

Revision Guide – English Literature Paper 1

English Literature Exams

Literature Paper 1
Wed 25th May

Literature Paper 2
Wed 8th June

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

- *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.

AQA

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.

AQA

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.
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Plot

When we study a text we are always thinking about these things.

Characters



Form

a novella
a ghost story

Structure

Carols and five staves
Three ghosts

Language

Clear narrative voice
Simile/ metaphor/ personification
Dialogue

Context



Themes



A Christmas Carol - The Plot and Structure

Dickens uses a clear **five-part** structure. He also uses a **cyclical structure** where we are able to see Scrooge's transformation by the way he interacts differently with the characters we met in Stave 1

1. Marley's Ghost
2. Ghost of Christmas Past
3. Ghost of Christmas Present
4. Ghost of Christmas Yet to Come
5. Scrooge's redemption



What are the Assessment Objectives for Literature?

AO1	<p>Read, understand and respond to texts.</p> <p>Students should be able to:</p> <ul style="list-style-type: none"> maintain a critical style and develop an informed personal response use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.

What?

Respond to the question (make a point).
Use references (evidence) to support your ideas

How?

Explore the writer's methods.
Explain the effect on the reader.

Why?

Link to the writer's big ideas and the context of the text.

1. Read the introduction which explains where the extract is from and what is happening.

A Christmas Carol assessment

Read the following extract from Chapter 5 and then answer the question that follows.

In this extract, Scrooge begins to fully enter into the spirit of Christmas.

He had not gone far, when coming on towards him he beheld the portly gentleman, who had walked into his counting-house the day before, and said, "Scrooge and Marley's, I believe." It sent a pang across his heart to think how this old gentleman would look upon him when they met; but he knew what path lay straight before him, and he took it. "My dear sir," said Scrooge, quickening his pace, and taking the old gentleman by both his hands. "How do you do. I hope you succeeded yesterday. It was very kind of you. A merry Christmas to you, sir!"

"Mr Scrooge?"

"Yes," said Scrooge. "That is my name, and I fear it may not be pleasant to you. Allow me to ask your pardon. And will you have the goodness" -- here Scrooge whispered in his ear.

"Lord bless me!" cried the gentleman, as if his breath were taken away. "My dear Mr Scrooge, are you serious?"

"If you please," said Scrooge. "Not a farthing less. A great many back-payments are included in it, I assure you. Will you do me that favour?"

"My dear sir," said the other, shaking hands with him. "I don't know what to say to such munificence."

"Don't say anything please," retorted Scrooge. "Come and see me. Will you come and see me?"

"I will!" cried the old gentleman. And it was clear he meant to do it.

"Thank you," said Scrooge. "I am much obliged to you. I thank you fifty times. Bless you!"

He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows, and found that everything could yield him pleasure. He had never dreamed that any walk -- that anything -- could give him so much happiness. In the afternoon he turned his steps towards his nephew's house. He passed the door a dozen times, before he had the courage to go up and knock. But he made a dash, and did it:

"Is your master at home, my dear?" said Scrooge to the girl. Nice girl. Very.

"Yes, sir."

"Where is he, my love?" said Scrooge.

"He's in the dining-room, sir, along with mistress. I'll show you up-stairs, if you please."

"Thank you. He knows me," said Scrooge, with his hand already on the dining-room lock. "I'll go in here, my dear."

He turned it gently, and sidled his face in, round the door. They were looking at the table (which was spread out in great array); for these young housekeepers are always nervous on such points, and like to see that everything is right.

"Fred!" said Scrooge.

Starting with this extract, how does Dickens present redemption?

Write about: -

- How Dickens presents redemption in this extract
- How Dickens presents redemption in the novel as a whole.

[30 marks]

3. Read the extract and annotate it to look for methods Dickens uses.

2. Read the essay question. BUG the question to make sure you know what the theme/character focus is. Make initial notes about it.

Mind-map the question – 5 minutes

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How Dickens presents redemption in the novel as a whole.

(30 marks)

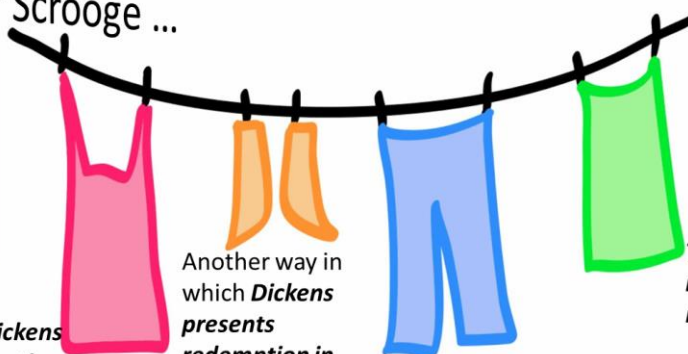
- Where do we see ideas about redemption represented in the novel?
- Why does Scrooge need redemption?
- How does he achieve it?
- Why has Dickens made this a key theme in the novel?
- Who is he aiming his ideas at?
- What is the context of the novel?

Now plan **your THESIS** based on the essay question. All of your paragraphs should link to this argument.

Thesis – Redemption is a key theme in the novella and is shown through the transformation of Scrooge ...

Mention the **name of the writer** and the **focus of the question** in each topic sentence.

In this extract *Dickens* shows us redemption through...



Another way in which *Dickens* presents redemption in the extract is...

In the novella as a whole *Dickens* presents redemption...

The idea of redemption is a key theme in the novella because...

Analyse the extract – 15 minutes

What is the focus of the extract?

How does Dickens present Scrooge in this extract?
How is he speaking?

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How does this part of the novella compare to the opening of Stave 1?
How is Dickens using cyclical structure in the novella?

Writing the essay – structure.

1. **THESIS:** *In his novella 'A Christmas Carol', Dickens conveys the message that Christmas is a time that should be celebrated. The Victorian context of the novel was a time when ...*
2. **In the extract**, which is taken from the beginning of the novella, Dickens shows the contrast in attitudes to Christmas between Scrooge and Fred. Dickens presents the character of Scrooge as ...
3. **Dickens presents the character of Fred as ...**
4. **Elsewhere in the novel**, Dickens presents Christmas as a

The character of is presented by Dickens as the antithesis (opposite) of

The character of is the epitome of

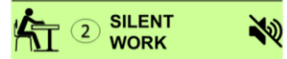
The character of represents ideas about ...

This attitude links to the Victorian context of the novel. At the time that Dickens was writing

Dickens uses descriptions of _____ to symbolise

This description is symbolic of

How does Dickens present the importance of family in the novella?



What? (AO1)

In the extract, Dickens presents the Cratchit family as...

Dickens suggests that family is important through...

Through the Cratchit family, Dickens highlights how important it is...

How? (AO2)

Dickens uses...

The writer shows us through the use of...

It could be suggested that the use of...

Why? (AO3)

Perhaps Dickens wanted to remind us that...

It could suggest that the Cratchit family...

The reader may respond to this by...

Key words:

Misanthropic, social commentary, allegory

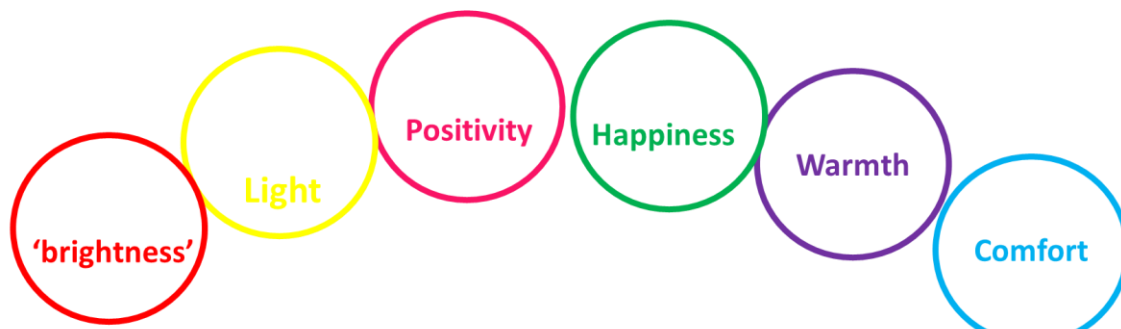
Victorian, Malthusian controversy, poverty, asyndetic lists, colour imagery, sensory description, personification

Challenge:

Can you comment on structure of the novella and how it adds to our understanding of Dickens intentions?

KEY SKILL – SINGLE WORD ANALYSIS

“The brightness of the roaring fires...”



The writer describes the weather outside as dark and cold and juxtaposes it with the ‘brightness of the roaring fires.’ inside the houses of the people Scrooge is watching. The use of adjectives such as ‘brightness’ remind us of light, which has connotations of positivity and happiness throughout the novella, creates the impression of warmth and comfort in the households and allows the reader to see that despite the weather, when families are together, it is a positive thing...

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He passed the door a dozen times, before he had the courage to go up and knock. But he made a dash, and did it:

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Write about: -

- **How Dickens presents redemption in this extract**
- **How Dickens presents redemption in the novel as a whole.**

[30 marks]

***A Christmas Carol* assessment**

Read the following extract from Chapter 5 and then answer the question that follows.

In this extract, Scrooge wakes up on Christmas morning.

Yes! and the bedpost was his own. The bed was his own, the room was his own. Best and happiest of all, the time before him was his own, to make amends in!

"I will live in the Past, the Present, and the Future!" Scrooge repeated, as he scrambled out of bed. "The Spirits of all Three shall strive within me. Oh Jacob Marley! Heaven, and the Christmas Time be praised for this! I say it on my knees, old Jacob; on my knees!"

He was so fluttered and so glowing with his good intentions, that his broken voice would scarcely answer to his call. He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.

"They are not torn down," cried Scrooge, folding one of his bed-curtains in his arms, "they are not torn down, rings and all. They are here: I am here: the shadows of the things that would have been, may be dispelled. They will be. I know they will!"

His hands were busy with his garments all this time: turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

"I don't know what to do!" cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. "I am as light as a feather, I am as happy as an angel, I am as merry as a school-boy. I am as giddy as a drunken man. A merry Christmas to every-body! A happy New Year to all the world! Hallo here! Whoop! Hallo!"

He had frisked into the sitting-room, and was now standing there: perfectly winded.

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

"I don't know what day of the month it is!" said Scrooge. "I don't know how long I've been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo here!"

He was checked in his transports by the churches ringing out the lustiest peals he had ever heard. Clash, clang, hammer, ding, dong, bell. Bell, dong, ding, hammer, clang, clash! Oh, glorious, glorious!

Starting with this extract, how does Dickens present the transformation of Scrooge?

Write about:

- **How Dickens presents Scrooge's transformation in this extract**
- **How Dickens presents Scrooge's transformation in other parts of the novel**

(30 marks)

Section B is Anthology Poetry.

Answer the question from the **Power and Conflict** section. You will be asked to **compare** two of the poems you have studied.

You are assessed on AO1, AO2 and AO3 in this section.

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 Armistice
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.

OR

Power and conflict

The poems you have studied are:

- | | |
|----------------------|---------------------------------|
| Percy Bysshe Shelley | Ozymandias |
| William Blake | London |
| William Wordsworth | The Prelude: stealing the boat |
| Robert Browning | My Last Duchess |
| Alfred Lord Tennyson | The Charge of the Light Brigade |
| Wilfred Owen | Exposure |
| Seamus Heaney | Storm on the Island |
| Ted Hughes | Bayonet Charge |
| Simon Armitage | Remains |
| Jane Weir | Poppies |
| Carol Ann Duffy | War Photographer |
| Imtiaz Dharker | Tissue |
| Carol Rumens | The émigrée |
| Beatrice Garland | Kamikaze |
| John Agard | Checking Out Me History |

2 6

Compare the ways poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and conflict'.

<p>Ozymandias</p> <p>I met a traveller from an antique land Who said: Two vast and trunkless legs of stone Stand in the desert. Near them on the sand, Half sunk, a shatter'd visage lies, whose frown 5 And wrinkled lip and sneer of cold command Tell that its sculptor well those passions read Which yet survive, stamp'd on these lifeless things, The hand that mock'd them and the heart that fed; And on the pedestal these words appear: 10 'My name is Ozymandias, king of kings: Look on my works, ye mighty, and despair! Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare, The lone and level sands stretch far away.</p> <p style="text-align: right;">Percy Bysshe Shelley</p>
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[30 marks]

Note how AO1
Specifically
focuses on
comparison in this
question.

Level 4
Clear understanding
16–20 marks

AO1	<ul style="list-style-type: none"> • Clear comparison • Effective use of references to support explanation
AO2	<ul style="list-style-type: none"> • Clear explanation of writer's methods with appropriate use of relevant subject terminology • Understanding of effects of writer's methods on reader
AO3	<ul style="list-style-type: none"> • Clear understanding of ideas/perspectives/ contextual factors shown by specific links between context/text/task

Advice from the exam board:

- The selection of the second poem is one of the keys to success as this gives the student the material to construct a holistic response.
- Examiners are looking to reward the level at which the student has connected the two poems in the light of the focus of the question.

Plan your answer carefully so that you have your main points of comparison – your thesis - clear before you start.

For example:

Compare the ways poets present ideas about nature in Kamikaze and one other poem from 'Power and Conflict'. [30 marks]

	Prelude	Kamikaze
Nature is presented as beautiful	'small circles glittering idly... sparkling light...'	'like bunting on a green-blue translucent sea'
Nature is presented as powerful and controlling	'a huge peak – black and huge...'	'the dark prince, muscular, dangerous'
Nature has a transformative effect on people	'a trouble to my dreams'	'this was no longer the father we loved'

Example Comparative Paragraphs:

KAMIKAZE and THE PRELUDE - Kamikaze and The Prelude both present nature as powerful and as something that can have a transformative effect on people. In Kamikaze Garland explores the inner

conflict of a Japanese pilot who is torn between his cultural expectations and his inner conscience. As he is flying over the sea he is struck by the beauty of nature. For example, 'the little fishing boats strung out like bunting on a green-blue translucent sea'. Similarly, in *The Prelude* Wordsworth also presents nature as beautiful. The young man steals a boat and rows out into the lake. As he is rowing he notices that his oars are leaving 'small circles glittering idly in the moon, until they melted all into one track of sparkling light.'

REMAINS and BAYONET CHARGE - *In Remains and Bayonet Charge the poets present the indescribable horror of war in different ways.* We can see that in both poems the poets use language to convey the impossibility of describing war. *Remains* is written in the first person and uses colloquial language so that we get a sense of the soldier's innermost thoughts – it is as if we are overhearing a conversation with him. It is clear that he finds it hard to explain what has happened – for example, he says that the looter was 'sort of inside out'. 'Sort of...' shows that he is struggling to find words to describe this horrific event, and 'inside out' almost sounds like a child's description, making something horrific sound almost comical. Similarly, in *Bayonet Charge*, Hughes struggles to find language to describe the horror of conflict. The poem contains many similes, showing that the poet can only compare aspects of war to other things; he can't describe the thing itself. For example...

TASK: complete one of the essays above.

Example essay:

Compare the ways poets present ideas about power in *Ozymandias* and in one other poem from 'Power and conflict'.

Both Ozymandias and My Last Duchess show the effects of power and how it corrupts. Shelley describes Ozymandias' 'sneer of cold command' as if to suggest that he is a cruel and heartless leader, only concerned with his own power and the immortality it will bring. The Duke in My Last Duchess is similarly concerned with his own power and status. Although the monologue is supposed to replicate a conversation, there is no opportunity for his listener to speak – Browning writes the monologue to show the Duke's self-obsession and that he is not interested in anyone's views other than his own.

Ozymandias might have had 'cold command' of his 'lands', just like the Duke 'gave commands'. Both poets are concerned with the effects of power and how in the wrong hands it corrupts. The Duke is shown to be misguided as Browning uses imagery to hint at the Duchess' kindness and gentle spirit (white pony) to prove that she is innocent and has been killed for nothing. Ozymandias is shown to also be cruel: 'sneer of cold command' – however he has been left with nothing: 'the lone and level sands stretch far away'. It could be argued that the Duke has also been left with nothing: he has a statue of 'Neptune' which is made of cold bronze. He doesn't realise this himself however, as he cares nothing for human relationships and is far more concerned, like Ozymandias, with his pride and reputation.

Ultimately both leaders are shown by the poets to be corrupt.

Both poets feel that power in the wrong hands has devastating consequences on the innocent. However, although both poets show that this corruption is punished in the end, perhaps it is the Duke who is shown more clearly to be the true despot as Browning uses the dramatic monologue to show first hand how completely self absorbed he is.

AQA Advice for students when approaching Literature Paper

- Know the text. If you know the text well you will be able to demonstrate this knowledge and understanding in the exam. The text should be the focus.
- Answer the question. Perhaps underline the key foci before you start. Make sure you've read the question accurately.
- Demonstrate your knowledge of the text by 'pointing' to particular moments. If you use a direct reference, make sure it's relevant to your answer, and that you can say something useful about it. You don't get extra marks for more quotations, but you do get more marks for making plenty of interesting comments about the references you have selected.
- Focus on the range of things that the writer might have done on purpose during the process of putting the text together.
- Using the writer's name can help you to think about the text as a conscious construct and will keep reminding you that the author deliberately put the text together.
- Link your comments on contextual factors / ideas to the text. Remember that context informs, but should never dominate, your reading of the text. The text comes first.
- Read the unseen poem and make sure you get a sense of the overall point first. Select three or four key things to focus your attention on.
- Manage your time effectively. Don't spend too much time on the final question as it is only worth 8 marks. Remember that this task asks you to compare methods, so make sure you focus your attention on the similarities / differences between what the two poets have done to make meaning.

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

[30 marks]

The Émigree

There once was a country... I left it as a child
but my memory of it is sunlight-clear
for it seems I never saw it in that November
which, I am told, comes to the mildest city.
The worst news I receive of it cannot break
my original view, the bright, filled paperweight. 5
It may be at war, it may be sick with tyrants,
but I am branded by an impression of sunlight.

The white streets of that city, the graceful slopes
glow even clearer as time rolls its tanks 10
and the frontiers rise between us, close like waves.
That child's vocabulary I carried here
like a hollow doll, opens and spills a grammar.
Soon I shall have every coloured molecule of it.
It may by now be a lie, banned by the state 15
but I can't get it off my tongue. It tastes of sunlight.

I have no passport, there's no way back at all
but my city comes to me in its own white plane.
It lies down in front of me, docile as paper;
I comb its hair and love its shining eyes. 20
My city takes me dancing through the city
of walls. They accuse me of absence, they circle me.
They accuse me of being dark in their free city.
My city hides behind me. They mutter death,
and my shadow falls as evidence of sunlight. 25

CAROLE RUMENS

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

Checking Out Me History

Dem tell me
Dem tell me
Wha dem want to tell me

Bandage up me eye with me own history
Blind me to me own identity

Dem tell me bout 1066 and all dat
dem tell me bout Dick Whittington and he cat
But Toussaint L'Ouverture
no dem never tell me bout dat

*Toussaint
a slave
with vision
lick back
Napoleon
battalion
and first Black
Republic born
Toussaint de thorn
to de French
Toussaint de beacon
of de Haitian Revolution*

Dem tell me bout de man who discover de balloon
and de cow who jump over de moon
Dem tell me bout de dish ran away with de spoon
but dem never tell me bout Nanny de maroon

*Nanny
see-far woman
of mountain dream
fire-woman struggle
hopeful stream
to freedom river*

Dem tell me bout Lord Nelson and Waterloo
but dem never tell me bout Shaka de great Zulu
Dem tell me bout Columbus and 1492
but what happen to de Caribs and de Arawaks too

Dem tell me bout Florence Nightingale and she lamp
and how Robin Hood used to camp
Dem tell me bout ole King Cole was a merry ole soul
but dem never tell me bout Mary Seacole

*From Jamaica
she travel far
to the Crimean War
she volunteer to go
and even when de British said no
she still brave the Russian snow
a healing star
among the wounded
a yellow sunrise
to the dying*

Dem tell me
Dem tell me wha dem want to tell me
But now I checking out me own history
I carving out me identity

JOHN AGARD

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, 5
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 10
died where and how, on which sepia date,
pages smoothed and stroked and turned
transparent with attention.

If buildings were paper, I might 15
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 20
their borderlines, the marks
that rivers make, roads,
railtracks, mountainfolds,

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, 25
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 30
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 35
never meant to last,
of paper smoothed and stroked
and thinned to be transparent,

turned into your skin.

IMTIAZ DHARKER

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 5
 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 10
 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 15
 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; 20
 When, from behind that craggy steep till then

The horizon's bound, a huge peak, black and huge,
 As if with voluntary power instinct,
 Upreared its head. I struck and struck again, 25
 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 30
 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 35
 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, 40
 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.

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'.

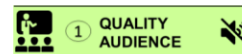
Children were used as chimney-
 sweeps – they would be covered in
 black soot ... their innocence (often
 portrayed through white) has been
 corrupted.

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



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?



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...**

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'.