

Fill the gaps – which poem?

“Round the decay of that colossal _____”

“_____ beside remains.”

“A huge peak, black and _____”

“Spits like a tame cat turned _____”

“The merciless iced-east winds that _____ us”

“He must have looked down at the little fishing
boats, strung out like _____”

Fill the gaps

“Round the decay of that colossal **wreck**”

“**Nothing** beside remains.”

“A huge peak, black and **huge**”

“Spits like a tame cat turned **savage**”

“The merciless iced-east winds that **knife** us”

“He must have looked down at the little fishing boats, strung out like **bunting**”

May

What are we learning?

How to revise Anthology Poetry

Why?

To prepare for our Literature
exam on Wednesday 25th May



Term 5 Weekly Focus

25th April	Language Paper 2
2nd May	Literature ACC and Anthology Poetry
9th May	Language Paper 1
16th May	Language Paper 1 GCSE Wed 18 th May
23rd May	Literature 1 GCSE (ACC and Anthology Poetry) Wed 25 th May
HALF-TERM	
6th June	Literature 2 GCSE (Shakespeare and Unseen Poetry) Wed 8th June Language Paper 2 GCSE Fri 10 th June

English Literature Exams

Literature Paper 1
Wed 25th May

- 19th Century Novel- *A Christmas Carol*
30 marks
- Anthology Poetry
30 marks

Literature Paper 2
Wed 8th June

- *Macbeth*
30 marks + 4 SPAG
- Unseen Poetry
Part 1 - 24 marks + 4 SPAG
Part 2 - 8 marks

You are only assessed on AO4 (SPAG) in Paper 2

On May 25th you have Literature Paper 1.

This consists of two separate exam papers - one on *A Christmas Carol* (N 19th Century Novel), and one on the Poetry Anthology (1P Poetry Anthology).

Each exam is 50 minutes long.



GCSE ENGLISH LITERATURE

Paper 1N 19th-century novel

Time allowed: 50 minutes

Materials

For this paper you must have:

- an AQA 12-page Answer Book.

Instructions

- Use black ink or black ball-point pen. Do **not** use pencil.
- Write the information required on the front of your answer book. The **Paper Reference** is 8702/1N.
- Answer **one** question.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 30.



GCSE ENGLISH LITERATURE

Paper 1P Poetry anthology

Time allowed: 50 minutes

Materials

For this paper you must have:

- an AQA 12-page Answer Book.

Instructions

- Use black ink or black ball-point pen. Do **not** use pencil.
- Write the information required on the front of your answer book. The **Paper Reference** is 8702/1P.
- Answer **one** question.
- You must **not** use a dictionary.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 30.

What do I have to do in the exam?

The criteria is the same as the ACC exam, except you will have to make comparisons between the two poems. **This can mean similarities or differences.**

Answer the question using references to support your ideas.

Mark	AO	Typical features of response
Level 6 <i>critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none">• Critical, exploratory comparison• Judicious use of precise references to support interpretation(s)
	AO2	<ul style="list-style-type: none">• Analysis of writer's methods with subject terminology used judiciously• Exploration of effects of writer's methods to create meanings
	AO3	<ul style="list-style-type: none">• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task

You have to write about the effect of the methods on the reader.

You are expected to refer to methods the writers have used (language/structure and form)

You are expected to know a bit about the context/time they were written in and the writers' ideas and perspectives.

Anthology Poetry



First and last lines	Poem
<i>Our brains ache, in the merciless iced east winds that knife us... But nothing happens.</i>	
<i>I wander through each chartered street... / And blights with plagues the marriage hearse.</i>	
<i>That's my last Duchess painted on the wall.... /Which Claus of Innsbruck cast for me!</i>	
<i>Half a league, half a league.... / Noble six hundred!</i>	
<i>Paper that lets the light.... / turned into your skin.</i>	
<i>I met a traveler from an antique land... The lone and level sands stretch far away.</i>	
<i>Three days before Armistace Sunday.... / your playground voice catching on the wind.</i>	
<i>One summer evening (led by her) I found.... / By day, and were a trouble to my dreams.</i>	
<i>We are prepared: we build our houses squat... /Strange, it is a huge nothing that we fear.</i>	
<i>Suddenly he awoke and was running – raw... / His terror's touchy dynamite.</i>	
<i>On another occasion, we got sent out... / his bloody life in my bloody hands</i>	
<i>In his darkroom he is finally alone... / He earns his living and they do not care.</i>	
<i>There once was a country... /and my shadow falls as evidence of sunlight.</i>	
<i>Dem tell me... / I carving out me identity</i>	
<i>Her father embarked at sunrise.... / Which had been the better way to die.</i>	

Anthology Poetry



Ozymandias
I met a traveler from an antique land...
The lone and level sands stretch far away.



London
I wander through each chartered street...
And blights with plagues the marriage hearse.



The Prelude
One summer evening (led by her) I found...
By day, and were a trouble to my dreams.



My Last Duchess
That's my last Duchess painted on the wall...
Which Claus of Innsbruck cast for me!



Charge of the Light Brigade
Half a league, half a league...
Noble six hundred!



Exposure
Our brains ache, in the merciless iced east
winds that knife us...
But nothing happens.



Storm on the Island
We are prepared: we build our
houses squat...
Strange, it is a huge nothing that
we fear.



Bayonet Charge
Suddenly he awoke and was running –
raw...
His terror's touchy dynamite.



Remains
On another occasion, we got sent
out...
his bloody life in my bloody hands



Poppies
Three days before Armistace
Sunday...
your playground voice
catching on the wind.



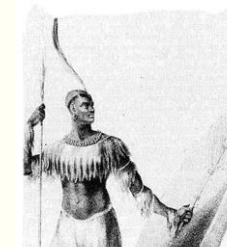
War Photographer
In his darkroom he is finally alone...
He earns his living and they do not
care.



Tissue
Paper that lets the light...
turned into your skin.



The Emigree
There once was a country... I left it as a
child...
and my shadow falls as evidence of
sunlight.



**Checking out me
History**
Dem tell me...
I carving out me identity



Kamikaze
Her father embarked at sunrise...
Which had been the better way to die.

Anthology Poet



Ozymandias

I met a traveler from an antique land...
The lone and level sands stretch far away.

In your book:
Three poems about war?

Three poems about nature?

Three poems about
memories?



Exposure

Our brains ache, in the merciless iced east
winds that knife us...
But nothing happens.



War Photographer

In his darkroom he is finally alone...
He earns his living and they do not care.



Tissue

Paper that lets the light...
turned into your skin.



The Emigree

There once was a country... I left it as a
child...
and my shadow falls as evidence of
sunlight.



Checking out me History

Dem tell me...
I carving out me identity



Kamikaze

Her father embarked at sunrise...
Which had been the better way to die.



Duchess
st Duchess painted on the
of Innsbruck cast for me!



Charge of the Light Brigade

Half a league, half a league...
Noble six hundred!



Remains
another occasion, we got sent
...
bloody life in my bloody hands



Poppies

Three days before Armistice
Sunday...
your playground voice
catching on the wind.

What do I have to do in the exam?



You are expected to write about **two** poems.
One of those poems will be on the exam paper but you will have to choose the other one from the list we have studied.

You will have to make comparisons between the two poems. **This can mean similarities or differences.**

You have to write about the **effect** of the methods on the reader.

Mark	AO	Typical features of response
Level 6 <i>Convincing, critical analysis and exploration</i> 26–30 marks	AO1	<ul style="list-style-type: none">• Critical, exploratory comparison• Judicious use of precise references to support interpretation(s)
	AO2	<ul style="list-style-type: none">• Analysis of writer's methods with subject terminology used judiciously• Exploration of effects of writer's methods to create meanings
	AO3	<ul style="list-style-type: none">• Exploration of ideas/perspectives/contextual factors shown by specific, detailed links between context/text/task

You are expected to refer to methods the writers have used (language/structure and form)

You are expected to know a bit about the context/time they were written in and the writers' ideas and perspectives.

Read both poems again and then mind-map ideas around this essay question.

How do poets present ideas about power in *Tissue* and one other poem of your choice?

1. Choose your second poem carefully based on the focus of the question, and how well you know the other poem.
2. Then mind-map ideas about **power** in both poems. What similarities can you find? What differences?
 - What is the main idea in each poem?
 - What types of power are presented?
 - Who is presented as having/not having power?
 - What methods do the poets use?
 - Beginnings/endings?
 - Figurative language?
 - Tone? Changes in mood/tone?

Tissue

Paper that lets the light
shine through, this
is what could alter things.
Paper thinned by age or touching,

the kind you find in well-used books,
the back of the Koran, where a hand
has written in the names and histories,
who was born to whom,

the height and weight, who
died where and how, on which sepia date,
pages smoothed and stroked and turned
transparent with attention.

If buildings were paper, I might
feel their drift, see how easily
they fall away on a sigh, a shift
in the direction of the wind.

Maps too. The sun shines through
their borderlines, the marks
that rivers make, roads,
railtracks, mountainfolds,

5

10

15

20

Fine slips from grocery shops
that say how much was sold
and what was paid by credit card
might fly our lives like paper kites.

An architect could use all this,
place layer over layer, luminous
script over numbers over line,
and never wish to build again with brick

or block, but let the daylight break
through capitals and monoliths,
through the shapes that pride can make,
find a way to trace a grand design

with living tissue, raise a structure
never meant to last,
of paper smoothed and stroked
and thinned to be transparent,

turned into your skin.

IMTIAZ DHARKER

25

30

35

One summer evening (led by her) I found
A little boat tied to a willow tree
Within a rocky cove, its usual home.
Straight I unloosed her chain, and stepping in
Pushed from the shore. It was an act of stealth
And troubled pleasure, nor without the voice
Of mountain-echoes did my boat move on;
Leaving behind her still, on either side,
Small circles glittering idly in the moon,
Until they melted all into one track
Of sparkling light. But now, like one who rows,
Proud of his skill, to reach a chosen point
With an unswerving line, I fixed my view
Upon the summit of a craggy ridge,
The horizon's utmost boundary; far above
Was nothing but the stars and the grey sky.
She was an elfin pinnace; lustily
I dipped my oars into the silent lake,
And, as I rose upon the stroke, my boat
Went heaving through the water like a swan;
When, from behind that craggy steep till then

WILLIAM WORDSWORTH

Tissue Paper that lets the light shine through, this is what could alter things. Paper thinned by age or touching,	
the kind you find in well-used books, the back of the Koran, where a hand has written in the names and histories, who was born to whom,	5
the height and weight, who died where and how, on which sepia date, pages smoothed and stroked and turned transparent with attention.	10
If buildings were paper, I might feel their drift, see how easily they fall away on a sigh, a shift in the direction of the wind.	15
Maps too. The sun shines through their borderlines, the marks that rivers make, roads, railtracks, mountainfolds,	20
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with living tissue, raise a structure never meant to last, of paper smoothed and stroked and thinned to be transparent,	35
turned into your skin.	
IMTIAZ DHARKER	

How do poets present
ideas about power in
Tissue and one other
poem of your choice?

Extract from, *The Prelude*

One summer evening (led by her) I found A little boat tied to a willow tree Within a rocky cove, its usual home. Straight I unloosed her chain, and stepping in Pushed from the shore. It was an act of stealth And troubled pleasure, nor without the voice Of mountain-echoes did my boat move on; Leaving behind her still, on either side, Small circles glittering idly in the moon, Until they melted all into one track Of sparkling light. But now, like one who rows, Proud of his skill, to reach a chosen point With an unswerving line, I fixed my view Upon the summit of a craggy ridge, The horizon's utmost boundary; far above Was nothing but the stars and the grey sky. She was an elfin pinnace; lustily I dipped my oars into the silent lake, And, as I rose upon the stroke, my boat Went heaving through the water like a swan; When, from behind that craggy steep till then	5
The horizon's bound, a huge peak, black and huge, As if with voluntary power instinct, Upreared its head. I struck and struck again, And growing still in stature the grim shape Towered up between me and the stars, and still, For so it seemed, with purpose of its own And measured motion like a living thing, Strode after me. With trembling oars I turned, And through the silent water stole my way Back to the covert of the willow tree; There in her mooring-place I left my bark, – And through the meadows homeward went, in grave And serious mood; but after I had seen That spectacle, for many days, my brain Worked with a dim and undetermined sense Of unknown modes of being; o'er my thoughts There hung a darkness, call it solitude Or blank desertion. No familiar shapes Remained, no pleasant images of trees, Of sea or sky, no colours of green fields; But huge and mighty forms, that do not live Like living men, moved slowly through the mind By day, and were a trouble to my dreams.	10
	15
	20
	25
	30
	35
	40

WILLIAM WORDSWORTH

Make sure you discuss **methods** when you write – explode quotations to explore different connotations.

‘Black’ suggests darkness, despair and bad things – a ‘black mood’ or a ‘dark place’.

Children were used as chimney-sweeps – they would be covered in black soot ... their innocence (often portrayed through white) has been corrupted.

This is the opposite of what the church should offer – hope and light.

*black'ning
church*



The church should be helping children, as taught by Jesus – yet it condones their bad treatment through inaction. It's reputation is therefore tarnished and blackened.

Priests wear black – is Blake making a comment about this?



1

QUALITY
AUDIENCE



Make sure you discuss **methods** when you write –
explode quotations to explore different connotations.

*Let the daylight
break through*



1

QUALITY
AUDIENCE



Use the following sentence starters to help you write your essay. Make sure you discuss methods and explore connotations of words and phrases.

- Both Dharker and Wordsworth present ideas about power in *Tissue* and *The Prelude*. They both explore the idea of the relationship between the power of nature and the power of man. Dharker puts forward the idea that... whereas Wordsworth suggests...
- The poets use their speakers in different ways. In [Poem 1] ... **This suggests...** Whereas in [Poem 1] ... **This makes it feel like...**
- Both poets suggest that... In *Tissue* ... **This is shown when it says... The use of... suggests...** In *The Prelude*, the poet seems to be saying... For example, he says... **The use of ... suggests that...**
- Dharker seems to be saying that... **You can see this when it says... This suggests that...** Wordsworth however, paints a very different picture, and suggests that... **The phrase ... suggests that...**

Use the following sentence starters to help you write your essay. Make sure you discuss methods and explore connotations of words and phrases.

- Both _____ and _____ present ideas about _____ in [Poem 1] and [Poem 2]. At the time they were writing...
- The poets use their speakers in different ways. In [Poem 1] ... **This suggests...** Whereas in [Poem 1] ... **This makes it feel like...**
- Both poets... In [Poem 1] ... **This is shown when it says... The use of... suggests...** In [Poem 2], the poet seems to be saying... For example, he says... **The use of ... suggests that...**
- The first poet seems to be saying that... **You can see this when it says... This suggests that...** The second poet however, paints a very different picture, and suggests that... **The phrase ... suggests that...**

Revision Clock Task

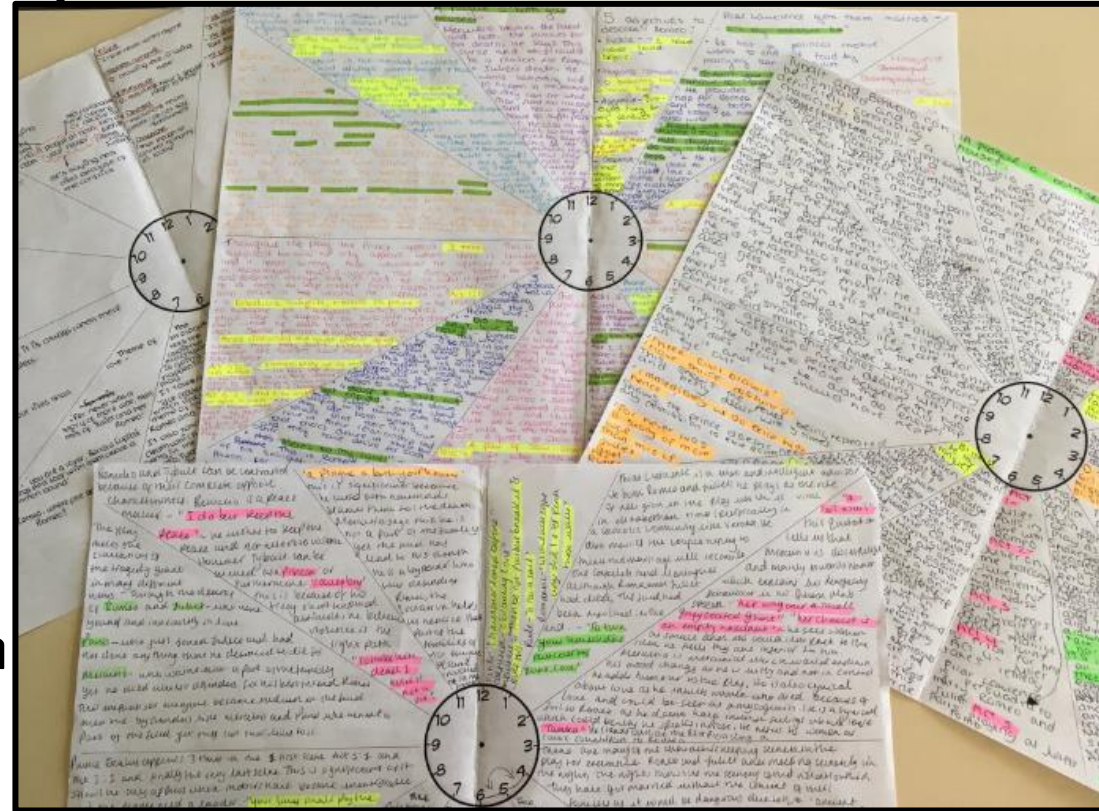
- Print the revision clock onto A3
- Hand out the questions.
- Give students 10 minutes to plan essays based on each question.
After 10 minutes they can move onto the next question.

YOUR TASK

What should my revision clock look like?

LIKE THIS!

Go into as much depth and detail as you can in the ten minutes you will be spending on each poem.

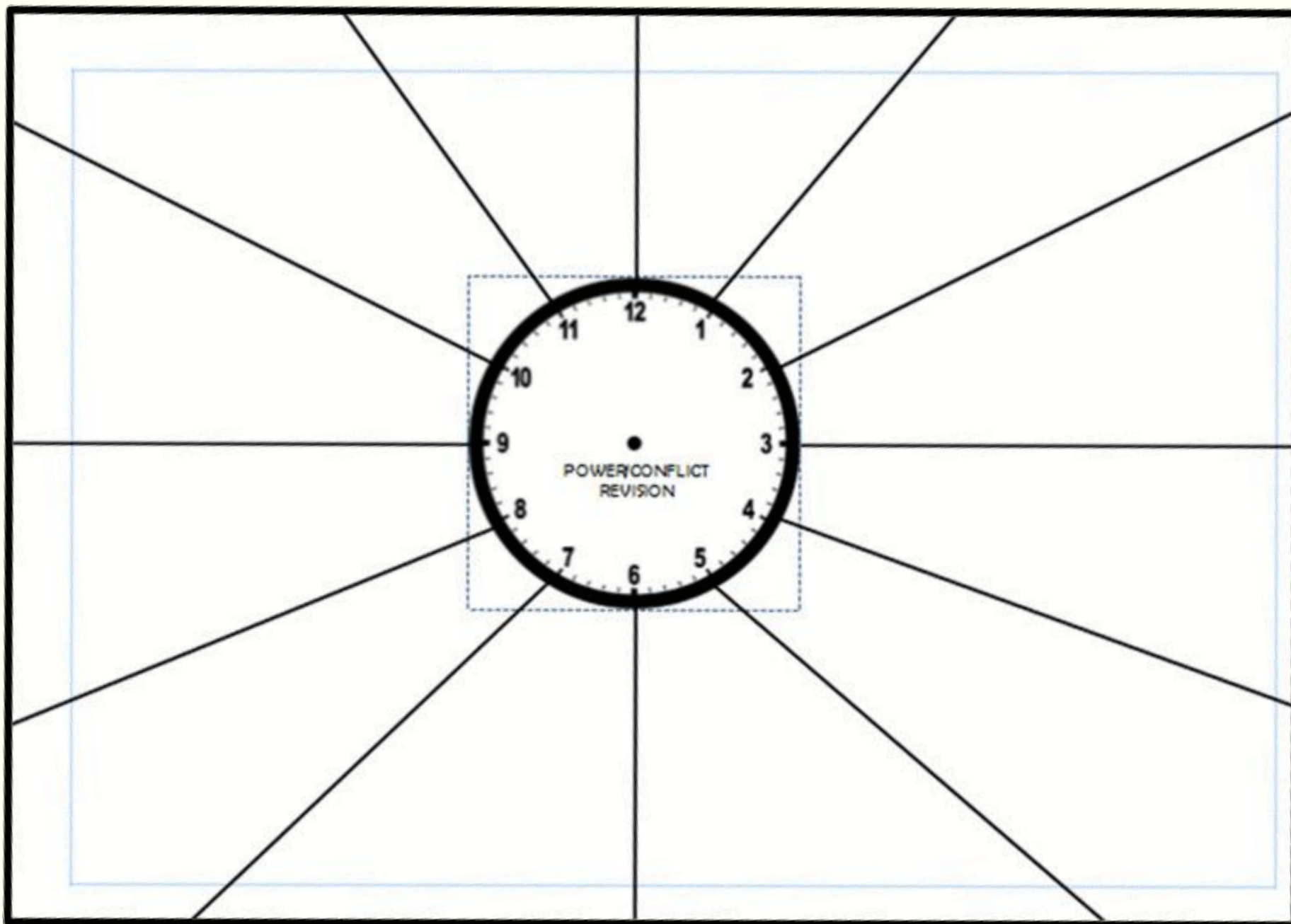


Compare how poets explore the misuse of power in 'Checking Out Me History' and one other poem from 'Power and Conflict'.

What you would be comparing

2. One language quote from each poem
3. One structural point from each poem
4. AO3 for each poem
5. Subject terminology
6. Perceptive points





Compare how poets explore ideas of fear in 'Bayonet Charge' and one other poem from 'Power and Conflict'.

Compare how poets explore the misuse of power in 'Checking Out Me History' and one other poem from 'Power and Conflict'.

Compare how poets explore ideas of sorrow in 'Exposure' and one other poem from 'Power and Conflict'.

Compare how poets explore the effects of conflict in 'The Charge of the Light Brigade' and one other poem from 'Power and Conflict'.

Compare how poets explore anger in 'London' and one other poem from 'Power and Conflict'.

Compare how poets present ideas about memory in 'Remains' and one other poem from 'Power and Conflict'.

Compare how poets explore ideas of fear in 'Bayonet Charge' and one other poem from 'Power and Conflict'.

Compare how poets present relationships in 'Poppies' and one other poem from 'Power and Conflict'.

Compare how poets explore feelings of loss in 'The Emigree' and one other poem from 'Power and Conflict'.

Compare how poets present ideas of identity in 'Kamikaze' and one other poem from 'Power and Conflict'.

Compare how poets explore ideas of memory in 'War Photographer' and one other poem from 'Power and Conflict'.