

Literature Paper 2: Revision Booklet

Overview

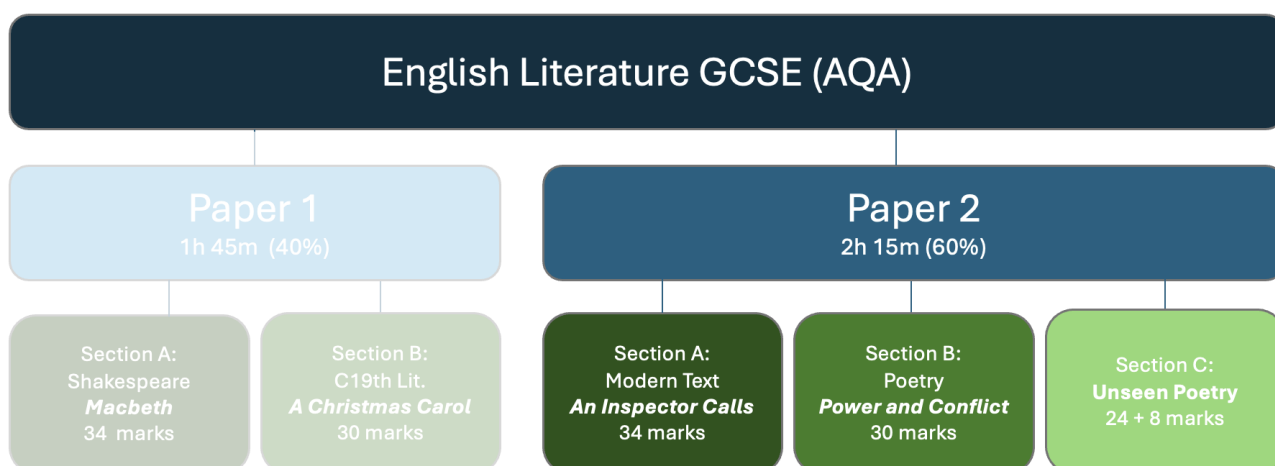
This revision guide is intended to provide you with the key knowledge you need for the English Literature Paper 2 exam as well as the means to prepare for it. It includes the following:

- Exam overview
- Lit. P2 Self-reflection document
- Practice log
- Feedback notes
- Essay self-reflection grid (RAG)
- Organisation and timing guidance
- Exam and question paper format guidance
- 'An Inspector Calls' revision guidance.
- Power and Conflict poetry revision guidance
- Unseen poetry revision guidance

Overall, your revision for this exam should focus on three main areas:

1. Knowledge of the texts.
2. Knowledge of this exam and how to approach it.
3. Knowledge of how to plan and write an essay.
4. **Practice of planning and writing essays.**

Exam Overview



Self-reflection

Regularly complete the table below to get a sense of what you know about Language Paper 2. Write the date at the top of the column and then shade each box either red, amber or green according to the following:

Red: I haven't studied or I have studied it but remember virtually nothing.

Amber: I have some understanding of this. However, there are parts I either don't understand or can't remember.

Green: I know this well and could explain it confidently to someone else.

	RAG				
Date					
Organisation and Timing					
1. I know generally what Literature Paper 2 is about.					
2. I know what equipment to have for the exam.					
3. I know that there is a lot I need to ignore in the exam paper and what this is.					
4. I know that I write four things in total: one essay on 'An Inspector Calls'; one essay on the 'Power and Conflict' poetry; one essay on an unseen poem; one very mini-essay on two unseen poems.					
5. I know how to manage my time so that I give myself equal time on each question.					
6. I know how to revise for this exam.					
7. I know that writing nothing for a question should be avoided at all costs.					
Approaching the question					
8. I know that for 'An Inspector Calls', there is a choice of two questions and no extract .					
9. I know that for the 'Power and Conflict' question, there is no choice of question.					
10. I know that for the 'Power and Conflict' question, one poem will be named in the question and that that poem will be provided in the exam; the second poem is chosen by you and is not provided.					
11. I know that the first unseen question is the most important and that this is an essay on a poem you won't have seen before.					
12. I know that the second question requires me to compare the first unseen poem with a second.					
13. I know that even though the second unseen question is only worth 8 marks, I should always write something for it.					
Essay writing					
14. I know how to plan a literature essay.					
15. I know how to write a thesis statement introduction.					
16. I know how to write a literature essay.					
17. I know what the examiner is looking for in a literature essay (WHAT-HOW-WHY).					
18. I know how to discuss 'big ideas' in an essay.					
19. I know how to analyse the writer's craft in an essay.					
20. I know that I am also marked for spelling, punctuation and grammar in this exam.					
Knowledge of the texts: <i>An Inspector Calls</i>					
21. I know the plot of the play (i.e. what happens).					
22. I know who the characters are.					
23. I know the key themes and ideas that Priestley explores through the play.					
24. I know the key tools Priestley uses to craft the play.					
25. I know the function(s) of each main character.					
26. I know how Priestley has structured the play and why.					
27. I know at least 5 key quotations for this play and how to analyse them.					
28. I know the key context that helps me to understand and interpret this play.					

Knowledge of the texts: Power and Conflict poetry						
29. I know what happens in each of the 15 poems.						
30. I know the themes/big ideas that each poem explores.						
31. I know how each poem is crafted.						
32. I know what the key image is for each poem and can analyse it in detail.						
33. I could answer a question on any of the poems if they came up.						
34. I know which poems go together well.						
35. I know how to structure my comparison by writing about one poem, then the other (making links back).						
Knowledge of unseen poetry						
36. I know how to approach an unseen poem using the question, the title, rereading and annotation.						
37. I know the techniques commonly used by poets to convey their ideas.						
38. I know to structure my mini-comparison by writing about one poem, then the other (making links back).						

Practice Log

Please use the table below **to record the dates of when you complete plan or practice questions**. This will allow you to keep track of what you have been practising. The blank spaces have been provided for when you complete additional practice papers that aren't part of this pack.

An Inspector Calls		
Question	Planning Practice	Essay Practice
Practice 1		
Practice 2		
Practice 3		
Practice 4		
Practice 5		
Practice 6		
Practice 7		
Practice 8		
Practice 9		
Practice 10		

Power and Conflict Poetry		
Question	Planning Practice	Essay Practice
Practice 1		
Practice 2		
Practice 3		
Practice 4		
Practice 5		
Practice 6		
Practice 7		
Practice 8		
Practice 9		
Practice 10		

Unseen Q1 (Single Poem)		
Question	Planning Practice	Essay Practice
Practice 1		
Practice 2		
Practice 3		
Practice 4		
Practice 5		
Practice 6		
Practice 7		
Practice 8		
Practice 9		
Practice 10		

Unseen Q2 (Comparison)		
Question	Planning Practice	Essay Practice
Practice 1		
Practice 2		
Practice 3		
Practice 4		
Practice 5		
Practice 6		
Practice 7		
Practice 8		
Practice 9		
Practice 10		

Feedback Notes

Please use the table below to record any feedback on what you can do to improve your performance in this exam. The feedback can come from many places (e.g. specific feedback on an essay, general feedback from your teacher etc.). Refer to these when practising this paper to avoid repeating the same mistakes.

Focus	Feedback
General (e.g. essay technique; how to approach the question etc.)	
An Inspector Calls	
Power and Conflict Poetry	
Unseen	

Paper 2 Essay Self-Reflection (RAG)

Paper 2 Essay Self-Reflection (RAG)						
	RAG 1	RAG 2	RAG 3	RAG 4	RAG 5	RAG 6
Date						
Overall - marks mostly awarded for *						
1. I answered the question with a well-structured argument.*						
2. I discussed the big ideas the writer is exploring well.*						
3. I discussed how the writer <u>crafts</u> the text to explore these ideas well.*						
4. I use effective evidence to support my argument.						
5. I use effective terminology to support my argument.						
Guidance						
6. I highlighted and annotated the question.						
7. I planned my essay.						
8. I wrote a thesis statement which answered the question.						
9. I mentioned the writer (and what the writer was doing) a lot.						
10. I wrote in paragraphs.						
11. I linked my ideas so that my argument had a thread to it.						
12. I showed off by analysing something (e.g. imagery) in great depth at some point in my essay.						
SPaG						
13. I cared about getting spelling, punctuation and grammar when I wrote this.						
14. My language was formal and suitable for an academic essay.						
15. My handwriting meant that someone else could read my essay without difficulty.						
Guidance: Advanced						
16. I wrote about the text in such a detailed way that suggests I know it completely.						
17. I wrote about the text in a subtle way (rather than being too simplistic).						
18. I evaluated the text (e.g. 'Perhaps the most powerful way that the writer conveys this is...').						
19. I considered alternative interpretations (e.g. It could be that... However, it could also be argued...)						
20. I included original and imaginative analysis (which was supported by the text).						
21. I considered counter-arguments (and challenged them).						
22. I tore apart the question (e.g. in a question about power, considering different <i>types</i> of power).						

Organisation and Timing

- Organisation and timing are very important for all your exams; getting these right is essential. Make sure you're very familiar with the information below.
- The three sections are worth roughly the same (34 marks, 30 marks, 32 marks respectively) so you should spend about a third of your time on each.
- Avoid the trap of spending too much time on your first essay and then having to rush you're the other sections. You should aim to have a response to all the sections, including **both** the unseen questions (even the final 8 mark question).

Exam Equipment



What do I need?

1. At least two **black pens** to write with

- Bring pens that you are comfortable writing with (not all pens are equal).

2. At least two different colour **highlighters** (recommended)

- Having highlighters for this exam makes it easier.

Timings

Section	Time for Section
A: 'An Inspector Calls'	45 mins
B: Power and Conflict Poetry	45 mins
C: Unseen poetry	45 mins (30mins + 15 mins)
The exam is 2h15m in total (45min x 3)	

Managing Timings

- As soon as the exam starts, write down the start time.
- Add 45 minutes to the start time and write it down. This is when you should be moving on to the Poetry and Conflict question.
- Add on 1h 30mins to the **start time**. This is when you should be moving on to the unseen question.
- Then, stick to your timing!

Exam Paper Format

One thing that students often find confusing about this exam is how big the exam booklet is and how many questions there are. This is because there are many different texts that can be studied and the exam paper has to include questions for all of these.

This means that **most of the exam paper is not relevant to you.**

Key Points:

Only write four responses overall. These should be on the following:

1. An Inspector Calls
2. Power and Conflict poetry anthology
3. Unseen 1 (the single unseen poem)
4. Unseen 2 (comparing the second unseen poem with the first)

Exam Question Format

Section	Focus	Format
A	An Inspector Calls	• Choice of two questions. • No extract or copy of the text. • Questions focus on character, themes or a combination of the two. • Literature essay.
B	Power and Conflict Anthology	• No question choice (just one 'Power and Conflict' question). • One poem named in the question. • The named poem could be any of the 15 in the anthology. • You must write about two poems. • You choose the second poem. • The named poem is provided; the other poems are not. • Literature essay.
C	Unseen: Analyse one poem	• No question choice. • Unseen poem provided (obviously!) • Literature essay.
	Unseen: Compare two unseen poems	• No question choice • Second unseen poem provided (obviously!). • Compare the methods used by the two poets (mini essay).

An Inspector Calls

Key Information

- The poetry section appears in English Literature Paper 2 (the same exam as the poetry)
- The exam is on **Thursday 21st May** in the morning (this is *before* half term)
- The exam is **2h15** long
- There is NO EXTRACT for this question.
- You will have a choice of two questions.
- These questions will focus on character or themes or a combination of the two.
- A sample paper can be viewed on AQAs website by typing in the following web address: <https://tinyurl.com/k6upkag> (long version: <http://filestore.aqa.org.uk/resources/english/AQA-87022-SQP.PDF>) or scanning the QR code (right).



Revision Resources

An excellent starting point for revision is our 'An Inspector Calls' **knowledge organiser** (see below) as this matches exactly what you have learnt in your lessons. However, there are a number of study guides available for 'An Inspector Calls', both online and printed. These can be incredibly useful.

Online Resources

Video Tutorials

Please be aware that there are many, many video tutorials available online. These vary in quality: some are excellent; others give advice that is wrong. Content creators will often produce material to get clicks (e.g. promising to let you know what the exam question will be) rather than caring about the quality of your revision. We recommend the following:

- Mr Bruff 'An Inspector Calls' playlist (33 videos):
<https://www.youtube.com/playlist?list=PLqGFsWf-P-cDvuiSH8SycEDh1Ugke9tmb>

General Online

- BBC Bitesize: http://www.bbc.co.uk/schools/gcsebitesize/english_literature/dramainspectorcalls/
- Lit Charts: <http://www.litcharts.com/lit/an-inspector-calls>

Printed Study Guides

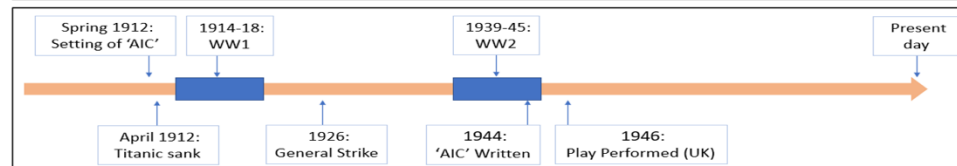
A number of printed study guides are available e.g. York Notes, Letts. These cost about £8 (although there are numerous second-hand copies online). It doesn't really matter if you get a copy for an old specification as the content will be the same (you just need to ignore information about the content of the exam). However, if you do want something that is specifically for the exam you'll be doing, make sure you get something published recently for the 2015 specification (e.g. 'An Inspector Calls: York Notes for GCSE 2015'). The thing to look for is the mention of number grades (9-1) rather than letters. York notes can be helpful as there is also a workbook available for this (complete with answers).

Assessment

AO	Focus	Ingredients	RAG
AO1	Argument	• Answers the question throughout (what).	
		• Uses evidence from the text to support argument.	
AO2	Crafting	• Analyses how the writer has crafted the text.	
AO3	Big Ideas	• Analyses why the writer has crafted the text this way.	
AO4	SPaG	• High standard of SPaG .	
WWW: EBI:			

Knowledge Organiser

Key Context:		
	Working class life in 1912	Nearly 80% of people in Britain were working class in 1912. Life was hard, hours were long and pay was low. There was little job security.
	Class prejudice	Many in the social elite were prejudiced against the working class and believed that they were less moral than members of the social elite.
	Charity: the 'deserving' and 'undeserving' poor	There was little support for those in need. One form of support was charity; however, many who ran charities believed in the idea of the 'deserving' and 'undeserving' poor; in other words, you had to prove you deserved help.
	The welfare state	The welfare state is a system, paid for by taxes, that supports those in need (e.g. if unemployed). There was virtually no welfare state in 1912.
	Capitalism and socialism	These are contrasting beliefs about how a society should be run. Priestley was a socialist – very broadly, he believes that society is unbalanced and that workers should have more power. British society was largely capitalist in 1912; Priestley wanted to change this.
	Historical events	You need to know these key historical dates and their relevance to 'AIC'.

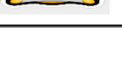


Character Functions		
	Eva Smith: the victim – used to show the consequences of... a selfish attitude to responsibility, an uncaring social elite, an unequal society, class prejudice, a capitalist society); used to symbolise the working class; used to show the need for socialism.	
	The Inspector - used to expose... the lack of social justice in society, the immorality of the social elite, the suffering of the working class, the need for change in society, the failings of capitalism; used as Priestley's mouthpiece to present socialist ideas.	
	Birling: the 'murderer' – not <i>actually</i> a murderer of course (it was suicide); used to symbolise capitalism and an arrogant social elite; used to represent a selfish worldview; presented as the problem with society; presented negatively to undermine these things; uses to represent the older generation.	
	Mrs Birling, Eric, Sheila, Gerald – the other 'killers' – together with Birling, they represent an immoral and selfish social elite: the problem with society. In addition, they are used for the following functions: Mrs Birling: to show class prejudice and the failings of charity; to show a woman kept in her ivory tower and ignorant about the real world. Sheila and Eric: to represent the younger generation and their ability to learn and change. Sheila: to show naivete about the real world; to contrast with Eva Smith's life. Gerald: to symbolise the upper class.	

Writer's Craft:	
Characterisation	Priestley shapes characters to serve purposes. See 'Character Function'.
Genre	Priestley uses genre conventions of a whodunnit to make the play feel like a murder investigation. The characters take on the roles of a whodunnit: victim, detective, 'murderers'.
Structure	The play is structured to provide evidence of why Birling's view of the world is wrong. The Inspector builds a case and reveals who is guilty. We also see characters develop differently (e.g. young vs old).
Cyclical structure	The end of the play suggests that we have returned to (almost) the beginning and that the Birlings are about to relive the investigation (perhaps repeatedly until they all learn their lesson).
Setting	The play is set in Britain in 1912 – a time when society was particularly divided between rich and poor (and before the horrors of two world wars). Priestley wants to show how <i>not</i> to rebuild society.
Lighting	The change of lighting is highly symbolic and represents the Inspector dragging the Birlings' out of their cosy ivory tower; the lighting symbolises the truth being exposed by the Inspector.
Mouthpiece	A mouthpiece is someone who is used to speak another person's views. The Inspector is Priestley's mouthpiece. He is used to speak Priestley's socialist views to the audience.
Rhetoric	The Inspector's final speech makes use of rhetoric. Priestley doesn't just want the audience to <i>hear</i> the socialist message, he wants them to be <i>persuaded</i> by it.
Dramatic irony	Dramatic irony is when the audience knows something a character doesn't. Priestley uses dramatic irony to undermine Birling through his inaccurate predictions.

Themes and Ideas:		
Inequality and social justice		Priestley uses the play to expose the lack of social justice in society: the social elite live in comfort while the working class suffer.
Responsibility		The play suggests that we have a responsibility to look after each other (and not just ourselves as Birling suggests).
Class		Priestley uses the play to expose the problem of class prejudice; he also exposes the immorality of the social elite and the suffering of the working class.
Gender		The play highlights the gender divide and the relative powerlessness of women. However, it also shows how class affects gender expectations (Sheila vs Eva).
Morality		The play exposes the truth about morality as he sees it: that contrary to class prejudice, it is the so-called 'respectable citizens' who are immoral.
Power		The play exposes how power is abused by those who have it and the suffering it causes; it reveals the unfair imbalance of power in society.
Capitalism versus socialism		Priestley – a socialist – uses the play to expose the failings of capitalism (through Birling and Eva Smith) and to show the need for socialism (through the Inspector).
Older versus younger generation.		Mr and Mrs Birling learn nothing; Eric and Sheila do. The play suggests that it is easier to get the younger generation to change their views about society.

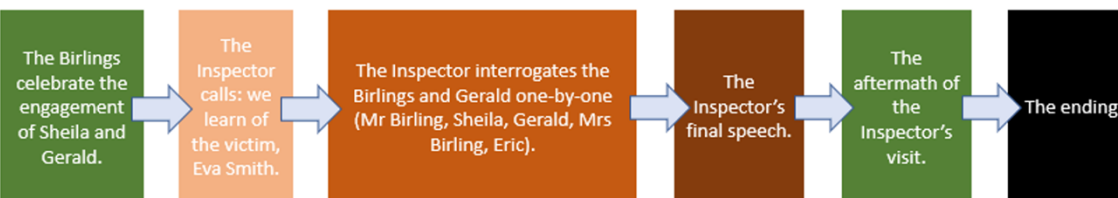
J. B. Priestley's *An Inspector Calls*: Knowledge Organiser

Key Vocabulary		
Image	Word	Definition
	Social justice	Fairness in the way people are dealt with in society.
	Inequality	The unfair situation in society when some people have more opportunities, money, etc. than other people.
	Class	The grouping of people in society according to social status and wealth.
	Community	People who are considered as a unit because of their common interests, social group, nationality etc.
	Influence	The power to have an effect on people or things (or a person or thing that is able to do this).
	Prejudice	An opinion, formed in advance, about a particular group of people or things.
	Responsibility	A duty to care for something; blame.
	Expose	To make something that is covered or hidden able to be seen; To make public something bad or dishonest.
	Privilege	The power and advantage that only a small group of people have, usually because of their wealth or high social class.
	Society	People in general thought of as a group.
	Social elite	The richest, most powerful, best-educated or best-trained group in a society.
	Remorse	A feeling of sadness and being sorry for what you have done.

QUICK OVERVIEW: 'An Inspector Calls' is a play by J.B. Priestley. Through the play, Priestley attempts to expose what he views as the problems with society and offers the audience an alternative, socialist, viewpoint. Writing at the end of World War 2, the play is Priestley's warning about what to avoid when rebuilding society at the end of the war. The socialist ideas he explores in it would have been popular with many of his first audience: Britain had recently elected the socialist Labour Party when the play was first performed. Priestley's play captures the spirit of the time, in particular a sense that different parts of society could work together to build a better, fairer Britain.

Plot Overview

To get a sense of plot, there is no substitute for reading – or watching – the play. Below is an overview of the main 'chunks' of the play. We've deliberately avoided giving too much detail here, as it would be a shame to give away the plot. If you would like to revise plot in more detail, you can search for 'An Inspector Calls BBC plot summary'. There is also a detailed self-study comprehension pack available – ask your teacher.



Key Quotations

1. 'unsinkable, absolutely unsinkable' – Birling about the Titanic	2. 'like bees in a hive – community and all that nonsense' - Birling	3. 'a man has to mind his own business and look after himself and his own – and –' – Birling	4. 'pink and intimate [...] brighter and harder'. – Lighting instructions from the stage directions
5. 'swallowed a lot of strong disinfectant. Burnt her inside out' – the Inspector's description of Eva Smith's death	6. 'we are members of one body.' – Inspector (final speech)	7. 'Girls of that class.' – Mrs Birling about Eva Smith / working class women	8. 'You mustn't try to build up a kind of wall between us and that girl.' – Sheila
9. 'Just used her for the end of a stupid drunken evening, as if she were an animal, a thing, not a person' – Inspector about Eric's treatment of Eva Smith	10. 'Everything's all right now, Sheila. (Holds up the ring.) What about this ring?' – Gerald just before the end of the play	11. 'If men will not learn that lesson, then they will be taught it in fire and blood and anguish.'	For more information about what you can say about the key quotes, see the quote summary revision worksheet.

Genre: Well-Made Play

'An Inspector Calls' doesn't just draw on the whodunnit genre; it is also a well-made play. This isn't a quality judgement: a well-made play is a *type* of play developed in the 19th century. It has the following conventions:

- A tight plot.
- Many key events take place before the action of the play – revealed through exposition (exposition – the opening of a story in which all the information that an audience needs to understand the situation is put across).
- Involve the build up of suspense.
- Typically used letters, mistaken identities or secrets as dramatic devices.
- Resolution (the tying up of loose ends at the end of a story) involves a return to order in which all problems are solved (i.e. a happy ending).

BUILD UP OF SUSPENSE (mistaken identities, secret information, letters)



'An Inspector Calls' contains all the conventions of a well-made play, except for the happy ending. We call this a **reversal of expectation** or **subverting the genre**. An audience would recognise the conventions of the play and expect a happy-ending. The ending of the play is therefore made even more surprising and thought-provoking as the audience is pulled out of its comfort zone.

Genre: Morality Play

'An Inspector Calls' could also be classed according to another genre – as a **morality play**. The following explanation is from BBC Bitesize

(<https://www.bbc.co.uk/bitesize/guides/z ybc9j6/revision/1> – accessed 24.7.20) :

Morality plays were popular during the 15th and 16th-centuries. Historically they sought to teach the audience lessons that focused on the seven deadly sins: lust, gluttony, greed, sloth, wrath, envy and pride. Whilst characters who committed these sins were punished, morality plays showed that if a character repented then they could redeem themselves.

An Inspector Calls is a morality play because all of the Birlings and Gerald Croft commit crimes which are similar to the seven deadly sins. Mr Birling is greedy because he wants more money, Sheila is guilty of wrath and envy when she spitefully complains about Eva Smith and so on. Not all of the characters manage to redeem themselves.

Priestley uses the morality play structure to teach a 20th-century audience a series of lessons that relate to his beliefs about social responsibility, age, gender and class. The audience is invited to enjoy judging these characters – they are also forced to question their own behaviour. Priestley would have hoped that people watching the play would have left the theatre as better people

Context: Structure and Theories of Time

Priestley was particularly interested in theories of time (i.e. philosophical theories about how time works). Priestley was so interested in theories of times that he wrote a number of plays in the 1930s and 1940s that explored what these theories might look like in practice. These have become known as his Time Plays. You don't need to learn these, but here they are, just so you can see how 'An Inspector Calls' fits in:

- Dangerous Corner (1932)
- Time and the Conways (1937)
- I Have Been Here Before (1937)
- Music at Night (1938)
- Johnson Over Jordan (1939)
- The Long Mirror (1940)
- An Inspector Calls (USSR 1945; UK 1946)

Priestley was interested in two theories of time in particular: Ouspensky's theory; and Dunne's theory.

Ouspensky's Theory: He suggests when we die, we re-enter our life once more from the beginning. We are born again to the same parents and continue to repeat all the events of our lives as before. This cycle of identical lives would go on being repeated if we changed nothing of significance. If, however, we improved in some spiritual way, we convert the circle into a spiral of events that would, if we continued to make significant improvements, eventually open the way for us to escape from the repetitions and into a new life in which we did not repeat our mistakes.

Dunne's Theory: He laid out the idea that you could be given the gift of seeing forward in time as well as looking back. This would mean that just as you can look back and see what actions led to your present situation, you could also look forward to see the consequences of your actions. So, if you wished, you could change those actions and so avoid the consequences.

(Above theory explanations from <https://www.thegrid.org.uk/learning/english/ks3-4-5/ks4/drama/documents/ConceptsofTimein.doc> - accessed 16.6.19)

These theories help to shine a light on why Priestley ends the play in such a usual way. If we read the play through the lens of Ouspensky's theory, Priestley is suggesting that the Birlings are being metaphorically 'born again' and that they will have an identical experience (the Inspector's visit). This process will be repeated until all of the Birlings have made sufficient spiritual progress – learnt the error of their ways – to escape from this cycle and to escape into a new and better life.

If we read the play through the lens of Dunne's theory, we could argue that the Birlings have been given the benefit of seeing forward in time so that they can see the consequences of their refusal to take responsibility for their actions. With the Inspector calling at the end, therefore, we can read this as them being given an opportunity to change their attitudes and therefore change the consequences.

The sheet contains additional and more challenging knowledge about 'An Inspector Calls'. It's interesting and well worth reading. However, you may well wish to discuss the ideas here with your teaching in more detail.

How do I revise?

What you revise will depend on what you know already. However, the following are recommended:

1. **Reread the play.** It's not long and can be really helpful if you've forgotten who is who and what happens in the play.
2. **Learn the knowledge on the knowledge organiser** (themes, key quotes, vocabulary etc.). This knowledge will provide you with the foundations for great essays.
3. **Practise planning essays.** Being able to apply the knowledge you have is absolutely crucial and you'll ultimately have to plan and write an essay in the exam. The more essays you practise planning, the more likely you'll get a question in the exam that you're familiar with. Use the essay questions below to practice. For extra practice, write the thesis statements for the essays that you plan.
4. **Write essays.** There's no avoiding this in the exam and practice makes perfect. Although you can (and should) practise planning as many essays as possible, you should also practise writing some of these (see below for the questions).

Practice Questions

There is perhaps no better practice for an exam than having a go at practice questions (either planning them in detail or writing a full response). There are only so many questions that can be asked about 'An Inspector Calls' – even if you don't get *exactly* the question you've practised in the exam, the chances are that you will get one that's very similar. Remember, no matter what the question asks, you ALWAYS have to cover the basics: answer the question, analyse writer's craft and discuss big ideas (WHAT-HOW-WHY).

1. How does Priestley present responsibility in 'An Inspector Calls'? Write about:
 - the ideas about responsibility in 'An Inspector Calls'
 - how Priestley presents these ideas by the ways he writes
2. How and why does Sheila change in 'An Inspector Calls'? Write about:
 - how Sheila responds to her family and the Inspector
 - how Priestley presents Sheila by the ways he writes
3. How does Priestley use the characters of Eva Smith and Mr Birling to explore ideas about class in 'An Inspector Calls'? Write about:
 - how Priestley presents Eva Smith and Mr Birling
 - how Priestley uses these characters to explore ideas about class
4. How does Priestley present ideas about power in 'An Inspector Calls'? Write about:
 - who has/doesn't have power in the play
 - how Priestley uses these characters to explore ideas about power
5. How does Priestley use Mrs Birling to explore ideas about morality in 'An Inspector Calls'? Write about:

- Mrs Birling's sense of morality
- how Priestley uses Mrs Birling to explore ideas about power.

6. How does Priestley present ideas about morality in 'An Inspector Calls'? Write about:

- the ideas about morality in 'An Inspector Calls'
- how Priestley presents these ideas through his writing

7. How does Priestley tackle ideas about social class and levels of society in the play? Write about:

- ideas about social class and levels of society
- how Priestley presents these ideas

8. How does Priestley present some of the different attitudes to the working class in 'An Inspector Calls'? Write about:

- attitudes to the working class
- how Priestley presents these ideas

9. In 'An Inspector Calls', the Inspector refers to a 'chain of events'. How does Priestley present the Inspector as a moral authority in the play? Write about:

- how Priestley presents the character of the Inspector
- how Priestley presents the Inspector as a moral authority

10. How does Priestley explore the effects of inequality in 'An Inspector Calls'? Write about:

- ideas about inequality in the play
- how Priestley presents these ideas through his writing

11. How does Priestley present Eric to explore ideas about responsibility in 'An Inspector Calls'? Write about:

- the relationship between Eric and responsibility in the play
- how Priestley presents ideas about responsibility through Eric

12. How does Priestley present socialist ideas in 'An Inspector Calls'? Write about:

- the socialist ideas in the play
- how Priestley presents these socialist ideas

13. How does Priestley present the character of Eva Smith as a victim in 'An Inspector Calls'? Write about:

- how Priestley presents Eva Smith
- how Priestley uses Eva Smith' role as a victim

14. How does Priestley present marriage in 'An Inspector Calls'? Write about:

- marriages in the play
- how these marriages are presented

15. How does Priestley use the character of Sheila to present ideas about blame in 'An Inspector Calls'? Write about:

- the relationship between Sheila and blame
- how Priestley presents ideas about blame in the play

16. Do you think Edna is an important character in 'An Inspector Calls'? Write about:

- how Priestley presents Edna in the play
- how Edna is relevant to the ideas Priestley explores in the play

17. What do you think is the importance of Gerald in 'An Inspector Calls'? Write about:

- how Priestley presents Gerald in the play
- how important Gerald is to the ideas Priestley explores in the play

18. How important do you think the Inspector's final speech is to 'An Inspector Calls'? Write about:

- how the Inspector is presented
- how important his final speech is to the ideas of the play

19. How does Priestley present ideas about social responsibility in 'An Inspector Calls'? Write about:

- the ideas about social responsibility in 'An Inspector Calls'
- how Priestley presents these ideas

20. How does Priestley present change in 'An Inspector Calls'? Write about:

- the presentation of change in 'An Inspector Calls'
- what Priestley is saying about change in the play

21. How does Priestley use Sheila and Eric to present the younger generation in 'An Inspector Calls'? Write about:

- the presentation of Sheila and Eric
- how Priestley explores ideas about the younger generation in the play

22. How does Priestley present the position of women in 'An Inspector Calls'? Write about:

- the presentation of women in the play
- how Priestley presents women in the play

23. How does Priestley explore relationships in 'An Inspector Calls'? Write about:

- the presentation of relationships in the play
- what Priestley is trying to say about relationships

24. What is the importance of setting in 'An Inspector Calls'? Write about:

- the setting of the play
- the importance of this setting

Power and Conflict Anthology

This document is designed to help you independently revise the 'Power and Conflict' poems. The trick here is starting early and doing little and often. There are 15 poems: far too many to leave revision to the last minute. The following will help you to revise in a structured way.

1. Know where you are

Regularly – e.g. every week – complete the table below to get a sense of which poems you know and which you don't. Write the date at the top of the column and then shade each box either red, amber or green according to the following:

Red: I haven't studied this poem or I have studied it but remember virtually nothing.

Amber: I can remember what literally happens in the poem, but I'm not very clear about deeper meaning. I would struggle to explain *how* the poet conveys her/his ideas.

Green: I know what literally happens in the poem and can explain what the poem is about on a deeper level. I can explain *how* the poet crafts the poem to convey her/his ideas.

	RAG										
Date:											
Ozymandias											
London											
The Prelude (extract)											
My Last Duchess											
Charge of the Light Brigade											
Exposure											
Storm on the Island											
Bayonet Charge											
Remains											
Poppies											
War Photographer											
Tissue											
The Emigrée											
Checking Out Me History											
Kamikaze											

The aim is to make sure that you really *know* each poem. This means:

- You know literally what happens in the poem (surface meaning)
- You know the themes/messages/feelings/ideas conveyed/explored in the poem (deeper meaning)
- You understand the context of the poem (e.g. which war, the poet's inspiration, the background to the poem)
- You can explain – **without seeing the poem** – how language, structure and form are used to convey meaning in the poem.
- You know **at least** the key image for the poem and can say how the writer uses techniques to craft the poem for effect.

2. Plan what you're going to revise and when you're going to do it

It's much easier to revise if you've made a plan for what you're going to do and when you're going to do it. The grid below gives you a structure you can use for doing this. Feel free to adapt this. Be warned that if you're not setting yourself specific targets and timescales, you're less likely to do the revision.

If you're wondering which poems to start with, look at the RAG grid you completed and start with the poems you're least confident with.

Week	Which poems will I focus on this week?	Plan: what <i>exactly</i> am I going to do to revise these (be specific)?	When exactly will I do this (day, time)? How long will it take?	How well have I done this week (RAG)?
1				
2				
3				
4				

3. Revise poems using a range of strategies

The grid on the next page can help you to work through a range of revision approaches for a poem: tick them off as you complete them. You don't have to complete all of these tasks to revise a poem. However, be aware that just reading through information is a good starting point, but not an effective method of revision on its own.

The following are good sources for revision:

Your notes	- The annotated copies of the poems you have been given. - The knowledge organisers of poems you have been given. - Your own notes (e.g. exercise book, anthology).
A written summary of the poem	There are free online resources available, such as the following: search for 'Bicester school power and conflict' or type in the following web address: http://thebicester.school.org.uk/wp-content/uploads/2017/02/Poetry-Support-Booklet.pdf You can also buy a printed revision guide such as the following: English Poetry Anthology: Power and Conflict (Collins). Other publishers are good too – just make sure that it's a revision guide for AQA Power and Conflict and contains the poems that we've studied (there are old Power and Conflict anthologies that contain different poems). There are plenty of cheap second-hand copies of revision guides available online.
Video Tutorials	As with 'An Inspector Calls', there are many online tutorials available (and these vary in quality). The following is recommended: • Mr Bruff playlist (83 videos): https://www.youtube.com/playlist?list=PLqGFsWf-P-CAO64lBHZTFwTz2X0DD_Cxk (also available by searching for 'Mr Bruff power and conflict' on YouTube). These videos cover everything you could want to know about the 15 'Power and Conflict' poems. However, it's important to remember that there are many different ways poems

	can be interpreted and many, many methods that can be analysed. As such, don't be alarmed if you come across analysis that differs from what you've looked at in lessons – it's all good! In addition, we recommend the following for an animated reading of each poem: Comis and Lit Channel: https://www.youtube.com/playlist?list=PLZwZK8W4mrD1e-PUdekrBXNGcMYBoBg1
--	---

Poetry Revision Grid: tick when completed

	Ozymandias	London	The Prelude	My Last Duchess	COTLB	Exposure	Storm on the Island	Bayonet Charge	Remains	Poppies	War Photographer	Tissue	The Emigree	COMH	Kamikaze
1. I have re-read the poem.															
2. I have read through a summary of this poem and made notes on anything important I want to remember (see above for sources to use for this).															
3. I have watched a video summary of this poem and made notes of anything important I want to remember (see above for how to find these)															
4. I have learnt the key information I've picked up from summaries of the poem (e.g. using flashcards).															
5. I have learnt the key background information for this poem (e.g. in Ozymandias, I know who Ozymandias was and why Shelley has chosen him for the focus of the poem).															
6. I have completed the theme grid for this poem (see theme grid below).															
7. I have written a paragraph explaining what this poem teaches us about humans/the world.															
8. I have learnt the key image for this poem (see key image table below).															
9. I have written a paragraph explaining how the key image captures the essence of the poem.															
10. I have read through an annotated copy of the poem (either my own annotations or someone else's).															
11. I have annotated a blank copy of the poem as much as I can, then used an annotated copy of the poem to add what I've missed in a different colour.															
12. I have created a mindmap of the poem using the following headings: literal meaning, themes/ideas/messages, background information, writer's craft. I have then used my notes to add information that I've missed.															
13. I have asked for and received help from another student/a teacher for this poem.															
14. I have used a practice question to plan an essay that includes this poem.															
15. I have written an essay about this poem.															

Key Images

Imagery	Prompt	Poem
1. 'Look on my works, ye Mighty, and despair!'	Look on...	Ozymandias
2. 'mind-forged manacles'	Manacles	London
3. 'a huge peak, black and huge... upreared its head'	A huge peak...	The Prelude
4. 'Notice Neptune, though, / Taming a sea horse'	Neptune	My Last Duchess
5. 'Into the jaws of Death, / Into the mouth of Hell'	Jaws	Charge of the Light Brigade
6. 'the merciless iced east winds that knife us'	Merciless	Exposure
7. 'spits like a tame cat / Turned savage'	Cat	Storm on the Island
8. 'In what cold clockwork of the stars and the nations / Was he the hand pointing that second?'	Clockwork	Bayonet Charge
9. 'dug in behind enemy lines'	Dug in	Remains
10. 'The reader's eyeballs prick / with tears between the bath and pre-lunch beers'	Eyeballs	War Photographer
11. 'If buildings were paper, I might / feel their drift'	Paper	Tissue
12. 'I am branded by an impression of sunlight'	Sunlight	The Emigrée
13. 'I carving out me identity'	Carving	Checking Out Me History
14. 'a shaven head full of powerful incantations'	Shaven	Kamikaze
15. 'spasms of paper red'	Spasms	Poppies

See next sheet for advice on *how* to learn these key quotes.

Step 1

1. Cover up the poem names. For each image, write down which poem you think it is from.
2. Check your answers and make any corrections.
3. Repeat this process until you can say which poem all the images are from.

Step 2

1. Write out an image. Check that you've copied it correctly.
2. Write the image out again and again using look-cover-write-check.
3. Repeat this process with all the images.

Step 3

1. Now cover up all the images and just look at the prompt column.
2. Try to write out the image using just the prompt to help you.
3. Check what you've written against the original and correct any errors.
4. Repeat this until you get it right, then move on to the next quote.

Step 4

1. Leave it for a couple of days, then repeat the process of using the prompt above.

Step 5

2. Next, cover the images and the prompts.
3. For each poem, write down the key image from memory.
4. Check your answers, correct and repeat until you can get them all right.

Step 6

1. Leave it for a couple of days, then repeat step 5.

Theme Grid

	Ozymandias	London	The Prelude	My Last Duchess	COTLB	Exposure	Storm on the Island	Bayonet Charge	Remains	Poppies	War Photographer	Tissue	The Emigree	COMH	Kamikaze
Power of nature															
Power of humans															
Conflict															
Loss and absence															
Memory															
Emotion: anger															
Emotion: guilt															
Emotion: fear															
Emotion: pride															
Identity															
Individual experience															
War															
Isolation															

When completing the theme grid, you're looking for topics that the poems really explore in depth. For example, just because a poem might contain a reference to nature doesn't mean that the poem is *about* nature.

Poetry Practice Questions: Power and Conflict

Questions for this section of the exam are likely to contain the words 'power' and/or 'conflict' but this is by no means guaranteed (e.g. 'compare the presentation of nature'). In addition, you may find that the question includes a narrower interpretation of power, so make sure that you are prepared to discuss the following if needed:

- The power of nature
- Political/State power
- Personal power
- The link between power/culture and identity
- Conflict and the effect of this (e.g. warfare)
- Internal (mental) conflicts
- Conflicts within relationships
- Power in/of relationships

How do I plan a response?

2. Highlight the key words in the question.
3. Create a mindmap for the named poem (in relation to the question).
4. Make sure that your mindmap includes big ideas (i.e. what is the poem trying to teach us about the world, human nature etc?).
5. Decide on a second poem that fits well with the question and the named poem.
6. Add this poem to your mindmap making links between this poem and the first (you're looking for similarities and differences here). Again, make sure that you're thinking about big ideas.
7. Make a paragraph plan that builds an argument: what point are you going to make first, second etc.

1. Compare the ways poets present ideas about power in 'Ozymandias' and in one other poem from 'Power and conflict'.
2. Compare how poets presents attitudes towards power in 'My Last Duchess' and other poem from 'Power and Conflict'.
3. Compare the ways the poets present political power in 'Checking Out Me History' and one other poem from 'Power and Conflict'.
4. Compare the ways the poets present the power of humans in 'Tissue' and one other poem from 'Power and Conflict'.
5. Compare how the poets present powerlessness in 'Storm on the Island' and one other poem from 'Power and Conflict'.
6. Compare how the poets present the effects of war in 'War Photographer' and one other poem.
7. Compare the ways the poets present identity in 'Checking Out Me History' and one other poem from 'Power and Conflict'.
8. Compare the ways poets present the power of the natural world in 'Storm on the Island' and in

one other poem from 'Power and conflict'.

9. Compare the ways the poets present conflict in 'The Emigreé' and one other poem from 'Power and Conflict'.
10. Compare the ways poets present war in 'Remains' and one other poem from 'Power and Conflict'.
11. Compare the ways the poets present conflict in 'Poppies' and one other poem from 'Power and Conflict'.
12. Compare the ways poets present the power of emotion in 'Poppies' and one other poem from 'Power and Conflict'.
13. Compare the ways poets present conflict in 'Kamikaze' and one other poem.
14. Compare the ways the poets present power in 'Bayonet Charge' and one other poem from 'Power and Conflict'.
15. Compare the ways the poets present nature in 'Exposure' and one other poem from 'Power and Conflict'.
16. Compare the ways the poets present the effects of conflict in 'War Photographer' and one other poem from 'Power and Conflict'.
17. Compare the ways the poets present feelings of powerlessness in the extract from 'The Prelude' and one other poem from 'Power and Conflict'.

Assessment

AO	Focus	Ingredients	RAG
AO1	Argument	• Answers the question throughout (what).	
		• Answer to the question compares the two poems (what)	
		• Uses evidence from the text to support argument.	
AO2	Crafting	• Analyses how the writer has crafted the text.	
AO3	Big Ideas	• Analyses why the writer has crafted the text this way.	
AO4	SPaG	• High standard of SPaG .	
WWW:			
EBI:			

Unseen Poetry (Lit. P2): Revision Booklet

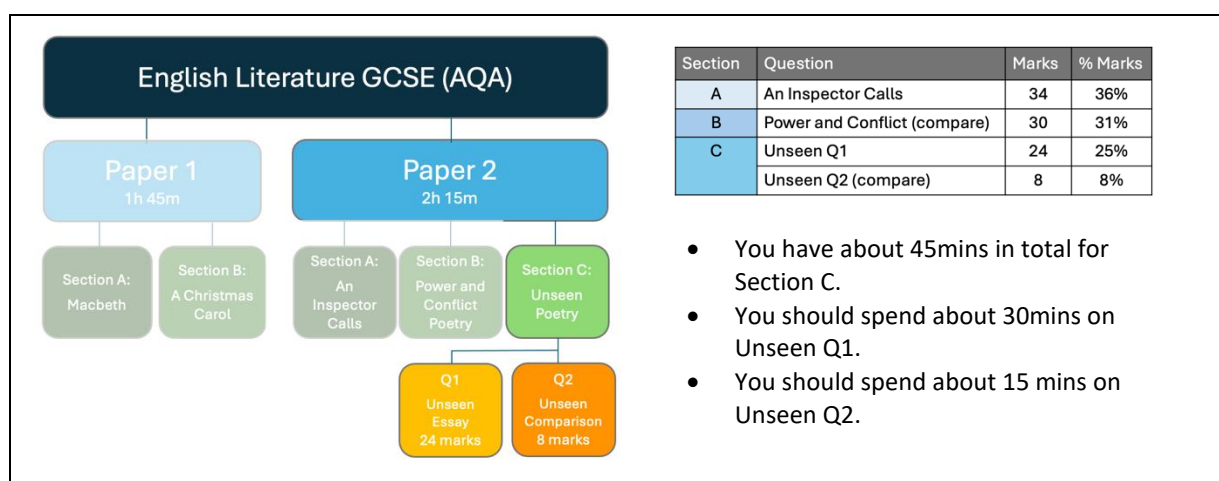
Overview

This revision guide is intended to provide you with the key knowledge you need for Section C (Unseen Poetry) of the English Literature Paper 2 exam as well as the means to prepare for it. It includes the following:

- An overview of the unseen section and the questions within it.
- A self-reflection tool to help you identify your priorities for revision.
- Trackers to allow you to see how you're doing.
- A place to record feedback you get so that you know what to do to improve.
- Guidance on timing and organisation for the exam.
- For each question: guidance on how to approach and answer the question; a model response; a self-assessment grid.
- Four complete past AQA papers to practice with (and two others for reference).

Most importantly, don't let anyone tell you that you can't revise for unseen poetry – you can and you should. Being confident about the knowledge in this document and practising each question repeatedly is the way to do it.

Exam Overview



Self-reflection

Regularly complete the table below to get a sense of what you know about **Section C (unseen poetry)**. Write the date at the top of the column and then shade each box either red, amber or green according to the following:

Red: I haven't studied or I have studied it but remember virtually nothing.

Amber: I have some understanding of this. However, there are parts I either don't understand or can't remember.

Green: I know this well and could explain it confidently to someone else.

					RAG	
Date:						
Questions						
Unseen Q1: I know what the focus of the question is.						
Unseen Q1: I know how to approach the question.						
Unseen Q1: I know how to write a good response for this question.						
Unseen Q2: I know what the focus of the question is.						
Unseen Q2: I know how to approach the question.						
Unseen Q2: I know how to write a good response for this question.						

Practice Log

Please use the table below **to record the dates of when you complete practice questions**. This will allow you to keep track of what you have been practising. The blank spaces have been provided for when you complete additional practice papers that aren't part of this pack.

	Past Papers					
	Practice 1 (2019)	Practice 2 (2020)	Practice 3 (2021)	Practice 4 (2022)		
Q1						
Q2						

Mark Log

You won't always receive marks for practice that you do. However, when you do, please use the table below **to record any marks you receive**. This is so that you can see where you are making progress and where you might need to focus your revision efforts. The blank spaces are so that you can record marks for any marked work in addition to the mocks.

	Marked Practice				
	Autumn Mock				
Q1	/24	/24	/24	/24	/24
Q2	/8	/8	/8	/8	/8

Feedback Notes

Please use the table below **to record any feedback on what you can do to improve your performance on each question.** This feedback can come from many places (e.g. feedback from mocks, a conversation with your teacher etc.). Refer to these when working at the practice questions to avoid repeating the same mistakes.

	Feedback
Unseen Q1	
Unseen Q2	

Revision Resources

In addition to this booklet, the following can be helpful:

Bought study guides	The following bought study guides can help (they cost a few pounds each): • CGP English AQA Unseen Poetry Guide - Book 1: https://tinyurl.com/4f9z9uyw • CGP English AQA Unseen Poetry Guide - Book 2: https://tinyurl.com/bdz8uwr9 • York Notes AQA Unseen Poetry: https://tinyurl.com/4sxautk3
Video Tutorial	For a real-time example of someone approaching an unseen poem, we recommend the following: Mr Salles: https://www.youtube.com/watch?v=WjN43g6CkI8

Unseen Q1 Guidance

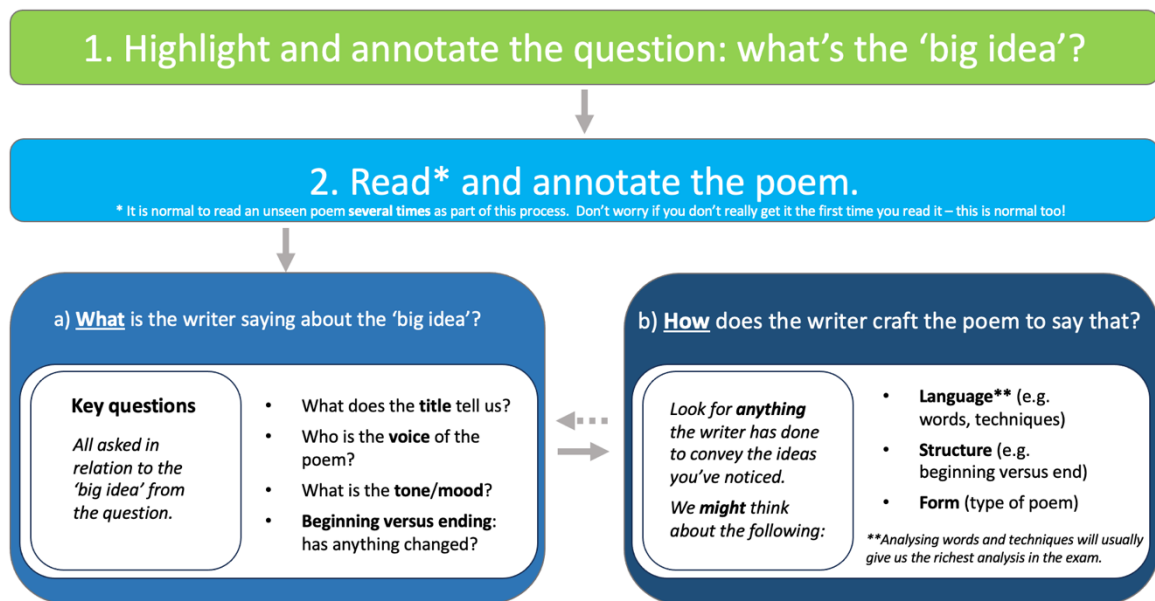
How do I approach the unseen question in the exam?

On a very basic level, English boils down to two main questions:

1. **WHAT** – What is the writer saying?
2. **HOW** – How does the writer craft the text to achieve this?

Approaching unseen poetry is no different, so don't let it intimidate you. It's just an opportunity to demonstrate the skills you've been practising for years.

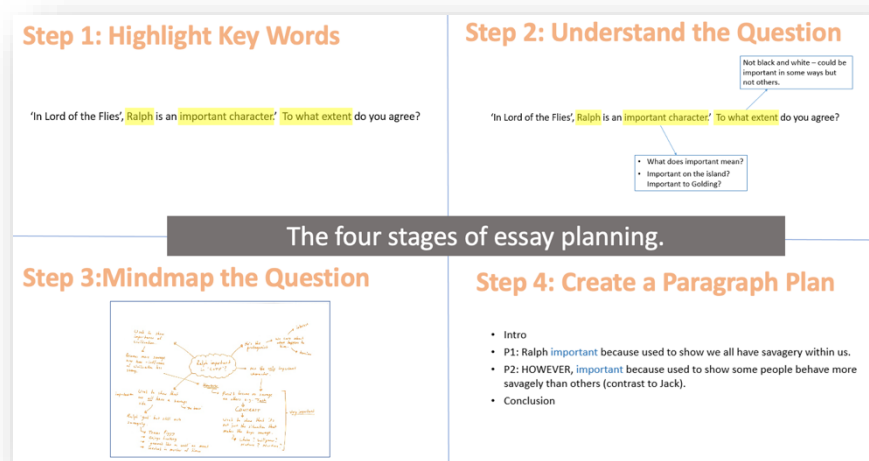
Overview



Top Tips

- The first time you read the poem, don't annotate anything. Just read it from start to finish to get a sense of the big picture.
- Read the poem several times.
- Don't worry if you don't get the poem at first – this is normal.
- Always keep you focus on the big ideas mentioned in the question.
- Always discuss **what** the writer is saying about the 'big idea' and **how** it's crafted. No matter how the question is phrased, the examiner will always want you to do both.
- Remember that discussing the writer's craft involves discussing the choices that the writer has made – this can be anything at all.
- Don't worry if you don't know the name of a technique a writer is using – the important thing is that you can explain how the effect it creates and how it does this.
- It's great if you can spot the writer using figurative language or imagery generally as your analysis of this crafting can really let you show off your skill.
- It's also great to discuss patterns of language e.g. the use of a particular semantic field.

How do I plan a literature essay?



What does an Unseen Q1 model essay look like?

In 'On Aging' how does the poet present the speaker's attitudes to growing old?

In 'On Aging', the speaker is presented as believing old age to be misunderstood. Despite what many in society might presume, the poet presents the speaker as longing for independence, grateful for her continued life, and passionate in her belief that old age does not change identity.

The poet establishes the idea that old age is misunderstood early in the poem. Directly addressing the reader – or perhaps society in general – she draws attention to how an old person 'sitting quietly' might be perceived: 'like a sack left on the shelf'. This imagery presents the speaker as a lifeless object, incapable of deep thought. The expression 'left on the shelf', meanwhile, suggests that she has been overlooked or ignored because she is not valued. The impression generated is one of a lonely elderly person, longing for company. However, the poet immediately – and forcefully – challenges this perception: 'Don't think I need your chattering / I'm listening to myself.' 'Chattering' can imply worthless and irritating speech and the reader is left in no doubt that the speaker is simply enjoying a moment of quiet reflection and feels frustrated by any well-meaning interruption.

As well as being irritated by the misunderstanding, the speaker is shown to be frustrated by misplaced sympathy more generally. This is stated powerfully where the reader is instructed in how to behave: 'Hold! Stop! Don't pity me! / Hold! Stop your sympathy!' The use of imperatives (here and throughout the poem), combined with exclamation marks and repetition of her point, creates a tone of annoyance verging on anger. Furthermore, this doesn't simply apply to loneliness, as the speaker also refuses sympathy and help even when facing the physical difficulty of climbing the stairs. This can be seen through her forceful rejection of a 'rocking chair', perhaps because it is a clichéd image of old-age. However, it may also be that the rocking chair ironically symbolises a lack of mobility as, despite its movement, it will confine her, restricting her to being in a single spot rather than having the independence to move more independently.

Finally, it can be argued that the speaker is irritated by sympathy because of what it implies about her identity. Despite recognising that she has changed physically, the speaker is presented as ultimately seeing

herself as the same person she has always been: 'I'm the same person I was back then.' This line hints at the source of the speaker's frustration: she doesn't feel old and feels no less 'herself' than she did when she was young; however, she believes that society is forcing an incorrect identity onto her – that of a lonely elderly person in need of constant care and attention.

In conclusion, therefore, the speaker can be seen to be irritated by ageing, not because of ageing itself, but because of the changes it has brought in the way she is treated by others. In doing so, the poem forces us to question our own preconceptions about the elderly.

How do I self-assess Unseen Q1?

Overall Assessment – Unseen Q1	
Focus	RAG
Writes an introduction (thesis statement).	
Answers the question (and therefore discusses the 'big ideas' in the poem).	
Discusses how the poet crafts the poem to explore these ideas.	
Explains reasoning in detail.	
Uses evidence to support argument.	
SPaG	
Refers to the writer (text as construct).	
Handwriting causes no difficulties.	
Uses formal language suitable for an essay.	

Unseen Q2 Guidance

What is Unseen Q2?

One of these is the poem you've just written about for Unseen Q1; the other is new.

The poems are chosen because they have a similar **theme**.

2 7 . 2 In both 'Jessie Emily Schofield' and 'On Aging' the speakers describe their attitudes to the effects of growing old.

What are the similarities **and/or** differences between the methods poets use to present these ideas?

[8 marks]

You're asked to **compare** **TWO** unseen poems.

Specifically, you're asked to **compare** the **methods** the writers use to get their ideas across.

Key Points

- The question is only worth 8 marks.
- However, it's essential that we allow time for it. Even a single mark can be the difference between one grade and another.
- If you write *anything* for this question, you're likely to get at least 1 mark.
- You should allow yourself a maximum of 15 minutes for this question.
- That's not a lot of time.
- The examiner knows this – they're not expecting a huge essay.
- You may well write a paragraph or two (and this could get you full marks).
- You'll already have written an essay about the first unseen poem, so you're already halfway there when you start this question...

How do I approach Unseen Q2?

1. Highlight and annotate the question: what's the 'big idea'?

2. Read* and annotate the poem.

3. **Quick Comparison**

1. Highlight and annotate the question: what's the 'big idea'?

I highlight the key words in the question.

I've identified the **big idea**.

2 7 . 2

In both 'Jessie Emily Schofield' and 'On Aging' the speakers describe **their attitudes to the effects of growing old**.

What are the **similarities and/or differences** between **the methods** poets use to present these ideas?

[8 marks]

I've highlighted **methods** in particular to remind me that this is the **main focus** of this question.

2. Read* and annotate the poem.

a) **What** is the writer saying about the 'big idea'?

b) **How** does the writer craft the poem to say that?

- This is the same process as with the first unseen poem.
- The difference is that we don't do it in as much depth because we have very little time.
- We just want a **general sense of the big idea** and **one or two key methods** the writer uses to convey this.
- Remember that it's the methods that *really* matter for this question.

Jessie Emily Schofield

I used to wash my grandmother's hair,
When she was old and small
And walked with a frame
Like a learning child.
5 She would turn off her hearing aid
And bend into the water,
Holding the edge of the sink with long fingers;
I would pour warm cupfuls over her skull
And wonder what it could be like
10 In her deaf head with eighty years of life.
Hers was the softest hair I ever felt,
Wedding dress silk on a widow;
But there is a photo of her
Sitting swathed in hair
15 That I imagine chestnut from the black and white,
Long enough to sit on.
Her wet head felt delicate as a birdskull
Worn thin by waves of age,
As she stood bent.
20 My mother's mother under my hands.

Sees old age as changing you – more vulnerable.

Top Tips

- Don't pick out too much (time!).
- Don't worry if you can't remember the names of the methods being used.
- Imagery is always great for analysis.

3. Quick Comparison

	Unseen 1	Unseen 2
Method(s)	- sack <i>imagery</i> - don't pity	- child <i>imagery</i> - birdskull
Idea	Old age = misunderstood	Old age = more vulnerable

Top Tips

- Keep it brief.
- Include names of methods too if you know them.
- Reuse what you've already done for Unseen 1.

How do I write a response to Unseen Q2?

I start with a comparative thesis statement.

This question is about the methods the writers use, so I focus on this from the start.

I then **analyse** methods in **detail** (and link them to ideas).

In **both** 'On Aging' and 'Jessie Emily Schofield', the poets use imagery to convey different ideas about aging. In 'On Aging', for example, the voice of the poem describes herself as 'like a sack left on the shelf'. A sack is an object rather than a person capable of thought and the phrase 'left on the shelf' suggests something that has been viewed by others as worthless because it has been overlooked. The suggestion is that being elderly involves becoming a lonely figure that others might pity. However, this image is used to show how others see the voice of the poem rather than how she sees herself, a point forcefully made to the reader in the instruction "Don't pity me!"

In **contrast**, Williams uses imagery to show exactly the sort of pity from a young person that Angelou rejects. Here, the grandmother is described as 'like a learning child' suggesting that – like a child – she needs support as she lacks the ability to look after herself. It is as if she is no longer the adult she once was. In addition, her head is described as 'delicate as a birdskull / Worn thin by waves of age' suggesting that the passage of time has made her fragile and easily broken. Overall, therefore, imagery is used to challenge pity for the elderly in Angelou's poem **but** to reinforce it in Williams'.

Notice how I write about one poem, then the other (making links back).

Notice how I compare a the start of each paragraph and at the end.

I use the word imagery but could have written this without if I didn't know it.

How do I self-assess Unseen Q2?

Overall Assessment	
Focus	RAG
Writes an introduction (thesis statement).	
Answers the question (and therefore discusses the 'big ideas' in the poem).	
Discusses how the poets craft the poems to explore these ideas (methods).	
Compares how methods are used in the two poems.	
Explains reasoning in detail.	
Uses evidence to support argument.	
SPaG	
Refers to the writer (text as construct).	
Handwriting causes no difficulties.	
Uses formal language suitable for an essay.	

Section C: Unseen poetry

Answer **both** questions in this section.

On Aging

When you see me sitting quietly,
Like a sack left on the shelf,
Don't think I need your chattering.
I'm listening to myself.
5 Hold! Stop! Don't pity me!
Hold! Stop your sympathy!
Understanding if you got it,
Otherwise I'll do without it!
When my bones are stiff and aching,
10 And my feet won't climb the stair,
I will only ask one favor:
Don't bring me no rocking chair.
When you see me walking, stumbling,
Don't study and get it wrong.
15 'Cause tired don't mean lazy
And every goodbye ain't gone.
I'm the same person I was back then,
A little less hair, a little less chin,
A lot less lungs and much less wind.
20 But ain't I lucky I can still breathe in.

Maya Angelou

2 7 . 1 In 'On Aging' how does the poet present the speaker's attitudes to growing old?

[24 marks]

Jessie Emily Schofield

I used to wash my grandmother's hair,
When she was old and small
And walked with a frame
Like a learning child.
5 She would turn off her hearing aid
And bend into the water,
Holding the edge of the sink with long fingers;
I would pour warm cupfuls over her skull
And wonder what it could be like
10 In her deaf head with eighty years of life.
Hers was the softest hair I ever felt,
Wedding dress silk on a widow;
But there is a photo of her
Sitting swathed in hair
15 That I imagine chestnut from the black and white,
Long enough to sit on.
Her wet head felt delicate as a birdskull
Worn thin by waves of age,
As she stood bent.
20 My mother's mother under my hands.

Judy Williams

2 7 . 2

In both 'Jessie Emily Schofield' and 'On Aging' the speakers describe their attitudes to the effects of growing old.

What are the similarities **and/or** differences between the methods poets use to present these ideas?

[8 marks]

END OF QUESTIONS

Section C: Unseen poetry

Answer **both** questions in this section.

The Richest Poor Man in the Valley

- On the outside
he seemed older than he was.
His face was like a weather map
full of bad weather
5 while inside
his heart was fat with sun.
- With his two dogs
he cleared a thin silver path
across the Black Mountain.
10 And when winter
kicked in
they brought his sheep
down from the top
like sulky clouds.
- 15 Harry didn't care for things
that other people prize
like money, houses, bank accounts
and lies.
He was living in a caravan
20 until the day he died.
- But at his funeral
his friends' tears
fell like a thousand
diamonds.

Lindsay Macrae

2

7

1

In 'The Richest Poor Man in the Valley', how does the poet present ideas about living a happy and contented life?

[24 marks]

Nobody

If you can't bring yourself to build
a snowman or even to clench
a snowball or two to fling
at the pine tree trunk, at least
5 find some reason to take you out

of yourself: scrape a patch of grass clear
for the birds maybe; prod at your shrubs
so they shake off the weight, straighten up;
or just stump about leaving prints
10 of your boots, your breath steaming out.

Promise. Don't let yourself in
for this moment again: the end
of the afternoon, drawing the curtains
on the glare of the garden, a whole
15 day of snow nobody's trodden.

Michael Laskey

2

7

2

In both 'Nobody' and 'The Richest Poor Man in the Valley' the poets describe ideas about how to live your life.

What are the similarities **and/or** differences between the methods the poets use to present these ideas?

[8 marks]**END OF QUESTIONS**

Section C: Unseen poetry

Answer **both** questions in this section.

I Am Offering this Poem

- I am offering this poem to you,
 since I have nothing else to give.
 Keep it like a warm coat
 when winter comes to cover you,
 5 or like a pair of thick socks
 the cold cannot bite through,
- I love you,
- I have nothing else to give you,
 so it is a pot full of yellow corn
 10 to warm your belly in winter,
 it is a scarf for your head, to wear
 over your hair, to tie up around your face,
- I love you,
- Keep it, treasure this as you would
 15 if you were lost, needing direction,
 in the wilderness life becomes when mature;
 and in the corner of your drawer,
 tucked away like a cabin or hogan*
 in dense trees, come knocking,
 20 and I will answer, give you directions,
 and let you warm yourself by this fire,
 rest by this fire, and make you feel safe
- I love you,
- It's all I have to give,
 25 and all anyone needs to live,
 and to go on living inside,
 when the world outside
 no longer cares if you live or die;
 remember,
- 30 I love you.

*hogan: wooden hut/shelter

Jimmy Santiago Baca

2 7 . 1

In 'I Am Offering this Poem', how does the poet present the speaker's feelings about love?

[24 marks]

The sun has burst the sky

The sun has burst the sky
Because I love you
And the river its banks.

5 The sea laps the great rocks
Because I love you
And takes no heed of the moon dragging it away
And saying coldly 'Constancy is not for you'.

10 The blackbird fills the air
Because I love you
With spring and lawns and shadows falling on lawns.

The people walk in the street and laugh
I love you
And far down the river ships sound their hooters
Crazy with joy because I love you.

Jenny Joseph

2 7 . 2

In both 'The sun has burst the sky' and 'I Am Offering this Poem' the speakers describe their feelings about love.

What are the similarities **and/or** differences between the methods the poets use to present these feelings?

[8 marks]**END OF QUESTIONS**

Section B: Unseen poetry

Practice Paper 3

Answer **both** questions in this section.

A London Thoroughfare* . 2 A.M.

- They have watered the street,
It shines in the glare of lamps,
Cold, white lamps,
And lies
- 5 Like a slow-moving river,
Barred with silver and black.
Cabs go down it,
One,
And then another.
- 10 Between them I hear the shuffling of feet.
Tramps doze on the window-ledges,
Night-walkers pass along the sidewalks.
The city is squalid and sinister,
With the silver-barred street in the midst,
- 15 Slow-moving,
A river leading nowhere.
- Opposite my window,
The moon cuts,
Clear and round,
- 20 Through the plum-coloured night.
She cannot light the city;
It is too bright.
It has white lamps,
And glitters coldly.
- 25 I stand in the window and watch the moon.
She is thin and lustreless,
But I love her.
I know the moon,
And this is an alien city.

*Thoroughfare: street

Amy Lowell

- 07.1** In 'A London Thoroughfare. 2 A.M.' how does the poet present the speaker's feelings about the city at night?

[24 marks]

November Night, Edinburgh

The night tinkles like ice in glasses.
 Leaves are glued to the pavement with frost.
 The brown air fumes at the shop windows,
 Tries the doors, and sidles past.

- 5 I gulp down winter raw. The heady
 Darkness swirls with tenements*.
 In a brown fuzz of cottonwool
 Lamps fade up crags, die into pits.

- 10 Frost in my lungs is harsh as leaves
 Scraped up on paths. – I look up, there,
 A high roof sails, at the mast-head
 Fluttering a grey and ragged star.

- The world's a bear shrugged in his den.
 It's snug and close in the snoring night.
 15 And outside like chrysanthemums*
 The fog unfolds its bitter scent.

*tenements: blocks of flats

*chrysanthemums: a type of flower

Norman MacCaig

0 7 . 2

In both 'November Night, Edinburgh' and 'A London Thoroughfare. 2 A.M.' the speakers describe attitudes towards the city at night.

What are the similarities **and/or** differences between the methods the poets use to present these attitudes?

[8 marks]

END OF QUESTIONS

Section B: Unseen poetry

Answer **both** questions in this section.

Shoulders

A man crosses the street in rain,
stepping gently, looking two times north and south,
because his son is asleep on his shoulder.

No car must splash him.

5 No car drive too near to his shadow.

This man carries the world's most sensitive cargo
but he's not marked.
Nowhere does his jacket say FRAGILE,
HANDLE WITH CARE.

10 His ear fills up with breathing.
He hears the hum of a boy's dream
deep inside him.

We're not going to be able
to live in this world

15 if we're not willing to do what he's doing
with one another.

The road will only be wide.
The rain will never stop falling.

Naomi Shihab Nye

0	7	.	1
---	---	---	---

In 'Shoulders', how does the poet present ideas about the importance of protecting and taking care of each other?

[24 marks]

Choices

I go to the mountain side
of the house to cut saplings*,
and clear a view to snow
on the mountain. But when I look up,
5 saw in hand, I see a nest clutched in
the uppermost branches.
I don't cut that one.
I don't cut the others either.
Suddenly, in every tree,
10 an unseen nest
where a mountain
would be.

*saplings: young trees

Tess Gallagher

0 7 . 2

In both 'Choices' and 'Shoulders' the poets present ideas about protecting and taking care of things around us.

What are the similarities **and/or** differences between the methods the poets use to present these ideas?

[8 marks]

END OF QUESTIONS

Section C: Unseen poetry

Answer **both** questions in this section.

Scaffolding

Masons, when they start upon a building,
Are careful to test out the scaffolding;

Make sure that planks won't slip at busy points,
Secure all ladders, tighten bolted joints.

5 And yet all this comes down when the job's done
Showing off walls of sure and solid stone.

So if, my dear, there sometimes seem to be
Old bridges breaking between you and me

Never fear. We may let the scaffolds fall
10 Confident that we have built our wall.

*masons: people who make buildings from stone

Seamus Heaney

2 7 . 1

In 'Scaffolding', how does the poet present the speaker's feelings about their relationship?

[24 marks]

Yours

I am yours as the summer air at evening is
Possessed by the scent of linden blossoms,

As the snowcap gleams with light
Lent it by the brimming moon.

- 5 Without you I'd be an unleafed tree
Blasted in a bleakness with no Spring.

Your love is the weather of my being.
What is an island without the sea?

*linden: a type of flowering tree

Daniel Hoffman

2	7	2
---	---	---

In both 'Yours' and 'Scaffolding', the speakers describe their feelings about the strength of romantic relationships.

What are the similarities **and/or** differences between the methods the poets use to present these feelings?

[8 marks]