply how things are": grounds the poem in mundane reality, and a melancholic tone. - "his knuckles singing": conveys the energising effect that rural work has on his hands, later contrasted with the speaker's soulless "feeding words onto a blank screen". - "pouring air and light into an envelope": tone shifts to hopeful and magical tone, romanticising rural life.</p>	<p>Form and Structure - Free verse and use of 2nd person narrative ("you" and "you") creates the effect of a conversation or letter, and a personal tone: the narrator is reaching out to the man in the poem. - First three stanzas emphasise the contrast between their lives. - Final two stanzas emphasise the connection between their "souls". - Enjambment between "seasons" and "turning" reflects that passing of time and seasons; emphasises the seasons that she is missing by being in the city.</p>	<p>Follower by Seamus Heaney Themes: Memories, Family/Parents, Admiration Tones: Rugged, Nostalgic</p> <p>Content, Meaning and Purpose - The speaker recalls how he would watch his father expertly plough the fields on the farm where he grew up. - His father is an image of strength and reliability: the son was in admiration of him and wanted to grow up to be like him. - The poem ends with a role reversal: his elderly father is now reliant on him, and "will not go away", ambiguous reference to their relationship.</p> <p>Language - "His shoulders globed like a full sail strung": assonance of 'ou' and 'obed' emphasise the size of his father's shoulders; simile conveys how his father can harness great power like a sailing ship. - "An expert": short sentence, caesura and sharp consonant sounds reflect father's precise and unquestionable skill. - "I stumbled in his hob-nailed wake": son's clumsiness contrasts the father's expertise; the sailing metaphor is extended – the father is so powerful he leaves a 'wake' like a ship. He leaves a great impression on the boy.</p>	<p>Form and Structure - The six stanzas of four lines each are written in iambic pentameter. The steady rhythm reflects the steadiness and reliability of the father's ploughing. - The rhyme scheme of ABAB occasionally slips to half-rhymes, symbolising how the boy falls short of his father. - Structure mirrors movement of the horse: the enjambment of "a single pluck / Of Reins" reflects the turning around of the horse. - The volta (and role reversal) occurs in the final stanza when it is his father who is "stumbling / Behind me".</p>	<p>The Farmer's Bride by Charlotte Mew Themes: Longing, Control, Fear, Possession Tones: Frustrated, Dark, Predatory</p> <p>Content, Meaning and Purpose - This dramatic monologue tells the story of a farmer's marriage to a 'too young' bride. Since their marriage she has always been scared of him (and of all men). - The poem conveys his frustrations and his attempts to understand why she rejects him, both emotionally and physically. - His frustration builds towards the end of the poem, when he appears to lose control, suggesting that he may force himself upon her.</p> <p>Language - Theme of patriarchy (male control): "I chose a maid" and hunting conveys his perceived weakness of women "We chased her, flying like a hair". - Use of strong dialect ("she runned away" "Out 'mong the sheep") gives a realistic voice to the farmer, giving the poem a personal edge. - Language about nature ("harvest time" "birds and rabbits") reflects the farmer's identity, and how he believes that their relationship goes against nature. - "One leaf in the still air falls slowly down": conveys the farmer's loneliness and frustration.</p>	<p>Form and Structure - Strong rhyme scheme drives poem on. Mainly in iambic tetrameter, but rhyme scheme varies to build pace: reflecting the building frustrations of the farmer. - The farmer narrates throughout; his wife has no voice, reflecting the patriarchal theme of the poem. - Frantic repetition and ending on an exclamation mark in final stanza conveys the climax of his frustration: "The brown, The brown of her – her eyes, her hair, her hair!"</p>
<p>Key themes and connections: poems that you might choose to compare</p>		<p>Language for comparison</p> <p>When poems have similarities Similarly, ... Both poems convey / address... Both poets explore / present... This idea is also explored in... In a similar way, ... Likewise, ...</p> <p>When poems have differences Although... Whereas... Whilst... In contrast, ... Conversely, ... On the other hand, ... On the contrary, ... Unlike...</p>	<p>Assessment Objectives</p> <p>Ensure that your answer covers all of these areas:</p> <p>AO1</p> <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. <p>AO2</p> <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. <p>AO3</p> <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? 	<p>Poetic Techniques</p> <p>LANGUAGE</p> <p>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 eg. <i>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. Plosives – short burst of sound: <i>t, k, p, d, g, or b</i> sound.</p> <p>STRUCTURE</p> <p>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. Anaphora – when the first word of a stanza is the same across different stanzas. Epistrophe – when the final word of a stanza is the same across different stanzas. 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.</p>	

Love and Relationships Poetry – Knowledge Organiser

Mother, Any Distance by Simon Armitage Themes: Bonds, Parental Love, Connections, Anxiety Tones: Apprehensive, Optimistic		Love's Philosophy by Percy Bysshe Shelley Themes: Longing, Unrequited Love, Nature Tones: Frustration, Playfulness		Porphyría's Lover by Robert Browning Themes: Possession, Passivity, Insanity Tones: Dark, Sinister, Sexual, Violent	
Content, Meaning and Purpose -The speaker describes how his mother helps him to move into a house, using the event as a symbol for his burgeoning independence. -The tape measure they use is an extended metaphor for their bond (and might symbolise an umbilical cord). -His mother is his "Anchor" but he gradually breaks away from her. He craves more freedom but is also anxious about exploring the world without the security of her support.	Context -The poem was published in 1993, when Armitage was 30 years old. -It was part of a collection called <i>Book of Matches</i> . The poems within this book were all short enough to be read within the time it takes a match to burn. This poem aims to convey a powerful parent-child relationship in a short space of time.	Content -This is a very persuasive poem, where the speaker tries to convince a love interest that she should be with him. -It starts by emphasising how all things in the world are mingled and mixed, and that nothing is single. -He then draws on religious imagery and the 'law divine' to warn her that the relationship is God's wish, and that she cannot possibly deny him.	Context -Shelley was a Romantic poet. Romanticism was huge movement in 18 th and 19 th century literature, whereby writers focused on the power of (and connections between) human emotion and the natural world. -The poem was first published in 1819. -Shelley's use of religion as a persuasive technique in the poem is ironic as he was an atheist (didn't believe in God), a highly controversial viewpoint in the 19 th Century.	Content, Meaning and Purpose -Dramatic monologue recounting the stormy night when the speaker strangled his lover, Porphyría, to death. -At first, he seems to be angry with his lover, remaining silent and passive to her affection. -The speaker is clearly insane and believes that Porphyría wishes to be murdered in order to be with him forever.	Context -Porphyría is a disease that can result in insanity. Browning might be comparing being in love with insanity and a delusional view of reality. -Porphyría is portrayed as a sexual and seductive woman, which would have attracted criticism in Victorian times. This could, however, be the untrustworthy speaker's way of justifying the murder. -First published in 1836, and draws on Romantic era imagery of nature and strong emotion.
Language -Language of exploration conveys adventure but also anxiety about finding his independence. "the acres of walls, the prairies on the floors", "I space-walk through the empty bedrooms, I climb the ladder to the loft", "I reach towards [...] an endless sky to fall or fly". -Tape measure is an extended metaphor of an umbilical cord (support and nourishment): "the line still feeding out, unreeling years between us". -She must now let him go: "breaking point, where something has to give", "your fingertips still pinch".	Form and Structure -Sonnet-like structure (but with an extra line symbolising him breaking away), emphasises love for his mother. Irregular rhyme scheme symbolises his desire for independence conflicted with his anxiety over loosening their bond. -First two stanzas open with direct address, "Mother", "You" creating a personal tone with her as the subject. Final stanza shifts to "I": he is now the focus. -Single-word sentences ("Anchor, Kite") and regular caesura slow pace and convey apprehension. -Ellipsis in final stanza conveys uncertainty and how he finally reaches out towards the "endless sky".	Language -"Nothing in the world is single": conveys how she cannot possibly be alone. -"mountains kiss high heaven", "mountains clasp one another": personification of nature compares his love to the natural world and laws of the universe. -"All things by a law divine": religious connotations suggest that the relationship is pre-ordained and his love interest should not go against God's wishes. -"No sister-flower would be forgiven/!t it didn't its brother": he suggests that God will not forgive her if she does not accept and return his love.	Form and Structure -The poem uses an ABABCCDD rhyme scheme, but with some half-rhymes in both stanzas (river, ever / heaven, forgiven) reflecting the discord of the situation. -The dash before the final line in each stanza (rhetorical questions to the girl) disrupts the poem's rhythm, reflecting how her rejection disrupts nature. -Repetition of words linked to physical desire: <i>kiss, clasp</i> . -The poem is short and concise, adding to its impact as a persuasive message.	Language -"let the damp hair fall": conveys Porphyría's sexuality, which would have been viewed as sinful by Victorians. -"Murmuring how she loved me": verb 'murmuring' suggests he doesn't believe her, or feels manipulated. -"That moment she was mine, mine": he seizes and preserves this moment of control by killing her. -Repetition of 'mine' is sinister. -"Blushed bright beneath my burning kiss": he is deluded, thinking that the redness in her strangled face is actually just blushing. Juxtaposition of 'burning kiss' conveys destructive passion.	Form and Structure -Asymmetrical rhyme scheme (ABABB) and enjambment create an effect of instability and unpredictability – just like the speaker himself. -Poem is in two parts that mirror each other: <i>First half:</i> Porphyría is dominant, speaker is passive <i>Volta (turning point) line 31: 'I looked up at her eyes'</i> <i>Second half:</i> Speaker is dominant, Porphyría is passive. This perhaps reflects the all-consuming power of love. -Contrasts of love and violence used throughout. -Repetition of 'yellow hair', first to convey her beauty, then used to murder her.
Sonnet 29 – 'I think of thee!' by Elizabeth Barrett Browning Themes: Obsession, Passionate Love, Longing Tones: Intense, Intimate, Joyful		Before You Were Mine by Carol Anne Duffy Themes: Parental bonds, Admiration, Nostalgia, Guilt Tones: Personal, Possessive, Reflective		Winter Swans by Owen Sheers Themes: Nature, Separation, Loss, Reconciliation Tones: Tense and Painful shifting to Hopeful.	
Content, Meaning and Purpose -This sonnet is a declaration of passionate love by the narrator to her lover. -She tells how she obsessively thinks of him, so much that her thoughts have begun to obscure the reality of him. -She then reassures him that these thoughts cannot replace him, before urging him 'renew' his presence with her and remind her that he is 'dearer, better'. -Browning conveys how longing for a lover can consume you, make you impatient and even distort reality.	Context -Browning wrote the poem in 1845-46 about her then lover, and future husband, Robert Browning. -Deeply personal, and was meant to be a private poem but he encouraged her to publish it, and so she did so within a collection called 'Sonnets from the Portuguese' – pretending that she had translated the poems from Portuguese. Nobody fell for the story. -There is a joyous religious undertone to the poem. -She compares him to palm tree: in Christianity, the palm tree represents faith.	Content -The speaker describes the formative (young) years of her mother, before she gave birth to the speaker. -This ten-year period is described with the nostalgia of a vibrant youth. -The speaker has a deep admiration, with perhaps hints of jealousy, for her glamorous and fun-loving mother. -There are then hints of guilt as the speaker describes how her mother's life was never the same after she was born.	Context -Carol Anne Duffy was born in 1955 in Glasgow. The poem was published in 1993.1 -It is an autobiographical poem and makes reference to the streets of Glasgow (George Square), conveying her nostalgia for her home city. -Duffy was made Poet Laureate in 2009.	Content, Meaning and Purpose -The poem describes a troubled couple walking around a lake after two days of heavy arguments. -They are "silent and apart" until they are captivated by the sight of two swans on the lake. -The swans become a metaphor for companionship, commitment and longevity ("they mate for life"), and inspire reconciliation between the couple. -Inspired by nature, the couple's problems begin to heal by the end of the poem.	Context -Owen Sheers grew up in South Wales. -Winter Swans was part of his 2005 collection of poems entitled "Skirrid Hill", a title which originates from the Welsh name "Ysgirid Fawr": this roughly translates as 'shattered mountain'. -The collection deals with themes of separation, as exemplified by this raw poem about a man and a woman in the grip of relationship problems.
Language -Extended metaphor of the lover as a strong tree, and the narrator's obsessive thoughts as vines that grow around him. Her "wild vines" hides the wood". -"I think of thee!": immediate direct address of her lover creates a personal and intimate tone. -"Renew thy presence", "Rustle thy boughs": imperatives reveal her longing and urgency. -Sibilant sounds (presence; as strong as a tree should...) create the rustling sound of her 'thoughts'. -"Drop down heavily" conveys the weight of her obsessive thoughts, and her desire to shed them.	Form and Structure -The traditional form of a sonnet is eight lines (octave) presenting a problem, followed by six lines (sestet) presenting a solution. This sonnet breaks with convention by presenting the solution, or volta, (for him to 'instantly' return) in the middle of line 7: this urgency shows the narrator's impatience to be with him. -Repetition of 'thee' conveys her obsession with him.	Language -"the fizzy, movie tomorrow the right walk home could bring": 'fizzy' conveys the excitement of the mother's youth, and the prospect of a date at the movies if she bumped into the right person. -"those high-heeled red shoes, relics": imagery of shoes symbolise vibrancy of youth; they are now relics – a piece of history, perhaps with spiritual significance. -Possessive language: "mine"; "whose small bites on your neck, sweetheart" inverts the maternal relationship; "my loud possessive yell". Conveys how she owned, and perhaps hindered, her mother.	Form and Structure -The first three stanzas refer to the ten years prior to the speaker's birth. Each stanza opens with a reference to time. -Imagery of streets and pavements is repeated throughout the poem. This creates a personal and nostalgic effect, and conveys the mother as a streetwise and savvy young girl. -Enjambment, caesura and free verse create a conversational and anecdotal effect.	Language -"The clouds had given their all – two days of rain": personification and pathetic fallacy symbolise two days of arguments and heartbreak between the couple. -"the waterlogged earth gulping for breath": speaker feels like he is weighed down and drowning in their problems. It may be the last breath of their marriage. -"slow-stepping in the lake's shingle and sand": they are dancing, although slowly. The sibilance creates a soft, calming sound, helping to heal their problems. -"like a pair of wings settling after flight...": they are reunited. Present participle "settling" conveys how they will need to continue to work on their problems.	Form and Structure -Organised in tercets (three-line stanzas) which have no rhythm nor rhyme: this reflects the turbulent nature of their relationship. -The first four stanzas portray their troubles; the final three stanzas convey the healing of their relationship. -The volta occurs in line 14 ("porcelain over the stilling water") when the troubled waters of their relationship suddenly become still, starting the reconciliation. -Final stanza is a couplet: the unbalanced tercets are now replaced by a balance and harmony. A couplet also traditionally represents a conclusion.
Walking Away by C. Day Lewis Themes: Parental love, Protectiveness, Loss Tones: Anxious, Authentic, Melancholy		Singh Song! by Daljit Nagra Themes: Passionate Love, Marriage, Parental relationships Tones: Cheerful, Proud, Rebellious		Climbing My Grandfather by Andrew Waterhouse Themes: Discovery, Family, Admiration Tones: Firm, Loving, Nostalgic	
Content, Meaning and Purpose -First person narrative where the poet reflects back on the anxiety of dropping his young son off for his first game of football at boarding school. -Eighteen years on, he is still affected by the image of his son nervously walking away. -The poem ends with the acceptance that this is a process that all parents must go through, and "love is proved in the letting go".	Context -Cecil Day Lewis was an Irish poet who lived between 1904 and 1972. This poem was published about 1962 and is about his first son, Sean. -He was the poet laureate for five years until his death. -Day Lewis had himself attended boarding school and so could appreciate the anxiety and pain from both sides of the relationship: this is apparent in the descriptions of his nervous son.	Content, Meaning and Purpose -The speaker is a young British Indian man who works in his parent's shop. He is smitten with his new bride, and begins to disregard his responsibilities in the shop in order to spend more time with her. -His wife's modern, British outlook creates a contrast with the traditional Indian values of his parents: she is changing his life, his outlook and his priorities. -Big message: love/romance beats money/business.	Context -Nagra is a British poet of Indian descent. He was born in Bradford in 1966. -Much of his poetry charts the experiences of first-generation Indian immigrants, and their families. -This poem creates a rich blend of cultural contrasts (Indian and Western) and generational differences (his parents' disciplined attitude to business versus his carefree, romantic outlook).	Content, Meaning and Purpose -The speaker used the extended metaphor of mountaineering to describe how he gets to know his grandfather: he is climbing up his body and trying to discover things about him ("trying to get a grip"). -Like climbing a mountain, the journey is tiring and requires persistence, but holds great rewards. -The message might be that we should work hard to invest in our relationships, and to create bonds.	Context -Andrew Waterhouse was a lecturer at an agricultural college. -This was taken from his first book of poetry, published in 2000. He died in 2001. -The poem seems to be autobiographical, with the poet reminiscing about his childhood – when perhaps everything seemed bigger, including his grandfather.
Language -Painful verbs convey the intensity of the experience: "Wrenched", "scorching", "Gnaws". -Images of nature convey how the father now realises that this is a natural process for parents: "A sunny day with the leaves just turning", "nature's give and take". "Into the wilderness" also conveys anxiety. -"The touch-lines new-ruled": new boundaries were set for the father, symbolising the son's independence. -"Ordeals will fire one's irresolute clay": irresolute means 'uncertain'. He now accepts that the experience will make his son more solid and strong, like fired clay.	Form and Structure -First-person narration conveys personal nature of the poem. -The use of enjambment and caesura create a conversational tone, further adding to the personal tone and authenticity of the poem. -Steady rhyme scheme of ABACA reflects the consistency of the father's love for his son. -First two stanzas describe the day (eighteen years ago) and the final two stanzas reflect on how the memory still pains him after so long.	Language -"made love like vee rowing through Putney": humorous simile for sex conveys child-like excitement. -"his heel tap di ground" conveys blend of Indian and Western culture. Monosyllabic words create rhythm. -Images of rebellion: "vid my pinnie untied", "she effing at my mum", "making fun at my daddy". She is fun and influences him to be more rebellious. -"vee cum down whispering stairs": their romance has a sense of a forbidden thrill. Personification of stairs adds yet another voice: everyone watches their love. -"Is priceless baby": final line sums up message of poem – love means more than money or business.	Form and Structure -Multiple voices (speaker, shoppers, wife) create sense of a rich community, reflecting his emotions. -Loosely arranged in the form of a song, with a chorus ("Hey Sing, yer voo bin?") which creates a joyous tone. -No regular rhythm or rhyme scheme, reflecting his new carefree and light-hearted attitude to life. -Contrasts (upstairs vs shop; wife is both a "gun" and "teddy"; "effing" vs Punjabi) reflect the blend of cultures, and of his old and new life. -Repetition of "my bride" conveys his pride and excitement over his recent marriage.	Language -"I discover the glassy ridge of a scar": he is discovering previously unknown things about his grandfather; scar suggests a painful memory. -"his thick hair (soft and white at this altitude)": hair is compared a snowy mountain top: a place of beauty. -"I can only lie watching clouds and birds circle": symbolises the rewards of the relationship, once the mountain is climbed. Also links their bond to nature. -"to drink among teeth, Refreshed": the relationship nourishes him and re-energises him. -"knowing the slow pulse of his good heart": he has finally gained knowledge, and feels the steady and reliable love of his grandfather.	Form -The poem is formed of one solid block of text, representing the solid structure and impressiveness of both a mountain and of his grandfather. -Each line tracks the journey of the ascent, and charts the speaker's growing relationship with grandfather. -The free verse and enjambment create an adventurous pace: the speaker barely pauses for breath in his pursuit of closeness and knowledge. -Present tense adds to the sense of immediacy and adventure: the journey is unfolding before the reader's eyes.

Specific AOs

AO1

Use textual references, including quotations, to support and illustrate interpretations.

AO2

Analyse language, form and structure.

AO3

Show understanding of the relationships between texts and the contexts.

AO4

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

'Macbeth' by William Shakespeare

Question Outline

The question focuses on how a character or theme is presented in an extract from the play, then exploring how the same character or theme is explored elsewhere in the story.

Context and the Play's Moral Dimension

'Macbeth' was acted for James I of England in 1606 – a year after **The Gunpowder Plot**, which was an attempt by Catholic conspirators led by Guy Fawkes to blow up the Houses of Parliament on the day of its state reopening by the king. It was an effort to end the persecution of Roman Catholics by the English government. Catesby and others hoped to replace the country's Protestant government with Catholic leadership. The play serves as a warning against high treason, enforcing the idea of the **Divine Right of Kings** i.e. that James ruled with God's blessing, so an attack on the monarch was sacrilegious, completely immoral and unchristian.

Characters

The Witches – speak in rhyming couplets, marking them as supernatural beings; known as the weird sisters – 'wyrd' meant fate in Old English, suggesting they are instruments of fate; evil and unnatural; duplicitous

Macbeth – ambitious; initially torn between loyalty and the promise of greatness; a brave hero to begin; a brutal murderer by the end; influenced by the supernatural; manipulated by LM; haunted by guilt; hubristic – believes he is invincible; naïve; self-annihilation

Lady Macbeth – ambitious; manipulative and conniving; an actress, who cannot be trusted; two-faced; puts on a front for Macbeth; privately tormented; an orchestrator/organiser; cruel and ruthless; declining influence over Macbeth; descent into madness

Banquo – loyal; functions as a foil for the character of Macbeth (how he should behave); trusting; naïve; honourable; suspicious of Macbeth; privately ambitious; publicly supportive of Duncan; sceptical of the witches

Themes

Kingship – the play shows the two extremes of being a ruler: a gentle, benevolent king in Duncan; a cruel tyrant in Macbeth

The Supernatural – the witches foretell Macbeth's fate, possessing a supernatural intelligence of human nature and its frailties

Ambition – shown to be dangerous when it runs contrary to duty and obedience to your monarch; can lead to irrevocable sacrifices

Guilt – a product of selfish ambition; characters like Macbeth and LM are destroyed by their guilt; karma is heralded in this play

Loyalty and Betrayal – the play is warning against committing treason; gaining the crown by illegitimate means brings nothing but upset and grief for Macbeth and LM ('a poisoned chalice')

Key Quotes

1:1 'Fair is foul, and foul is fair' (the witches)

1:3 'All hail, Macbeth, that shalt be King hereafter!' (the witches)

1:5 'Yet do I fear thy nature; It is too full o' th' milk of human kindness (LM)

1:5 'unsex me here' (LM)

1:7 'When you durst do it, then you were a man' (LM)

2:2 'Macbeth shall sleep no more' (Macbeth)

2:2 'A little water clears us of this deed.' (LM)

3:1 'I fear thou play'st most foully for it.' (Banquo)

3:2 'Nought's had, all's spent.' (LM)

4:1 'for none of woman born shall harm Macbeth' (the witches)

5:1 'Out, damned spot! Out, I say!' (LM)

5:1 'What will these hands ne'er be clean?' (LM)

5:5 'She should have died hereafter.' (Macbeth)

Terminology

Soliloquy
Divine Right of Kings
Foreshadowing
Microcosm
Macrocosm
Great Chain of Being
Jacobean
Gunpowder Plot
Regicide
High Treason
Hubris
Hamartia
Tragedy
Fate
Free Will
Self-fulfilling
Prophecy
Blank Verse
Prose
Rhyming
Couplets
Circular Structure