Great Sankey

Great in name, greatest together

High School

Knowledge Organiser
Spring Term
Year 10

A Knowledge Rich Curriculum at Great Sankey High School

Research around memory suggests that if knowledge is studied once and not revisited or revised, it is not stored in the long-term memory. This means that after one lesson, or revising for one test, the knowledge will not be retained unless it is studied again. To ensure that knowledge is embedded in the long term memory it must be revisited frequently. Ensuring knowledge is embedded aids understanding, and in turn makes future learning more successful. To quote Daniel Willingham's learning theory,

"Thinking well requires factual knowledge that is stored in our long-term memory"

As part of home learning, students should be revising what they have been taught recently but also content they were taught previously. Therefore, as part of our strategy to embed learning over time we have developed knowledge organisers across years 7 -11. These will provide key content and knowledge allowing students to pre-learn and re-learn, a vital part of processing all the information required to be successful. This knowledge will form the backbone of assessments in school.

How to use your knowledge organiser

Knowledge organisers will be used in subject lessons, homework activities and form time and therefore you need to bring your knowledge organiser to school every day.
Ensuring that knowledge is retained into your long-term memory and you are ready for tests takes work!

READ ➤ **COVER** ➤ **WRITE** ➤ **CHECK**
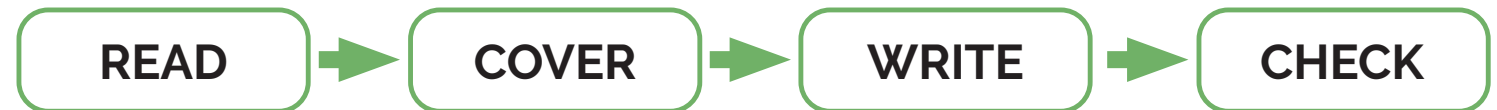
To encourage students to build good study habits, students will be assigned homework quizzes on a week A through the Google Classroom. Students will be expected to use revision strategies such as read, cover, write, check to learn key knowledge and will then complete the quizzes to demonstrate their learning. Completion of these quizzes is an essential homework activity and will be closely monitored by the pastoral team.

Other methods that you may wish to try at home are listed below:

- Create mind maps.
- Create flashcards.
- Get sticky with your learning: write out key points from the KO as you read over it on post-it notes.
- Write your own basic recall quizzing questions around the keywords, definitions and key facts that you need to know. Test yourself with these questions and then leave it overnight to answer them the next day.
- Write your own challenging questions using the following command words – explain, compare, evaluate. Then create a model answer for these questions.
- Put the key words from your KO into new sentences.
- Make mnemonics to remember the order of particular concepts.
- Draw a comic strip, storyboard or a timeline describing any series of events that have a chronological order.
- Write yourself or a partner some quiz questions. Quiz each other or swop your questions to see if you can answer each other's questions.
- Think about the big picture – why is knowing specific information important to you/other people/society/companies/science/technology? The more links that you can make, the more meaningful you make your learning and the more likely it is that you will remember it. Think about the big picture – are there any links in the content on your KO to anything that you have watched on TV, read about or heard in the news?
- Give yourself spelling tests.
- Definition tests.
- Draw diagrams of key processes or theories.
- Draw images and annotate/label them with extra information.
- Create fact files.
- Create flowcharts for descriptions or explanations that have a chronological order.
- Summarise in your own words each section.
- Get your parents/carers to test you.
- Pick out key words and write definitions.
- Pre-learning (read a section of your knowledge organiser prior to the lesson).
- Learn key quotes (if applicable). Consider what you may say about these quotes e.g. what the author is trying to make you think/feel, their choice of language, what can be inferred from it.
- Write a letter/blog/article to someone explaining a key idea or concept.
- Prepare to overcome any hurdles: write down any questions or any areas of the KO that you feel you need to speak to your teacher about.
- Use the guidance that may have been given with a specific KO to help you learn the information and use it.

"Don't practise until you get it right. Practise until you can't get it wrong."
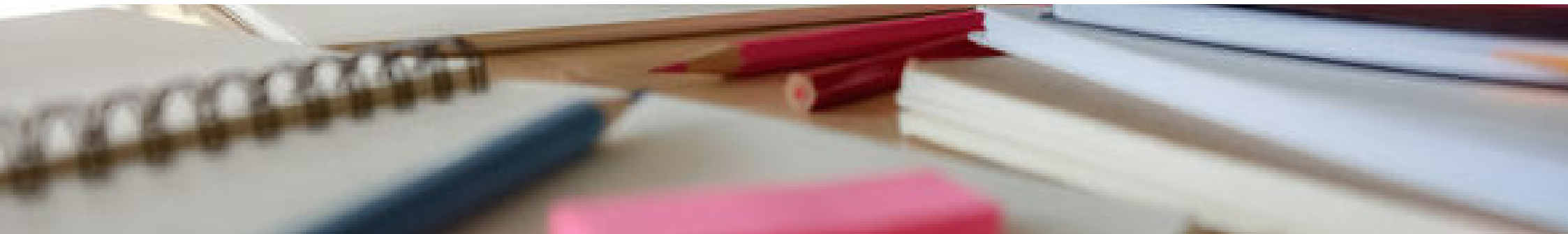
Portable Knowledge in STEM at KS4

STEM stands for Science, Technology, Engineering and Maths, and it is important that you can see connections between each of these subjects. In the real world there are very few challenges that only require one set of skills. For example, you wouldn't be able to design a new app, video game or computer program without an understanding of all of the STEM concepts. This section of the knowledge organiser will show you how different STEM subjects have things in common, including examples of how you might use them, and how some things may actually appear slightly different from one subject to the next. As Geography is a Natural Science we can include that too.

EXAMPLE	SCIENCE	TECHNOLOGY & ENGINEERING	MATHS	GEOGRAPHY
Tally chart	Can be used to record the number of pupils in different height ranges in biology.	Can be used when choosing a final design choice from a selection of draft designs.	Can be used to record the number of pupils (usually labelled frequency) with different eye colours or what their favourite subject is.	Can be used to record the number of people visiting honeypot sites when studying tourism such as visitor numbers in Jamaica over a 5 year period.
Pie chart	Can be used to display the % of different hydrocarbons in crude oil or % of different gases in the atmosphere in chemistry.	Can be used to display results of a tally chart.	Can be used to display the proportion or % of pupils who travel to school in different way.	Can be used to record the amount of people working in different job sectors over time in the UK in comparison to other countries.
Bar chart	Can be used to display the number of people with different blood groups in biology.	Can be used to display results of a tally chart.	Can be used to display the number of pupils with a different favourite sweet.	In geography the term histogram and bar chart are interchangeable and are used to display data such as the percentage of forest lost in a range of countries.
Histogram	This is similar to a bar chart but the bars touch each other and they represent continuous data that is grouped, for example number of pupils in different height ranges in biology.	Can be used to display research data. Can also be used to represent time on a "Gant" chart.	In maths this can be used to show the distribution of a data set such as the ages within a population. In most cases, a histogram has different class widths meaning the area of each bar is the frequency for it.	A range of different bar charts and histograms are used when writing up fieldwork.
Line graph	Can be used to display the time taken for salt to dissolve at different temperatures in chemistry.	Can be used to represent trend data during research pieces.	In maths these are sometimes called scatter graphs or timeseries graphs. They can be used to display house prices and/or the trend in a data set over time.	Can be used when studying climate graphs. Line graphs are also used when analysing climate data over a period of time.
Line of best fit	In biology a line of best fit can be point to point, but in chemistry they are most often a straight line. In all 3 sciences they could be a curve depending on distribution of the points. For example the extension of a spring in physics.	x	In maths you might be asked to add a line of best fit to a scatter graph. It is always a straight line drawn with a ruler and can be used on graphs to show correlation between hours of revision and score in test. In GCSE Statistics, we use correlation coefficients and linear regression equations to analyse this in detail.	In geography lines of best fit are used to look for negative and positive correlations when comparing data usually in physical geography modules. It is always a straight line drawn with a ruler through as many points as possible.

Portable Knowledge in STEM at KS4

Hopefully this section of the knowledge organiser will help you spot where things crossover from one STEM subject to another as you move from lesson to lesson. REMEMBER some things are exactly the same, some are very similar but might be called different things, and some things are different altogether! …………………………….and don't forget STEM stands for **Science**, **Technology**, **Engineering** and **Maths**

EXAMPLE	SCIENCE	TECHNOLOGY & ENGINEERING	MATHS	GEOGRAPHY
Range	Range around a mean can be used with data for heart rate after exercise in biology, amount of hydrogen gas produced in a chemical reaction in chemistry and number of times a ball bounces in physics.	x	The range is a measure of the spread of a data set. It can be used to compare data, with a smaller range meaning it is more consistent such as comparing times athletes run 100m over 10 races.	Range is used in the geographical skills section of course. Range can be used when looking at rainfall and temperature data for different locations or when using development indicators such as literacy rate, life expectancy etc.
Mean, Median and Mode	Mean, median and mode can be used to analyse any sets of data with a range of results.	x	Mean, median and mode can be used to analyse any sets of data in conjunction with the range.	Mean, median and mode are used in the geographical skills section of the course and can be used to analyse any sets of data with a range of results.
Continuous data	These are data values that can take any value and are grouped/rounded. In biology an example would be bubbles of oxygen produced during photosynthesis.	x	These are data values that can take any value and are grouped/rounded. Data could be length, time, capacity or mass.	This is where you have any value in your data. An example would be mm of rainfall.
Discrete data	In science this is sometimes called discontinuous data. An example would be blood group or eye colour in biology.	x	These are specific data values and can be quantitative (numerical) and qualitative (word or category). Examples include type of colour, the result from rolling a dice or the number of pets people have.	Discrete data in geography includes both primary and secondary data. Fieldwork data could include rock sample sizes and how they change from the source to the mouth of a river.
Using co-ordinates	x	Used by a CNC machine to position the cutter when machining a piece of material. Marking out a series of holes from dimensions on a drawing.	4 and 6 figure grid references are used when plotting in 4 quadrants and used in transformations.	Both 4 and 6 figure references are used across all topics in geography to locate places from a map.
Taking measurements that are accurate and precise	Accurate data is close to the true value and precise data gives similar results if you repeat the measurement. In science there are far too many examples to mention!	Used when marking out materials prior to cutting and quality during checking when manufacturing a component.	Being able to read a variety of scales is a key skill for plotting and drawing graphs or measuring angles and lines. It is important in constructions and scale drawings to be within 0.1 cm or 1°	Measurements and accuracy are really important when studying map skills, especially when looking at scale and distance.

		Definition	*Contextual Sentence*
1	*simulation*	The imitation of a situation or process.	You can watch a computer simulation of the spaceflight.
2	*solely*	Not involving anyone or anything else; only.	The stage lighting in the play was solely his responsibility.
3	*somewhat*	To some degree / by a moderate amount; rather.	The town has changed somewhat over the last few years.
4	*submitted (2 definitions)*	Presented (an idea or document) to someone for consideration or judgement. Yielded to a superior force or will of another person.	She submitted her essay yesterday. He submitted himself to a search by the guards.
5	*successive*	Following on; following in order.	There has been low rainfall for two successive years.
6	*survive*	To remain alive or in existence.	Few fish survive in the polluted lake.
7	*thesis*	A statement that is discussed and debated.	The lab results prove the scientist's thesis on energy conversion.
8	*topic*	A particular subject; a matter dealt with in a text or conversation.	Her article was on the topic of school uniform.
9	*transmission*	The action or process of transmitting/ passing something on.	The radio transmission came through loud and clear.
10	*ultimately*	Finally; in the end.	A poor diet may ultimately lead to illness.

11	*unique*	Being the only one; unlike anything / anyone else.	Each person's genetic code is unique, except in the case of identical twins.
12	*visible*	Able to be seen	The dust from the volcano was visible miles away.
13	*voluntary*	Done/given without being forced to do so or working without payment.	Working on a voluntary basis, the chef cooks for the homeless.
14	*abandon*	To stop looking after; to give up completely.	The soldiers were forced to abandon their position and retreat.
15	*accompanied*	Going with something/someone.	You must be accompanied by an adult.
16	*accumulation*	A gradual increase in quantity.	There was an accumulation of lost property in the cupboard.
17	*ambiguous*	Not clear or decided; open to more than one interpretation.	The end of the film was ambiguous and confusing.
18	*appendix*	A section of extra information at the end of a book or document.	A list of artists involved was included in the appendix of the book.
19	*appreciation*	A feeling or expression of admiration or thanks.	We showed our appreciation by cheering at the end of the performance.
20	*arbitrary*	Not done for any particular reason; chosen or done at random.	Because they couldn't decide what to eat, Luke made an arbitrary choice and ordered pizza.

Tier 2 Vocabulary

21	automatically	Without conscious thought or attention; spontaneously.	She looked up automatically when she heard her name.
22	bias	Prejudice for or against one person or group.	The match report showed a bias towards the home team.
23	chart	A sheet of information in the form of a table, graph, map or diagram.	He recorded the temperature on a chart.
24	clarity	The quality or state of being clear.	There is a lack of clarity in your argument.
25	conformity	Compliance with standards, rules, or laws.	He rebelled against the conformity of having to wear school uniform.
26	commodity	A raw material or product that can be bought and sold.	Water is a precious commodity.
27	complement	To complete or enhance by providing something additional.	The illustrations complement the text.
28	contemporary	Belonging to or occurring in the present / modern.	The old bridge will be replaced by a more contemporary crossing.
29	contradiction	Statements, ideas, or features which are opposed to one another.	There was a contradiction between their account and video evidence.
30	crucial	Of great importance.	It was crucial that they won the match on Saturday.
31	currency	A system of money in general use in a particular country.	The yen is the official currency of Japan.
32	denote	To be a sign of; indicate.	Thicker blue lines on a map denote a motorway.

33	detected	Discovered or identified the presence or existence of.	The alarm should go off automatically as soon as smoke is detected.
34	deviation	Moving from an established course or accepted standard.	Even in the new house, there was little deviation from his usual routine.
35	displacement	The action of moving something from its place or position.	The recent famine in the area has caused the displacement of thousands of people.
36	dramatic	Striking in appearance or effect; theatrical.	The dog made a dramatic attempt to escape.
37	eventually	At an unspecified later time; in the end	She eventually completed her homework and handed it in.
38	exhibit	To publicly display	The winner was invited to exhibit in the local art gallery.
39	exploitation (2 definitions)	Treating someone unfairly in order to benefit from their work. Making use of and benefiting from resources.	Migrant workers are vulnerable to exploitation. Environmentalists are concerned about the commercial exploitation of the rainforest.
40	fluctuations	Variations; irregular rising and falling in numbers or amounts.	There were fluctuations in the recorded temperatures.
41	guidelines	General rules, principles or advice.	There are guidelines on the use of drilling machines in DT.

'An Inspector Calls' – Knowledge Organiser

Context	Key Things to Remember
Priestley ▪ John Boynton Priestley was born 13th September 1894 and died 14th August 1984. ▪ He was born in an extremely respectable suburb of Bradford and went to Belle Vue Grammar School. ▪ He lived a life much like the Birlings in 'Inspector Calls'. ▪ At 16, he left school to work as a clerk in a wool firm (Helm and Co). This made him aware of what life was like for the working-class. ▪ Priestley also served during the First World War, making him exposed to the horrors of war. He was also a radio broadcaster in WW2. ▪ By 1930-1940, Priestley became concerned about the consequences of social inequality. ▪ During 1942, he and others set up a new socialist political party, the Common Wealth Party, which merged with the Labour Party in 1945. ▪ Priestley was influential in developing the idea of the Welfare State. ▪ Capitalism is a profit driven society where people are concerned for themselves and the government promotes self prosperity. ▪ Socialism is a society that is less about the self but more about the community. The government puts mechanisms in place to support society.	▪ The play is set in a fictional Midlands town called Brumley. ▪ It is set in 1912 but the play was written in 1945. ▪ The purpose of a play is to be seen / heard by a live audience. ▪ Through his play, 'An Inspector Calls', he encourages people to seize the opportunity given to them by the end of the war, to build a better, more caring society. ▪ Eva Smith and Daisy Renton are the same person. ▪ Order of interrogation – Mr Birling, Sheila, Gerald, Mrs Birling, Eric (MSGME) ▪ Chain of events – Mr Birling, Sheila, Gerald, Eric, Mrs Birling. ▪ Eva Smith worked at Birling & Co then Milwards. It is implied that she worked as a prostitute when she was out of work (at the Palace Bar). ▪ Prostitutes were more commonly referred to as 'women of the town'. ▪ The photograph is only shown to Mr Birling, Sheila and Mrs Birling. It is never made clear whether it is the same photograph shown to each of these characters. ▪ It is implied that Eric 'forces himself on Eva' / there is a lack of consent – he uses his social position to get what he wants. ▪ Eva uses Mrs Birling's name at the women's charity because she thinks that she is more likely to get assistance if she appears to be a deserted wife. ▪ The NHS, welfare system and trade unions did not exist in the 1910s (Edwardian period).

1910s	Area of Focus	1940s
Very rigid structure. The upper, middle and working classes were clearly divided.	Class System	A less rigid structure. The class system was unimportant during the war as people had to pull together.
Due to industrialisation (rapid development of cities and industry), more people were moving into cities and forced to live and work in horrible conditions. There was an increase in strikes.	Working Conditions for the Poor	Since the working class suffered so much in factories, they established many trade unions and became heavily involved in politics. Working conditions improved drastically.
Women had fewer rights than men. They had to listen to their husbands, tend to household work. Life for lower-class women was worse as they could be seen as cheap labour.	Women's Rights	WWI and WWII proved to the turning point for women's rights. As men went to war, women became valuable in fields and factories at home. By 1928, through the suffragette movement, women were allowed to vote. They also became more independent and respected.
There was no welfare system to help the working-class.	Welfare System	After they were elected in 1945, the Labour government established a 'cradle-to-grave' program to support people, including a tax-funded National Health Service in 1948.
Due to industrialisation, people were earning more money and becoming more selfish as a result. It was a capitalist society.	UK's Political Culture	Due to the hardships experienced during the 1930s (Great Depression) and 1940s (WWII), people were eager to change their government policies. Socialism was on the rise.

Setting

The play is a three-act drama which takes place on a single night in April 1912, focusing on the prosperous upper middle-class Birling family, who live in a comfortable home in the fictional town of Brumley, "an industrial city in the north Midlands".

Eva's timeline

Eva sacked by Birling and Co. in September 1910.

Eva employed by Milward's.

Sheila complains and has Eva sacked from Milward's.

Eva (calling herself Daisy Renton) becomes Gerald's mistress.

Gerald breaks off the affair in September 1911.

Eric meets Eva and forces himself into her lodgings to sleep with her.

After meeting Eric several times, Eva finds she is pregnant.

Mrs Birling turns down Eva's application for help.

Eva's suicide/the Inspector calls.

Act One	Act Two	Act Three
Plot		

Act One	Act Two	Act Three
- The Birling family are celebrating Sheila and Gerald's recent engagement in 1912. - When the ladies leave the room, Birling lectures his son and Gerald. He tells them that a 'man must look after himself'. - Inspector Goole arrives, investigating the death of a young woman, Eva Smith. - Birling is shown a picture and remembers that he sacked her in 1910 for leading a workers' strike. He feels justified in this. - The Inspector shows Sheila a photograph and also discovers that Sheila also had Eva sacked from her next job in a department store. Sheila regrets this. - The Inspector reveals that Eva changed her name to 'Daisy Renton'. Gerald acts guilty.	- Gerald explains that he had an affair with Eva, but has not seen her since Autumn 1911. - Sheila gives the engagement ring back to Gerald. - The Inspector turns his attention to Mrs Sybil Birling – who confesses, after seeing a photograph that she also had contact with Eva (although under a different name). - Eva, pregnant and desperate, approached a charity for help. Sybil refused to help her because Eva listed her name as "Mrs Birling". - Mrs Birling does not regret anything and believes that the child's father should be held responsible.	- Eric is revealed as the father of the child. He slept with Eva several times although the exact nature of the relationship is unclear. - He has stolen money from Birling's office to help Eva and turns on his mother when he learns that she was uncharitable. - The Inspector tells them that they are all partly to blame for Eva's death and warns them of the consequences of not being responsible for each other. - After he leaves, the family begin to question what happened, and whether the Inspector was a 'real'. Two phone calls confirm that he is unknown at the police station and that no suicide case has been brought in today. - Arthur, Sybil and Gerald celebrate and congratulate themselves. Eric and Sheila are upset. - A phone rings. A girl has died. A police officer is coming.
Quotations		
"Give us the port Edna? That's right" **Mr Birling** "When you're married you'll realise that men ... sometimes have to spend nearly all their time and energy on business" **Mrs Birling to Sheila** "Your father and I have been friendly rivals in business for some time now - though Crofts limited are both older and bigger" **Mr Birling** "for lower costs and higher prices" **Mr Birling** "I speak as a hard-headed business man" **Mr Birling** "In twenty or thirty years time - let's say, in 1940…There'll be peace and prosperity" **Mr Birling** "a man has to make his own way - has to look after himself" **Mr Birling** "as if we're all mixed up together like bees in a hive - community and all that nonsense" **Mr Birling** "The Germans don't want war. … Everything to lose and nothing to gain by war." **Mr Birling** "A man has to mind his own business and look after himself and his own." **Mr Birling** "Please, sir, an inspector called." "Yes Sir" **Edna** "Show him in here. Give us some more light" **Mr Birling to Edna** "Chain of events" **Inspector Goole** 'I don't come into this suicide business' **Gerald** "But these girls aren't cheap labour – they're people." **Sheila** "So long as we behave ourselves, don't get into the police court or start a scandal – eh." **Mr Birling** 'One person and one line of inquiry at a time' **Inspector Goole** "It's my duty to ask questions." **Inspector Goole** "If we were all responsible for everything that happened to everybody we'd had anything to do with, it would be very awkward, wouldn't it?" **Mr Birling**	"You mustn't try to build up a kind of wall between us and that girl." **Sheila** "Nothing but morbid curiosity." **Mrs Birling to Sheila** "Yes, I think it was simply a piece of gross impertinence." **Mrs Birling** "Why should you do any protesting? It was you who turned the girl out in the first place." **Inspector Goole** "I didn't install her there so that I could make love to her. I made her go to Morgan terrace because I was sorry for her." 'It wasn't disgusting' **Gerald** 'She didn't blame me at all' **Gerald** "I rather respect you more than I've ever done before." **Sheila to Gerald** 'My God!... I've suddenly realised - taken in properly - that she's dead-' **Gerald** 'I'm rather more – upset – by this business than I probably appear to be –' **Gerald** 'Please don't contradict me like that'. **Mrs Birling to Sheila.** "Girls of that class" **Mrs Birling** 'If you think you can bring any pressure to bear upon me, Inspector, you're quite mistaken. Unlike the other three, I did nothing I'm ashamed of or that won't bear investigation.' **Mrs Birling.** "First, the girl herself. … Secondly, I blame the young man who was the father of the child… He should be made an example of." **Mrs Birling**	"I wasn't in love with her or anything – but I liked her – she was pretty and a good sport." **Eric** "The money's not the important thing. It's what happened to the girl and what we all did to her that matters." **Eric** "I was in that state when a chap easily turns nasty" **Eric** "You're not the kind of father a chap can go to when he's in trouble" **Eric** "We are member of one body. We are responsible for each other.**" Inspector Goole** "One Eva Smith has gone… but there are millions… of Eva Smiths… all intertwined with our lives… if men will not learn that lesson, then they will be taught it in fire and blood and anguish." **Inspector Goole** 'There isn't any such inspector. We've been had" **Gerald** 'Everything's alright now Sheila. [holds up the ring] what about this ring? **Gerald to Sheila** 'We've no proof it was the same photograph and therefore no proof it was the same girl' **Gerald** "You're beginning to pretend that nothing's really happened at all**" Eric** 'The fact remains that I did what I did' **Eric** "The point is, you don't seem to have learnt anything." **Sheila to Mr Birling** "Probably a Socialist or some sort of crank." **Mr Birling about Goole** "Between us we drove that girl to commit suicide." **Sheila** "I don't care about that, the point is that you don't seem to have learnt anything" **Sheila** "The famous younger generation who know it all." **Mr Birling** [As they stare guiltily and dumbfounded, the curtain falls.] **Final line**

Character	5 things to remember
Mr Arthur Birling	▪ A wealthy, middle-class businessman. ▪ He does not believe in social responsibility. ▪ He is keen to receive a knighthood. ▪ His views are completely opposite to Inspector Goole's. ▪ He likes taking charge and tends to preach about his views.
Mrs Sybil Birling	▪ She comes from a higher social class than her husband. ▪ She is haughty, and regards most people as socially beneath her. ▪ She is not used to being contradicted. ▪ Mrs Birling has rigid Edwardian views, and is prejudiced towards Eva Smith. She is more concerned about avoiding scandal than being honest.
Sheila Birling	▪ Her engagement to Gerald will bring financial rewards to her father. ▪ She acknowledges her guilt and is genuinely remorseful. ▪ Sheila recognises that it is no good lying to the Inspector. ▪ Although she respects Gerald's honesty, she still feels she needs to break off the engagement. ▪ Of all the characters, Sheila changes most, and realises the need for socialism.
Eric Birling	▪ Eric is the Birling's son and Sheila's brother. ▪ He feels unable to discuss his problems with his parents. ▪ He treated Eva Smith very badly and was the father of her unborn child. He stole money from his father's company to give to Eva, until she realised it was stolen and refused to accept it. ▪ He takes the Inspector's words about social responsibility to heart.
Gerald Croft	▪ Gerald is the son of Lord and Lady Croft, and of a higher social status than Arthur Birling. ▪ He is mature, polite, and appears to love Sheila, to whom he just got engaged. ▪ He played the gallant gentleman, rescuing Eva/Daisy from the advances of Alderman Meggarty. ▪ He began a secret affair with Eva/Daisy. He was kind to her, but broke off the relationship when it suited him. ▪ He is the character who discovers that Inspector Goole is not a real police officer and suggests that there was no suicide at all.
Eva Smith	▪ Eva never appears on stage. We learn about her through the other characters. ▪ She is twenty-four, her parents are dead and she moved to the city for work. ▪ She is a clever, pretty girl with potential that is never fulfilled. ▪ She commits suicide by drinking disinfectant. ▪ She was not afraid to stand up for her rights, taking strike action against Birling and Co.
Edna	▪ Edna is the Birling's maid. She has little to say, which reflects her low status. ▪ She ushers in the Inspector. ▪ She is a symbol for the working class.
Inspector Goole	▪ His main function is to present Priestley's ideas about social justice. ▪ He makes a powerful speech about social responsibility. ▪ The Inspector presents Eva Smith's story methodically, with the help of a photograph(s) and her diary. ▪ He shows how the Birlings and Gerald played an important part in Eva Smith's death, either unintentionally or through their cruelty or meanness. ▪ His origins are unknown. He may be a supernatural figure or a hoax – someone/something seeking vengeance for the poor.

Theme	5 things to remember
Age	▪ There is a marked difference in attitude between the younger and the older generations, as noted by Inspector Goole in Act One. ▪ The young are honest and admit their faults. Eric refuses to try to cover his part up, saying, "the fact remains that I did what I did." ▪ The old will do anything to protect themselves: Mrs Birling lies to the Inspector when he first shows her the photograph; Mr Birling wants to cover up a potential scandal. ▪ Gerald Croft is caught in the middle, being neither very young nor old. In the end he sides with the older generation, perhaps because his aristocratic roots influence him to want to keep the status quo and protect his own interests. ▪ Parent/child relationships become increasingly strained as the play progresses.
Responsibility	▪ The Inspector wanted each member of the family to share the responsibility of Eva's death: he tells them, "each of you helped to kill her." ▪ Eva Smith is the symbol of the poor who are denied social justice. ▪ Birling believes his responsibilities are only to himself and his family – and to make profit. Gerald agrees. Mrs Birling only gives charity to those she feels deserve it. ▪ Initially, Sheila and Eric are unaware of how the working class struggle. ▪ Through the Inspector, Priestley delivers a powerful socialist political message about social responsibility.
Time	▪ The play takes place in real time, as though events are actually happening on stage over the course of a couple of hours. ▪ At the end of the play, we understand that time and events are about to repeat themselves (the second twist) upsetting this idea of real time. ▪ Inspector Goole appears to know about events before they occur. ▪ Eva's story occurs off-stage in the past (as a backstory) but at the end of the play it is about to be told again – in the future. ▪ Priestley's timing of the first twist, the discovery that Inspector Goole was not a real police officer, creates mystery and a false sense of relief for the older Birlings.
Gender	▪ Mr Birling shows that he has a patronising view of women, making the suggestion that clothes are a sign of self-respect for them. ▪ Gerald makes sexist and superficial comments about the women in the bar he visits. ▪ Priestley shows that even women like Mrs Birling can hold the same old-fashioned Edwardian values as the men. ▪ The 'patriarchy' is a system of society or government in which men hold the power and women are largely excluded from it. This was dominant in 1912. ▪ Sheila begins the play powerless and voiceless but later asserts herself and develops independence, like the suffragettes fighting for the vote.
Inequality / Class	▪ Priestley calls for equality in society through the idea of social responsibility. ▪ In the play, the need for equality is best understood by the extreme inequality that is depicted. ▪ There are several classes (different levels of society) depicted in the play. ▪ The Birlings and Gerald represent the classes that have the greatest power. ▪ Eva, Edna, the factory workers, shop assistants and prostitutes represent the lower classes. They have little or no power.

ENGLISH

'An Inspector Calls' Vocabulary

Term	Definition	Synonyms	Example
Authoritative	Commanding and self-confident; likely to be respected and obeyed.	Reliable, controlling, ruling.	The Inspector is authoritative when he interrogates the Birlings.
Bourgeoisie	The capitalist class who own most of society's wealth and means of production (Communist definition).	Middle class, conservative.	The Birling family are bourgeoisie in their ownership of wealth and power.
Capitalism	An economic and political system in which a country's trade and industry are controlled by private owners for profit, rather than by the state.	Private ownership, individualism, free enterprise	Arthur Birling values capitalism as a way to run society, as 'man has to make his own way'.
Catalyst	An event or person that causes great change.	Spur, stimulant, motivation.	Eva/Daisy's suicide is a catalyst for Sheila to change her perspective.
Class	A system of ordering society: people are divided into groups based on perceived social or economic status.	Category, rank, caste.	In capitalism, the class system is quite rigid, as the upper classes need the working class in order to generate capital.
Condescending	Treating someone as if you are more important or more intelligent than them.	Snobbish, superior, patronising.	Arthur is condescending to Eric when he calls him 'spoilt'.
Conservative	Averse to change or innovation and holding traditional values.	Traditional, old-fashioned.	Gerald is conservative and wants things to stay the same.
Dandy	A man overly concerned with looking stylish and fashionable.	Fop, beau, man about town.	Gerald is described as nearly a dandy – his appearance shows his upper class wealth and privilege.
Dramatic irony	The situation in which the audience of a play knows something that the characters do not know.	Foreshadowing, advance knowledge	Dramatic irony is created when the Birling refers to the Titanic as unsinkable, absolutely unsinkable'.
Edwardian	The Edwardian era or Edwardian period of British history covers the brief reign of King Edward VII, 1901 to 1910.	Early 20th century.	'An Inspector Calls' is set in the Edwardian age and therefore women did not yet have the vote.
Equality	The right of different groups of people to have a similar social position and receive the same treatment.	Fairness, similarity, parity.	Arthur and Sybil Birling distrust the idea of equality, and believe in the class system.
Etiquette	The set of rules that control accepted behaviour in particular social groups or situations.	Manners, protocol, code.	Sybil is obsessed with etiquette, and is outraged by the 'rude' way the Inspector addresses her.
Generation	All the people of about the same age within a society or within a particular family.	Age, peer group, stage of life.	Arthur and Sybil are an older generation compared to Eric and Sheila.
Hierarchy	A system in which people or things are arranged according to their importance.	Ranking, ladder, grading.	The upper class are at the top of the class hierarchy.
Industrialist	A person involved in the ownership and management of industry (usually factories) .	Manufacturer, businessman.	Arthur is an industrialist and describes himself as 'a hard-headed practical man of business'.
Infirmary	A hospital.	Health facility, sanatorium.	Eva/Daisy dies in an infirmary.
Interrogative	A word or sentence used when asking a question.	Questioning, inquiring, probing.	The Inspector uses lots of interrogatives to interrogate the Birlings.
Lodgings	Temporary accommodation.	Accommodation, apartment.	Eric pressurises Eva/Daisy to let him into her lodgings.
Morals	Standards of behaviour; ideas of right and wrong.	Lessons, rules, teachings.	The Inspector tries to convey a moral when he says 'it's better to ask for the earth than to take it.'
Naïve	(of a person or action) showing a lack of experience, wisdom, or judgement.	Innocent, simple, childlike.	Sheila is very naïve in Act One, but later becomes more mature.
Oppression	Extended cruel or unjust treatment or use of authority.	Abuse, tyranny, persecution.	Priestley believed the working class were victims of oppression.
Philosopher	A person who offers views or theories on the 'big questions' such as what is right or wrong or why we exist.	Thinker, theorist, sage.	Priestley could be described as a socialist philosopher.
Progressive	Arguing for progress, change, improvement, or reform.	Innovative, liberal, left-wing.	Eric appears progressive when he says 'I'm never likely to forget' what happened.
Prophecy	A prediction of what will happen in the future.	Forecast, prognosis, divination.	The Inspector seems to give a prophecy about the World Wars when he describes a possible future of 'blood and fire and anguish'.
Reputation	The widespread opinion about a person or thing, especially by the community or the public.	Name, standing, position.	Arthur and Sybil Birling seem only concerned with their reputation and the risk of a 'public scandal'.
Responsibility	Having a duty to deal with something or being to blame for something.	Power, duty, culpability.	The Inspector says 'public men…have responsibilities as well as privileges'.
Socialism	An economic and political system in which a country's trade and industry are controlled more by the state, to ensure everyone gets a share.	Welfarism, leftism, collectivism.	Priestley believed that socialism is needed to address inequality in society.
Symbolism	Symbolism is a literary device used whenever something is meant to represent something else.	Metaphor, analogy, comparison.	The symbolism of the Birlings' wealth is conveyed in the port, cigars and champagne classes.

Power and Conflict Poetry – Knowledge Organiser

Remains by Simon Armitage

Themes: Conflict, Suffering, Reality of War | **Tones:** Tragic, Haunting, Anecdotal

Content, Meaning and Purpose	Context
-Written to coincide with a TV documentary about those returning from war with PTSD. Based on Guardsman Tromans, who fought in Iraq in 2003. -Speaker describes shooting a looter dead in Iraq and how it has affected him. -To show the reader that mental suffering can persist long after physical conflict is over.	-"These are poems of survivors – the damaged, exhausted men who return from war in body but never, wholly, in mind." *Simon Armitage* -Poem coincided with increased awareness of PTSD amongst the military, and aroused sympathy amongst the public – many of whom were opposed to the war.

Language	Form and Structure
-"**Remains**" - the images and suffering remain. -"**Legs it up the road**" - colloquial language = authentic voice -"**Then he's carted off in the back of a lorry**" – reduction of humanity to waste or cattle -"**he's here in my head when I close my eyes / dug in behind enemy lines**" – metaphor for a war in his head; the PTSD is entrenched. -"**his bloody life in my bloody hands**" – alludes to Macbeth: Macbeth the warrior with PTSD and Lady Macbeth's bloody hands and guilt.	-Monologue, told in the present tense to convey a **flashback** (a symptom of PTSD). -First four stanzas are set in Iraq; last three are at home, showing the aftermath. -Enjambment between lines and stanzas conveys his conversational tone and gives it a fast pace, especially when conveying the horror of the killing -Repetition of '**Probably armed, Possibly not**' conveys guilt and bitterness.

Exposure by Wilfred Owen

Themes: Conflict, Suffering, Nature, Reality of War, Patriotism | **Tones:** Tragic, Haunting, Dreamy

Content, Meaning and Purpose	Context
-Speaker describes war as a battle against the weather and conditions. -Imagery of cold and warm reflect the delusional mind of a man dying from hypothermia. -Owen wanted to draw attention to the suffering, monotony and futility of war.	-Written in 1917 before Owen went on to win the Military Cross for bravery, and was then killed in battle in 1918: the poem has authenticity as it is written by an actual soldier. - Of his work, Owen said: "My theme is war and the pity of war". -Despite highlighting the tragedy of war and mistakes of senior commanders, he had a deep sense of duty: "**not loath, we lie out here**" shows that he was not bitter about his suffering.

Language	Form and Structure
-"**Our brains ache**" physical (cold) suffering and mental (PTSD or shell shock) suffering. -Semantic field of weather: weather is the enemy. -"**the merciless iced east winds that knive us…**" – personification (cruel and murderous wind); sibilance (cutting/slicing sound of wind); ellipsis (never-ending). -Repetition of pronouns '**we**' and '**our**' – conveys togetherness and collective suffering of soldiers. -'**mad gusts tugging on the wire**' – personification	-Contrast of Cold>Warm>Cold imagery coveys Suffering>Delusions>Death of the hypothermic soldier. -Repetition of "**but nothing happens**" creates circular structure implying never ending suffering -Rhyme scheme ABBA and hexameter gives the poem structure and emphasises the monotony. -Pararhymes (half rhymes) ("**nervous / knife us**") only barely hold the poem together, like the men.

Poppies by Jane Weir

Themes: Bravery, Reality of War, Suffering, Childhood | **Tones:** Tender, Tragic, Dreamy, Bitter

Content, Meaning and Purpose	Context
-A modern poem that offers an alternative interpretation of bravery in conflict: it does not focus on a soldier in battle but on the mother who is left behind and must cope with his death. -The narration covers her visit to a war memorial, interspersed with images of the soldier's childhood and his departure for war.	-Set around the time of the Iraq and Afghan wars, but the conflict is deliberately ambiguous to give the poem a **timeless relevance** to all mothers and families. -There are hints of a critical tone; about how soldiers can become intoxicated by the glamour or the military: "**a blockade of yellow bias**" and "**intoxicated**".

Language	Form and Structure
-Contrasting semantic fields of home/childhood ("**cat hairs**", "**play at being Eskimos**", "**bedroom**") with war/injury ("**blockade**", "**bandaged**", "**reinforcements**") -Aural (sound) imagery: "**All my words flattened, rolled, turned into felt**" shows pain and inability to speak, and "**I listened, hoping to hear your playground voice catching on the wind**" shows longing for dead son. -"**I was brave, as I walked with you, to the front door**": different perspective of bravery in conflict.	-This is an **Elegy**, a poem of mourning. -Strong sense of form despite the **free verse**, stream of consciousness addressing her son directly – poignant -No rhyme scheme makes it melancholic -Enjambment gives it an anecdotal tone. -Nearly half the lines have caesura – she is trying to hold it together, but can't speak fluently as she is breaking inside. -Rich texture of time shifts, and visual, aural and touch imagery.

Charge of the Light Brigade by Alfred, Lord Tennyson

Themes: Conflict, Suffering, Reality of War, Patriotism | **Tones:** Energetic, Tragic, Haunting

Content, Meaning and Purpose	Context
- Published six weeks after a disastrous battle against the Russians in the (unpopular) Crimean War -Describes a cavalry charge against Russians who shoot at the lightly-armed British with cannon from three sides of a long valley. -Of the 600 hundred who started the charge, over half were killed, injured or taken prisoner. -It is a celebration of the men's courage and devotion to their country, symbols of the might of the British Empire.	-As Poet Laureate, he had a responsibility to inspire the nation and portray the war in a positive light: propaganda. -Although Tennyson glorifies the soldiers who took part, he also draws attention to the fact that a commander had made a mistake: "**Someone had blunder'd**". -This was a controversial point to make in Victorian times when blind devotion to power was expected.

Language	Form and Structure
-"**Into the valley of Death**": this Biblical imagery portrays war as a supremely powerful, or even spiritual, experience. -"**jaws of Death**" and "**mouth of Hell**": presents war as an animal that consumes its victims. -"**Honour the Light Brigade/Noble six hundred**": language glorifies the soldiers, even in death. The 'six hundred' become a celebrated and prestigious group. -"**shot and shell**": sibilance creates whooshing sounds of battle.	-This is a ballad, a form of poetry to remember historical events – we should remember their courage. -6 verses, each representing 100 men who took part. -First stanza tightly structured, mirroring the cavalry formation. Structure becomes awkward to reflect the chaos of battle and the fewer men returning alive. -Dactylic dimeter (<u>HALF</u>-a leauuge / <u>DUM</u>-de-de) mirrors the sound of horses galloping and increases the poem's pace. -Repetition of '**the six hundred**' at the end of each stanza (epistrophe) emphasises huge loss.

Bayonet Charge by Ted Hughes

Themes: Conflict, Power, Reality of War, Nature, Bravery, Patriotism | **Tones:** Bewildered, Desperate, Dreamy

Content, Meaning and Purpose	Context
-Describes the terrifying experience of 'going over the top': fixing bayonets (long knives) to the end of rifles and leaving a trench to charge directly at the enemy. -Steps inside the body and mind of the speaker to show how this act transforms a soldier from a living thinking person into a dangerous weapon of war. -Hughes dramatises the struggle between a man's thoughts and actions.	-Published in 1957, but most-likely set in World War 1. -Hughes' father had survived the battle of Gallipoli in World War 1, and so he may have wished to draw attention to the hardships of trench warfare. -He draws a contrast between the idealism of patriotism and the reality of fighting and killing. ("**King, honour, human dignity, etcetera**")

Language	Form and Structure
"**The patriotic tear that brimmed in his eye Sweating like molten iron**": his sense of duty (tear) has now turned into the hot sweat of fear and pain. "**cold clockwork of the stars and nations**": the soldiers are part of a cold and uncaring machine of war. "**his foot hung like statuary in midstride.**": he is frozen with fear/bewilderment. The caesura (full stop) jolts him back to reality. "**a yellow hare that rolled like a flame And crawled in a threshing circle**": impact of war on nature – the hare is distressed, just like the soldiers	-The poem starts 'in medias res': in the middle of the action, to convey shock and pace. -Enjambment maintains the momentum of the charge. -Time stands still in the second stanza to convey the soldier's bewilderment and reflective thoughts. -Contrasts the visual and aural imagery of battle with the internal thoughts of the soldier = adds to the confusion.

War Photographer

Themes: Conflict, Suffering, Reality of War | **Tones:** Painful, Detached, Angry

Content, Meaning and Purpose	Context
-Tells the story of a war photographer developing photos at home in England: as a photo develops he begins to remember the horrors of war – painting a contrast to the safety of his dark room. -He appears to be returning to a warzone at the end of the poem. -Duffy conveys both the brutality of war and the indifference of those who might view the photos in newspapers and magazines: those who live in comfort and are unaffected by war.	-Like Tennyson and Ted Hughes, Duffy was the Poet Laureate. -Duffy was inspired to write this poem by her friendship with a war photographer. She was intrigued by the challenge faced by these people whose job requires them to record terrible, horrific events without being able to directly help their subjects. -The location is ambiguous and therefore universal: ("**Belfast. Beirut. Phnom Penh.**")

Language	Form and Structure
"**All flesh is grass**": Biblical reference that means all human life is temporary – we all die eventually. "**He has a job to do**": like a soldier, the photographer has a sense of duty. "**running children in a nightmare heat**": emotive imagery with connotations of hell. "**blood stained into a foreign dust**": lasting impact of war – links to Remains and 'blood shadow'. "**he earns a living and they do not care**": 'they' is ambiguous – it could refer to readers or the wider world.	-Enjambment – reinforces the sense that the world is out of order and confused. -Rhyme reinforces the idea that he is trying to bring order to a chaotic world – to create an understanding. -Contrasts: imagery of rural England and nightmare war zones. -Third stanza: A specific image – and a memory – appears before him.

Kamikaze by Beatrice Garland

Themes: Conflict, Power, Patriotism, Shame, Nature, Childhood | **Tones:** Sorrowful, Pitiful

Content, Meaning and Purpose	Context
-In World War 2, Japanese Kamikaze pilots would fly manned missiles into targets such as ships. -This poem explores a kamikaze pilot's journey towards battle, his decision to return, and how he is shunned when he returns home. -As he looks down at the sea, the beauty of nature and memories of childhood make him decide to turn back.	-Cowardice or surrender was a great shame in wartime Japan. -To surrender meant shame for you and your family, and rejection by society: "**he must have wondered which had been the better way to die**".

Language	Form and Structure
-The Japanese word '**kamikaze**' means '**divine wind**' or 'heavenly wind', and has its origin in a heaven-sent storm that scattered an invading fleet in 1250. -"**dark shoals of fish flashing silver**": image links to a Samurai sword – conveys the conflict between his love for nature/life and his sense of duty. Also has sibilance. - "**they treated him as though he no longer existed**": cruel irony – he chose to live but now must live as though he is dead. -"**was no longer the father we loved**": the pilot was forever affected by his decision.	-Narrative and speaker is third person, representing the distance between her and her father, and his rejection by society. -The first five stanzas are ordered (whilst he is flying on his set mission). -Only full stop is at the end of Stanza Five: he has made his decision to turn back. -The final two are in italics and have longer line to represent the fallout of his decision: his life has shifted and will no longer be the same. -Direct speech ("<u>My</u> mother never spoke again") gives the poem a personal tone.

The Emigree by Carol Rumens

Themes: Conflict, Power, Identity, Protest, Bravery, Childhood | **Tones:** Mournful, Defiant, Nostalgic

Content, Meaning and Purpose	Context
-'Emigree' – a female who is forced to leave their county for political or social reasons. -The speaker describes her memories of a home city that she was forced to flee. The city is now "**sick with tyrants**". -Despite the cities problems, her positive memories of the place cannot be extinguished.	-Emigree was published in 1993. The home country of the speaker is not revealed – this ambiguity gives the poem a timeless relevance. -Increasingly relevant to many people in current world climate

Language	Form and Structure
-"**I left it as a child**": ambiguous meaning – either she left when *she* was a child or the city was a child (it was vulnerable and she feels a responsibility towards it). -"**I am branded by an impression of sunlight**": imagery of light - it will stay with her forever. -Personification of the city: "**I comb its hair and love its shining eyes**" (she has a maternal love for the city) and "**My city takes me dancing**" (it is romantic and passionate lover) -"**My city hides behind me**": it is vulnerable and – despite the fact that she had to flee – she is strong. -Semantic field of conflict: "**Tyrant, tanks, frontiers**"	-First person. -The last line of each stanza is the same (epistrophe): "**sunlight**": reinforces the overriding positivity of the city and of the poem. -The first two stanzas have lots of enjambment – conveys freedom. The final stanza has lots of full-stops – conveys that fact that she is now trapped.

Checking Out Me History by John Agard

Themes: Power, Protest, Identity, Childhood | **Tones:** Defiant, Angry, Rebellious, Cynical

Content, Meaning and Purpose	Context
-Represents the voice of a man from the Caribbean colony of British Guiana, who was frustrated by the Eurocentric history curriculum that he was taught at school – which paid little attention to black history. -Black history is in italics to emphasise its separateness and to stress its importance.	-John Agard was born in the Caribbean in 1949 and moved to the UK in the 1970s. -His poetry challenge racism and prejudice. -This poem may, to some extent, have achieved its purpose: in 2016, a statue was erected in London in honour of Mary Seacole, one of the subjects of the poem.

Language	Form
-Imagery of fire and light used in all three stanzas regarding black historic figures: "**Toussaint de beacon**", "**Fire-woman**", "**yellow sunrise**". -Uses non-standard phonetic spelling ("**Dem tell me wha dem want**", to represent his own powerful accent and mixes Caribbean Creole dialect with standard English. -"**I carving out me identity**": metaphor for the painful struggle to be heard, and to find his identity.	-Dramatic monologue, with a dual structure. -Stanzas concerning Eurocentric history (normal font) are interspersed with stanzas on black history (in *italics* to represent separateness and rebellion). - Black history sections arranged as serious lessons to be learned; traditional history as nursery rhymes, mixed with fairytales (mocking of traditional history). - The lack of punctuation, the stanzas in free verse, the irregular rhyme scheme and the use of Creole could represent the narrator's rejection of the rules. -Repetition of "**Dem tell me**": frustration.

ENGLISH

Ozymandias by Percy Bysshe Shelley

Themes: Power of Nature, Decay, Pride | **Tones:** Ironic, rebellious

Content, Meaning and Purpose
- The narrator meets a traveller who tells him about a decayed stature that he saw in a desert.
- The statue was of a long forgotten ancient King: the arrogant Ozymandias, **'king of kings.'**
- The poem is ironic and one big metaphor: Human power is only temporary – the statue now lays crumbled in the sand, and even the most powerful human creations cannot resist the power of nature.

Context
- Shelley was a poet of the 'Romantic period' (late 1700s and early 1800s). Romantic poets were interested in emotion and the power of nature.
- Shelley also disliked the concept of a monarchy and the oppression of ordinary people.
- He had been inspired by the French revolution – when the French monarchy was overthrown.

Language
- '**sneer of cold command**': the king was arrogant, this has been recognised by the sculptor, the traveller and then the narrator.
- **'Look on my works, ye Mighty, and despair.'**: 'Look' = imperative, stressed syllable highlights commanding tone; ironic – he is telling other 'mighty' kings to admire the size of his statue and 'despair', however they should really despair because power is only temporary.
- '**The lone and level sands stretch far away.'**: the desert is vast, lonely, and lasts far longer than a statue.

Form and Structure
- A sonnet (14 lines) but with an unconventional structure... the structure is normal until a turning point (a volta) at Line 9 (..these words appear). This reflects how human structures can be destroyed or decay.
- The iambic pentameter rhyme scheme is also disrupted or decayed.
- First eight lines (the octave) of the sonnet: the statue is described in parts to show its destruction.
- Final two lines: the huge and immortal desert is described to emphasise the insignificance of human power and pride.

My Last Duchess by Robert Browning

Themes: Power, Pride, Control, Jealousy, Status | **Tones:** Sinister, Bitter, Angry

Content, Meaning and Purpose
- The Duke is showing a visitor around his large art collection and proudly points out a portrait of his last wife, who is now dead. He reveals that he was annoyed by her over-friendly and flirtatious behaviour.
- He can finally control her by objectifying her and showing her portrait to visitors when he chooses.
- He is now alone as a result of his need for control.
- The visitor has come to arrange the Duke's next marriage, and the Duke's story is a subtle warning about how he expects his next wife to behave.

Context
- Browning was a British poet, and lived in Italy. The poem was published in 1842.
- Browning may have been inspired by the story of an Italian Duke (Duke of Ferrara): his wife died in suspicious circumstances and it was rumoured that she had been poisoned.

Language
- '**Looking as if she was alive**': sets a sinister tone.
- '**Will't please you sit and look at her?**' rhetorical question to his visitor shows obsession with power.
- '**she liked whate'er / She looked on, and her looks went everywhere.'**: hints that his wife was a flirt.
- '**as if she ranked / My gift of a nine-hundred-years-old name / With anybody's gift**': she was beneath him in status, and yet dared to rebel against his authority.
- '**I gave commands; Then all smiles stopped together**': euphemism for his wife's murder.
- '**Notice Neptune, though / Taming a sea-horse**': he points out another painting, also about control.

Form and Structure
- Dramatic Monologue, in iambic pentameter.
- It is a speech, pretending to be a conversation – he doesn't allow the other person to speak!
- Enjambment: rambling tone, he's getting carried away with his anger. He is a little unstable.
- Heavy use of caesura (commas and dashes): stuttering effect shows his frustration and anger: '**She thanked men, – good! but thanked / Somehow – I know not how**'
- Dramatic Irony: the reader can read between the lines and see that the Duke's comments have a much more sinister undertone.

Tissue by Imtiaz Dharker

Themes: Power of Nature, Control, Identity | **Tones:** Gentle, Flowing, Ethereal

Content, Meaning and Purpose
- Two different meanings of 'Tissue' (homonyms) are explored: firstly, the various pieces of paper that control our lives (holy books, maps, grocery receipts); secondly, the tissue of a human body.
- The poet explores the paradox that although paper is fragile, temporary and ultimately not important, we allow it to control our lives.
- Also, although human life is much more precious, it is also fragile and temporary.

Context
- Imtiaz Dharker was born in Pakistan and grew up in Glasgow. 'Tissue' is taken from a 2006 collection of poems entitles 'The Terrorist at My Table': the collection questions how well we know people around us.
- This particular poem also questions how well we understand ourselves and the fragility of humanity.

Language
- Semantic field of light: ('**Paper that lets light shine through', 'The sun shines through their borderlines', 'let the daylight break through capitals and monoliths**') emphasises that light is central to life, a positive and powerful force that can break through 'tissue' and even monoliths (stone statues).
- '**pages smoothed and stroked and turned**': gentle verbs convey how important documents such as the Koran are treated with respect.
- '**Fine slips [...] might fly our lives like paper kites**': this simile suggests that we allow ourselves to be controlled by paper.

Form and Structure
- The short stanzas create many layers, which is a key theme of the poem (layers of paper and the creation of human life through paper)
- The lack of rhythm or rhyme creates an effect of freedom and openness.
- All stanzas have four lines, except the final stanza which has one line ('**turned into your skin**'): this line focuses on humans, and addresses the reader directly to remind us that we are all fragile and temporary.
- Enjambment between lines and stanzas creates an effect of freedom and flowing movement.

Extract from The Prelude: Stealing the Boat by William Wordsworth

Themes: Power of Nature, Fear, Childhood | **Tones:** Confident > Dark / Fearful > Reflective

Content, Meaning and Purpose
- The story of a boy's love of nature and a night-time adventure in a rowing boat that instils a deeper and fearful respect for the power of nature.
- At first, the boy is calm and confident, but the sight of a huge mountain that comes into view scares the boy and he flees back to the shore.
- He is now in awe of the mountain and now fearful of the power of nature which are described as '**huge and mighty forms, that do not live like living men.**'
- We should respect nature and not take it for granted.

Context
- Published shortly after his death, The Prelude was a very long poem (14 books) that told the story of William Wordsworth's life.
- This extract is the first part of a book entitled 'Introduction – Childhood and School-Time'.
- Like Percy Shelley, Wordsworth was a romantic poet and so his poetry explores themes of nature, human emotion and how humans are shaped by their interaction with nature.

Language
- '**One summer evening (led by her)**': 'her' might be nature personified – this shows his love for nature.
- '**an act of stealth / And troubled pleasure**': confident, but the oxymoron suggests he knows it's wrong; forebodes the troubling events that follow.
- '**nothing but the stars and grey sky**': emptiness of sky.
- '**the horizon's bound, a huge peak, black and huge**': the image of the mountain is more shocking (contrast).
- '**Upreared its head**' and '**measured motion like a living thing**': the mountain is personified as a powerful beast, but calm – contrasts with his own inferior panic.
- '**There hung a darkness**': lasting effects of mountain.

Form and Structure
- First person narrative – creates a sense that it is a personal poem.
- The regular rhythm and enjambment add to the effect of natural speech and a personal voice.
- The extract can be split into three sections, each with a different tone to reflect his shifting mood:
  - Lines 1-20: (rowing) carefree and confident
  - Lines 21-31: (the mountain appears) dark and fearful
  - Lines 32-44: (following days) reflective and troubled
- Contrasts in tone: '**lustily I dipped my oars into the silent lake**' versus '**I struck and struck again**' and '**with trembling oars I turned**'.

Storm on the Island by Seamus Heaney

Themes: Power of Nature, Fear | **Tones:** Dark, Violent, Anecdotal

Content, Meaning and Purpose
- The narrator describes how a rural island community prepared for a coming storm, and how they were confident in their preparations.
- When the storm hits, they are shocked by its power: its violent sights and sounds are described, using the metaphor of war.
- The final line of the poem reveals their fear of nature's power

Context
- Seamus Heaney was Northern Irish, he died in 2013.
- This poem was published in 1966 at the start of 'The Troubles' in Northern Ireland: a period of deep unrest and violence between those who wanted to remain part of the UK and those who wanted to become part of Ireland.
- The first eight letters of the title spell 'Stormont': this is the name of Northern Ireland's parliament. The poem might be a metaphor for the political storm that was building in the country at the time.

Language
- '**Nor are there trees which might prove company**': the island is a lonely, barren place.
- Violent verbs are used to describe the storm: '**pummels', 'exploding', 'spits'.**
- Semantic field of war: '**Exploding comfortably**' (also an oxymoron to contrast fear/safety); '**wind dives and strafes invisibly**' (the wind is a fighter plane); '**We are bombarded by the empty air**' (under ceaseless attack).
- This also reinforces the metaphor of war / troubles.
- '**spits like a tame cat turned savage**': simile compares the nature to an animal that has turned on its owner.

Form and Structure
- Written in blank verse and with lots of enjambment: this creates a conversational and anecdotal tone.
- '**We**' (first person plural) creates a sense of community, and '**You**' (direct address) makes the reader feel immersed in the experience.
- The poem can split into three sections:
  - Confidence: '**We are prepared!**' (ironic)
  - The violence of the storm: '**It pummels your house**'
  - Fear: '**it is a huge nothing that we fear.'**
- There is a turning point (a volta) in Line 14: '**But no:**'. This monosyllabic phrase, and the caesura, reflects the final calm before the storm.

London by William Blake

Themes: Power, Inequality, Loss, Anger | **Tones:** Angry, Dark, Rebellious

Content, Meaning and Purpose
- The narrator is describing a walk around London and how he is saddened by the sights and sounds of poverty.
- The poem also addresses the loss of innocence and the determinism of inequality: how new-born infants are born into poverty.
- The poem uses rhetoric (persuasive techniques) to convince the reader that the people in power (landowners, Church, Government) are to blame for this inequality.

Context
- The poem was published in 1794, and time of great poverty is many parts of London.
- William Blake was an English poet and artist. Much of his work was influenced by his radical political views: he believed in social and racial equality.
- This poem is part of the 'Songs of Experience' collection, which focuses on how innocence is lost and society is corrupt.
- He also questioned the teachings of the Church and the decisions of Government.

Language
- Sensory language creates an immersive effect: visual imagery ('**Marks of weakness, marks of woe**'); aural imagery ('**cry of every man**').
- '**mind-forged manacles**': they are trapped in poverty.
- Rhetorical devices to persuade: repetition ('**In every..**'); emotive language ('**infant's cry of fear**').
- Criticises the powerful: '**each chartered street**' – everything is owned by the rich; '**Every black'ning church appals**' - the church is corrupt; '**the hapless soldier's sigh / Runs in blood down palace walls**' – soldier's suffer and die due to the decisions of those in power, who themselves live in palaces.

Form and Structure
- A dramatic monologue, there is a first-person narrator ('I') who speaks passionately about what he sees.
- Simple ABAB rhyme scheme: reflects the unrelenting misery of the city, and perhaps the rhythm of his feet as he trudges around the city.
- First two stanzas focus on people; third stanza focuses on the institutions he holds responsible; fourth stanza returns to the people – they are the central focus.

Key themes and connections: poems that you might choose to compare

Power of Nature, Decay, Pride and Power of Man, Tissue, Ozymandias, My Last Duchess, Kamikaze, Storm on the Island, Extract from The Prelude, Fear, Bravery, Poppies, Charge of the Light Brigade, Bayonet Charge, The Emigree, Identity, Checking Out Me History, Reality of Conflict, War Photographer, Remains, Exposure, London, Inequality and Anger, Suffering

Language for comparison

When poems have similarities
Similarly, …
Both poems convey / address…
Both poets explore / present…
This idea is also explored in…
In a similar way, …
Likewise, …

When poems have differences
Although…
Whereas…
Whilst…
In contrast, …
Conversely, …
On the other hand, …
On the contrary, …
Unlike…

Assessment Objectives

Ensure that your answer covers all of these areas:

AO1
- Write a response related to the key word in the question.
- Use comparative language to explore both poems.
- Use a range of evidence to support your response and to show the meaning of the poems.

AO2
- Comment on the effect of the language in your evidence, including individual words.
- Identify any use of poetic techniques and explain their effects.

AO3
- What might the poet's intentions have been when they wrote the poem?
- Comment on the historical context – when was the poem published and what impact might it have had then, and today?

Poetic Techniques

LANGUAGE
Metaphor – comparing one thing to another
Simile – comparing two things with 'like' or 'as'
Personification – giving human qualities to the non-human
Imagery – language that makes us imagine a sight (visual), sound (aural), touch (tactile), smell or taste.
Tone – the mood or feeling created in a poem.
Pathetic Fallacy – giving emotion to weather in order to create a mood within a text.
Irony – language that says one thing but implies the opposite eg. sarcasm.
Colloquial Language – informal language, usually creates a conversational tone or authentic voice.
Onomatopoeia – language that sounds like its meaning.
Alliteration – words that are close together start with the same letter or sound.
Sibilance – the repetition of s or sh sounds.
Assonance – the repetition of similar vowel sounds
Consonance – repetition of consonant sounds.
Plosives – short burst of sound: t, k, p, d, g, or b sound.

STRUCTURE
Stanza – a group of lines in a poem.
Repetition – repeated words or phrases
Enjambment – a sentence or phrase that runs onto the next line.
Caesura – using punctuation to create pauses or stops.
Contrast – opposite concepts/feelings in a poem.
Juxtaposition – contrasting things placed side by side.
Oxymoron – a phrase that contradicts itself.
Anaphora – when the first word of a stanza is the same across different stanzas.
Epistrophe – when the final word of a stanza is the same across different stanzas.
Volta – a turning point in a poem.

FORM
Speaker – the narrator, or person in the poem.
Free verse – poetry that doesn't rhyme.
Blank verse – poem in iambic pentameter, but with no rhyme.
Sonnet – poem of 14 lines with clear rhyme scheme.
Rhyming couplet – a pair of rhyming lines next to each other.
Meter – arrangement of stressed/unstressed syllables.
Monologue – one person speaking for a long time.

Bayonet Charge KNOWLEDGE ORGANISER

Context – *Bayonet Charge* was written by Ted Hughes, and was first published in 1957.

Ted Hughes – Ted Hughes (1930-1998) was an English poet and children's writer, who served as the Poet Laureate between 1984 and his death. Bayonet Charge is unusual for a Hughes poem in that it focuses on a nameless soldier in the WWI – although he did write other war-themed poems, much of his work focused instead on nature and the animal kingdom in particular, and myths and legends. His father had fought in the war.

World War I – World War I, also known as the 'Great War', was a global war originating in Europe that took place from July 1914 to November 1918. It involved all of the world's major powers, opposing the Allies (including Russia, France, UK, and USA) against the Alliance (Germany, Austro-Hungary, the Ottoman Empire) Over 9 millions armed forces and 7 million civilians were killed in the war.

The Bayonet – A bayonet is a bladed weapon that is similar to a knife or sword. It is designed to be fitted onto or underneath the muzzle of a rifle or similar firearm. From the 17th Century, up until WWII, the bayonet was a primary weapon for infantry attacks and combat at close quarters. It also served other purposes as a general purpose survival knife (when detached). Famously, those attacking in WWI were often mown down by machine guns before they had opportunity to use them.

Going 'Over the Top' – The use of trench warfare significantly influenced the high death toll. Attacks involved going 'over the top' across 'No Man's Land' (in the middle) where attackers were open to machine gun fire, mines, and shells. Even if successful, casualties were huge. Life in the trenches were awful, with diseases like trench foot rife. Men would often spend weeks at a time on the front line, where they would need to sleep, eat, and defecate in close proximity in the trenches

Language/Structural Devices

Juxtaposition – Hughes places violent imagery alongside descriptions of nature, to demonstrate how out of place and unnatural the events of the war are. For example, he describes the pain and discomfort of the soldier as he stumbles around, surrounded by 'rifle fire' and 'bullets', yet juxtaposes language associated such as 'field of clods' and 'green hedge.' Positioning the two ideas next to one another emphasises the extremity of both, showing how preternatural the war seems.

Varied Verbs– Varied verbs are used to show the reader the manner in which actions are completed, telling us a great deal about the soldier himself and his environment. For example, 'stumbling' demonstrates the soldier's inexperience, whilst 'lugged' shows us the physical strain and discomfort that the soldier is experiencing. Furthermore, 'dazzled' and 'smacking' show portray to the reader the depth of confusion and violence that are prevalent on No Man's Land.

Quote: "*Open silent, its eyes standing out.
He plunged past with his bayonet toward the green hedge*"

Quote: "*Stumbling across a field of clods towards a green hedge/ That dazzled with rifle fire, hearing.*"

Personification/ Metaphors – Hughes' use of figurative language gives the poem a violent undercurrent, demonstrating the pain and suffering of the warzone. Bullets are personified as 'smacking' the sky, presenting both sound imagery and an association with pain. The symbolic use of the wounded hare, during the 3rd stanza, shows the terror and trauma of injuries sustained on No Man's Land.

Alliteration/ Repetition – Hughes uses the repetition of sounds and words for emphasis and to replicate sounds throughout the poem. For example, the alliteration of the 'h' sound throughout the opening stanza expresses the soldier's heavy breathing as he charges. Furthermore, harsh, awkward sounds are repeated e.g. 'plunged past' to demonstrate the discomfort felt by the soldier.

Quote: "*Threw up a yellow hare that rolled like a flame
And crawled in a threshing circle, its mouth wide.*"

Quote: "*In raw-seamed hot khaki, his sweat heavy,*"

Form/Meter – The poem is written in 3 stanzas – the first stanza has 8 lines, the second 7, and the third 8 again. Each stanza is filled with words and images, representative of the thick mud that the soldier must run through. The varying line lengths are suggestive of his quicker and slower progress through the mud. There is no clear rhyme scheme, demonstrating the disorder and chaos of the scene.

Structure – The three stanzas depict three very different moments in the poem. The first is fast-paced, depicting the action of the soldier running across No Man's Land. The dashes show that the soldier is, however, starting to hesitate and think. The second stanza happens in slow motion as he contemplates his actions (3 lines are broken by punctuation). In the 3rd stanza, the soldier rushes once more towards death.

Quote: *He plunged past with his bayonet toward the green hedge/ King, honour, human dignity, etcetera*

Quote: "*In bewilderment then he almost stopped –
In what cold clockwork of the stars and the nations*"

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	Suddenly he awoke and was running- raw	An anonymous soldier charges across no man's land. The use of the adverb 'suddenly' to open the poem thrusts the reader immediately into the action. The verb 'awoke' gives a sense of realism – this isn't a nightmare. Suggests preceding events have been a daze in comparison. Repetition of the word 'raw' and the hyperbole used to describe 'heavy sweat' suggest he is inexperienced and uncomfortable. Violent imagery is used to describe the warzone – personification of the bullets 'smacking' the belly out of the air. Similes used in lines 6 & 8 further describe his discomfort.
	2	In raw-seamed hot khaki, his sweat heavy,	
	3	Stumbling across a field of clods towards a green hedge	
	4	That dazzled with rifle fire, hearing	
	5	Bullets smacking the belly out of the air -	
	6	He lugged a rifle numb as a smashed arm;	
	7	The patriotic tear that had brimmed in his eye	
	8	Sweating like molten iron from the centre of his chest, -	
2	9	In bewilderment then he almost stopped -	Hughes slows down time in the second stanza, opening with words such as 'stopped' and 'bewilderment', as the soldier considers his actions and surroundings. The surroundings of the 'stars' and 'nations' shows the feeling of insignificance felt by the soldier. Meanwhile, the idea of a man 'running in the dark', 'listening...for the reason' suggests that there is no rational reason for him to be doing this, no reason for war. The last line makes it seem as if the soldier has been turned to stone by his indecision.
	10	In what cold clockwork of the stars and the nations	
	11	Was he the hand pointing that second? He was running	
	12	Like a man who has jumped up in the dark and runs	
	13	Listening between his footfalls for the reason	
	14	Of his still running, and his foot hung like	
	15	Statuary in mid-stride. Then the shot-slashed furrows	
3	16	Threw up a yellow hare that rolled like a flame	The land around is described as 'slot-slashed', giving an image of the carnage that is taking place. From beneath, an injured hare emerges and its movements are associated with pain 'threshing', 'mouth wide', 'like a flame'. This symbolises wounded comrades - not literally mentioned in order to present his isolation. Alliteration of the harsh 'p' sound in 'plunged past' shows the unnaturalness of what he is doing, juxtaposed with the image of nature ('green hedge'). Line 20 - reasons to go to war – 'etcetera' suggests they are not worth listing. The simile on 21 shows he is attacking out of desperation – not moral principle. The last line shows the ease with which he may lose control.
	17	And crawled in a threshing circle, its mouth wide	
	18	Open silent, its eyes standing out.	
	19	He plunged past with his bayonet toward the green hedge,	
	20	King, honour, human dignity, etcetera	
	21	Dropped like luxuries in a yelling alarm	
	22	To get out of that blue crackling air	
	23	His terror's touchy dynamite.	

Themes – A theme is an idea or message that runs throughout a text.

Suffering – In addition to the mental anguish that the soldier experiences, a physical undercurrent of pain and suffering is evident throughout the poem. In stanza 1, for example, the soldier's discomfort is made clear through vocabulary such as 'raw' and 'sweat.' The image of the injured hare in stanza 3 represents his stricken comrades.

The Futility of War – The poem portrays one of the most terrifying acts of this or any war, the charge 'over the top.' This was close to a suicide mission, as they were exposed to machine guns and shells. The soldier seems to stop still in time (stanza 2) and question the rationale for carrying out his actions ('running...for a reason').

Poems for Comparison

Exposure/ War Photographer	*Bayonet Charge* can be compared and contrasted with these poems in its approach to pain and suffering.
Charge of the Light Brigade	*Bayonet Charge* can be compared and contrasted with this poem in the approach to the theme of the futility of war.

Influences on the Poet

'The big, ever-present, overshadowing thing was the First World War, in which my father and my Uncles fought, and which seemed to have killed every other young man my relatives had known.'
About his father's experiences in war: '*I never questioned him directly. Never. I can hardly believe it now, but I didn't. He managed to convey the horror so nakedly that it fairly tortured me when he did speak about it.*'
'My 1st world war nightmare – a dream lived all the time, in my father's memory. How can one confront or come to terms with it.'

Context – *The Émigrée* was written by John Agard and was published in 2007.

John Agard – John Agard (born 1949) is an Afro-Guyanese poet and playwright who now lives in the UK. When he moved to the UK in the 1970s, he began teaching cultural people about Caribbean culture and worked in a library. He often conveys his Caribbean voice in his poems, using non-standard spelling to represent his accent. His poems are often rebellious in nature, challenging common ways of thinking.

Guyana – Guyana is a country on the northern mainland of South America. However, it is often considered as a Caribbean region because of its strong cultural and historical links to Anglo Caribbean nations. It was governed by Britain from the late 18th Century and known as British Guiana until the 1950s. It gained independence in 1966. Many Guyanese families have since emigrated to the UK – in 2009 there were 24,000 Guyanese-born people living in the UK.

The Battle of Hastings and *Dick Whittington* – The event that the speaker mentions as taking place in 1066 (line 6) is the Battle of Hastings. It is the event in which William of Normandy defeated King Harold. It is a staple topic of history lessons in the UK. *Dick Whittington* is another commonly-taught history folklore – concerning the rise from poverty of a man who sold his cat to a rat-infested country.

Toussant L'Ouverture and Nanny de Maroon – Toussant L'Ouverture was a leader in the Haitian Revolution. He showed strong political and military skill, which resulted in the first free colonial society – race was not considered the basis of social standing. Nanny of the Maroons was an outstanding Jamaican leader, who became known as a figure of strength in fights against the British. Neither of these figures are commonly discussed in the British education system.

Language/Structural Devices

Repetition – Repetition is one of the most powerful tools that Agard uses in *Checking Out Me History*. Aside from the rhythmical effect that it creates throughout the poem, repetition of certain words and phrases reinforces meanings. E.g., the repetition of the line starter 'dem tell me' suggests that what is to follow is not the speaker's own thoughts. The repetition also demonstrates the dullness and monotony that he associates with the version of history he is told.

> **Quote:** "*Dem tell me/ Dem tell me/ Wha dem want to tell me*"

Imagery – There is a stark contrast between the vivid imagery that Agard utilises when asserting features of history that he deems as a part of his identity, and the lack of imagery he employs throughout the mention of the traditional British figures in history (e.g. '1066' and 'Dick Whittington') Whilst he is deliberately vague about the details of the latter, he uses light imagery such as 'beacon', 'fire-woman', and 'star' when describing the former – this shows how they enlighten him.

> **Quote:** "*And even when de British said no/ She still brave the Russian snow/ A healing star*"

Colloquialism – Agard uses colloquial language throughout the poem, creating a number of effects. Primarily, it is used to reflect his lack of conformity to 'standard' ideas (e.g. speaking Standard English) Discourse markers such as 'and all dat' show his disinterest in the topics being transmitted –fillers like these are used in moments where we can't/won't divulge more precise details.

> **Quote:** "*Dem tell me bout 1066 and all dat Dem tell me bout Dick Whittington and he cat*"

Non-Standard Spelling – Agard deliberately uses non-standard spellings throughout the poem in order to reflect the Caribbean accent of the speaker. For example, Agard uses 'dem' in a number of lines across the poem, rather than 'them.' He also shortens the word 'about' to 'bout.' Agard is attempting to give a voice to those in society who are not ordinarily granted one – his non-standard voice reflects this.

> **Quote:** "*Dem tell me Wha dem want to tell me*"

Form/Meter – The poem consists of ten stanzas of varying lengths. Standard font and couplets, triplets or quatrains are used in the sections of the poem that detail the history imposed on the speaker, whilst his own history is written in italics and an irregular rhyme scheme – these features may represent that the speaker's version of history is 'different' and rebellious when compared to what society expects.

> **Quote:** "*Dem tell me bout Lord Nelson and Waterloo But dem never tell me bout Shaka de great Zulu*"

Structure – *Checking Out Me History* can be split into three rough stages. The first begins with the poet stating his case about having one version of history told to him, with the suggestion that this is done deliberately to 'blind' him to his own identity. The middle section of the poem flits between features of colonial and his own version of history. The final section expresses his refusal to accept the given version.

> **Quote:** "*But now I checking out me own history I carving out me identity*"

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1 2 3	Dem tell me Dem tell me Wha dem want to tell me	**Stanzas 1-2:** The speaker immediately addresses the key message in the poem, that an unnamed 'dem' (them) are preventing him from exploring his own identity. The style of the non-standard spelling reflects a Caribbean accent, leading the reader to assume that the 'dem' is the community that the speaker has emigrated to (considering the poet and the later content, most likely UK). The metaphors suggest the speaker has been bandaged and blinded in order to stop them learning about their own culture.
2	4 5	Bandage up me eye with me own history Blind me to me own identity	
3	6 7 8 9	Dem tell me bout 1066 and all dat Dem tell me bout Dick Whittington and he cat But Toussant L'Ouverture No dem never tell me bout dat	**Stanzas 3-4:** The speaker references the history that they have been told about, before expressing details about the history that they failed to inform him of. The colloquialism 'and all dat' in reference to the prescribed history that was communicated shows that the speaker does not care for it. The speaker then shows their knowledge of Toussant; the increased pace and rhyme here reflects the speaker's enthusiasm.
4	10 11 12 13 14 15 16 17 18 19 20 21	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	
5	22 23 24 25	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	**Stanza 5:** The speaker repeats the themes of stanza 3, regarding the prescribed history imposed upon people. However the references become more trivial and insignificant, for example 'de cow who jump over de moon' (a reference to the nursery rhyme). Such teachings appear insignificant when compared to the rich world histories that could have been explored.
6	26 27 28 29 30 31	Nanny See-far woman Of mountain dream Fire-woman struggle Hopeful stream To freedom river	**Stanza 6:** In much the same way that the speaker deplored the lack of historical teachings about Toussant, he criticises the lack of education provided about Nanny de Maroon. Once more, he communicates his understanding about this historical figure's achievements, utilising rhyme/half-rhyme to make the topic appear engaging, enthusing. The nature-based imagery further brings the story to life. And yet, the establishment would rather teach about British inventors and nursery rhymes.
7	32 33 34 35	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	**Stanzas 7-8:** The speaker further details the history that they have been exposed to throughout their education. The one-sided colonial view of this history becomes further apparent, as the speaker mentions Lord Nelson (famous for winning many battles for the British) and 'ole King Cole' (another British nursery rhyme) amongst other white-British historical figures, with no mention of the other side. Once again, the poet repeats 'Dem tell me' – thus reflecting the repetitive and unvarying given version of history.
8	36 37 38 39	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	
9	40 41 42 43 44 45 46 47 48 49	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	**Stanzas 9-10:** The speaker gives more details about the life of Mary Seacole. At this point the reader is able to note that all three of the historical references to the speaker's history contain associations with light: 'beacon, fire woman, and star.' This demonstrates how these figures illuminate the speaker's true historical identity. The speaker then reiterates their message from the first line, with the added declaration that they are unwilling to accept the given version of history. This sums up the rebellious tone of the poem.
10	50 51 52 53	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	

Themes – A theme is an idea or message that runs throughout a text.

Challenging those in Power – Agard's poem puts forward a message that rebels against the established order. He refers to those in power as 'dem', and repeats 'dem tell me' in advance of each establishment-prescribed historical teaching. The italicised detail, in addition to the final stanza, reveal the speaker's refusal to accept this.

Identity – The speaker's identity is partially evident through their non-standrard spellings, reflective of their accent. However, the speaker struggles to find any resemblance to his own identity in the historical teachings that have been imposed on him. , which mainly tells the colonial side of events. He resolves to 'carve out' his own identity in the end.

Poems for Comparison

London	*Checking Out Me History* can be compared with this poem in approaching the themes of Challenging those in power.
The Emigree/ The Prelude	*Checking Out Me History* can be compared with these poems in its approach to the theme of identity

Words from the Poet

The sooner we can face the fact that Western education is entrenched with preconceived notions of other societies, the better. It's healthy and liberating to question those perceptions. Has British society made progress in its attitudes, Yes, but there's still a long way to go. I don't think we realise that there is a great possibility here for a genuine enrichment of diversity, despite whatever conflicts exist. The Telegraph, March 2013.

Context – *Exposure* was written by Wilfred Owen in 1917.

Wilfred Owen – Wilfred Edward Salter Owen (1893-1918) was a British poet and soldier. He was one of the predominant World War I poets, detailing the horrors of trench warfare in a similar style to his mentor: Sigfried Sassoon. His poetry brought a sense of realism to public perceptions of war, in stark contrast to the earlier works of poets such as Rupert Brooke at the time. Owen was killed one week before the end of the war.

World War I – World War I, also known as the 'Great War', was a global war originating in Europe that took place from July 1914 to November 1918. It involved all of the world's major powers, opposing the Allies (including Russia, France, UK, and USA) against the Alliance (Germany, Austro-Hungary, the Ottoman Empire) Over 9 millions armed forces and 7 million civilians were killed in the war.

Trench Warfare – The use of trench warfare significantly influenced the high death toll. Attacks involved going across No Man's Land (in the middle) where attackers were open to machine gun fire, mines, and shells. Even if successful, casualties were huge. Life in the trenches were awful, with diseases like trench foot rife. Men would often spend weeks at a time on the front line, where they would need to sleep, eat, and defecate in close proximity in the trenches.

Exposure to the Weather – The majority of the fighting took place in Europe, where the soldiers faced extremities in temperature and weather over the years. Rain would quickly accumulate in the trenches (sometimes to waist height) whilst in the winter months soldiers would often be battered by snow, hail, and sub-zero temperatures. The winter of 1916-17 was so cold that many lost fingers and toes to frostbite. Trenches offered little to no protection. Even clothes and blankets froze solid.

Language/Structural Devices

Personification/Pathetic Fallacy – Owen persistently personifies the weather to create the impression that the weather is as much of danger to the soldiers as the enemy itself. The weather is constantly referred to as an enemy, for example through suggesting it 'knives' the men, gathers a 'melancholy army' against them, and uses 'stealth' to attack them. The use of pathetic fallacy (e.g. the 'mad gusts') even add emotions and malice to the forces of nature.

Sibilance/Alliteration/Assonance – These language techniques are used to echo/mimic the sounds (or in some cases silence) that the men are exposed to. For example, repetitive use of the 'w' and 's' sounds are representative of the whistling of the wind around them, and even the muffled whispering of the men. Furthermore, awkward 'o' sounds emphasise words, and represents the difficulty the men have in taking their minds off the cold misery that they face.

Quote: "*Our brains ache, in the merciless iced east winds that knive us***"**

Quote: "*Slowly our ghosts drag home: glimpsing the sunk fires, glozed***"**

Similes/Metaphors – Similes and metaphors are used to figuratively describe the physical and psychological pain that the men are enduring. For example, the dawn of a new day is compared to a 'melancholy army' being amassed – a new day signals a repeat of the cycle of misery and despair.

Varied Verbs – Owen uses some interesting and original verbs to present the discomfort of movement and actions by the exposed soldiers. For example, the frost makes their hands 'shrivel' and their foreheads 'pucker', whilst they are 'shaking.' These are young men in their prime and yet the description of their actions makes them resemble the old and infirm.

Quote: *"Dawn massing in the east her melancholy army."*

Quote: "*We cringe in holes, back on forgotten dreams, and stare, snow-dazed***"**

Form/Structure – The poem is conventional in the sense that each stanza is five lines long, with eight stanzas in total. Half-rhyme is used throughout to create a A-B-B-A-C rhyme scheme. The fifth line adds a little more to what would normally be expected – this could be seen as representative of the war dragging on for longer than anyone thought.

Versification – Each of the eight stanzas ends with a short half line. At the end of the first, third, fourth, and eighth lines the refrain 'but nothing happens' is added. This hammers home the message that despite all of the pain and suffering being described, little changes. The last lines, when read alone one after the other, tell their own melancholy story.

Quote: "*Shrivelling many hands, and puckering foreheads crisp/The burying-party, picks and shovels in shaking grasp.***"**

Quote: *"What are we doing here? Is it that we are dying?"*

Themes – A theme is an idea or message that runs throughout a text.

Suffering – In order to get across his message across, it was essential that Owen presented the barbaric, appalling nature of war in a realistic manner and tone. In this poem, Owen portrays the quieter moments of war, the painful periods in between the battle and bloodshed. Here, physical pain and psychological trauma can both be taken in more fully, and are described vividly and frankly.

The Futility of War – In contrast to many poems at the time that glorified war and fighting for one's country, Owen's poems typically depict war in a harsh light, in order to demonstrate how horrific and futile it is. 'Exposure', in this sense, is no different. His bleak and shockingly realistic portrayal of the soldier's experiences (in this case caused by both the opposition and the forces of nature) forms a stark contrast to general public opinions at the time.

Line-by-Line Analysis - Remember that this is an extract from the poem, not the whole poem.

STANZA	LINE	POEM	ANALYSIS
1	1 2 3 4 5	Our brains ache, in the merciless iced east winds that knive us . . . Wearied we keep awake because the night is silent . . . Low drooping flares confuse our memory of the salient . . . Worried by silence, sentries whisper, curious, nervous, But nothing happens.	The reader is delivered to the bleak French landscape, and the use of personification (winds…knive') brings the conditions to life. This is a hostile environment; even nature is against them. Alliteration w/s sounds mimic whispers. 'We' is used to demonstrate that the narrator is among the soldiers. The soldiers fear the silence.
2	6 7 8 9 10	Watching, we hear the mad gusts tugging on the wire, Like twitching agonies of men among its brambles. Northward, incessantly, the flickering gunnery rumbles, Far off, like a dull rumour of some other war. What are we doing here?	Pathetic fallacy is used to attribute anger to the wind – again making the place seem inhospitable. The simile used over the top two lines creates connotations of pain. Even though the action of the war is in the distance, it is still at the forefront of their minds. The soldiers question what they are doing– the reason for fighting is long lost.
3	11 12 13 14 15	The poignant misery of dawn begins to grow . . . We only know war lasts, rain soaks, and clouds sag stormy. Dawn massing in the east her melancholy army Attacks once more in ranks on shivering ranks of grey, But nothing happens.	Dawn is typically associated with freshness, happiness, but here it brings 'poignant misery:' they are trapped in an endless cycle of war. Dawn itself is then personified as an enemy, and a metaphor is used to describe an attack by a 'melancholy army.' The repeated last line shows the anxiety of waiting for death – 'nothing happens.'
4	16 17 18 19 20	Sudden successive flights of bullets streak the silence. Less deadly than the air that shudders black with snow, With sidelong flowing flakes that flock, pause, and renew, We watch them wandering up and down the wind's nonchalance, But nothing happens.	Sibilance (repeating 's' sound) is used at the beginning of the stanza to add emphasis to the sounds being described. More personification is used – even the snowflakes seem to be conscious in deciding who to attack/ where they will form. The wind is personified in its apathy in the face of the untold suffering and hardship.
5	21 22 23 24 25	Pale flakes with fingering stealth come feeling for our faces— We cringe in holes, back on forgotten dreams, and stare, snow-dazed, Deep into grassier ditches. So we drowse, sun-dozed, Littered with blossoms trickling where the blackbird fusses. —Is it that we are dying?	The icy flakes are compared to assassins that stalk out the soldiers. Varied verb in 'cringed' creates a vivid image of the soldiers weakly cowering from the weather. The juxtaposition of the 'blossoms' and 'sun-dozed' dream enhances the extremity of the misery of the lines before The last line answers the question at the end of stanza 2.
6	26 27 28 29 30	Slowly our ghosts drag home: glimpsing the sunk fires, glozed With crusted dark-red jewels; crickets jingle there; For hours the innocent mice rejoice: the house is theirs; Shutters and doors, all closed: on us the doors are closed,— We turn back to our dying.	Assonance of the awkward 'o' sound opening the stanza is representative of the effort that it takes to think of anywhere but their ghastly present environment. Use of the word 'ghost' creates the sense that these men are already dead – effective when considering later in the stanza: the men have been forgotten already.
7	31 32 33 34 35	Since we believe not otherwise can kind fires burn; Now ever suns smile true on child, or field, or fruit. For God's invincible spring our love is made afraid; Therefore, not loath, we lie out here; therefore were born, For love of God seems dying.	The speaker questions the existence of warming stimuli, as it has been so long since they have experienced such comforts. The spring that will follow the current winter makes them feel afraid, as they fear that they will not be alive to see it. Due to the agony of their predicament, God's love of the men is itself questioned.
8	36 37 38 39 40	Tonight, this frost will fasten on this mud and us, Shrivelling many hands, and puckering foreheads crisp. The burying-party, picks and shovels in shaking grasp, Pause over half-known faces. All their eyes are ice, But nothing happens.	The last stanza is perhaps the most haunting. The effects of frost are described using varied verbs and adjectives (shriveling, crisp). The soldiers (half frozen themselves) attempt to bury those killed from exposure. Metaphor – eyes are physically frozen/ numb to the horror of what they are doing. Last line shows nothing is being achieved.

Poems for Comparison

		Thoughts of the Poet
Remains	*Exposure* can be contrasted with this poem in relation to the theme of Suffering and the Horrors of War.	Dear Mother, Immediately after I sent my last letter, more than a fortnight ago, we were rushed up into the Line. Our A Company led the Attack, and of course lost a certain number of men. I had some extraordinary escapes from shells & bullets…I think the worst incident was one wet night when we lay up against a railway embankment. A big shell lit on the top of the bank, just 2 yards from my head. Before I awoke, I was blown in the air right away from the bank! My brother officer of B Coy., 2/Lt. Gaukroger lay opposite in a similar hole. But he was covered with earth, and no relief will ever relieve him, nor will his Rest be a 9 days' Rest. I think that the terribly long time we stayed unrelieved was unavoidable; yet it makes us feel bitterly towards those in England who might relieve us, and will not. WEO
Charge of the Light Brigade	*Exposure* can be compared with this poem in relation to the theme of suffering and can be contrasted with this poem in their approach to the futility of war.	

KAMIKAZE KNOWLEDGE ORGANISER

Context – *Kamikaze* was written by Beatrice Garland, and was published in 2013.

Beatrice Garland – Beatrice Garland is an English poet that won the 2001 National Poetry Prize for her poem 'Undressing.' She wrote no poetry for some time after, instead focusing her attention on her other work, as a physician for the National Health Service and a teacher. She describes writing poetry as 'a marvelous part of one's interior private life' and cites John Donne and Seamus Heaney as influences. She enjoys writing poems about the experiences of others around the world.

Japan in World War II – Japan entered World War II with a surprise attack on Pearl Harbour (a US military base) on December 7th, 1941. The Japanese fought on the side of the Axis powers alongside Nazi Germany and Italy, taking a leading role in fighting across Asia. The Japanese military culture of never accepting defeat meant that they were the last of the Axis powers to surrender – only after the catastrophic losses suffered from two atomic bombs dropped by the USA on Hiroshima and Nagasaki.

Japanese Seafaring Culture – Throughout the poem, Garland makes specific references to 'fishing boats' and the 'green-blue translucent sea.' Largely owing to its geographical make-up as a series of islands, Japan's history is steeped in seafaring traditions. Many Japanese people in the past lived and worked near/on the sea, as fishing and inter-island trading were key features of life. Garland compares this peaceful life with the position that the kamikaze pilot finds himself.

Kamikaze Pilots – During the Second World War, the term 'kamikaze' was used to describe pilots who were sent on suicide missions. They were expected to crash their planes into enemy targets, e.g. ships, forcing heavy damage and casualties to the enemy, but also killing themselves. The word 'kamikaze' translates as 'divine wind.' The tradition of facing death rather than capture and defeat was deeply engrained in Japanese culture, meaning pilots would face this with loyalty.

Language/Structural Devices

Imagery – Garland creates imagery through a range of techniques – primarily the use of interesting and specific vocabulary – the 'huge' flag, 'little' board and 'translucent' sea being prime examples. Garland also utilises powerful colour imagery, noting the 'green-blue' of the ocean, the flashing 'silver', and the 'dark shoals.' Each of these details combine to create a vivid depiction of the life-filled scene that the pilot looks down upon. This helps the reader to empathise with the pilot and the decision that he takes.

Enjambment– Garland utilises enjambment to help the reader experience the pilot's altering mindset whilst on the kamikaze mission. Enjambment is first used in stanza one, to echo the incantations (chants) of loyalty that the pilot repeats to himself early in the flight – the lack of punctuation reflect that he is not stopping and dwelling on thoughts of death. Enjambment occurs at many other points, but particularly in stanza 4, as fond memories of his past flood into his mind and overtake the incantations, altering his mindset.

Quote: "*at the little fishing boats/ strung out like bunting/ on a green-blue translucent sea*"

Quote: "*a shaven head/ full of powerful incantations/ and enough fuel for a one-way/ journey into history*"

Double Meanings and Metaphors – Garland weaves double meanings and metaphors throughout the text to juxtapose ideas about war and death with the more peaceful backdrop of the Japanese fishing scene. For example, the 'dark shoals of fishes' could easily represent the flight of Japanese war planes heading towards destruction, whilst 'silver' presents ideas of honours and glory for those who die.

Alliteration and Sibilance – Garland uses alliteration to portray the peaceful, laidback life of the pilot before the war – for example the softy repeated 'l' sounds in 'later', 'looked', 'little' and 'like.' Garland also uses sibilance through the openings to the words 'safe', 'shore', 'salt-sodden' and 'awash.' These help to recreate the sounds of the sea and the storms that the pilot remembers from his youth.

Quote: "*the dark shoals of fishes/ flashing silver as their bellies/ swivelled towards the sun*"

Quote: "*– yes, grandfather's boat – safe to the shore, salt-sodden, awash.*"

Form/Structure – The poem has a consistent, regular form throughout. There are 7 stanzas, each containing 6 lines. This regular structure could be seen to represent the regimented order of Empirical Japan. However, there is no apparent consistent rhyme scheme, meaning a lack of flow. This could represent the confusing influences in the pilot's mind.

Pronouns – Third person pronouns are used throughout the poem to describe the pilot, for example 'he,' and 'his.' 'He' is not named – representative of the fact that he no longer has a voice – in the eyes of his community he has been dishonoured. The italics towards the end of the poem indicates a shift towards the first person (we, my).

Further Thought: Line lengths vary more in stanzas 6&7. Does this represent the disorder in the pilot's later life?

Quote: "*live as though/ he had never returned, that this/ was no longer the father that we loved.*"

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1 2 3 4 5 6	Her father embarked at sunrise with a flask of water, a samurai sword in the cockpit, a shaven head full of powerful incantations and enough fuel for a one-way journey into history	The kamikaze fighter prepares for their suicide mission. The use of the word 'sunrise' immediately gives connotations of Japan (the land of the rising sun). The enjambment suggests he is trying to prepare without stopping to think about the magnitude of his task. The shaven head and the incantations suggest the authority of the Japanese military, it has been drummed into him that this is the honourable thing to do. The 'journey into history' suggests that he will always be remembered positively for his brave and noble act.
2	7 8 9 10 11 12	but half way there, she thought, recounting it later to her children, he must have looked far down at the little fishing boats strung out like bunting on a green-blue translucent sea	This is a testimony of the pilot's daughter, making the reader question its authenticity. She is telling her children about these events – suggesting that they are important for conveying a lesson to the children. The poet uses colour imagery (green-blue), adjectives (translucent) and a simile (strung out like bunting) to suggest the serenity and beauty of life for the seafaring peoples of Japan. The beauty of these fishing boats is ironic as the pilot is supposed to be looking for warships.
3	13 14 15 16 17 18	and beneath them, arcing in swathes like a huge flag waved first one way then the other in a figure of eight, the dark shoals of fishes flashing silver as their bellies swivelled towards the sun	Military and patriotic symbols run throughout the description of the tranquil image of seafaring Japan, for example 'arcing in swathes' and 'like a huge flag.' The 'figure of eight' creates an image of an infinity symbol, suggesting the pilot is trapped – perhaps war seems like an endless cycle? It is possible that the 'fishes' are metaphors for aircraft, whilst the imagery used in 'silver' and 'swivelled' is indicative of the honours/glories bestowed on those who die for their country.
4	19 20 21 22 23 24	and remembered how he and his brothers waiting on the shore built cairns of pearl-grey pebbles to see whose withstood longest the turbulent inrush of breakers bringing their father's boat safe	The fond memories of times gone by sow further seeds of doubt as to whether he should go through with the kamikaze mission. Nostalgia with 'brothers.' Once more there is enjambment, as though these thoughts are rushing into his mind, perhaps overtaking the incantations of the opening stanza. The imagery created by erecting the pebble 'cairns' in the face of the wave 'breakers' awakens the idea that people (like the defences) will eventually succumb to nature.
5	25 26 27 28 29 30	– yes, *grandfather's boat* – safe to the shore, salt-sodden, awash with cloud-marked mackerel, black crabs, feathery prawns, the loose silver of whitebait and once a tuna, the dark prince, muscular, dangerous.	The word 'safe' is repeated – used at the end of the first line in the 5th stanza and the last line of the stanza before– surely demonstrating the pilot's thought process, moving away from completing the mission and towards safety. There is sibilance in 'safe', 'shore', 'salt-sodden' and 'awash', replicating the sounds of the sea and the storms. The detail the vast array of fish demonstrates the clarity of the memory in the pilot's mind.
6	31 32 33 34 35 36	*And though he came back* *my mother never spoke again* *in his presence, nor did she meet his eyes* *and the neighbours too, they treated him* *as though he no longer existed,* *only we children still chattered and laughed*	The use of italics indicates a return to the first person perspective. It is ambiguous as to whether the pilot returned out of fear or lack of loyalty, or for some other reason, e.g. inability to find targets etc. In any case, these men and their families were often shamed. The pilot's wife and community thus turned their back on him, treating him as if he were dead. The children still chattering and laughing suggests their innocence.
7	37 38 39 40 41 42	*till gradually we too learned* *to be silent, to live as though* *he had never returned, that this* *was no longer the father we loved.* And sometimes, she said, he must have wondered which had been the better way to die.	The children too eventually become culturally conditioned to see the shame in their father's actions – they are taught that he no longer deserves respect. It is clear now that this is a lesson to the children. The pilot may well have spent the rest of his life thinking that it would have been better for him to have gone through with the kamikaze. We note that the pilot is never given a voice, reflective of his now invisible position in society.

Themes – A theme is an idea or message that runs throughout a text.

Personal Consequences of War – Rather than focusing upon bloody details or evoking violent imagery, this poem deals with the lasting effects that war can inflict on people, families, and communities. This poem not only deals with the kamikaze pilot's own story, but the implications for those around him.

Courage/ Honour – In the Empirical Japanese context, demonstrating courage and honour for one's country are deemed as a compulsory commitment. By seemingly neglecting this, and opting to live, the kamikaze pilot is described as being 'dead' to those around him anyway – the only difference is that he brings shame upon his family for generations, The reader is encouraged to consider: Is this what honour/ courage are? Is the pilot treated fairly?

Poems for Comparison

Poppies/ War Photographer	*War Photographer* can be compared and contrasted with these poems through the theme of personal consequences of war.
Bayonet Charge/ Charge of the Light Brigade	*War Photographer* can be compared and contrasted with these poems through the themes of courage and honour.

Words from the Poet

I have always read – poetry from the sixteenth century right up to the 2011s, as a result of a first degree in Eng. Lit. – and partly because no job can satisfy every need, perhaps particularly not the need for something personal and self-examining. I spend a lot of the day listening to other people's worlds. Writing poems offsets that: poetry is a way of talking about how each of us sees, is touched by, grasps, and responds to our own different worlds and the people in them.www.beatricegarland.co.uk

LONDON KNOWLEDGE ORGANISER

Context – *London* was written by William Blake in 1792, and was published in *Songs of Experience* in 1794.

William Blake – William Blake (1757-1827) was an English poet and painter. He is known as being one of the leading figures of the Romantic Movement, as well as for his personal eccentricities. Blake rejected established religious and political orders for their failures, particularly in how children were made to work – this was one of many things that he viewed as being a part of the 'fallen human nature.' He lived in London for his whole life, barring three years in which he resided in Felpham.

London in 1792 – London was already a large city with nearly a million people. The Industrial Revolution had brought new machinery that saved time, making some very rich, however it put many out of jobs. Machinery was often hazardous to operate, and those working with it were paid poorly. There was no government support for these people, so many lived in total poverty. For every 1,000 children born, almost 500 died before they were 2. Most children couldn't go to school, and had to work.

***Songs of Innocence and Experience* –** Published in 1794, these two sets of poems were created by Blake with the aim of showing the 'Two Contrary States of the Human Soul.' The Songs of Innocence collection contains poems that are uplifting, celebrating childhood, nature, and love in a positive tone. The Songs of Experience section (of which London was one of the poems) offered a contrasting tone towards these ideas. Some of the topics covered in these poems were the dangerous working conditions, child labour, and poverty.

Romanticism – Romanticism was an artistic, literary, musical, cultural and intellectual movement that originated in Europe in the latter half of the 18th Century, peaking in the mid-19th Century. Romanticism is characterised by its emphasis on emotions - glorifying nature and past events – memories and settings are often imaginatively described using vivid imagery. Although Blake struggled to make a living during his lifetime, his ideas and influence were later considered amongst the most important of all the Romantic Poets.

Language/Structural Devices

Sight Imagery – Perhaps unsurprisingly, considering Blake's artistic talents, the poem is awash with visual imagery, with a clear picture of London vividly painted in the mind of the reader. For example, the speaker details the 'mark' in every face that he meets, which provides a visual connotation of the people's skin being physically imprinted by their hardships – the reader can picture their cuts, bruises and ailments. Similarly, the use of the word 'blackning' in stanza 3, creating a dirty image of pollution and corruption in the city.

Sound Imagery – The pained and anguished sounds of London also accompany the reader as they are guided through the city by the speaker. Particularly from stanza 2 onwards, the reader is shown how helpless and destitute the citizens feel through the sounds that they make, from the 'cry' of men and infants, to the 'sigh' of the soldiers, and the 'curse' and 'blast' of the harlots at night. The sound imagery aids the reader in hearing the grim pain of each of the people that the speaker encounters.

Quote: *"And mark in every face I meet Marks of weakness, marks of woe."*

Quote: *"In every cry of every Man, In every Infants cry of fear,"*

Metaphors – Figurative language is highly prevalent throughout the poem, particularly in lines 3 and 4 of each stanza. For example, the soldiers' blood does not literally run down the walls of the palace; this is a means of showing that those in power have caused the soldiers to experience pain and suffering. In the same way, the 'manacles' that the citizens wear are in fact shackles of the mind.

Repetition/ Anaphora – Blake repeats words and phrases to emphasise their importance. For example, the word 'charter'd' is repeated throughout the opening stanza to show how rigid and unchanging London is. The anaphora used in stanza 2 of 'In every' emphasises the frequency and consistency of the pain and suffering – it is happening all over and is clear to see and hear.

Quote: *"And the hapless Soldiers sigh Runs in blood down Palace walls"*

Quote: *"I wander thro' each charter'd street, Near where the charter'd Thames does flow."*

Form/Structure – The poem is written in four equal stanzas of four lines, each in iambic tetrameter. Alternating rhyme is used throughout in the scheme of ABAB. The rhyme creates deliberate emphasis on words that underline the tone of the poem, e.g. 'cry' and 'sigh.' The poem is told from the viewpoint of a first person narrator who is walking the streets.

Varied Verbs – Blake uses a range of interesting verbs to demonstrate the wearisome and pained manner in which actions are carried out in London. Often these are figurative. For example, the harlots 'blight' the marriage hearse, and 'blasts' the new-born infants tear. Such verbs are carefully selected to attain the maximum impact on the reader.

Quote: *"I wander thro' each charter'd street/ Near where the charter'd Thames does flow/ And mark in every face I meet Marks of weakness, marks of woe."*

Quote: *"Blasts the new-born Infants tear And blights with plagues the Marriage hearse"*

Themes – A theme is an idea or message that runs throughout a text.

Death/Mortality – The poem is full of dark imagery that creates a constant sense of darkness and death across the poem. The mortality of all manner of people in London, from the child chimney sweepers, to the 'hapless soldiers', even the institution of marriage, is depressingly detailed by Blake - it is as though London is slowly strangling itself.

Loss and Suffering – The people in London are described as being helpless – constrained by the authorities but also the 'manacles' generated by their own perceptions and ideas. The 'sigh' of the soldier and the marks of 'woe' and 'weakness' in the people suggests that they people feel that they are trapped in an inescapable cycle of suffering.

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1 2 3 4	I wander thro' each charter'd street, Near where the charter'd Thames does flow. And mark in every face I meet Marks of weakness, marks of woe.	The opening stanza sets the tone and setting for the remainder of the poem. The repetition of the word 'charter'd' shows how legally defined, mapped out, or in this case, confined the place is - Everything, it seems, is already decided, and is subject to government control - there is little room for freedom or imagination. This particular spot is near the Thames River – which too has been 'charter'd.' In each of the faces that the speaker sees, he notes how society seems to be wearing them down and hurting them ('weakness' and 'woe'). The word 'mark' has a dual meaning: to notice something, but also to physically imprint something. The impact of living in this place is having a noticeable impact on the people there. This creates a melancholy tone.
2	5 6 7 8	In every cry of every Man, In every Infants cry of fear, In every voice: in every ban, The mind-forg'd manacles I hear	The second stanza gives some further insight into the speaker's feelings regarding the people that he passes by. Blake uses more repetition, this time of the word 'cry', emphasising the desperate sorrow in this city. He also uses anaphora to emphasise the word 'every' – to make clear that all here feel the same, there are no real exceptions. 'Manacles' are some kind of chain or shackles that keep people imprisoned. The idea that these are 'mind forg'd' shows that these are metaphorical manacles that are created by society and the people's own ideas. This early use of the words charter'd, ban and manacles show that Blake feels that society imprisons people with pressures and ideals.
3	9 10 11 12	How the Chimney-sweepers cry Every blackning Church appalls, And the hapless Soldiers sigh Runs in blood down Palace walls	In the third stanza, the speaker delves further into his feelings against what he sees in London. He begins with the chimney sweep, a dirty and dangerous job which shortened life expectancy, often done by child orphans (orphans of the church), who were small enough to fit down chimneys. The 'blackning', therefore, can refer to the physical blackening of the children covered in soot, their symbolic blackening in being drawn closer to death, and the church's metaphorical blackening (becoming more evil) in being involved in such horrific child labour. Lines 11 and 12 use the metaphor of the soldier's blood running down the wall of the palace to show that those in power have blood on their hands for sending so many men into war. The soldier's 'hapless sigh' suggests that he feels powerless to change things.
4	13 14 15 16	But most thro' midnight streets I hear How the youthful Harlots curse Blasts the new-born Infants tear And blights with plagues the Marriage hearse	The speaker then turns his attention to the things that he encounters at night in London. The idea that the 'Harlot' is 'youthful' is troubling, for it shows that even those that are young and innocent are being drawn into prostitution. Even worse, the subject of her 'curse' is the tears of 'new-born Infants' –this shows the hardened heart of those corrupted by the city. Another metaphor is used to show how the harlot 'blights with plagues the marriage hearse' – in the sense that the existence of young prostitutes in the city is destroying the institution of marriage. This is also clear from the semi-oxymoronic idea of the 'marriage hearse.' It also references some of the damaging and disgusting diseases that are being spread across the city. In short, those that are innocent become quickly corrupted and infected in this city.

Poems for Comparison | The Poet's Influences

Ozymandias	*London* can be compared and contrasted with this poem in relation to the theme of death/mortality	In Blake's London, the condition of the poor and their children were desperate…the rise in the population, poor harvests and war created serious hardships. Orphans and the illegitimate children of the poor could be sold into apprenticeships that offered meagre prospects; young boys were used to sweep chimneys (prostitution and dire housing conditions were continuing problems. Some philanthropic initiatives attempted to address these issues, but asylums and charity schools were often linked to the exploitative apprenticeship system. From the British Library – www.bl.uk
Exposure	*London* can be compared and contrasted with this poem in the approach to the theme of loss and suffering.	

Context – My Last Duchess was written by Robert Browning, and was first published in January 1842.

Robert Browning – Robert Browning (1812–1889) was an English poet and playwright whose position as one of the foremost Victorian poets was characterised by his success with the dramatic monologue. Many of his poems utilise satire and dark humour, coupled with his extensive knowledge of historical settings. Browning had a love of history and European culture, and it is said that he could read, write, and converse in Latin, Greek, and French by the age of 14!

Alfonso II d'Este – The poem is strongly believed to have been written from the viewpoint of Alfonso II d'Este, the 5th Duke of Ferrari. At the age of 25, he married the 13 year old Lucrezia de' Medici, the daughter of the Grand Duke of Tuscany. She was not well educated, and it is clear that D'Este felt himself above her socially. However, she brought a sizeable dowr. After marrying her, he abandoned her for 2 years, before she died mysteriously at 16. It was rumoured that he poisoned her.

Browning's Love Life – Robert Browning married fellow successful poet Elizabeth Barrett, who was six years his elder. He had been transfixed by her 'exquisite poetry' which led him to write to her. She had an overbearing father, and so the Brownings had to escape to Italy in order to be married on 12th January 1846. They lived in Pisa and then Florence in Italy, where they bore a son, named Robert (nicknamed Pen) in 1849. She died on 18th June 1861 in her husband's arms. After her death, both father and son moved back to London.

The Italian Renaissance – The Italian Renaissance was the earliest form of the great European Renaissance, a period of great achievement and change which began in Italy in the 14th Century. It marked the transition between medieval times and modern Europe. The word 'renaissance' means 'rebirth.' of the art and literature produced at the time remains amongst the most well-celebrated in the world. Furthermore, the people and events of the time have influenced a vast body of further works.

Language/Structural Devices

Irony – Browning uses irony to get across the true meaning of the poem: Despite the Duke's harangue of the Duchess's character traits, this is not a poem lamenting her, but rather the Duke's own tyranny, ego-centrism, and jealousy. Several language features create this, for example the rhetorical question he utilises to assert that he should never 'stoop', an idea which is immediately contradicted by the 'command' (a verb reflecting his oppressive nature) to have her killed.

Quote: "Much the same smile? This grew; I gave commands; Then all smiles stopped together. There she stands"

Spoken Language Features – In order to keep the poem conversation-like in terms of its vocabulary and tone, Browning uses a number of spoken language features through the voice of the Duke. For example, a number of words are used in their contracted forms, for example 'that's' rather than 'that is' in the first line. Hedges and fillers are also used, as occur naturally in speech and to lessen the impact of statements. Examples are 'I said', and 'I repeat.'

Quote: 'Will't please you sit and look at her? I said "Fra Pandolf" by design, for never read'

Enjambment – Enjambment is used throughout the entirety of the poem, as sentences run across lines of poetry. The effect of this is two-fold. Primarily, it reflects the long, rambling sentences of the conversation hogging, egotistical Duke. Secondly, it makes the poem difficult to read, disrupting the flow to create a stop-start rhythm – representative of the awkward nature of the conversation.

Quote: "Her husband's presence only, called that spot Of joy into the Duchess' cheek; perhaps"

Personal Pronouns – The poem is filled with personal pronouns (e.g. 'I', 'my', 'me', 'myself') as one might expect in a poem that is about someone who is totally self-absorbed, has a high opinion of himself, and is exceptionally selfish. A number of these personal pronouns relate to his own sense of self-worth ('my gift', 'my favour') and love of possessions, including his wife ('my duchess').

Quote: "Somehow—I know not how—as if she ranked My gift of a nine-hundred-years-old name"

Form – The poem is one of Browning's best known dramatic monologues – dramatic as fictional characters play out in a scene, and a monologue in that there is only one (mono) speaker. It is written in one long speech, presented as a conversation, although the reader only ever hears the Duke's viewpoint. This is reflective of the Duke's need for power.

Quote: "At starting, is my object. Nay, we'll go Together down, sir. Notice Neptune, though,"

Structure – The poem is written in iambic pentameter, meaning that each line has five iambs (de-dums). It is said that such a meter fits the natural conversational rhythm of English particularly well – an apt choice then, for a poem depicting a scene of this nature. The rigid rhyming couplets aim to mimic the speaker's sense of order and power.

Quote: "That's my last Duchess painted on the wall, Looking as if she were alive. I call"

Themes – A theme is an idea or message that runs throughout a text.

Power and Oppression – The Duke is fixated with power - both the social and political power that he holds, and the power that he attempted to wield over his wife. He wanted to oppress her in the same manner as everything else under his power. His rare art collection demonstrates that he gets what he wants, but only if he chooses show it.

Madness – Through all of his courtesies and indulgences towards his guest, the speaker attempts to thinly-conceal what is apparently some form insanity. Whilst he speaks of her various flaws, the reader cannot help but note that they may be (in fact, are likely to be) entirely innocent. The speed at which the Duke switches back into trivial conversation after heavily implying that he had her murdered confirms the reader's suspicion that he is in fact mad.

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	That's my last Duchess painted on the wall,	**Lines 1-13** - The opening two lines alert the reader to the fact that the speaker is a Duke (his wife was a Duchess) and that she is most probably dead. The use of the word 'last' suggests that he has likely had other duchesses before him. The Duke compliments the work of the painter (Fra Pandolf) before asking (although it is more like an order) his guest to look upon the painting in more detail. He suggests that people would like to enquire about how the painter put so much depth and expression into the painting, but do not dare. This, alongside the fact that the Duke is the only one allowed to draw the curtain to observe the portrait, shows him as a somewhat imperious and dictatorial character.
	2	Looking as if she were alive. I call	
	3	That piece a wonder, now; Fra Pandolf's hands	
	4	Worked busily a day, and there she stands.	
	5	Will't please you sit and look at her? I said	
	6	"Fra Pandolf" by design, for never read	
	7	Strangers like you that pictured countenance,	
	8	The depth and passion of its earnest glance,	
	9	But to myself they turned (since none puts by	
	10	The curtain I have drawn for you, but I)	
	11	And seemed as they would ask me, if they durst,	
	12	How such a glance came there; so, not the first	
	13	Are you to turn and ask thus. Sir, 'twas not	
	14	Her husband's presence only, called that spot	**Lines 14-24** - The Duke then imagines some of the ways that Fra Pandolf may have encouraged the Duchess to achieve the 'spot of joy' in her face. He suggests that flirtatious or complimentary comments from the painter would have been enough to make her blush. The Duke is judgmental about the ease at which the Duchess would blush or be pleased by something – lamenting it as though it were a voluntary reaction ('too soon', 'too easily'). His diatribe continues as he accuses her of liking 'whate'er' and looking 'everywhere' – clearly a jibe at what he views as promiscuous/flirtatious behaviour.
	15	Of joy into the Duchess' cheek; perhaps	
	16	Fra Pandolf chanced to say, "Her mantle laps	
	17	Over my lady's wrist too much," or "Paint	
	18	Must never hope to reproduce the faint	
	19	Half-flush that dies along her throat." Such stuff	
	20	Was courtesy, she thought, and cause enough	
	21	For calling up that spot of joy. She had	
	22	A heart—how shall I say?— too soon made glad,	
	23	Too easily impressed; she liked whate'er	
	24	She looked on, and her looks went everywhere.	
	25	Sir, 'twas all one! My favour at her breast,	**Lines 25-34** - The Duke then elaborates on the Duchess's shallow nature – her tendency to see the same pleasure in everything – no matter how small. What seems to be of greater concern to him, however, is who she directs her pleasure towards. For example, he suggests that his 'gift of a nine-hundred years old name' would be received identically to a simple 'bough of cherries' picked by 'officious fool.' He is pretentious and discriminatory – he believes that her social elevation in marrying into his family should have been the thing that took most pleasure for in life. The fact that it was not irks him.
	26	The dropping of the daylight in the West,	
	27	The bough of cherries some officious fool	
	28	Broke in the orchard for her, the white mule	
	29	She rode with round the terrace—all and each	
	30	Would draw from her alike the approving speech,	
	31	Or blush, at least. She thanked men—good! but thanked	
	32	Somehow—I know not how—as if she ranked	
	33	My gift of a nine-hundred-years-old name	
	34	With anybody's gift. Who'd stoop to blame	
	35	This sort of trifling? Even had you skill	**Lines 35-46** –It becomes clear that the Duke and Duchess were not in an open and honest relationship. He lists the reasons that he chose not to address the flaws that he perceived with her, beginning by using a rhetorical question to assert that he would not 'stoop' to her level (showing again that he feels as though he is above her), but also because he knows that someone like her would make an excuse and avoid being 'lessoned.' Shockingly, the Duke instead chose to give 'commands' (most likely to have her killed) so that the 'smiles stopped altogether.'
	36	In speech—which I have not—to make your will	
	37	Quite clear to such an one, and say, "Just this	
	38	Or that in you disgusts me; here you miss,	
	39	Or there exceed the mark"—and if she let	
	40	Herself be lessoned so, nor plainly set	
	41	Her wits to yours, forsooth, and made excuse—	
	42	E'en then would be some stooping; and I choose	
	43	Never to stoop. Oh, sir, she smiled, no doubt,	
	44	Whene'er I passed her; but who passed without	
	45	Much the same smile? This grew; I gave commands;	
	46	Then all smiles stopped together. There she stands	
	47	As if alive. Will't please you rise? We'll meet	**Lines 47-53** – With a chilling calmness, the Duke then reiterates his earlier 'as if alive' statement regarding the picture. As the Duke suggests joining the party back downstairs, it is revealed that the recipient of this tale is a servant of a Count, the daughter of whom the Duke is attempting to win over. With a shocking show of capriciousness, the Duke begins negotiating the finer details regarding the marriage arrangement. His self-absorbed, flippant manner is exposed for a final time as he boasts of a bronze Neptune that he owns.
	48	The company below, then. I repeat,	
	49	The Count your master's known munificence	
	50	Is ample warrant that no just pretense	
	51	Of mine for dowry will be disallowed;	
	52	Though his fair daughter's self, as I avowed	
	53	At starting, is my object. Nay, we'll go	
	54	Together down, sir. Notice Neptune, though,	
	55	Taming a sea-horse, thought a rarity,	
	56	Which Claus of Innsbruck cast in bronze for me!	

Poems for Comparison

Ozymandias	My Last Duchess can be compared and contrasted with this poem through the theme of power and oppression, and the unpleasant voice in the monologue
Kamikaze/ Poppies	My Last Duchess can be compared and contrasted with these poems in that it provides a single viewpoint regarding a time of conflict.

Influences on the Poet

Camille Guthrie writes of Browning's influences in creating the poem: *The Duchess's portrait is thought to be modeled after a painting of Lucrezia di Cosimo de' Medici (1545–1561). Married at 13 to the Duke of Ferrara and Modena, Alfonso II d'Este (1533–1597), she came with a big dowry, as the daughter of the Grand Duke of Tuscany would, yet soon died at the age of 16 from suspected malaria or tuberculosis or, as it's speculated, of poisoning. The Duke of Ferrara then brokered a deal with the Count of Tyrol to marry a daughter of the Holy Roman Emperor (after that wife died, he married his niece).* www.poetryfoundation.org

Ozymandias KNOWLEDGE ORGANISER

Context – *Ozymandias* was written by Percy Bysshe Shelley, and was first published in January 1818.

Percy Bysshe Shelley – Percy Bysshe Shelley (1792-1822) was one of the major English Romantic Poets. Shelley was not particularly famous in his lifetime, but his popularity grew steadily after his death. Shelley was involved in a close circle of poets and writers, for example his second wife Mary Shelley (the author of Frankenstein) and Lord Byron. His poems have influenced a number of social and political movements since, particularly his theories on non-violence in protest and political action.

Ramesses II – Ramesses II, also known as Ramesses the Great, is often regarded as the most powerful and celebrated Egyptian pharoah of the Egyptian Empire. In Greek, his name is often translated as 'Ozymandias.' He led several successful military expeditions, including to the Levant and into Nubia. In the early part of his reign, he built many cities, temples and monuments. Estimates of his age of death vary, but most suggest around 90 or 91 – a reign of over 66 years!

Ancient Egypt – Ancient Egypt refers to a civilisation of ancient north-east Africa, along the lower reaches of the Nile River. At its peak, Ancient Egypt held both significant territory and power over the surrounding areas, including the Near East. Part of the success of the civilisation has been attributed to the ability to adapt to the conditions of the Nile Valley for agriculture, the formation of military forces, and the influence of scholars and education – all overseen by a 'Pharaoh' or 'Emperor.'

Egyptian Ruins – A number of remnants of Egyptian culture exist as ruins today. Each complex houses the tomb of a different Egyptian pharaoh, and in front of them lies the Sphinx. One of the largest (and certainly the most famous of these) is the Pyramids of Giza (just outside Cairo). The Valley of Kings is located opposite Luxor on the west bank of the River Nile, where pharaohs (including Ramesses II) were mummified and buried in deep tombs along with sacred artifacts.

Language/Structural Devices

Caesurae – Caesurae is a break in the rhythm within a line – Shelley does this at several points throughout the poem, each time to create significant effects. For example, the first break is after "Who said" on the second line. This pause mimics the traveller's sharp intake of breath before recalling the details of the scene. Another example comes after 'Stands in the desert.' The use of the full stop at this point reinforces the isolation of the statue amongst the vast desert.

Varied Verbs– Varied verbs are used to show the reader what Ozymandias was like as a ruler e.g. the verbs 'frown', 'sneer', and 'command' make the reader consider Ozymandias as a tyrant-like ruler. This influences the reader away from sympathising with the ruler's fall from grace. Varied verbs are also used to show that the emperor's power no longer stands in the way it once did, for example 'shattered', 'stand', 'stretch' show its decay and isolation.

Quote: —"Two vast and trunkless legs of stone
Stand in the desert. . . "

Quote: " Half sunk a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,"

Alliteration – Shelley uses the sounds within words to create harsh and soft enunciations across lines, in keeping with the tone and meanings that the poem addresses. For example, when describing Ozymandias' expression, Shelley repeats the harsh 'c' sound in 'cold command' to add to the idea that this was a harsh leader. Conversely, the soft 'l' sound is repeated in 'lone and level sands,' emphasising the beauty of nature.

Juxtaposition/ Oxymoron – The juxtaposition of contrasting vocabulary helps to show the irony in Ozymandias' bold statements of power. For example, the words etched onto the pedestal give an idea of immortality and grandeur: 'King' and 'Mighty' contrast sharply with the reality of 'Nothing' and 'decay.' Another example is the use of the oxymoron in the term 'colossal Wreck.'

Quote: "And wrinkled lip, and sneer of cold command,

Quote: "Look on my Works, ye Mighty, and despair!
Nothing beside remains. Round the decay"

Form/Meter – The poem is a sonnet (it is in one stanza and has 14 lines) however it does not fit the rhyme scheme of a typical sonnet. Some lines are split/separated by full stops. It is written in iambic pentameter, meaning that each line contains 5 stressed and 5 unstressed syllables. This creates a persistent rhythm across the poem – relentless like time.

Structure – The opening line and a half give the narrator's words (up until the colon) at which point the traveller's words make up the rest of the poem. This makes the message seem more objective – these aren't the thoughts of the narrator, rather the musings of someone who has visited the place first-hand. The traveller is merely recalling what has been seen.

Quote: "Of that colossal Wreck, boundless and bare
The lone and level sands stretch far away."

Quote: " I met a traveller from an antique land,
Who said—"Two vast and trunkless legs of stone"

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	I met a traveller from an antique land,	**Lines 1-4** – The idea of a traveller from an antique land grabs the reader's attention, as there is promise of a story. 'Antique' suggests the subject matter is old and precious. The adjectives 'trunkless' 'half-sunk' and 'shattered' describe what the 'vast' statues have become – they appear to be a shadow of what they once were.
	2	Who said—"Two vast and trunkless legs of stone	
	3	Stand in the desert. . . . Near them, on the sand,	
	4	Half sunk a shattered visage lies, whose frown,	**Lines 5-8** – The facial expression of the statue is described in some detail – the 'frown', 'wrinkled lip' and 'sneer' suggesting that the authoritative and oppressive nature of the ruler was 'well...read' by the sculptor. Alliteration of the harsh 'c' sound is used in 'cold command', possibly to reflect the ruler's harsh command. The traveller suggests that these features of the ruler remain imprinted upon lifeless objects, even though the ruler and the sculptor are now dead. Line 8 gives more details of the King's nature.
	5	And wrinkled lip, and sneer of cold command,	
	6	Tell that its sculptor well those passions read	
	7	Which yet survive, stamped on these lifeless things,	
	8	The hand that mocked them, and the heart that fed;	
	9	And on the pedestal, these words appear:	**Lines 9-11** – The engraving on the pedestal gives an indication of the power that Ozymandias once had. Whoever had the statue commissioned (likely Ozymandias himself) believed that the remnants of his legacy would still intimidate visitors/observers far into the future. Line 11 is one of the most famous lines in poetry – "Look on my Works, ye Mighty, and despair!" is a proud boast of his immense power. The imperative verb and the use of the exclamation mark gives this sense of authority and animation.
	10	My name is Ozymandias, King of Kings;	
	11	Look on my Works, ye Mighty, and despair!	
	12	Nothing beside remains. Round the decay	**Lines 12-14** – When juxtaposed with the description of what lay around the broken statue, the ironic truth in relation to these boasts is revealed. 'Nothing' and 'decay' are words used to demonstrate that the ruler is no longer powerful. The 'lone and level' sands (a metaphor for the sands of time) remains, and has brought the powerful ruler (literally in this case) to his knees.
	13	Of that colossal Wreck, boundless and bare	
	14	The lone and level sands stretch far away."	

Themes – A theme is an idea or message that runs throughout a text.

Transience – The 'colossal wreck' that has become of Ozymandias' statue is a clear demonstration of the idea that everything, no matter how grand and vast it once was, is temporary, and will fall victim to the sands of time. Shelley's underlying message is exceptionally bleak – in time, nothing that any of us do will eventually matter.

Power and Oppression – Ozymandias' power, although once substantial, is one attribute that has failed to stand the test of time – the surroundings of his ruins making his assertions of power seem ridiculous. His oppressive nature ("hand that mocked, heart that fed") can oppress no more. Shelley doubtlessly intended to send a message to those in his contemporary society who abused positions of power and oppressed others – it won't last forever.

Poems for Comparison

Charge of the Light Brigade	*Ozymandias* can be compared and contrasted with transience (COLB aims to create a positive memory of the soldiers)
London	*Ozymandias* can be compared and contrasted with this poem in the approach to the theme of the power and oppression

Influences on the Poet

Shelley ordered a copy of *Biblotheca Historica* in 1812, which contained a section on a statue of Ramesses II: *One of these, made in a sitting posture, is the greatest in all Egypt, the measure of his foot exceeding seven cubitts....This piece is not only commendable for its greatness, but admirable for its cut and workmanship, and the excellency of the stone. In so great a work there is not to be discerned the least flaw, or any other blemish. Upon it there is this inscription: – 'I am Osymandyas, king of kings; if any would know how great I am, and where I lie, let him excel me in any of my works.'* (I, p.53)

Poppies –by Jane Weir KNOWLEDGE ORGANISER

Context – *Poppies* was written by Jane Weir, and was published in *The Guardian* in 2009.

Jane Weir – Jane Weir was born in 1963, to a British mother and an Italian father. She spent her childhood growing up in both Italy and northern England. She also lived in Northern Ireland during the troubled 1980s, which allowed her to continue to take in different cultures and traditions. *Poppies* was written after Carol Ann Duffy asked Jane Weir (and other poets) to compose poems to raise awareness of the mistreatment and deaths of British soldiers in Afghanistan and Iraq.

Poppies – Poppies are a type of flowering plant that have become known as a symbol of remembrance for military personnel killed serving the UK, Canada, Australia and New Zealand in war. Small artificial poppies are traditionally worn in these countries in the lead up to Remembrance/Armistice Day. The poppy as a symbol of remembrance was first inspired by the WWI poem 'In Flanders Fields', which describes how poppies were the first flowers to grow in the fields churned up by soldiers' graves.

Armistice Day – Armistice Day is celebrated every year on 11th November, in order to celebrate the Armistice signed by the Allies of World War I and Germany. It took place on the '11th hour of the 11th day of the 11th month, in 1918. The date also coincides with Remembrance Day (UK) and Veterans' Day (US). In Britain, many people attend an 11am ceremony held at the Cenotaph in London – an event that is organised by the Royal British Legion, a charity devoted to continuing the memory of those who served in WW1 and all subsequent wars.

The Iraq/ Afghanistan Conflicts – The War in Afghanistan began in 2001 after 9/11, when USA and its allies invaded Afghanistan in order to rid the country of Al-Qaeda, through removing the Taliban from power. The Iraq war began in 2003, when a United States-led government invaded Iraq in order to overthrow Saddam Hussein. In both wars, the power vacuum that resulted from removing these powers meant that the coalition troops faced several years in battle against insurgents, in which many were killed.

Language/Structural Devices

Imagery – Weir uses imagery to accentuate the contrast between the horrific manner in which the son has assumedly died, and the comforts of home. For example, the use of the term 'Sellotape Bandaged' causes the reader to consider a battlefield injury, whilst on another level gives a more comforting image of a mother cleaning cat hairs off her son's blazer. The same is true of her pinning the poppy on her son, a nurturing image which is contrasted with the words 'spasm' and 'red', presenting the idea of a horrific, violent death.

Varied Verbs– A wide range of verbs are used to demonstrate the manner in which actions are carried out – this helps to carry the tone and key messages of the poem. For example, the narrator reminisces about fond memories from the past, using positive verbs such as 'play' and 'smoothed.' Verbs used to describe their interactions in the present all offer connotations of pain and discomfort, e.g. 'flattened', 'pinned', and 'graze.' The variation in these verbs helps to form the sharp contrasts that shape the poem.

Quote: "*I pinned one onto your lapel, crimped petals, spasms of paper red, disrupting a blockade*"

Quote: "*All my words flattened, rolled, turned into felt,*"

Metaphors – Figurative language is highly prevalent throughout the poem, particularly from the third stanza onward. For example, the door to the house represents the door to the world. The release of the songbird symbolises the narrator letting go of something that has given her joy. Furthermore, the dove represents the symbol of peace – showing the narrator that their son is now at peace.

Interesting Adjectives – Weir uses few adjectives throughout the poem (largely in keeping with its simple and sombre tone) but those that are included are hugely descriptive. For example, the use of the adjective 'intoxicated' gives the reader a depth of understanding about both the son's mindset heading into war (enthusiastic) and the narrator's trepidation regarding the son's mindset.

Quote: " *After you'd gone I went into your bedroom, released a song bird from its cage.*"

Quote: "*A split second and you were away, intoxicated.*"

Form/Structure – At first glance, the poem appears to have a strong, regular form. There are four stanzas – the first and last have 6 lines, whilst the middle stanzas have 11 and 12. But, a closer look reveals that 19 of the 35 lines in the poem have breaks in the middle. This is suggestive of a narrator that is trying to keep calm, but is breaking down inside.

Narrative Structure – The time sequence throughout the poem changes along with the narrator's emotions. The reader is led through the time sequence from 'three days before' (line 1), 'before you left' (3), 'after you'd gone' (23), to 'this is where it has led me' (25). At the end of the poem, the narrator finds themselves caught between the past and the present.

Quote: "*play at/being Eskimos like we did when you were little/ I resisted the impulse*"

Quote: "*and this is where it has led me, skirting the church yard walls, my stomach busy*"

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1 2 3 4 5 6	Three days before Armistice Sunday and poppies had already been placed on individual war graves. Before you left, I pinned one onto your lapel, crimped petals, spasms of paper red, disrupting a blockade of yellow bias binding around your blazer.	The poem starts with the speaker's close relative (assumed to be a son) leaving. Armistice Sunday is associated with remembrance, so the mention of this in the first line sets the tone of the poem. The description of the poppy provides a powerful piece of imagery – the 'spasms of red' on a 'blockade' could just as easily symbolise a soldier who has been brutally shot dead in action. The speaker shows fear through using the symbol of remembrance as a token of goodbye.
2	7 8 9 10 11 12 13 14 15 16 17	Sellotape bandaged around my hand, I rounded up as many white cat hairs as I could, smoothed down your shirt's upturned collar, steeled the softening of my face. I wanted to graze my nose across the tip of your nose, play at being Eskimos like we did when you were little. I resisted the impulse to run my fingers through the gelled blackthorns of your hair. All my words flattened, rolled, turned into felt,	The behaviours that the narrator speaks of are typical of those exhibited between a parent and their child (in this case likely a mother and son). The speaker describes partaking in some nurturing tasks (e.g. cleaning his blazer of fluff, smartening up his shirt) but appears to feel sorrow at not being able to do the other things that he has outgrown (e.g. Eskimo kiss, rub fingers through hair, etc.). To substantiate this idea, the use of the interesting verb 'steeled' is used to show how the narrator retains a stiff upper lip in the face of an emotional time. The use of the metaphor 'blackthorns of your hair' makes reference to both the visual appearance of the son's hair and the fact that it is now something that the speaker cannot touch, since the son is no longer a child.
3	18 19 20 21 22 23 24 25 26 27 28 29	slowly melting. I was brave, as I walked with you, to the front door, threw it open, the world overflowing like a treasure chest. A split second and you were away, intoxicated. After you'd gone I went into your bedroom, released a song bird from its cage. Later a single dove flew from the pear tree, and this is where it has led me, skirting the church yard walls, my stomach busy making tucks, darts, pleats, hat-less, without a winter coat or reinforcements of scarf, gloves.	Another metaphor is used to describe the narrator as 'melting', referencing the fact that they feel as though they are falling apart inside through the despair of the parting moment. The verb 'threw' suggests that the narrator wants this desperate moment to be over hastily. The simile 'world overflowing like a treasure chest' describes the idea that the narrator is full of 'overflowing' emotions. The interesting adjective 'intoxicated' is used to describe the son as he leaves – possibly an indication that he is enthusiastic about going away to war, not fully aware of the atrocities that take place there. The mention of releasing the songbird is unlikely to be literal – rather a metaphor regarding the narrator 'letting go' of something that has brought them joy. Doves are often seen as symbolic of peace, leading the narrator to follow it – giving the idea of them hoping for peace, but also representing the idea that they have little to do with their son gone.
4	30 31 32 33 34 35	On reaching the top of the hill I traced the inscriptions on the war memorial, leaned against it like a wishbone. The dove pulled freely against the sky, an ornamental stitch, I listened, hoping to hear your playground voice catching on the wind.	The speaker is led by the dove to a war memorial. Here the bird departs – thus suggesting that its sole purpose was to lead the speaker there. We can imply from this that the son has died in the war - the memory of him leaving is the last moment the narrator will ever have with him. Even in the final stanza, language relating to textiles/ clothing (stitch) as there is earlier in the poem (blazer, scarf, gloves) is representative of domestic comfort, in contrast to language showing the violence and horror of war (red, spasms). Ending the poem, the narrator reaches for memories but only hears silence.

Themes – A theme is an idea or message that runs throughout a text.

Remembrance – The theme of remembrance is particularly eminent throughout the poem – as expected from the title (poppies are a symbol of remembrance) and the 1st line (Armistice Day is a day in which people lost in war are remembered). The narrator in this poem recalls with fondness memories from her son's childhood.

Loss and Suffering – Like many other war and conflict poems, the poem deals with the themes of loss and suffering. However, in this case, the poem is told from a unique perspective: not from those who are present or are reporting on war, but the sense of loss and suffering felt by those left behind – the secondary victims of war.

Poems for Comparison

Ozymandias	*Poppies* can be compared and contrasted with this poem in relation to the theme of remembrance
Exposure	*Poppies* can be compared and contrasted with this poem in the approach to the theme of loss and suffering.

The Poet's Influences

The poem came out of sadness and anger, the two emotions combined, and it was written quickly, which is fairly unusual...At the time the news was full of conflict; Iraq, Afghanistan, Israel, and of course we'd had the Balkans, and various 'tribal wars' in Africa....
We very rarely hear the women speak. I have two sons myself and I'd read in the newspapers, seen on TV the verdicts from the inquests on soldiers killed in Iraq. Who could forget the harrowing testimonies of the soldiers families, and in particular their Mothers...and I was angry and frustrated at the apathy, or what I perceived as 'voicelessness' and ability to be heard or get any kind of justice. I wanted to write a poem from the point of view of a mother and her relationship with her son, a child who was loved cherished and protected... and it had led to this.... heightened and absolute fear that parents experience in letting their children go, the anxiety and ultimately the pain of loss...

OZYMANDIAS	LONDON	EXTRACT FROM 'THE PRELUDE'	MY LAST DUCHESS	THE CHARGE OF THE LIGHT BRIGADE
-'Sneer of cold command' -'The hand that mocked them and the heart that fed.' -'Look on my works, ye Mighty and despair!' -'Nothing beside remains.' -'Colossal wreck' -'The lone and level sands stretch far away.'	-'I wander through every chartered street.' -'Marks of weakness, marks of woe.' -'The mind-forged manacles I hear.' -'Every black'ning church appalls.' -'Runs in blood down palace walls.' -'Blights with plagues the marriage hearse.'	-'A little boat tied to a willow tree' -'It was an act of stealth' -'She was an elfin pinnace' -'A huge peak, black and huge' -'With trembling oars I turned' -'Huge and mighty forms, that do not live like living men… were a trouble to my dreams.'	-'Looking as if she were alive.' -'The depth and passion of its earnest glance.' -'Too easily impressed; she liked whate'er she looked on, and her looks went everywhere.' -'She thanked men, - good!' -'I gave commands; then all smiles stopped together.'	-'Half a league, half a league. Half a league onward' -'Theirs not to make reply, theirs not to reason why, theirs but to do and die' -'Boldly they rode and well, into the jaws of death' -'Storm'd at with shot and shell' -'When can their glory fade?' -'Noble six hundred!'

EXPOSURE	STORM ON THE ISLAND	BAYONET CHARGE	REMAINS	POPPIES
-'The merciless iced east winds that knive us…' -'But nothing happens.' -'Attacks once more in ranks on shivering ranks of grey.' -'Flakes that flock, pause, and renew.' -'Pale flakes with fingering stealth come feeling for our faces-' -'The burying-party…pause over half-known faces.'	-'We are prepared' -'This wizened earth has never troubled us' -'It pummels your house too' -'Exploding comfortably' -'Spits like a tame cat turned savage' - 'Space is a salvo' -'We are bombarded by the empty air' -'Strange, it is a huge nothing that we fear.'	-'Suddenly he awoke and was running – raw' -'Bullets smacking the belly out of the air-' -'The shot-slashed furrows threw up a yellow hare that rolled like a flame' -'King, honour, human dignity, etcetera' -'His terror's touchy dynamite.'	-'Probably armed, possibly not.' -'I see every round as it rips through his life-' -'Pain itself, the image of agony.' -'End of story, except not really.' -'Dug in behind enemy lines' -'His bloody life in my bloody hands.'	-'Poppies had already been placed' -'Steeled the softening of my face.' -'All my words flattened, rolled, turned into felt, slowly melting.' 'I went into your bedroom, released a song bird from its cage.' -'I listened, hoping to hear your playground voice'

WAR PHOTOGRAPHER	TISSUE	THE EMIGRÉE	CHECKING OUT ME HISTORY	KAMIKAZE
-'Spools of suffering set out in ordered rows.' -'Solutions slop in trays beneath his hands' -'Running children in a nightmare heat.' -'Blood stained into foreign dust.' -'The reader's eyeballs prick with tears between the bath and pre-lunch beers.'	-'Paper that lets the light shine through' -'If buildings were paper, I might feel their drift' -'The sun shines through their borderlines' -'Fly our lives like paper kites.' -'An architect could use all this' -'Find a way to trace a grand design with living tissue' -'Turned into your skin.'	-'There once was a country…' -'My original view, the bright, filled, paperweight.' -'It may be sick with tyrants' -'I am branded by an impression of sunlight.' -'That child's vocabulary I carried here like a hollow doll.' - 'My city hides behind me.' -'My shadow falls as evidence of sunlight.'	-'Dem tell me wha dem want to tell me.' -'Blind me to me own identity.' -'Dem tell me bout de man who discover de balloon and de cow who jump over de moon.' -'But what happen to de Caribs and de Arawaks too'. -'I carving out me identity.'	-'A shaven head full of powerful incantations' -'Little fishing boats strung out like bunting' -'Fishes flashing silver as their bellies swivelled towards the sun' -'And though he came back my mother never spoke again' -'He must have wondered which had been the better way to die.'

REMAINS KNOWLEDGE ORGANISER

Context – *Remains* was written by Simon Armitage, and was published in The Not Dead in 2008.

Simon Armitage – Simon Armitage (born 1963) is an English poet, playwright, and novelist. He is the current Professor of Poetry at the University of Leeds, and also a Fellow of the Royal Society of Literature. His poems are characterised by their ease of accessibility, their realist style, and their cutting critique. Many of Armitage's poems contain a darkly comic, although *Remains* in particular is without the element of comedy.

'The Not Dead' – 'The Not Dead' was initially a Channel Four documentary featuring testimonies from ex-military personnel who had served in numerous conflicts. Armitage was reportedly so inspired by the programme that he produced a collection of war poetry using the same name (featuring 'Remains'). The poems are written in response to the testimonies of soldiers, many of whom have been through events that they struggle to forget even years afterwards.

Modern Conflicts – Even since the catastrophic world wars of the early twentieth century, Britain has still found itself in numerous conflicts around the world – amongst the most notorious of these have been the conflicts in Iraq, Afghanistan, and the Falklands. Poetry has a long-standing tradition of trying to document war experiences for those at home. *Remains* is set in Basra in the Iraq, which was the scene of the Battle of Basra in 2003.

Psychological Effects of War – The incidence of ex-servicemen with anxiety, depression, and PTSD (post-traumatic stress disorder) is exceptionally high. Furthermore, the rate of suicide amongst ex-soldiers around the world is far higher than the general populace. Many struggle to get over the horrors that they have seen in war, and are haunted by bad memories. In this sense, 'The Not Dead' are the ghosts of ex-comrades and enemies trapped inside the memories of those that live on.

Language/Structural Devices

Figurative Language – Armitage uses a number of figurative language techniques to demonstrate both the physical actions and the psychological consequences of the war. For example, the 'blood-shadow' that remains on the street after the event serves as a physical reminder of the violence that has taken place, but can also be seen as a psychological manifestation of the speaker's guilt over his part in the death of the looter.

Quote: "End of story, except not really.
His blood-shadow stays on the street, and out on patrol"

Violent/ Graphic Imagery – It is befitting that in a poem dealing with the horrific and unsettling memories of the ex-serviceman, the speaker does not leave out more explicit and uninhibited details from his depiction. An image is etched in the reader's mind of a man, writhing in agony, with parts of their body detached from their original place, 'left for dead.' Furthermore, these grotesque details are juxtaposed with commonplace actions to make the event seem everyday.

Quote: "and tosses his guts back into his body.
Then he's carted off in the back of a lorry."

Alliteration – Armitage repeats specific sounds both to echo the scene of conflict, and to also affect the tone of the poem. For example, the alliteration of the 's' sound in 'sun-stunned, sand-smothered' to replicate the sizzling, scorching heat of the desert, whilst the heavy 'd' sound in 'dug', 'dead', 'drink', 'drugs' mirrors the depressed state of the speaker.

Quote: "dug in behind enemy lines/ not left for dead in some distant, sun-stunned, sand-smothered land"

Colloquialisms – The speaker uses a number of colloquial terms to mirror army culture and unity, and also his apparent youth inexperience. (e.g. 'mate, legged it). These colloquialisms later combine to imply that the soldiers have disregard for human life – words such as 'tossed' and 'carted' suggest actions are not carried out with care or empathy.

Quote: "And one of them legs it up the road, probably armed, possibly not."

Form – Remains is written in 8 stanzas, the first 7 of which are mostly unrhymed quatrains. The final stanza contains only two lines, perhaps reflecting the disintegration of the speaker's psychological state. There is a more regular rhythmic pattern throughout the first part of the poem, but this breaks down as the speaker's memories flood back later.

Quote: "but near to the knuckle, here and now, his bloody life in my bloody hands."

Structure – Remains is written as a monologue. It is clearly a reflection of the past, and yet is largely written in the present tense, which is representative of the fact that the memories from the past have accompanied the speaker into the present. There is the occasional use of enjambment to make the monologue seem more conversational.

Quote: "Well myself and somebody else and somebody else are all of the same mind,"

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1 2 3 4	On another occasion, we get sent out to tackle looters raiding a bank. And one of them legs it up the road, probably armed, possibly not.	The speaker is relaying a story to an unknown third party – assumedly some kind psychiatrist. The time and place of the event is established. 'On another occasion' suggests that this is only one of many horrific events. The use of slang e.g. 'legs it' and his lack of awareness about whether the man was armed makes the reader consider that the soldier is likely young/inexperienced.
2	5 6 7 8	Well myself and somebody else and somebody else are all of the same mind, so all three of us open fire. Three of a kind all letting fly, and I swear	The memory of the finer details of the event seem somewhat hazy, a commonly-reported side-effect after a traumatic event – the speaker cannot remember exactly who he was with. Line 6 makes the reader consider their military training – they manage their situation through actions and responses like machines – their human empathy apparently withdrawn.
3	9 10 11 12	I see every round as it rips through his life – I see broad daylight on the other side. So we've hit this looter a dozen times and he's there on the ground, sort of inside out,	The opening lines of stanza 3 undo the past few lines, by showing the human element to the soldier. There is violent imagery of the bullets 'ripping' through his skin, and the emotional aspect of his life coming to an end. In lines 11 and 12, the speaker checks himself & returns to hardened army description of the looter.
4	13 14 15 16	pain itself, the image of agony. One of my mates goes by and tosses his guts back into his body. Then he's carted off in the back of a lorry.	The figurative statement in line 13 shows how etched into the speaker's mind the man lying in agony has become. The imagery created throughout the remainder of the stanza is truly haunting, which is exacerbated by the use of the casual, unceremonious manner in which it is carried out (words such as 'mates', 'tosses' and 'carts' heavily imply this).
5	17 18 19 20	End of story, except not really. His blood-shadow stays on the street, and out on patrol I walk right over it week after week. Then I'm home on leave. But I blink	The speaker begins to discuss the lasting effect in the days and weeks that immediately follow. The 'blood-shadow' attacks the speaker with a physical reminder of what has happened. It becomes clear that the speaker needs to get away from the location of the event, which seems to be the case in line 20. However, the stanza ends with 'But I blink' which leaves the reader in a state of anticipation.
6	21 22 23 24	and he bursts again through the doors of the bank. Sleep, and he's probably armed, possibly not. Dream, and he's torn apart by a dozen rounds. And the drink and the drugs won't flush him out –	Where the poem was slow-paced and regular, it now becomes a stream of consciousness rush of half-finished words and phrases, as it becomes evident that speaker is also affected by the memory of the incident even at home and when asleep. There is no rest from the memories, and a sense of desperation in the increased, irregular rhythm of the poem now, reflecting his anxiety.
7	25 26 27 28	he's here in my head when I close my eyes, dug in behind enemy lines, not left for dead in some distant, sun-stunned, sand-smothered land or six-feet-under in desert sand,	The speaker reiterates how the enemy is now always with him – through the repetition the reader gains an increasing sense of how tiring it must be to live with this day after day. The use of military terms, e.g. 'dug-in' shows how the army has submersed his personality. Line 27 gives the reader hazy imagery of the faraway scene of the event, utilising alliteration of the 's' sound to reflect the searing heat of the desert.
8	29 30	but near to the knuckle, here and now, his bloody life in my bloody hands.	The final stanza offers no respite, reflective of how he has no escape from the memories that haunt his mind. The reader now considers the dual meaning of the title: the 'remains' of the man tossed onto the lorry, 'left for dead' & the 'remains' of the speaker who is forever haunted.

Themes – A theme is an idea or message that runs throughout a text.

Suffering/ The Horrors of War – The poem offers graphic details of the horrific events that take place in war. The poem not only covers the brutality of armed combat, but also graphic details regarding the grotesque effects of bullets on the human body, and the agony suffered by those who are wounded. It really is the stuff of nightmares.

The Lasting Effects of War – The poem deals with the lasting impact of war on those that experience it – in this case the ex-servicemen who took part in the fighting. The speaker in the poem is forced to deal with the horrifying images of what he has seen long after the events themselves, and carries the guilt of his actions like a burden. These factors contribute to his weakened psychological state, which appears fraught by anxiety and PTSD.

Poems for Comparison

Exposure/ Bayonet Charge	*Remains* can be contrasted with these poems in relation to the themes of <u>suffering</u> and the <u>horrors of war.</u>
War Photographer/ Poppies	*Exposure* can be compared with these poems in relation to the theme of the <u>lasting effects of war.</u>

Thoughts of the Poet

"Never having been to the front line, turning the words, phrases and experiences of these soldiers into verse has been the closest I've ever come to writing "real" war poetry, and as close as I ever want to get," said Simon.
The Not Dead received excellent reviews in the press and moving responses on the Web from other veterans. "I wasn't present when the three men read the poems to camera, but it can't have been easy for them. In my view, it was a supreme act of bravery," Simon added. From www.simonarmitage.com

STORM ON THE ISLAND — KNOWLEDGE ORGANISER

Context – *Storm on the Island* was originally published in Seamus Heaney's 1996 *Death of Naturalist* collection.

Seamus Heaney – Seamus Heaney (1939-2013) was a Northern Irish poet and playwright, who received the 1995 Nobel Prize in Literature. He is recognised as one of the major poets of the 20th Century. His poems were usually written in a traditional style about passing ways of life. His poetry is accessible, using a simple diction and a range of poetic devices to build imagery. Heaney often used his poetry to reflect upon 'The Troubles', which plagued the country throughout his early adulthood.

The Troubles – The Troubles is the name given to the conflict in Northern Ireland during the late 20th Century. Over 3,600 people were killed and thousands more were injured. Two separate factions fought over the constitutional status of the country, with the goal of the unionist side to remain part of the UK, and the nationalist side to become part of Ireland. As a result, the violence also spilled into Great Britain and Ireland. It was settled in the Good Friday agreement of 1998.

Ireland – Ireland is an island in the North Atlantic, separated from Great Britain by the North Channel, the Irish Sea, and St. George's Channel. The island is made up of the Republic of Ireland (often shortened to 'Ireland'), which makes up about five-sixths of the island, and Northern Ireland, which is a part of the UK. The Irish climate is heavily influenced by the Atlantic Ocean, which borders it to the east. Ireland is the second-most populous island in Europe, with about 6.6 million inhabitants.

Irish Islands – There are several hundred islands off the coast of Ireland, many of which harbour extremely small populations; on a number of these islands, the population is below 100 people. Often isolated tens of kilometres off the Irish mainland, these places are often fully exposed to the elements of the Atlantic Ocean. Some islands report long periods of time in enforced solitude from storms. It is important for these people to live in tight-knit communities, looking out for one another.

Language/Structural Devices

Extended Metaphor – *Storm on the Island*, on a literal level, details an event perfectly summarised by the title. However, on a deeper, more figurative level, the storm is representative of the political storm that raged across Northern Ireland at the time. The storm pummeling the island is a metaphor for the violence that was taking place in Northern Ireland.
This is evident even in the title (island is a homophone of Ireland). Furthermore, the first 8 letters of the poem's title spell out the word 'Stormont.' Stormont is the name given to the government buildings in Northern Ireland in Belfast. This makes it clear that this poem also carries a political message. Imagery associated with terrorist violence can be found throughout several other sections of the poem, for example words such as 'blast', 'exploding', 'fear', and 'bombarded' not only represent the manner in which the storm attacks the island, but also the horror that was ensuing in Northern Ireland through the terrorists' violence.

Quote: "*Blast: you know what I mean - leaves and branches Can raise a chorus in a gale*"

Personification/Similes – In order to demonstrate the sheer power of nature throughout the poem, Heaney chooses to personify several aspects of storm. For example, the speaker shares that the storm 'pummels' the houses – presenting the storm as some kind of fighter or bully. Later on in the poem, the sea is personified as it is presented that it 'spits like a tame cat turned savage' – also using a simile to demonstrate that all of nature appears to be against them.

Quote: "*So that you can listen to the thing you fear Forgetting that it pummels your house too.*"

Interesting Vocabulary – Heaney uses a wide variety of interesting vocabulary choices to show the power and effect of the storm. Many of these words have meanings within the semantic field of warfare, for example: strafes, salvo, bombarded, exploding, shelter, and company. All of this combines to create vivid sight and sound imagery that is befitting both the scene of the storm and a warzone.

Quote: "*Turned savage. We just sit tight while wind dives And strafes invisibly. Space is a salvo.*"

Structure – The poem is written in one solid block of 19 unrhymed lines, ending with a half-rhyming couplet. Each line of the blank verse contains ten or eleven syllables, following the natural pattern of English so that the reader feels as though Heaney is talking to them. The form itself mirrors the houses, squat and solid, bearing the brunt of the storm. It also presents the storm as one single event.

Quote: "*We are bombarded by the empty air. Strange, it is a huge nothing that we fear.*"

Enjambment and Caesura – Heaney employs enjambment and caesura to break up and fragment the poem in some places, and to build it to a crescendo in others. This creates an uneven rhythm, rather like the storm itself. The enjambment picks up the rhythm, which them hits an abrupt stop at each moment of caesura – granting power to hard monosyllabic words such as 'blast' and 'lost.'

Quote: "*Which might prove company when it blows full Blast: you know what I mean - leaves and branches*"

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	We are prepared: we build our houses squat,	**Lines 1-4** – The speaker describes how the community prepares for the storm. The collective personal pronoun 'we' to start the poem shows the strength of the community. The way the houses are built suggests storms are regular, and that they survive them through their collective strength – hard 'k' and 't' sounds reflect this. The word wizened shows that the land is dried up/ shrivelled, but what is ironic about the lack of vegetation that the barren land offers is that there is little that would take flight and become a danger in a strong storm.
	2	Sink walls in rock and roof them with good slate.	
	3	The wizened earth had never troubled us	
	4	With hay, so as you can see, there are no stacks	
	5	Or stooks that can be lost. Nor are there trees	**Lines 5-8** – The poem begins to shift in tone, towards one of fear and danger. The speaker suggests that the trees may prove 'company' in a strong storm, as if aspects of nature comforting – this emphasises the loneliness of the land. Blast isolated by the enjambment and caesura, enhancing its strength. The sound of word is onomatopoeic, and makes the reader consider a bomb. The personal pronoun 'you' encourages the reader to reflect on their own experiences of violent storms. The 'tragic chorus' narrate the events in a Greek tragedy, in which a catastrophic ending is inevitable – security is eclipsed by sounds of fear.
	6	Which might prove company when it blows full	
	7	Blast: you know what I mean - leaves and branches	
	8	Can raise a tragic chorus in a gale	
	9	So that you can listen to the thing you fear	**Lines 9-13** – The tone has now clearly shifted from one of safety to one of danger as the intensity and violence of the storm is described. The word 'pummels' means to strike repeatedly with the fist – the storm is therefore being personified into an aggressive and persistent fighter that bullies the islanders. 'No trees' is repeated, to emphasise the feeling of isolation. 'No natural shelter' suggests that nature is entirely against them. An oxymoron is used to show the nature of the sea – it is 'comfortable' with its violence (exploding) – once again, there are connotations here of bombs detonating.
	10	Forgetting that it pummels your house too.	
	11	But there are no trees, no natural shelter.	
	12	You might think that the sea is company,	
	13	Exploding comfortably down on the cliffs	
	14	But no: when it begins, the flung spray hits	**Lines 14-16** – From this point onwards, the fear of the islanders is conveyed through the increasing imagery of war. Caesuras (e.g. after 'But no') prolong the tension. Even domesticated nature now seems to be against the islanders, as in the simile used to compare the sea and the tame cat 'turned savage.' The cat, much like the weather, turns from tame to savage. Furthermore, the water is personified through the imagery of the water 'spitting.' The villagers must simply let it pass.
	15	The very windows, spits like a tame cat	
	16	Turned savage. We just sit tight while wind dives	
	17	And strafes invisibly. Space is a salvo.	**Lines 17-19** – The final lines continue to employ images of war. 'Strafes' means to attack with gunfire, once again showing how the storm mirrors the violent conflict. The use of the adverb 'invisibly' suggests that the attack is by stealth – the wind cannot be seen and this in some ways makes it worse. The interesting verb 'bombarded' shows the people are trapped and feel attacked from all angles. 'Empty air' is a play on words, meaning a mere threat, but this is more than that. The last line shows that the people do not know what to expect.
	18	We are bombarded by the empty air.	
	19	Strange, it is a huge nothing that we fear.	

Themes – A theme is an idea or message that runs throughout a text.

Nature – As the islanders have become acutely aware, humanity is easily overpowered by the forces of nature - The natural world can make man feel extremely small and insignificant. Despite being relentlessly 'pummelled' and 'bombarded' by the storm, the islanders just have to 'sit it out', knowing that they are no match for the storm.

Fear/Isolation – The people on the island are out of touch with anyone beyond the island (and in fact beyond their own house) during the storm. Their isolation is demonstrated through the lack of trees, which the speaker suggests could offer some company, and the now 'savage' nature of the ocean. This is bare, barren, and lonely.

Poems for Comparison

Poems for Comparison		Words from the Poet
Exposure	*Storm on the Island* can be compared and contrasted with this poem through its presentation of the weather and nature.	All of us, Protestant poets, Catholic poets - and don't those terms fairly put the wind up you? - all of us probably had some notion that a good poem was "a paradigm of good politics", a site of energy and tension and possibility, a truth-telling arena but not a killing field. And without being explicit about it, either to ourselves or to one another, we probably felt that if we as poets couldn't do something transformative or creative with all that we were a part of, then it was a poor lookout for everybody. In the end, I believe what was envisaged and almost set up by the Good Friday Agreement was prefigured in what I called our subtleties and tolerances - allowances for different traditions and affiliations, in culture, religion and politics. It all seems simple enough. Seamus Heaney Interview with Dennis O'Driscoll, *The Guardian*, 2008.
The Prelude (extract)	*Storm on the Island* can be compared and contrasted with these poems through its presentation of fear and isolation	

ENGLISH

The Charge of the Light Brigade KNOWLEDGE ORGANISER

Context – *The Charge of the Light Brigade* was written by Alfred, Lord Tennyson, in 1854

Alfred, Lord Tennyson – Alfred, Lord Tennyson (1809-1892) was a poet, whose work remains popular today. Many phrases from his work have become commonplace in English today. He was one of 11 children, and received a good literary education. He began publishing poems whilst still a student at Cambridge. In 1850, he became Poet Laureate, writing poems on matters of national importance until his death in 1892.

The Crimean War – The Crimean War was a military conflict fought between 1853 and 1856, in which the Russian Empire lost to an alliance of France, Britain, the Ottoman Empire, and Sardinia. The causes for the war are notoriously blurry, however relate to a reluctance to allow Russia to gain land during the Ottoman decline. Despite these unclear intentions, it has become known for its bloodiness and catastrophic mismanagement.

Attitudes to War – Public perceptions of war have significantly altered since Lord Tennyson's era, owing largely to the horrendous impact of WWI, WWII and the Vietnam War. Many at the time felt that war was worthwhile and glorious, and that there was no honour greater than dying for one's country. Whilst Tennyson was predominantly against the idea of war (the poem shows disgust for the treatment of soldiers), he presents that taking orders and dying for one's country is honourable.

The Battle of Balaclava – The Battle of Balaclava was fought on 25th October 1854 as a part of the Crimean War. During this battle, 'The Charge of the Light Brigade' took place. The cavalry were intended to be sent to prevent Russians from removing captured guns, however a miscommunication resulted in them charging directly at an artillery battery, surrounded, and under withering direct fire. They reached the battery, but high casualties forced them to quickly retreat.

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1 2 3 4 5 6 7 8	Half a league, half a league, Half a league onward, All in the valley of Death Rode the six hundred. "Forward, the Light Brigade! Charge for the guns!" he said. Into the valley of Death Rode the six hundred.	A 'league' is an old way to measure distance, equating to around 3 miles. The repetition of this commences a rolling rhythm that continues through the poem, resembling the sound of horses' hooves galloping. Tennyson uses a metaphor in describing the opposition-dominated battlefield as 'the valley of death.' This has religious connotations (Psalm 23). 'Light' brigade is in opposition to the 'heavy' artillery, and yet they are being asked to 'Charge for the guns!' It is assumed 'he' refers to the commander.
2	9 10 11 12 13 14 15 16 17	"Forward, the Light Brigade!" Was there a man dismayed? Not though the soldier knew Someone had blundered. Theirs not to make reply, Theirs not to reason why, Theirs but to do and die. Into the valley of Death Rode the six hundred.	Once more the order is repeated to charge forward. The poet uses a rhetorical question to question the sense of the order – yet affirms that the soldiers carried out the order even though they knew there had been a mistake (someone had blundered). The anaphora involving the lines beginning 'theirs' is representative of some form of chant or recitation, thus adopting the voice of the soldiers – it is not their place to answer back or question, just to 'do and die' (follow orders knowing that they will likely die). The last two lines are repeated (a refrain) to emphasise the main action of the poem – the 600 men charging in.
3	18 19 20 21 22 23 24 25 26	Cannon to right of them, Cannon to left of them, Cannon in front of them Volleyed and thundered; Stormed at with shot and shell, Boldly they rode and well, Into the jaws of Death, Into the mouth of hell Rode the six hundred.	The anaphora of cannon creates the sense that the cannons are everywhere – the soldiers are hugely outnumbered and facing enemy fire from all angles. The use of varied verbs (volleyed and thundered) creates the reverberating sound of the cannons firing, whilst the alliterative use of the 's' sound in 'stormed at with shot and shell' reflects the viciousness of the attack that they face. The adverb 'boldly' reflects their undeterred demeanour, even though the extension of the metaphor (becoming the 'jaws of death') makes this appear more and more like a suicide mission.
4	27 28 29 30 31 32 33 34 35 36 37 38	Flashed all their sabres bare, Flashed as they turned in air Sabring the gunners there, Charging an army, while All the world wondered. Plunged in the battery-smoke Right through the line they broke; Cossack and Russian Reeled from the sabre stroke Shattered and sundered. Then they rode back, but not Not the six hundred.	Sabres are the type of curved sword that these type of cavalrymen would have been carrying. Remember that they are charging into gunfire, and yet they themselves are not armed with guns. The repetition of sabre/sabring highlights the deficit that they hold. However, 'flashed' gives the idea of being proud and imperious, even in the face of such danger. Tennyson once more uses alliteration, this time of the 'w' sound in 'all the world wondered.' In this case wondered means they were filled with awe, and the repeated 'wo' sounds reflect the voices of those reading about the story around the world. The Light Brigade is able to break through the enemy line –a big achievement. They are then forced to retreat, but it is clear that some have died.
5	39 40 41 42 43 44 45 46 47 48 49	Cannon to right of them, Cannon to left of them, Cannon behind them Volleyed and thundered; Stormed at with shot and shell, While horse and hero fell. They that had fought so well Came through the jaws of Death, Back from the mouth of hell, All that was left of them, Left of six hundred.	In a near repeat of the beginning of stanza 3, the Light Brigade are surrounded by cannons, however the use of the preposition 'behind' shows us that they have now turned around and are riding back. Note the use of rhyme in this stanza, stressing 'shell, 'fell', 'hell' and 'well.' These four words alone emphasise how horrific and dangerous the battle was, yet how the Light Brigade fought strongly and were prepared to die for their country in the face of it. The 'jaws of death' metaphor had suggested certain death, and yet 'what was left of them' rode back out – thus demonstrating their achievement against the odds. The main difference, as the last line expresses, is there are far fewer of them.
6	50 51 52 53 54 55	When can their glory fade? O the wild charge they made! All the world wondered. Honour the charge they made! Honour the Light Brigade, Noble six hundred!	In the final paragraph, Tennyson aims to drive home his message of their glory, and cement their places as legends. The use of 'O' and an exclamation mark shows the speaker's sheer astonishment at the bravery of the cavalry's charge. The speaker then uses 'honour' as an imperative verb, to command the reader to remember and respect the noble six hundred.

Language/Structural Devices

Rhetorical Questions/ Imperative Verbs – Tennyson makes smart use of rhetorical questions and imperative verbs to both encourage the reader to think deeply about the situation, and to gain exert authority over how the reader should react to the poem. For example, the rhetorical question 'was there a man dismayed?' manipulates the reader into considering that there was a good cause to be upset about the order. Furthermore, the imperative verb 'honour' tells the reader exactly how they should think of the soldiers.

Quote: "*Honour the charge they made!*
Honour the Light Brigade."

Alliteration – A range of alliteration is used throughout the poem to recreate the sounds that the soldiers hear in the battlefield environment. There is a visceral effect, for example, that is created when the reader traverses the line 'stormed at with shot and shell:' The repeated 's' sound replicating the violence of the moment. Alliteration is also utilised to capture the reactions of the world to the event – the repeated 'wo' sound in 'All the world wondered' depicting the astonishment of those reading about the battle.

Quote: "*Charging an army, while*
All the world wondered."

Metaphors – The predominant metaphor used throughout the poem compares the battleground to the 'valley of death', and an extension of this (as the soldiers reach the opposition battery) is the jaws of death. This creates a sense of ominous certainty that the men will perish when they enter. This makes the return of a number of them seem all the more remarkable.

Quote: "*Into the valley of Death*
Rode the six hundred."

Varied Verbs – Tennyson uses some interesting and original verbs to portray the actions, sights, and sounds on the battlefield. For example, the artillery is described using the words 'volleyed', 'thundered', and 'stormed.' Such powerful verbs make the artillery seem like an almighty force of nature (note the connotations of violent weather), something far bigger and stronger than the Light Brigade.

Quote: " *Volleyed and thundered;*
Stormed at with shot and shell"

Form/Structure – The poem is composed of six stanzas which vary in length from six to twelve lines. Each of the stanzas shares similarities, for example ending with the refrain 'six hundred', thus emphasising the most important message in the poem. The poem also makes use of anaphora (the same words repeated at the beginning of lines).

Quote: "*Cannon to right of them / Cannon to left of them / Cannon in front of them."*

Rhythm/Rhyme – The poem is written in dimeter – meaning that there are two stressed syllables per line. These are usually followed by at least two unstressed syllables, creating the sound of Light Brigade riding into battle on horseback. The use of sporadic rhyme further strengthens this rhythm, creating a flow to the poem as it is read aloud.

Quote: "*Flashed all their sabres bare / Flashed as they turned in air / Sab'ring the gunners there."*

Themes – A theme is an idea or message that runs throughout a text.

Remembrance – Tennyson's predominant aim in the poem is to create a lasting memory of the bravery of the anonymous men in the Light Brigade. Clear respect is shown for the men throughout the entirety of the poem, but the clear attempts to cement their legacy come in the 2nd half, through vocabulary such as 'hero' and 'glory.'

The Futility of War – Whilst Tennyson's poem conforms to the idea that death for one's country in war is deemed 'honourable', it also shows thinly veiled disgust at the treatment of the men in the Light Brigade. This is most evident in the lines ' though the soldier knew/ Someone had blundered.'

Poems for Comparison

Mametz Wood	*Exposure* can be compared and contrasted with this poem in relation to the theme of remembrance
Exposure	*The Charge of the Light Brigade* can be compared and contrasted with this poem in the approach to the futility of war.

The Poet's Influences

FROM THE TIMES, OCTOBER 25th, 1854: If the exhibition of the most brilliant valour, of the excess of courage... I shall proceed to describe, to the best of my power, what occurred under my own eyes, and to state the facts which I have heard from men whose veracity is unimpeachable, reserving to myself the right of private judgement in making public and in surpressing the details of what occurred on this memorable day ... At11:00 our Light Cavalry Brigade rushed to the front... The Russians opened on them with guns from the redoubts on the right, with volleys of musketry and rifles. They swept proudly past, glittering in the morning sun in all the pride and splendor of war. We could hardly believe the evidence of our senses. Surely that handful of men were not going to charge an army in position? Alas! It was but too true – their desperate valour knew no bounds, for and indeed was it removed from its so-called better part -- discretion. They advanced in two lines, quickening the pace as they closed towards the enemy.

THE ÉMIGRÉE — KNOWLEDGE ORGANISER

Context – The Émigrée was written by Carol Rumens and was first published in Thinking of Skins in 1993.

Carol Rumens – Carol Rumens (born 1944) is a British poet, who was born and brought up in the culturally-diverse south of London. She has taught at numerous universities as a lecturer, and has also used her fluent understanding of Russian to translate many Russian poems. Critics have described her as 'having a fascination with elsewhere', which is clear in The Émigrée, a poem in which the speaker feels permanently 'elsewhere.'

Emigration – Emigration is the act of leaving one's country in order to settle permanently in another. Someone who emigrates is often known as an emigrant, however in this poem Rumens employs the feminine form of the word – Emigree – to provide a voice to a female speaker. Emigrants may leave their home country for many reasons, including to escape war, tyranny, poverty, or simply to seek a better life abroad.

Thinking of Skins – Thinking of Skins is the anthology in which The Émigrée appears. In this, one of her most popular poetry collections, Rumens confronts both personal and political issues in her engagement with other lives. The poems in this collection are often set against the backdrop of Eastern Europe and Russia, and Rumens adopts a wide variety of voices in exploring themes such as suffering, persecution, love, separation, death and displacement.

Emigration to the United Kingdom – Throughout the time of Rumens' upbringing, the population of the UK was undergoing major changes as a result of widespread immigration. In the early 1990s, (when the poem was written), immigration was overtaking 'homegrown' population increases for the first time. In multicultural south London, Rumens will have doubtlessly encountered many emigrants experiencing life in a new country.

Language/Structural Devices

Metaphor– Rumens employs a number of different metaphors across the poem, normally with the intent of creating visual imagery of the speaker's homeland. For example, the tyrant's regime in the homeland is referred to as a 'sickness' – this suggests that the city's current state is not it's true nature, and the speaker patiently waits for it to return to health. Another example is the 'bright, filled paperweight' – a metaphor for the positive memory she holds of her city.

Personification – Rumens uses personification across the poem in order to emphasise the attributes of different places and concepts. The city itself is personified – flying to the speaker in 'its own white plane' and acting 'docile.' The speaker also suggests that the city takes her 'dancing through the city/ of walls.' These examples of personification add to the positive image of the city – we understand the buzz the speaker feels when reflecting on her home city.

Quote: "my original view, the bright, filled paperweight. It may be at war, it may be sick with tyrants,"

Quote: "but my city comes to me in its own white plane... ...I comb its hair and love its shining eyes."

Similes – A number of similes are utilised to add to the visual imagery of the poem. In stanza 1, Rumens creates an image of waves rising and falling between the speaker and her city, emphasising the position of isolation (an ocean between them). Later in stanza 3, the city is compared to paper, for being 'docile.' This suggests that the city feels within her control, and conforms to her beliefs and desires.

Interesting Verbs and Adjectives – Rumens' vocabulary choices are used to enhance meanings within the poem. For example, the use of the interesting verb 'branded' helps to show that the reader will always remember the city, but also evokes ideas of pain regarding the separation. Furthermore, the use of the adjectives 'white' and 'graceful' help to create a heavenly image of the speaker's city.

Quote: "...and the frontiers rise between us, close like waves...'It lies down in front of me, docile as paper."

Quote: "but I am branded by an impression of sunlight. The white streets of that city, the graceful slopes"

Form/Meter – The poem consists of three stanzas. The opening two stanzas are 8 lines long and the third is 9 lines long. It has been suggested that the extra line at the end reflects the poet's unwillingness to let go. The poem does not use a regular rhythm or rhyme scheme, which perhaps reflects the feeling disrupted life of the émigrée. The line at the end of each stanza ends with the words 'of sunlight' (a refrain).

Structure – The poem is presented as a first person account by an émigrée. The first stanza introduces the speaker's thoughts about her homeland, the second adds more depth about forces keeping her from home, and the third deals with the discontent she feels in her new home. As the homeland is not named, the poem seems to be offering a more general consideration of the emotional implications of emigration.

Quote: "My city hides behind me. They mutter death, and my shadow falls as evidence of sunlight."

Quote: "There once was a country... I left it as a child but my memory of it is sunlight-clear"

Themes – A theme is an idea or message that runs throughout a text.

Identity – The speaker struggles to find her identity in her new city, which contrasts heavily with her home city. This is evident through her repetition of 'they', (the 'others' in her new city) who she perceives as being in some way sinister and unwelcoming. Words such as 'walls', and 'mutter' shows the distrust between them.

Exile and Isolation – The speaker is an exile from an unknown city – a place that she clearly still considers as her emotional and spiritual home. She frequently compares her home to the 'sunlight.' In contrast, she considers her new home, which others see as 'safe', as a 'dark' place. It is evident that she feels exceptionally isolated in her new city.

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	There once was a country… I left it as a child	In the opening stanza, the speaker views her home through rose-tinted spectacles, using weather imagery. The first line is written like the opening to a story, but suggests loss. Memories of childhood are often hazy, but the speaker's memories are happy and bright ('sunlight clear'). 'November' implies that things were getting colder, darker and gloomier – suggests a dark point in the country's history. The 'paperweight' metaphor helps the reader to see that no matter what bad things she hears about her country, it will always be positive in her mind. The suggestion that the country is 'sick' with tyrants makes the reader think that the country is at no fault, it is stricken by plague, but the use of 'branded' in the final line of the stanza shows that the speaker's positive view of country is permanent.
	2	but my memory of it is sunlight-clear	
	3	for it seems I never saw it in that November	
	4	which, I am told, comes to the mildest city.	
	5	The worst news I receive of it cannot break	
	6	my original view, the bright, filled paperweight.	
	7	It may be at war, it may be sick with tyrants,	
	8	but I am branded by an impression of sunlight.	
2	9	The white streets of that city, the graceful slopes	The speaker fondly remembers her home city, in direct defiance to the erosive effects that time and oppression have on its memory. The use of the adjectives 'white' and 'graceful' in the opening line make the home city seem heavenly. Time is personified as an enemy in war, as it 'rolls its tanks' and creates a separation between the speaker and her homeland. In the second half of the poem, the speaker seems to express that she wishes to speak in her native language, but has been in some way prevented from doing so – 'banned by the state.' Holding this language and being unable to use it makes the speaker feel 'like a hollow doll' (a simile). But she can't forget the language that she used to speak; the inclusion of another sense (taste) adds to the vividness of the imagery.
	10	glow even clearer as time rolls its tanks	
	11	and the frontiers rise between us, close like waves.	
	12	That child's vocabulary I carried here	
	13	like a hollow doll, opens and spills a grammar.	
	14	Soon I shall have every coloured molecule of it.	
	15	It may by now be a lie, banned by the state	
	16	but I can't get it off my tongue. It tastes of sunlight.	
3	17	I have no passport, there's no way back at all	The speaker opens the third stanza with a statement that makes the situation seem desperate and hopeless, and yet the second line revives the mood – the city is personified, and the speaker's memory is compared (through a metaphor) to a white plane that brings visions of it rushing back to her. The similes 'docile as paper' suggest that the memories yield to her every desire, rather like a blank sheet of paper does to an artist – what it becomes is within her control. There is a childlike joy in how the speaker treats the memories – rather like nurturing a cherished pet (line 20). The speaker then reveals contrasting perceptions of the city that she is in now – those around her see it as a 'free city' but she sees it as restrictive (city of walls). The darkness in the new city contrasts with the brightness she feels from her own city. Repetition of 'they' makes these unknown 'others' appear menacing and unwelcoming. She feels the need to defend her old city, as to her it is still 'sunlight.'
	18	but my city comes to me in its own white plane.	
	19	It lies down in front of me, docile as paper;	
	20	I comb its hair and love its shining eyes.	
	21	My city takes me dancing through the city	
	22	of walls. They accuse me of absence, they circle me.	
	23	They accuse me of being dark in their free city.	
	24	My city hides behind me. They mutter death,	
	25	and my shadow falls as evidence of sunlight.	

Poems for Comparison

The Prelude/ Kamikaze	The Émigrée can be compared and contrasted with these poems in its approach to the theme of identity
Exposure/ Storm on the Island	The Émigrée can be compared and contrasted with this poem in the approach to the themes of the Exile and Isolation

Words from the Poet

"I think in my social attitudes I am a fighter. I don't want to write polemic: I don't want to write about what I haven't experienced for myself. So the material available is limited, and the tone must remain true to my voice. But I am angry about many things, and deeply disappointed with the human race. We are incapable of learning from history. I have very little hope for the future. I have begun exploring this in my latest poems."

ENGLISH

Context – *The Prelude* was originally written in 1798, but was frequently rewritten and published in 1850.

William Worsdsworth – William Wordsworth (1812–1889) is one of the most famous poets in English Literature. He was born and raised in the Lake District, a beautiful natural area of the UK which clearly influenced the subject matter and themes in his writing. After living in France for a while, returning, and then marrying, Wordsworth was made the Poet Laureate. In 1847, after the death of his daughter, Wordsworth was said to be so upset that he could no longer write poetry. He died in 1850.

Romanticism – Romanticism was an artistic, literary, musical, cultural and intellectual movement that originated in Europe in the latter half of the 18th Century. In most areas it peaked in the early 19th Century. Romanticism is characterised by its emphasis on emotions, as well as glorifying nature and past events – memories and settings are often colourfully described. It was partially in response to the scientific rationalisation of nature of the era.

Writing the Prelude – Wordsworth began writing *The Prelude* in 1798, after experiencing homesickness when in Germany. It is a long autobiographical poem that is written in 14 books. It was not published until shortly after his death, in 1850. The poet uses childhood memories to share his quest for understanding in life. This extract in particular refers to a childhood memory in which he commandeers a boat before realising the magnitude and power of nature around him.

The Title – The full title of the poem is *The Prelude: Growth of a Poet's Mind*. The poem endeavours to do exactly as its subtitle implies, with each section roughly corresponding to a section in his poetic development. Wordsworth himself likened The Prelude to a Gothic cathedral, explaining (in another of his texts, *The Excursion*) that the poem was like 'an antechapel through which the reader might pass' in order to gain access to the main body of his work.

Language/Structural Devices

Imagery – Wordsworth uses vivid imagery to create the night-time atmosphere throughout the opening of the extract, using vocabulary associated with peace to describe the tranquil natural phenomena. For example, words such as 'stealth', 'idly', and 'glistening' paint a quiet, peaceful scene in the mind of the reader. This is at odds with the sinister, almost gothic-like imagery that is created in the second half of the poem through vocabulary such as 'grave', 'black' and 'grim.'

Personification – In order to demonstrate the sheer power of nature throughout the poem, Wordsworth chooses to personify several aspects of nature at different points in the extract. For example, it is initially inferred that nature itself (she) guided him to take the boat that evening. Later on in the poem, the mountain peak that so terrifies the speaker is heavily personified, for e.g. through the terms 'voluntary power instinct' and 'upreared its head' – giving it purpose.

Quote: *"Small circles glittering idly in the moon/ Until they melted all into one track."*

Quote: *"As if with voluntary power instinct, Upreared its head. I struck and struck again,"*

Alliteration – The repetition of particular sounds is used effectively by Wordsworth to evoke both tone and atmosphere at different points in the poem. For example, the frequent use of soft 'l' and 'm' sounds at the beginning of the poem (leaving, glittering, light, like) create a feeling of tranquility and peacefulness. This is in contrast to the ominous 'd' sound (days, dim, darkness) that dominates the poem.

Similes/Metaphors – Wordsworth also uses a number of figurative language techniques to paint a precise image in the mind of the reader, which alters as the tone of the poem changes. For example, the boat is initially described as being like a graceful 'swan', as the speaker is content and peaceful. Later, when feeling far more vulnerable, the speaker describes their vessel as simply being 'bark.'

Quote: *"That spectacle, for many days, my brain Worked with a dim and undetermined sense"*

Quote: *"And, as I rose upon the stroke, my boat Went heaving through the water like a swan;"*

Structure – There are no stanzas throughout the extract, yet Wordsworth opts to use lots of punctuation to clarify meanings and enable the reader to separate ideas. The extract is like a complete story in itself, in that it starts with 'one summer evening' and ends with the effect of the action 'trouble to my dreams.' The repeated use of 'and' throughout the poem gives it a spoken feel, like someone telling a story.

Oxymoron – An oxymoron is used in line six as the speaker states 'it was an act of stealth, and troubled pleasure.' Pleasure is usually something to be enjoyed, whilst someone that is 'troubled' is tormented to the degree that they cannot take pleasure from something. Whilst the boy does take pleasure from taking the boat, it is implied that he cannot enjoy it fully, for some kind of underlying fear.

Quote: *"Like living men, moved slowly through the mind By day, and were a trouble to my dreams"*

Quote: *"Pushed from the shore. It was an act of stealth And troubled pleasure, nor without the voice"*

Themes – A theme is an idea or message that runs throughout a text.

Nature – As the speaker realises in this extract from The Prelude, humanity is only one part of nature. The natural world can make man feel extremely small and insignificant. The speaker feels power after taking the boat and directing it as he pleases, but is soon levelled by the power of nature (in the form of a large mountain).

Loneliness – Throughout large sections of *The Prelude*, Wordsworth is often on his own, and he makes it clear that this is important to him. He is able to think more clearly when he is alone, and is more affected by experiences and places. In this sense, a more spiritual and mystical atmosphere is created through the idea of loneliness.

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1	One summer evening (led by her) I found	**Lines 1-10** – Wordsworth immediately personifies nature as her – stating that nature itself was guiding him. The little boat seems to symbolise a vessel for the emotional, spiritual journey that he is on. As he 'unlooses' the boat, he is setting his imagination free. The speaker then opens themselves to all that nature has to offer, with Wordsworth using vivid imagery to describe its wonders. There is alliteration of soft 'l' and 'm' sounds, reflecting the serenity. The oxymoron 'troubled pleasure' suggests conflicted emotions – nature shows pure beauty but also power.
	2	A little boat tied to a willow tree	
	3	Within a rocky cove, its usual home.	
	4	Straight I unloosed her chain, and stepping in	
	5	Pushed from the shore. It was an act of stealth	
	6	And troubled pleasure, nor without the voice	
	7	Of mountain-echoes did my boat move on;	
	8	Leaving behind her still, on either side,	
	9	Small circles glittering idly in the moon,	
	10	Until they melted all into one track	
	11	Of sparkling light. But now, like one who rows,	**Lines 11-20** – The speaker at this point is sure of his destination – the words 'chosen', 'fixed', and 'unswerving' demonstrate this sense of purpose and direction, whilst the 'horizon' represents the ultimate destination as a poet. The mention of the stars, with all their celestial beauty, and the use of the adjective 'elfin', however, point towards something more powerful and mystical. The simile comparing the boat to a swan signifies the beauty and elegance with which it moves through the water. This is a tranquil and beautiful image of nature.
	12	Proud of his skill, to reach a chosen point	
	13	With an unswerving line, I fixed my view	
	14	Upon the summit of a craggy ridge,	
	15	The horizon's utmost boundary; far above	
	16	Was nothing but the stars and the grey sky.	
	17	She was an elfin pinnace; lustily	
	18	I dipped my oars into the silent lake,	
	19	And, as I rose upon the stroke, my boat	
	20	Went heaving through the water like a swan;	
	21	When, from behind that craggy steep till then	**Lines 21-28** – There is a drastic shift in tone, when the speaker encounters a beast of nature that he can only describe as 'black' and 'huge.' There is repetition of the word 'huge' to emphasise its size, but also to mimic the boy's stumbling fear. The peak is heavily personified, for example the suggestion that it has a 'purpose', as if it is bringing some kind of message or intent towards him and that it 'upreared its head' and was 'growing.' The separation it creates between him and the stars represents the idea that nature is standing between him and the divine – it appears stronger than him.
	22	The horizon's bound, a huge peak, black and huge,	
	23	As if with voluntary power instinct,	
	24	Upreared its head. I struck and struck again,	
	25	And growing still in stature the grim shape	
	26	Towered up between me and the stars, and still,	
	27	For so it seemed, with purpose of its own	
	28	And measured motion like a living thing,	
	29	Strode after me. With trembling oars I turned,	**Lines 29-37** – The speaker turns back for the willow tree with 'trembling oars', demonstrating his pure anxiety. The boat is now described as 'bark', which makes it seem more fragile than before – a perception influenced by the speaker's fear. At the beginning of the poem man is painted as being at one with nature, but it seems as though here he has realised that nature also has a great many dangers, and should be feared. The vocabulary used e.g. 'dim' and 'grave' give a sense of foreboding.
	30	And through the silent water stole my way	
	31	Back to the covert of the willow tree;	
	32	There in her mooring-place I left my bark, -	
	33	And through the meadows homeward went, in grave	
	34	And serious mood; but after I had seen	
	35	That spectacle, for many days, my brain	
	36	Worked with a dim and undetermined sense	
	37	Of unknown modes of being; o'er my thoughts	
	38	There hung a darkness, call it solitude	**Lines 38-44** – The final lines reveal the lasting effect that this experience has had on the speaker. What had used to be 'familiar' and 'pleasant' was now 'darkness' and 'solitude', as he realised that he could not control nature, and that the world around him was more dangerous than he had known. The use of the terms 'huge' and 'mighty' show that he now saw nature as a greater power; 'do not live' gives the impression that these powers are immortal. The speaker's mindset was forever altered.
	39	Or blank desertion. No familiar shapes	
	40	Remained, no pleasant images of trees,	
	41	Of sea or sky, no colours of green fields;	
	42	But huge and mighty forms, that do not live	
	43	Like living men, moved slowly through the mind	
	44	By day, and were a trouble to my dreams	

Poems for Comparison

Exposure	*The Prelude* can be compared and contrasted with this poem through its presentation of nature.
Poppies/ War Photographer	*The Prelude* can be compared and contrasted with these poems through its presentation of loneliness.

Influences on the Poet

Many of Wordsworth's poems were influenced by his sister Dorothy, whose journal he liked to read. For example: *"When we were in the woods beyond Gowbarrow Park we saw a few daffodils close to the waterside. We fancied that the lake had floated the seeds ashore, and that the little colony had so sprung up. But as we went along there were more and yet more; and at last under the boughs of the trees, we saw that there was a long belt of them along the shore, about the breadth of a country turnpike road.* These beautiful descriptions of the natural surroundings were imitated in sections of Worsdworth's poems, for example 'I Wandered Lonely as a Cloud' and 'The Prelude.'

TISSUE — KNOWLEDGE ORGANISER

Context – *Tissue* was published in Imtiaz Dharker's *The Terrorist at my Table* collection in 2006.

Imitiaz Dharker – Imtiaz Dharker (born 1954) is a contemporary poet who was born in Pakistan and raised in Scotland. She has won the Queen's Gold Medal for her poetry. In her five poetry collections to date, she often deals with the search for meaning and identity, and the position of women and multiculturalism in contemporary society. Some of the other themes that she has covered include home, freedom, journeys, communal conflict and politics.

Tissue– The poem explores the power and fragility of tissue. Tissue can mean two things – 1. A very thin type of paper - There are a number of references to the real life uses that we have for paper, for example in maps, architects drawings, and receipts. Whilst paper is considered as an incredibly important resource in the poem, its fragility is also considered: 'tissue' can easily erode, become damaged. 2. Human tissue – our make-up, our skin. In this way, tissue is used as an extended metaphor for life.

The Qur'an – The Qur'an is the central religious text of Islam, which Muslims be a direct disclosure of truth from God (Allah). Muslims believe that the Qur'an was verbally communicated by Allah to the prophet Muhammad through the angel Gabriel, slowly over 23 years. Muslims regard the book as the ultimate miracle of Muhammad. The Qur'an describes itself as a book of guidance for mankind. In many Islamic cultures, it forms the basis for the law.

Impressionistic Poetry – Impressionistic poetry relates to poems or aspects of poems that do not have a secure, single interpretation. Poets may make their meaning deliberately ambiguous to generate further discussion and thought about regarding potential meanings – thus drawing on the reader's own impressions and ideas to create meaning. Aspects of Tissue may be described as 'impressionistic.' As literature students, we should relate meaning to the stated topic (e.g. power and conflict).

Language/Structural Devices

Extended Metaphor
Dharker uses an extended metaphor throughout the poem, in comparing the life of mankind to tissue/ paper – both fragile and powerful at the same time.
The physical frailties of paper are exposed in numerous places across the poem by Dharker, who expresses that it can 'fall away on a sigh/ a shift in the direction of the wind.' This is much the same as human life/ mankind, which can be easily eradicated by forces of nature. Paper, like human tissue, thins with 'age or touching', and can be altered by interactions (e.g. when it is 'smoothed', 'stroked.')
However, the power of mankind is also explained, mainly through the practical uses of paper stated in the poem (for example maps, receipts, the Qur'an) which are each related to important areas of life (travel, finances, religion). Dharker maintains despite more permanent 'capitals and monoliths' being built, the grand design of nature lay in our tissue – what we achieve in our lives 'never meant to last.'

Alliteration/Sibilance/Repetition – A number of sounds and words are repeated. For example, in stanza 5 there is repetition of the 'm' sound (maps, marks, make, mountain) making the whole stanza a mouthful – this mirrors the complexity of life being described through the metaphor with maps. Furthermore, words, such as 'transparent' are repeated - emphasising their importance to Dharker's message (transparent can mean 'see through' but also 'honest').

Quote: "*that rivers make, roads, railtracks, mountainfolds,*"

Similes – Dharker uses a simile to compare our lives to paper kites. As this immediately follows details relating to how we use paper for transactions/ money, the most commonplace interpretation is that money can give us what feels like freedom (flying) but that we are still tied down by it (kite strings). Another interpretation is that our lives are at the mercy of greater forces, such as nature or the weather.

Quote: "*and never wish to build again with brick or block, but let the daylight break*"

Quote: "*and what was paid by credit card might fly our lives like paper kites.*"

Structure – Tissue is constructed of largely unrhymed, quatrains, which reflects the irregularity of life and the flimsy nature of tissue paper. However, the quatrains themselves are fairly regular, perhaps representing the control of man. The final stanza is only one line long, which naturally draws the reader's attention to the main idea of the poem: that the tissue represents humankind.

Enjambment – Dharker uses enjambment across the poem in order for multiple purposes. Primarily, enjambment in the poem undermines the controlled order of the poem – this reflects the message: mankind's power is undermined by its fragility. Enjambment also leaves lines hanging on words and their meanings. For example, in the opening line, the reader is forced to consider the dual meaning of the word 'light.'

Quote: "*turned into your skin.*"

Quote: "*Paper that lets the light/ shine through, this/ is what could alter things.*"

Themes – A theme is an idea or message that runs throughout a text.

The Power of Mankind – Dharker makes references throughout the poem to the power of mankind through the extended metaphor with paper. The reader is shown that human life has the ability to 'let the light shine through', 'alter things', and 'trace a grand design.' Mankind is challenged to outlast even seemingly more permanent structures such as buildings.

The Fragility of Mankind – Throughout the poem, Dharker also expresses the fragility of life and mankind in general. Through the extended metaphor comparing life to 'tissue' (a particularly thin and flimsy type of paper), Dharker shows that mankind is weak and vulnerable in relation to nature and time.

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1-2	1 2 3 4 5 6 7 8	Paper that lets the light shine through, this is what could alter things. Paper thinned by age or touching, the kind you find in well-used books, the back of the Koran, where a hand has written in the names and histories, who was born to whom,	**Stanza 1** – The extended metaphor between paper and life begins. The light shining through may represent the influence of God, for light is often used as a symbol of truth or representation of the divine. The poet suggests that this is what can make a positive difference ('could alter things'). As we age, skin becomes thinner, but we also gain wisdom. **Stanza 2 -** The speaker continues the metaphor by suggesting that life, like the thinly worn pages of books, can be touched by others. The poem then begins to question whether we can outlive the paper records that we create.
3-4	9 10 11 12 13 14 15 16	the height and weight, who died where and how, on which sepia date, pages smoothed and stroked and turned transparent with attention. If buildings were paper, I might feel their drift, see how easily they fall away on a sigh, a shift in the direction of the wind.	**Stanza 3** – Reference is given to birth and death certificates, important moments in life that we formalise with paper. The extended metaphor is used again in 'smoothed', 'stroked', to show how lives are impacted by interactions with others – emotionally, physically and socially. This also exposes the fragility of human life; how it can be impacted by others. **Stanza 4** – The speaker then transgresses to a more speculative tone, considering what it would be like if buildings were made of paper – how they would quickly 'shift' and 'drift' – the question is raised in the mind of the reader whether human impact will outlive buildings.
5-6	17 18 19 20 21 22 23 24	Maps too. The sun shines through 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.	**Stanza 5** – The speaker gives a further example of a use of paper in everyday life – in the recording of maps. The extended metaphor persists here through the consideration of marks on the map (river, roads, etc.) and human marks (veins, scars, etc.). Sibilance of 's' helps to highlight the happier times in life. Maps are presented as delicate - subject to change depending upon the political conflicts and wars – just as the human skin can be impacted in life. **Stanza 6** – Another use for paper is receipts – this stanza demonstrates how our lives are ruled by money. Whilst money may make us feel free, the kite similes emphasises how it keeps us tied down - not actual freedom.
7-8	25 26 27 28 29 30 31 32	An architect could use all this, place layer over layer, luminous script over numbers over line, and never wish to build again with brick or block, but let the daylight break through capitals and monoliths, through the shapes that pride can make, find a way to trace a grand design	**Stanza 7** –Another reference to practical uses of paper is provided in designs/architects drawings. The speaker expresses through this how paper has the potential to be more powerful than brick (links with creativity and ingenuity) and people's lives can be more powerful too. **Stanza 8**–The human construction is considered against the brick buildings. It is presented as a far more wonderful structure. Again the speaker returns to the religious idea of light shining through – 'grand design' suggesting that the perfect image of God is found in the living tissue of man.
9-10	33 34 35 36 37	with living tissue, raise a structure never meant to last, or paper smoothed and stroked and thinned to be transparent, turned into your skin.	**Stanza 9** – Human life is deemed to be far more fleeting than buildings of brick, which shows the fragility of mankind. Yet, it is also suggested that it has the potential to be far more powerful. The speaker once more shares that, like paper, lives are affected by those who touch them. **Stanza 10** – The personal pronoun 'your' addresses the readers directly. The line is set alone to emphasise the message. Whilst lives can be mapped out by tissue (paper) we should be encouraged to make something far more powerful (but less lasting) with our human tissue/ lives.

Poems for Comparison | Influences on the Poet

London/ My Last Duchess	Tissue can be compared and contrasted with these poems through its presentation of the power of mankind.
Ozymandias/ The Prelude (Extract)	Tissue can be compared and contrasted with these poems through its presentation of the fragility of mankind.

"*As a child, I wasn't exposed to much poetry. Of course, I knew Keats and others but there was no connection in my life. Gerard Manley Hopkins, as I said, was the first one to really connect with me. Now, I can't choose a favourite poet or poem. It changes every day – anything that knocks me out. It could be new poets like John Agard or Caroline Bird; Carol Ann Duffy's 'Prayer' is one – anything that's fresh and alive. In Elizabeth Bishop's 'One Art' – although I don't usually like very structured forms – she uses the villanelle form (repeating the first and third lines) to convey loss so well.* Interview with Young Poets Network at www.poetrysociety.org.uk"

ENGLISH

War Photographer — KNOWLEDGE ORGANISER

Context – *War Photographer* was written by Carlo Ann Duffy, and was published in 1985.

Carol Ann Duffy – Carol Ann Duffy (1955-present) is a Scottish author and poet. She is Professor of Poetry at Manchester Metropolitan University, and has been the Poet Laureate since 2009. She is the first woman, Scot, and LGBT poet to hold the position. Duffy wrote the poem due to her friendship with a war photographer. She was intrigued with a particular challenge that war photographers faced – recording horrific events without being able to do anything to help the subjects.

War Photographers – War photography involves photographing armed conflict and the effect of this on people and places. War photographers often have to place themselves in harms way, and are sometimes injured or killed themselves attempting to capture the required images/ getting images out of the war arena. Photojournalistic tradition (and other factors, e.g. differing cultures, etc.) should not influence what is being captured.

Conflicts mentioned in the Poem – 'Belfast' seemingly refers to 'The Troubles' in Northern Ireland in the late 20th Century, in which more than 3,500 people were killed. 'Beirut' may be referring The Siege of Beirut, which resulted from a breakdown of cease-fire in the 1982 Lebanon War. 'Phnom Penh' refers to the Cambodian capital, which was heavily affected in the Cambodian genocide between 1975 and 1979, which killed approximately 1.3 to 3 million Cambodians.

Dangers for War Photographers – In the modern day, journalists and war photographers are protected by the international conventions of armed warfare, yet are still often considered targets by opposing groups. Sometimes this is the case in order for a group to show their hatred of the other, whilst in other cases photographers are targetted to prevent the facts from being widely shared. For example, in the Iraqi War between 2003 and 2009, 36 photographers were abducted or killed.

Language/Structural Devices

Religious Analogy – Duffy creates an analogy between the photographer developing his images and a priest conducting a sermon – fuelling the analogy with a number of vocabulary choices related to the semantic field of religion – e.g. 'ordered rows', 'mass', 'priest', 'church', 'red light' and 'ghost.' The analogy is apt as both the war photographer and the priest have to deal with death and suffering on a frequent basis, and in a sensitive manner. Furthermore, the church and the darkroom both function as a 'sanctuary.'

Quote: "*as though this were a church and he a priest preparing to intone a Mass.*"

Varied Verbs– Varied verbs are used to support Duffy's understated imagery throughout the poem. These verbs inform the reader of the manner in which actions take place. Whilst Duffy does not directly describe the victims of war, the use of varied verbs to describe the subjects' actions (and the actions of those close to them) influences the reader towards forming their own images. Some key examples of this are the 'running' children, the 'twist' of the half-formed ghost and the 'cries' of the man's wife.

Quote: "*A stranger's features faintly start to twist before his eyes.*"

Double Meanings and Metaphors – Duffy uses a number of words and phrases that contain both surface level and deeper level meanings. This helps to show the pain buried beneath the surface of the war photographer's consciousness. An example is the 'ordered rows' to describe the spools – on a deeper level this gives the reader an image of the rows of coffins of dead soldiers being lined up neatly.

Quote: "*with spools of suffering set out in ordered rows.*"

Alliteration and Sibilance – Duffy uses these techniques to recreate the horrific sounds of war, creating an undertone of violence even in the calmer moments of the poem. For example, the alliteration of the harsh 'B' sound in 'Belfast. Beirut', in addition to the repeated 'S' sound through 'spools', 'suffering', and 'set' in line 2 serve to emphasise the intensity and the pain of war.

Quote: "*Belfast. Beirut. Phnom Penh. All flesh is grass.*"

Form/Structure – The poem has a consistent, regular form throughout. There are 4 stanzas, each containing 6 lines of similar length. There is also a consistent rhyme scheme (ABBCDD) in each stanza. This regular structure represents the war photographer's attempts to find some sense of order in amongst the chaos of war – e.g. ordering the photos.

Quote: "*From the aeroplane he stares impassively at where he earns his living and they do not care.*"

Pronouns – Third person pronouns are used throughout the poem to describe the war photographer, for example 'he,' and 'his.' 'He' is not named. This is representative of the fact that the war photographer must hold a certain detachment from his work. The use of 'they' to describe the people of Rural England, shows how distant he feels from them.

Quote: "*He has a job to do. Solutions slop in trays beneath his hands.*"

Line-by-Line Analysis

STANZA	LINE	POEM	ANALYSIS
1	1 2 3 4 5 6	In his dark room he is finally alone with spools of suffering set out in ordered rows. The only light is red and softly glows, as though this were a church and he a priest preparing to intone a Mass. Belfast. Beirut. Phnom Penh. All flesh is grass.	The poem opens in the photographer's darkroom, which is a quiet and sombre place. The opening stanza is filled with religious imagery (e.g. 'as though this were a church', 'priest', 'mass', 'ordered rows') The religious imagery demonstrates how, like a priest, the photographer too often deals with death and suffering. The reader is given the impression that the darkroom is a sanctuary for the photographer – just as the church is for a religious person. It is clear that the photographs are of horrific events (the cities mentioned are associated with atrocities) and the line 'all flesh is grass' emphasises the fragility of human life.
2	7 8 9 10 11 12	He has a job to do. Solutions slop in trays beneath his hands, which did not tremble then though seem to now. Rural England. Home again to ordinary pain which simple weather can dispel, to fields which don't explode beneath the feet of running children in a nightmare heat.	The opening line 'he has a job to do' is suggestive of the idea that revisiting these images is something that he is forced to face for work, rather than doing so for pleasure. 'Solutions slop in trays' takes on a double meaning – not only the onomatopoeia of the chemicals being used, but also the hope that these photographs may aid the resolution of the conflicts that they depict. 'Did not tremble then' suggests that the photographer is forced to distance himself from the subject of his photographs whilst working – he can let his guard down only when he has returned to 'Rural England.' The remainder of the stanza is devoted to juxtaposing the 'pain' felt in Rural England and in warzones. It is implied that pain in the former can often be appeased by sunny weather, and yet in the latter children have the danger of landmines when they play. 'Running children in nightmare heat' evokes memories of notorious war photos from the Vietnam War of children running with napalm burns.
3	13 14 15 16 17 18	Something is happening. A stranger's features faintly start to twist before his eyes, a half-formed ghost. He remembers the cries of this man's wife, how he sought approval without words to do what someone must and how the blood stained into foreign dust.	The opening line of the stanza creates drama and suspense – the photographer is no longer in control of the photograph developing. The use of the interesting verb 'twist' give the reader an image of pain and suffering, whilst the idea of a 'half formed ghost' once again creates a dual meaning – on one level the photograph is only have formed and so still faint, and another it implies that the subject of the photograph was somebody who was dying. The photographer remembers how the wife was crying, and although he could not speak the same language of her, sought approval through looks. The analogy with a priest is once again utilised here, as the photographer is forced to deal with people and their families sensitively in their dying moments. The interesting verb 'stained' suggests that the blood has formed a mark that will be difficult to remove, both physically from the ground and psychologically from his memory.
4	19 20 21 22 23 24	A hundred agonies in black and white from which his editor will pick out five or six for Sunday's supplement. The reader's eyeballs prick with tears between the bath and pre-lunch beers. From the aeroplane he stares impassively at where he earns his living and they do not care.	The 'hundred agonies' that the photographer has witnessed contrasts with the 'five or six' that the editor will pick out – demonstrating that the suffering of war dwarfs what is heard/seen in the media at home. 'Five or six' also suggests nonchalance from the editor – suggestive of the lack of compassion that society has for the subjects of these photographs. This idea is expanded as the reader is considered – they may feel some short-lived emotions when confronted with the pictures, but it will not significantly alter the course of their day – which is made to seem relatively trivial and luxurious. As the photographer departs again, the use of 'they' shows his sense of separateness from his countrymen – his pictures will make little difference.

Themes – A theme is an idea or message that runs throughout a text.

Remembering Victims – The war photographer feels increasingly separated from those in his home country, who are indifferent to the pain and suffering of the subjects that his images present. Unlike them, he has the suffering of the victims etched into his memory. To those reading from afar, the victims become mere statistics.

The Horror of War – Duffy's skillful imagery helps to depict the terrible pain and suffering of those in conflict. Unlike the graphic images that we are considered to have become desensitised to, Duffy often leaves the reader of the poem to create their own images of horror – for example with the dying man, the only clues that the reader is given are the 'twisted' features and the 'cries' of his wife.

Poems for Comparison

Charge of the Light Brigade/ Poppies	*War Photographer* can be compared and contrasted with this poem in relation to the theme of remembering victims.
Exposure/ Out of the Blue	*War Photographer* can be compared and contrasted with this poem in the approach to the theme of the horror of war/conflict

Words from the Poet

"*Poetry isn't something outside of life; it is at the centre of life. We turn to poetry to help us to understand or cope with our most intense experiences…Poetry has changed since the days of Larkin — he's a good poet, but poetry has changed for the better. It's not a bunch of similarly educated men — it's many voices, many styles. The edge has become the centre…Poetry can't lie… The poem tells the truth but it is not a documentary*" **Interview in** *The Times* **(2009)**

Macbeth   English Knowledge Organiser

Assessment Question

Starting with this speech, explain how far you think Shakespeare presents Lady Macbeth as a powerful woman. Write about:
• how Shakespeare presents Lady Macbeth in this speech
• how Shakespeare presents Lady Macbeth in the play as a whole.

Lady Macbeth describes Duncan's entrance as 'fatal' straight after hearing he will be coming to her castle, which shows power because she is capable of making instant decisions. Lady Macbeth's language in this extract suggests that she is calling for power from evil spirits to help give her strength to carry out the murder of Duncan. She wants to get rid of her feminine side: 'unsex me here' – which suggests that she sees being a woman as weak, also shown with 'come to my woman's breasts and take my milk for gall'. It is as if she thinks that she will only be able to carry out the act if her female side is replaced with 'gall' (poison). On the one hand Shakespeare might be showing her to be a powerful woman, capable of selling her soul to the 'dunnest smoke of hell' in order to get what she wants. However, it could also suggest that she isn't powerful at all and knows that her female weakness has to be destroyed in order to give her the strength to do what needs to be done.

The fact that Lady Macbeth is destroyed by guilt and remorse shows that this second interpretation of this speech is closer to the truth. Straight after the murder she is nervous and jumpy: 'hark/peace', and has to drink the wine meant for the guards to keep herself strong. She gets angry with Macbeth when he is too shocked and frightened to act and takes the daggers back to Duncan's room herself. However, she also says that she couldn't murder Duncan herself because he reminded her of her father, which might suggest that she isn't as cruel and heartless as she thinks she needs to be.

By Act 3 she has already been pushed aside by her husband, who tells her to be 'innocent of the knowledge' of Banquo's murder rather than his 'partner in greatness'. Her power in her relationship has started to disappear. She is finally tormented so much by the murder of Duncan that she goes mad and kills herself. Perhaps Shakespeare is suggesting that Lady Macbeth is powerful in some ways but not others; she is determined and strong when she needs to be, but also feels that she has to completely get rid of her femininity in order to be able to be strong in a man's world.

Curriculum Intent: Why are we studying this?

1. Knowledge of universal themes & ideas in Shakespeare's work.
2. Increase our own self awareness
3. Recognise our own difficulties through literature
4. Recognise that personal strength can overcome difficulties
5. Be successful at writing about Macbeth as part of the English Literature Paper 1 exam
6. Confidence & resilience in exams

Key concepts for this module:

1. Role of women
2. Guilt
3. Ambition
4. Appearance vs Reality
5. Good and Evil
6. Loyalty
7. Supernatural
8. Power
9. Tragic Hero
10. Fate and Freewill

More detail on the back...

Critical Theory		
Simone de Beauvoir	**Key ideas:** Gender is different from one's biological sex and is a social construction. Society expects each gender to behave in a distinct way. Women are oppressed as they are only valued for their looks and their societal function as wives and mothers. This is a restrictive gender role. Women are 'the second sex' as they perceived as less powerful and important to men. Society is therefore patriarchal (male-dominated).	**Feminist literary critics may argue...** Lady Macbeth is the victim of a patriarchal society. She dies because of the restrictive gender norms of Elizabethan England as she is unable to make autonomous choices about her life. Lady Macbeth subverts the dominant ideologies associated with femininity in Elizabethan England as she defies her gender stereotypes by dominating her husband and convincing him to commit regicide. She rebels from the confines of her gender role.
John Locke	**Key ideas:** Locke argued strongly against the idea that people were born sinful or that some people are innately evil. Instead, he suggested human beings are born with an 'empty mind' or *tabula rasa* which is then shaped by our experiences. He believed that the way children are brought up has a powerful impact on the adults they become.	**The philosopher John Locke theorised that nurture has a more significant influence on human behaviour that inherent nature. Therefore, it could be argued...** It is only because of Macbeth's encounter with the witches that the seed of regicide is sown. In other words, his thoughts and subsequent immoral behaviours are shaped by this experience. Macbeth is not innately evil, and nor is his wife, who must invoke evil spirits to take possession of her body, shaping her into a murderer she knows she is not naturally. It is her belief in the diabolical power of evil which then influences her to act in immoral ways – and this belief in evil has been shaped by her Christian upbringing. It is the nurtured religious concept of sin which causes Lady Macbeth's descent into madness.

4 MARKS FOR SPAG

• Sentence types: simple/compound/complex
• Punctuation ! ? . , "" () : ; -
• Ambitious vocabulary at every opportunity
• **C**apital Letters – **U**nderstanding – **P**unctuation – **S**pelling

Tier 2 Ambitious Vocabulary*

ambition despotic duplicitous equivocate exploit heinous malevolent mercurial regicide sceptical surreal treachery usurp valour

How to write about it...

Shakespeare introduces the character as...

The author's intention is...

Shakespeare's use of emotive vocabulary...

A sense of .... is created by Shakespeare because.......

Pretty

The audience may interpret this as....

The character embodies/ represents/ symbolises....*

Shakespeare is

Write about the writer with academic verbs.

Shakespeare...

shows
conveys
portrays*
implies
communicates
insinuates
creates
highlights
displays
alludes*
hints
expresses*

Key terminology	
Allusion	Referring to something without mentioning it directly.
Antagonist	A character who opposes the protagonist
Dramatic irony	The audience know something that a character does not.
Foreshadow	To give an indication of future events.
Hallucination	Seeing something that is not physically there.
Hamartia	A fatal flaw leading to the downfall of the tragic hero.
Hubris	Excessive pride and ego.
Juxtaposition	Placing two contrasting things close to each other.
*Machiavellian	Someone who is cunning (especially in politics).
Pathetic fallacy	Using the weather to create a mood.
*Prose	Natural speech, usually spoken by servants.
Protagonist	The main character.
Regicide	The act of killing a king.
*Soliloquy	A character speaking to themselves, but aloud.
Supernatural	Things not of this world: witches, spells, curses.
Treason	The act of betraying a King
Tyrant	A villainous ruler.
Valiant	Brave, heroic and confident.

Themes	
Ambition: The witches' prophecies spur both Macbeth and Lady Macbeth to action but they act on their own to fulfil their deepest desires and ambitions. Both Macbeth and Lady Macbeth want to be great and powerful. They sacrifice their morals to achieve that goal.	
Order and disorder: The play subverts the natural order of the world. Macbeth inverts the order of royal succession; his wife inverts the patriarchal hierarchy; the unnatural world disrupts the natural. The disruption underpins the conflict that is not only external and violent but internal as Macbeth and his wife come to terms with what they've done. *	
Masculinity and femininity: The play questions and examines manhood itself. Does a true man take what he wants no matter what it is? Or does a real man have the strength to restrain his desires? Lady Macbeth subverts the expectation of what it is to be a woman; she rejects her femininity.	
Kingship and tyranny: The king must be loyal to Scotland above his own interests. Duncan is always referred to as a 'king' while Macbeth soon becomes known as the 'tyrant'. Macbeth brings chaos to Scotland—symbolized in bad weather and bizarre supernatural events—and impulsively murders those he sees as a threat. As the embodiment of tyranny, he must be overcome by Malcolm so that Scotland can have a true king once more.	
Appearance and reality: Appearances are deceptive in the play and some characters trust appearances too much. Duncan trusts the wrong men with disastrous consequences, Macbeth trusts the witches and Lady Macbeth manipulates her husband's trust. The fine line between appearance and reality represents the line between good and evil. *	

Key characters	
Macbeth	The eponymous protagonist is both ambitious and ruthless. He transforms from loyal warrior to paranoid, tyrannical king.
Lady Macbeth	A strong, ambitious and manipulative woman who defies expectations. Persuasive and ruthless.
The Witches/The Weird Sisters	Supernatural and manipulative beings who seem to be able to predict the future. Unearthly and omniscient.
Banquo	Macbeth's close friend is astute and loyal. Macbeth sees him as a threat. Virtuous and insightful.
Duncan	King of Scotland; a strong and respected leader.
Macduff	A noble soldier who is loyal to Duncan and is suspicious of Macbeth.
Malcolm	Duncan's son and next in line to the throne. Dignified and clever.

Context (AO3)
Macbeth. The plot is partly based on fact. Macbeth was a real 11th Century king who reigned in Scotland from 1040-1057. The play was written in 1606 – after the Gunpowder Plot of 1605 and reflects the insecurities of Jacobean politics.
King James I of England (and VI of Scotland) Ascended in 1603. The play pays homage to the king's Scottish lineage. James' family's claim to have descended from the historical Banquo. While King of Scotland, James VI became utterly convinced about the danger of witchcraft, leading to trials that began in 1591.
The Great Chain of Being was a strict religious hierarchical structure of all matter and life which was believed to have been decreed by God. The chain starts from God and progresses downward to angels, demons, stars, moon, kings, princes, nobles, commoners, wild animals, domesticated animals, trees, other plants, precious stones, precious metals, and other minerals. *
The Divine Right of Kings says that a monarch should rule directly from the will of God. It implies that only God can judge an unjust king and that any attempt to depose, dethrone or restrict his powers runs contrary to the will of God and may constitute a sacrilegious act. The act of killing a king is called regicide.
Shakespearean Tragedy. Macbeth is one of Shakespeare's tragedies and follows specific conventions. The climax must end in a tremendous catastrophe involving the death of the main character; the character's death is caused by their own flaw(s) (hamartia). *

Write about the audience...

The reader:
ask themselves
wonders
questions
agrees
sympathises *
assumes
remembers
believes
BECAUSE...AND...SO...

This makes the audience feel...
shocked
amused
disgusted
outraged *
confused
puzzled
sadness
melancholy *
frustration
fury
BECAUSE...AND...SO...

Wherever you see * on an English knowledge organiser it means this is a *stretch & challenge* element.

+ Deepen Your Knowledge & Understanding

Revise and Test Your Knowledge

1. "Fair is foul, foul is fair"
2. "Disdaining fortune, with his brandished steel, which smoked with bloody execution"
3. "Too full of the milk of human kindness"
4. "Unsex me here! / And fill me from the crown to the toe-top/Of direst cruelty"
5. "Look like the innocent flower/But be the serpent under't"
6. "Is this a dagger which I see before me?"
7. "O full of scorpions is my mind, dear wife"
8. "Your wife and babes/savagely slaughtered"
9. "Out damned spot!"
10. "A poor player/That struts and frets his hour upon the stage"
11. "This dead butcher and his fiend-like queen."

How to learn these:
1. Make flashcards with all the relevant information on them. Some information could be on the back so that you can test yourself on it.
2. Create a revision group either physically or using social media – for example WhatsApp to revise with your peers.
3. Create a 'memory palace' which means you tag a quotation to an object in a room at home. You should then be able to imagine that room and the objects within it to retrieve the quotations, when needed. You cold have a different room in your house for each different Literature text.
4. Tag quotations to landmarks you come across on your journey into school. This could be different shops, crossings, bus stops… As you go back and forth to school, try to remember each of the quotations when you come across the tagged landmarks.
5. Re-write the information a number of times. Each time reduce it into less information until you end up with 12 words only: 1 word for each quotation. Then try to remember all of the information from that 1 word you have. Go back to previous notes to check what you got right and what you still need to learn.

Extended Writing Opportunities

1. What is the social and historical significance of Macbeth?
2. What is the significance of the Witches?
3. How do Macbeth and Banquo react to the witches?
4. How is Lady Macbeth presented in Act 1, Scene 5?
5. How is the relationship between Macbeth and Lady Macbeth presented?
6. How does Macbeth act just before the murders Duncan?
7. Is Macbeth an evil character?
8. What is the impact of the supernatural?
9. How has Lady Macbeth developed at the end of the play?
10. How does Shakespeare present Macbeth at the end of the play?

Wider Reading and Viewing

Youtubers:
Mr Bruff, Miss Cole, Stacey Reay, Mr Salles, Mrs Wheelan, Dr Aiden.
Websites:
AQA English Revision - Macbeth

Macbeth - GCSE English Literature Revision - BBC Bitesize

Free Macbeth AQA GCSE Revision | Seneca (senecalearning.com)
https://senecalearning.com/en-GB/blog/free-macbeth-aqa-gcse-revision/

Unit - Oak Nat~~~~~~~~~~enational.academy)

Macbeth: Study Guide | SparkNotes

Revision Booklet - Macbeth

Revising the Key Context of 'Macbeth' – all the basics for your revision notes! – Miss Huttlestone's GCSE English (wordpress.com)
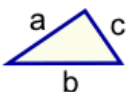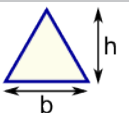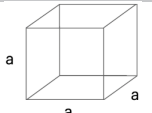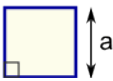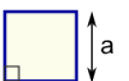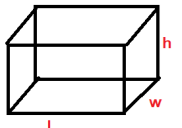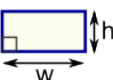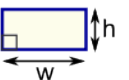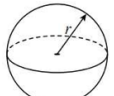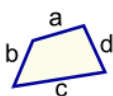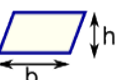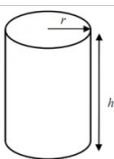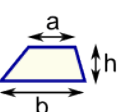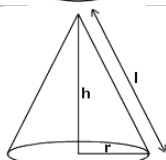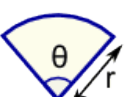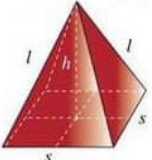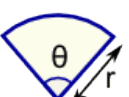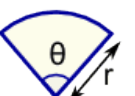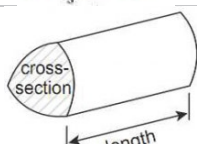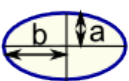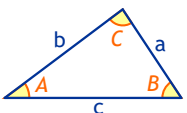
Macbeth | Read online | The Complete Works of Shakespeare
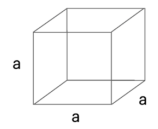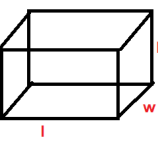
Macbeth | The British Library (bl.uk)

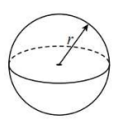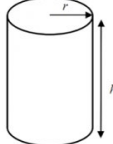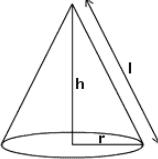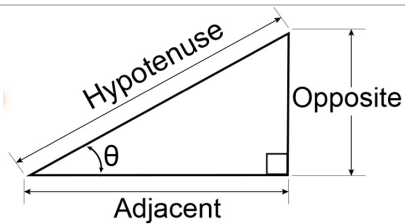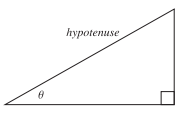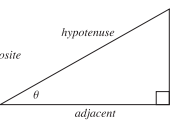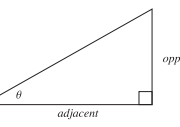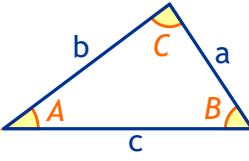| Year 10 Mathematics Knowledge Organiser	Topic	What is the plural of formula, formulas or formulae?
	Summer: Key Formulae	A formula is a mathematical relationship or rule expressed in symbols. The long-standing plural of formula is formulae, as plurals of this area come under the influence of scientific Latin. In recent years, there has been a normalisation towards the more traditional addition of "s" and so either form can be used, but it is always more enjoyable when using formulae, pronounced *for·mu·lae [fawr-myuh-lee]*

Geometry and Measures – Key Formulae (Those marked with an asterisk will be given in the exam)

Perimeter

Diagram	Shape	Perimeter formula
	Triangle	a + b + c
	Square	4 × a
	Rectangle	2(h + w) or 2h + 2w
	Quadrilateral	a + b + c + d
	Circle	πd or 2πr
	Arc Length	$\frac{\theta}{360} \times 2\pi r$ or $\frac{\theta}{360} \times \pi d$
	Perimeter	Arc Length + 2r
	Ellipse	Pretty hard!

Area

Diagram	Shape	Area formula
	Triangle	$\frac{1}{2}bh$
	Square	a^2
	Rectangle	width × height = wh
	Parallelogram	base × height = bh
	Trapezium	$\frac{1}{2}(a+b) \times h$
	Circle	πr^2
	Sector Area	$\frac{\theta}{360} \times \pi r^2$
	Triangle	$\frac{1}{2}ab\sin C$

Volume

Diagram	Shape	Volume formula
	Cube	a^3
	Cuboid	length × width × height = lwh
	Sphere*	$\frac{4}{3}\pi r^3$
	Cylinder	$\pi r^2 h$
	Cone*	$\frac{1}{3}\pi r^2 h$
	Pyramid*	$\frac{1}{3} \times base\ area \times height$
	Prism	Area of cross-section × length

Year 10 Mathematics Knowledge Organiser

Topic	What is the etymology of the word **hypotenuse**?
Summer: Key Formulae	The hypotenuse is the side of a right triangle that's opposite the 90-degree angle. It's a term specific to math, specifically geometry. Hypotenuse comes from the Greek word *hypoteinousa* which means "**stretching under.**" The hypotenuse "stretches under" the right angle of a triangle, which has an angle of 90 degrees.

Geometry and Measures (cont.)

Surface Area

Diagram	Shape	Su. Area formula
	Cube	$6a^3$
	Cuboid	$2lw + 2wh + 2lh$ or $2(lw + wh + lh)$
	Sphere	$4\pi r^2$
	Cylinder	$2\pi r^2 + 2\pi rh = 2\pi r(r + h)$
	Cone	πrl where l is the slant height of the cone

Other questions e.g. triangular prisms would involve the use of elements contained here and in the Area section
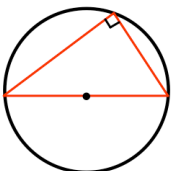
Trigonometry

Trigonometry is a branch of mathematics that studies relationships between side lengths and angles of triangles.

Right-angled Triangles

Hypotenuse, Opposite, Adjacent, θ

The Trigonometrical Functions

$\sin\theta = \frac{opposite}{hypotenuse}$ — SOH

$\cos\theta = \frac{adjacent}{hypotenuse}$ — CAH

$\tan\theta = \frac{opposite}{adjacent}$ — TOA

All Triangles

In any triangle ABC where a, b and c are the length of the sides:

The Sine and Cosine Rules

sine rule: $\dfrac{a}{\sin A} = \dfrac{b}{\sin B} = \dfrac{c}{\sin C}$

cosine rule: $a^2 = b^2 + c^2 - 2bc \cos A$

Algebra

Quadratic Formula

The solution of $ax^2 + bx + c = 0$ where $a \neq 0$ is

$$x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}$$

Key Terminology

Identity

An **identity** is an equation which is always true, no matter what values are substituted.

Examples

$4(x + 3) \equiv 4x + 12$

$(x + y)(x - y) \equiv x^2 - y^2$

Algebraic Manipulation

Algebraic manipulation refers to the manipulation of algebraic expressions, often into a simpler form or a form which is more easily handled and dealt with.

Examples

Being asked to solve an equation
e.g. Solve 5x + 3 = 2x + 10

Being asked to simplify an expression
e.g. Expand and simplify (3x + 4)(x – 1)

Being asked to factorise an expression
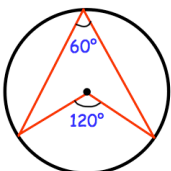**e.g.** Factorise x² + 5x – 24

	Topic	Origins and usage of the word 'tangent'
Year 10 Mathematics **Knowledge Organiser**	Summer 2: Circle Theorems and Vectors	• Tangent is the Latin word for touching (hence it is the line that touches a circle at one point). • The phrase "going off at a tangent" links to the circle theorem – as the radius is at right angles to the tangent, "going off at a tangent" means to start talking about something that is only slightly or indirectly related to the original subject.

Circle Theorems
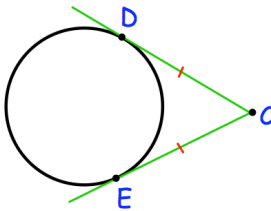
Circles have different angle properties described by different circle theorems. **Circle theorems** are used in geometric proofs and to calculate angles.
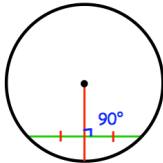
The angle in a semi-circle is 90°
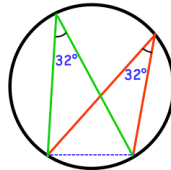
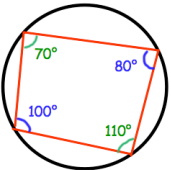The angle at the circumference is half the angle at the centre

The tangents to a circle from the same point will be equal length
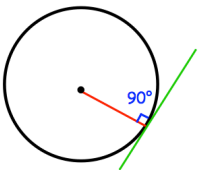
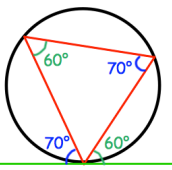The radius through the midpoint of a chord will bisect the chord at 90°

The angles in the same segment from a common chord are equal

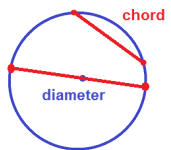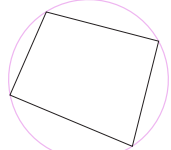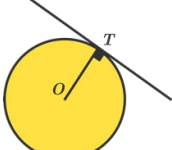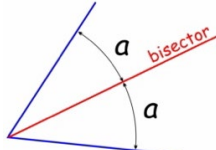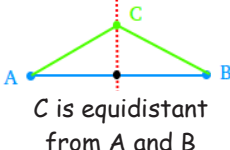The opposite angles in a cyclic quadrilateral always add to 180°

The angle between a radius and a tangent is 90°

Alternate segment theorem
The angle between the chord and the tangent is equal to opposite angle inside the triangle.

Some examples of circles in real life are camera lenses, pizzas, tyres, Ferris wheels, rings, steering wheels, cakes, pies, buttons and a satellite's orbit around the Earth. Circles are simply closed curves equidistant from a fixed centre. Circles are special ellipses that have a single constant radius around a centre.

Chord	Cyclic Quadrilateral	Tangent at a point	Bisect	Equidistant
A line segment connecting two points on a curve (or circle)	A quadrilateral whose vertices all lie on a single circle	The straight line that just touches the curve at that point	Dividing a line, shape or angle into 2 exactly equal parts	A point which is at the same distance from two given points
chord / diameter		T / O	a bisector / a	C / A B / C is equidistant from A and B

Vectors and Scalars

Vectors and **scalars** are mathematical quantities used to describe the motion of objects

Vectors and scalars are used to represent physical situations or phenomena and to make a variety of motion calculations in various fields.

air sea navigation | sports tactics | electronic games | space exploration

A vector has both direction and magnitude.
A scalar has magnitude only.

Vector quantities	Scalar quantities
displacement acceleration velocity momentum, force lift, drag, thrust	length, area, volume, mass, density, temperature, pressure, energy, entropy, work, power

A vector has **magnitude** (size) and **direction**.
The length of the line shows its magnitude and the arrowhead points in the direction.
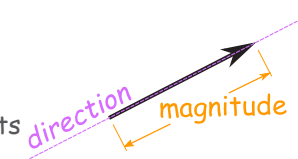
We can add two vectors by joining them head-to-tail:
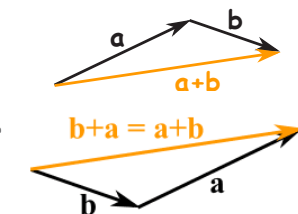
And it doesn't matter which order we add them, we get the same result

We can also subtract one vector from another:
• first we reverse the direction of the vector we want to subtract,
• then add them as usual

Mathematics Command Words – Tier 2 Vocabulary
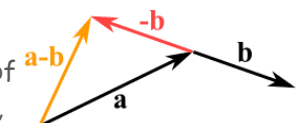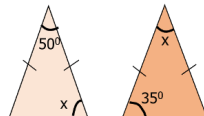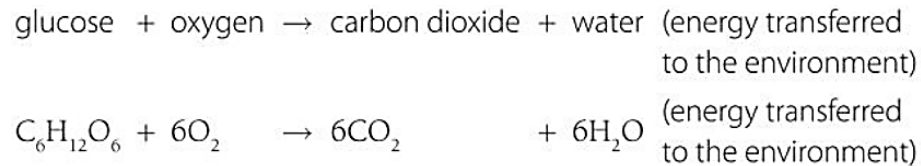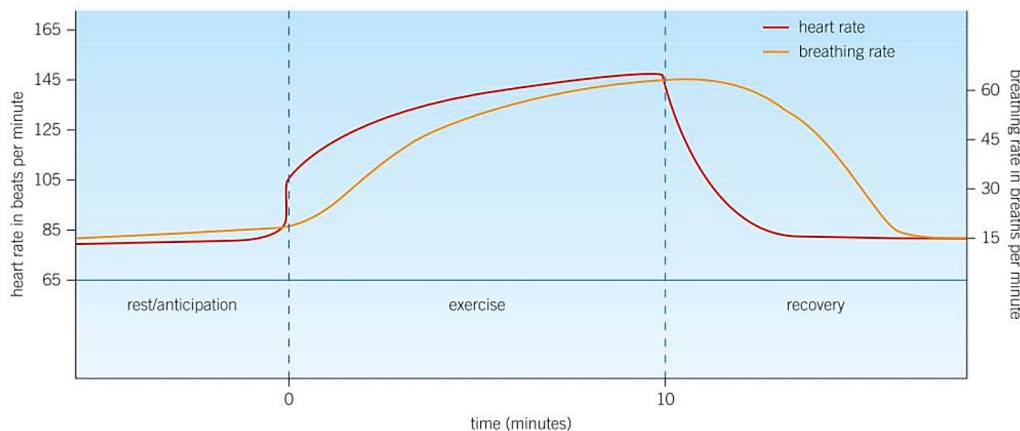
Assess	Calculate	Compare…and/to/with	Convert	Draw
Make a judgement or decision based on the information you have.	Work out, showing your method where necessary.	Work out or identify the values required and say which is smaller/larger, etc.	Change a value from one numerical form to another or a measure from one unit to another.	Give an accurate depiction of a graph, map, diagram, etc.
Example Application	**Example Application**	**Example Application**	**Example Application**	**Example Application**
Assess the statements below and decide whether they are true or false	**Calculate** the missing angles in this diagram…	**Compare** the following calculations and say which is larger. 23% of 50 or 60% of 20	**Convert** 0.74 into a fraction in its simplest form.	**Draw** the graph of $y = x^2$ or values of x from -2 to 2

Estimate	Explain	Find	Hence, or otherwise, ..	Is this correct?
After rounding given values, give an approximate answer to a calculation or measurement.	Give reasons or examples of why or how.	Figure out or work out the answer or missing piece of information	Using the answer to the previous question (the hence part), or using an alternative method, can you solve the given question	Give an argument, with reasons, whether the statement is correct or not.
Example Application	**Example Application**	**Example Application**	**Example Application**	**Example Application**
Estimate the answer to $$\frac{8.62 + 22.1}{5.23}$$ giving your answer to 1 significant figure.	Use the table to **explain** how you can tell the conversions cannot all be exact..	**Find** a fraction that is greater than 0.3 but less than 0.4.	**Hence, or otherwise,** solve the equation $x^2 + 6x - 16 = 0$	Jamal writes the following calculation $$\frac{3}{7} - \frac{2}{5} = \frac{15}{35} - \frac{14}{35} = \frac{1}{35}$$ Is he correct?

Measure	One has been done for you	Show working to support your answer	Work out	You may use… to help you
Use a ruler to measure a length or a protractor to measure an angle.	The given example shows the format in which the rest of the answers are required.	If you have made a decision, give a calculation (and wording where it helps) that shows why you made it.	One or more calculations will usually be necessary.	A diagram or table has been given that may be helpful in organising your working, but you do not have to use it.
Example Application	**Example Application**	**Example Application**	**Example Application**	**Example Application**
Measure the angle ABC correct to the nearest degree	The properties of the quadrilaterals are placed into a table. Complete the table. The first **one has been done for you**	Anya says the answer is _ Deion says the answer is __ . Who is correct? **Show working to support your answer**	**Work out** three-quarters of one-fifth of 100	Find the angle x,

37

1) Aerobic respiration

During **aerobic respiration,** glucose (a sugar) reacts with oxygen. This reaction transfers energy that your cells can use. This energy is vital for everything that goes on in your body.

glucose + oxygen → carbon dioxide + water (energy transferred to the environment)

$$C_6H_{12}O_6 + 6O_2 \rightarrow 6CO_2 + 6H_2O$$ (energy transferred to the environment)

2) The response to exercise

	Unfit person	Fit person
amount of blood pumped out of the heart during each beat at rest in cm^3	64	80
volume of the heart at rest in cm^3	120	140
resting breathing rate in breaths per min	14	12
resting pulse rate in beats per min	72	63

Body responses to exercise include:
- An increase in the **heart rate**, in **breathing rate**, and in the **breath volume.**
- **Glycogen stores** in the muscles are **converted to glucose** for cellular respiration.
- The flow of **oxygenated blood** to the muscles increases.

3) Anaerobic respiration

Sometimes the blood cannot supply oxygen to the muscles fast enough. When this happens, energy form the breakdown of glucose can still be transferred to the muscle cells. They use **anaerobic respiration**, which takes place without oxygen.

glucose → lactic acid (energy transferred to the environment)

One cause of muscle fatigue is the build-up of **lactic acid** produced by anaerobic respiration in the muscle cells. This build-up creates an **oxygen debt**.

Higher

Oxygen debt repayment:

lactic acid + oxygen → carbon dioxide + water

Anaerobic respiration in yeast is known as fermentation:

glucose → ethanol + carbon dioxide (energy transferred to the environment)
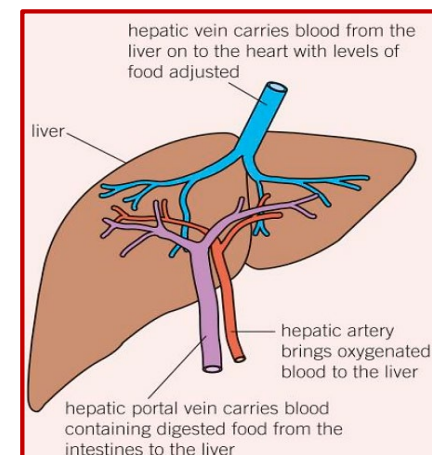
4) Metabolism and the liver

The metabolism of an organism is the sum of all of the reactions that take place in a cell or in the body.

Higher

The liver is a very active organ with many different metabolic functions:
- detoxifying poisonous substances e.g. ethanol
- passing the breakdown products into the blood
- breaking down old, worn out blood cells.

Year 10 Biology: Respiration Key Vocabulary

Key word	Definition	Contextual Sentence
aerobic respiration	An exothermic reaction in which glucose is broken down using oxygen to produce carbon dioxide and water, releasing energy for the cells.	Mitochondria are the site of aerobic respiration in cells.
anaerobic respiration	An exothermic reaction in which glucose is broken down in the absence of oxygen to produce lactic acid in animals and ethanol and carbon dioxide in plants and yeast. A small amount of energy is transferred for the cells.	Yeast use anaerobic respiration to produce ethanol and carbon dioxide. Ethanol is the basis for many alcoholic drinks.
endothermic reaction	A reaction that requires a transfer of energy from the environment.	Photosynthesis is an example of an endothermic reaction as it requires an input of energy in the form of light.
exothermic reaction	A reaction that transfers energy to the environment.	Respiration is an example of an exothermic reaction.
glycogen	Carbohydrate store in animals.	During intense exercise, stored glycogen in the muscles in converted into glucose to be used in respiration.
lactic acid	The end product of anaerobic respiration in animal cells.	Lactic acid is a substance that can cause muscle fatigue.
oxygen debt	The extra oxygen that must be taken into the body after exercise has stopped to complete the aerobic respiration of lactic acid.	Marathon runners often have a high oxygen debt after a race.

Year 10 Biology: Photosynthesis Key Vocabulary

Key word	Definition	Contextual Sentence
endothermic reaction	A reaction that requires a transfer of energy from the environment.	Photosynthesis is an endothermic reaction as it takes in light energy from its' surroundings.
glucose	A simple sugar.	Plants use carbon dioxide and water, as well as taking in light, to make glucose and oxygen.
limiting factors	Limit the rate of a reaction, for example photosynthesis.	Carbon dioxide is often a limiting factor for photosynthesis as the Earth's atmosphere is made from only 0.04% carbon dioxide.
photosynthesis	The process by which plants make food using carbon dioxide, water, and light.	The rate photosynthesis is greatest in bright, warm, carbon dioxide rich environments.

1) Principles of Homeostasis

Many of the processes that occur inside of the body aim to keep everything as constant as possible. This constant maintenance of an internal environment is called **homeostasis.**

Internal conditions that are controlled include:

- Body temperature
- Water content
- Blood glucose levels.

All controls in the body need certain key features to function:

- **Receptors:** cells that detect changes in the environment. These changes are known as **stimuli.**
- **Co-ordination centres:** areas that receive and process the information from the receptors. They send information around the body so that the body can respond.
- **Effectors:** muscles or glands that bring about changes in response to the stimuli.
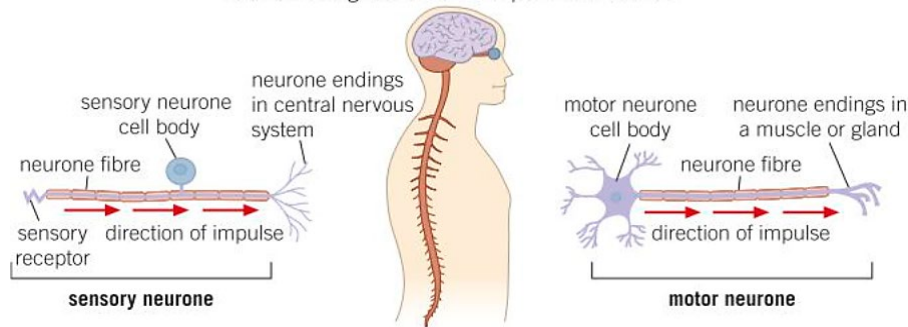
2) Structure and function of the human nervous system

Your nervous system carries **electrical impulses** that travel around the body very quickly.

The way your nervous system works can be summed up as:

stimulus → receptor → coordinator (CNS) → effector

Sensory nerves carry impulses to the CNS. the information is processed and impulses are sent out along motor nerves to produce an action.

neurone endings in central nervous system
sensory neurone cell body
neurone fibre
sensory receptor
sensory direction of impulse
sensory neurone

motor neurone cell body
neurone endings in a muscle or gland
neurone fibre
direction of impulse
motor neurone

Measuring reaction times

There are many ways to investigate how quickly nerve impulses travel in your body. Two simple methods are:
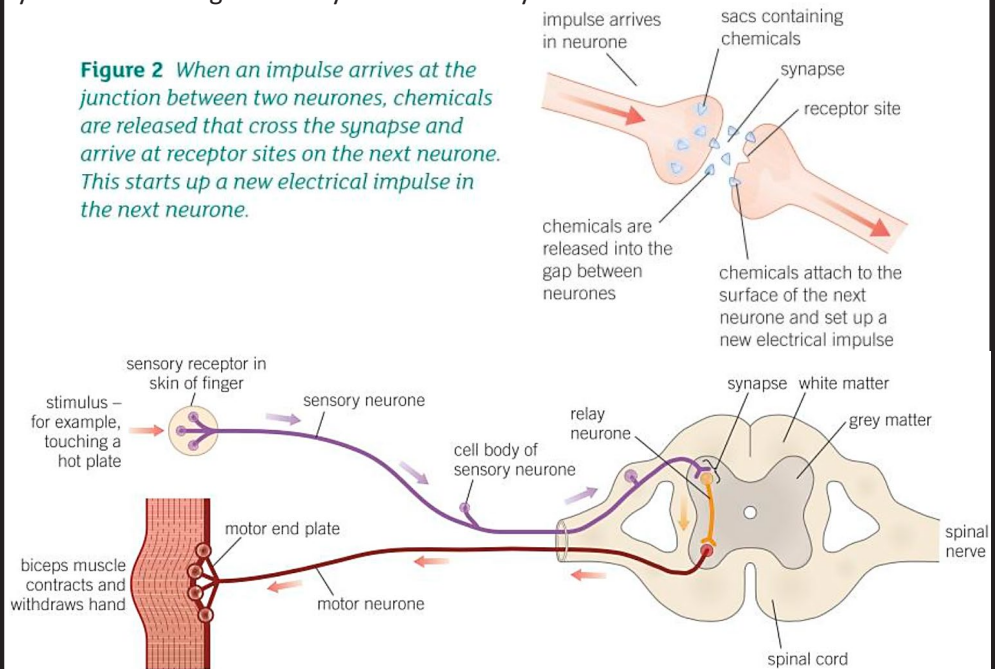
- use the ruler drop test or digital sensors to measure how quickly you react to a visual stimulus

3) Reflex actions

Some of the body's responses happen so fast that you do not think about them. These automatic responses are known as **reflexes.** Some of these reflexes help you to avoid danger or carry out basic bodily functions.

Figure 2 *When an impulse arrives at the junction between two neurones, chemicals are released that cross the synapse and arrive at receptor sites on the next neurone. This starts up a new electrical impulse in the next neurone.*

impulse arrives in neurone
sacs containing chemicals
synapse
receptor site
chemicals are released into the gap between neurones
chemicals attach to the surface of the next neurone and set up a new electrical impulse

stimulus – for example, touching a hot plate
sensory receptor in skin of finger
sensory neurone
cell body of sensory neurone
relay neurone
synapse white matter
grey matter
spinal nerve
biceps muscle contracts and withdraws hand
motor end plate
motor neurone
spinal cord

4) The Brain (separates)

cerebral cortex
cerebellum
hypothalamus
medulla
pituitary gland

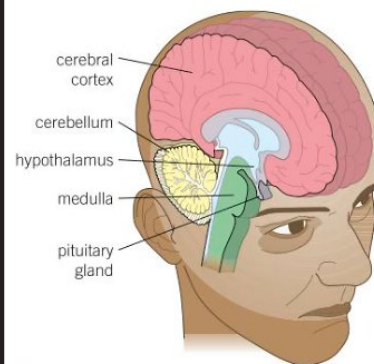**Figure 1** *The brain is very complex – it coordinates and controls much of our behaviour*

5) The Eye (separates)

ciliary muscle
suspensory ligament
iris
pupil
cornea
lens
retina
sclera
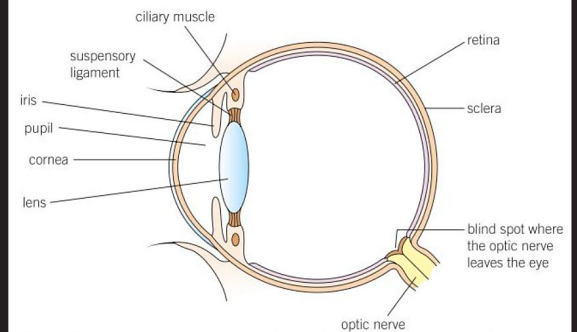blind spot where the optic nerve leaves the eye
optic nerve

Figure 1 *The human eye is a complex and effective sense organ. Each structure is closely related to its function*

Covalent Bonding

Non-metal **atoms** can achieve a full outer shell with other non-metals **atoms** by sharing **electrons**. This is called covalent bonding.

What you need to be able to draw

The simple covalent **molecules** you need to be able to draw are hydrogen (H_2), Oxygen (O_2), Nitrogen (N_2), hydrogen chloride (HCl), water (H_2O), methane (CH_4), carbon dioxide (CO_2) ammonia (NH_3).
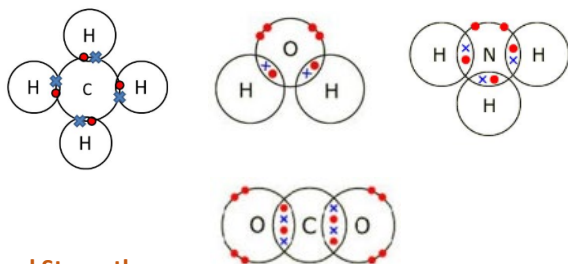
Bond Strength

A double bond is harder to break than a single bond and a triple bond is harder to break that a double bond.

Sharing Electrons

Covalent bonds share **electrons** to form a pair of **electrons**. The positive nuclei of the **atoms** are strongly attracted to the shared pair of negative **electrons** in the covalent bond, so covalent bonds are very strong and require a lot of **energy** to break. You can have single bonds, double bonds and triple bonds. You can represent it by a dot and cross diagram and also by a displayed formula (eg: N ≡ N).
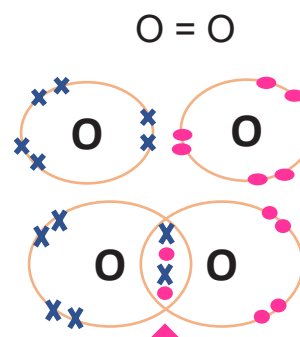
Single Bond 1 shared pair of **electrons**	**Double Bond** 2 shared pair of **electrons**	**Triple Bond** 3 shared pair of **electrons**
H – H	O = O	N ≡ N
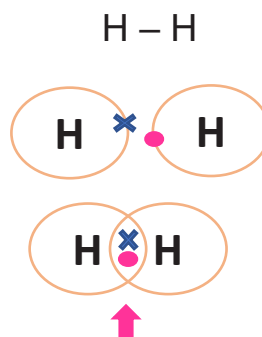
A shared pair of **electrons** given both **atoms** a stable arrangement and forms a covalent bond

This is a double covalent bond (with two pairs of **electrons**). Only the **electrons** in the highest **energy** level (outer shell) are shown here
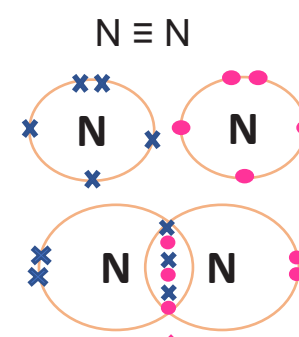
This is a triple covalent bond (with three pairs of **electrons**).

The Structure Of Simple Molecules

Small, simple **molecules** can be represented in different ways, depending on what information you need from the diagram.

Models

Way in which you can represent simple covalent **molecules**. Models are great to show an idea across, however, you need to consider which model you need to use as they all have advantages and disadvantages. As a scientist, you need to decide which is the best model to use.

displayed formula showing bonds

dot and cross diagram showing outer shell electrons

2D ball and stick model

dot and cross diagram (showing outer shells as circles)

3D ball and stick model
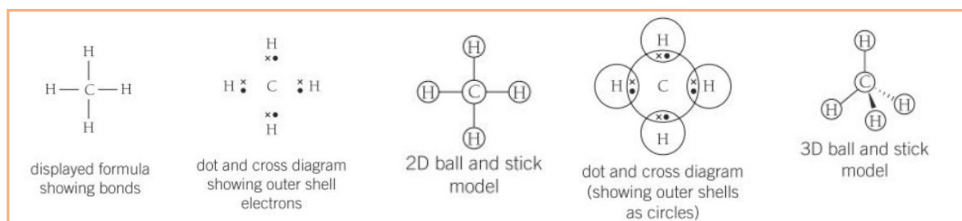
Simple covalent molecules properties

Simple covalent **molecules** have low melting and boiling points. This is because of the weak **intermolecular forces** acting **between** the **molecules** not the breaking of the strong covalent bonds between the **atoms**.

Simple covalent **molecules** share **electrons** therefore do not have any free **electrons** or have any charges, this means that they cannot conduct electricity and they are poor conductors of heat.

weak **intermolecular** forces between molecules

strong **covalent** bonds
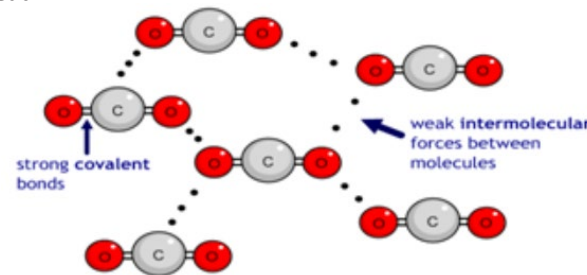
Giant Covalent Structures
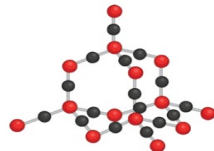
These are substances made up of thousands of **atoms** joined together by covalent bonding.

Giant covalent structures

Giant covalent structure contain lots of **atoms**, each joined to adjacent **atoms** by covalent bonds. The **atoms** are usually arranged into a regular giant lattice, that are extremely strong structures because of the many bonds involved. They are also called macromolecules.

The table shows the different allotropes (molecular structure) but the same element carbon: graphite, diamond, graphene, and Buckminster fullerenes.

In GCSE Silica (silicon dioxide) is often mentioned, to compare it to the diamond structure..

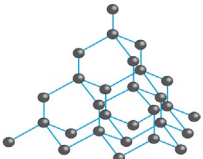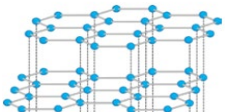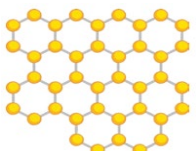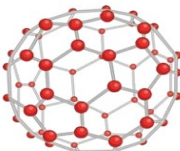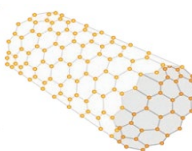| Diamond	Graphite	Graphene	Fullerene	Nanotube	Silicon dioxide (silica / sand)
Each carbon is bonded to another 4 carbons No free **electrons** Cannot conduct electricity. Very strong High melting point Used in jewellery. Used in construction as drill bits Used to cut glass	Each carbon is bonded to another 3 1 delocalised **electron** Can conduct electricity Very strong covalent bonds Arranged in layers Is soft and slippery High melting point Used as a lubricant Used in electrolysis Used in pencils. Used as brake linings Used as moulds in industry	Is one single layer of graphite. Joined to 3 other carbons, with 1 delocalised **electron** Hexagonal shape Strong Can conduct electricity due to the delocalised **electron**. Very light Used in electronics Used as an anti-corrosion coating Used to make flexible displays for electronic goods	First one discovered was C_{60} structure Hollow ball shape Arranged in hexagons (but could be also pentagons or heptagons) Large surface area. High tensile strength Used to cage other **molecules** as a drug delivery system. Used as a catalyst Used as a lubricants.	Tiny carbon cylinders. Can conduct electricity and thermal **energy**. Light High tensile strength. Uses nanotechnology. Can be used in medicine as a delivery system Can be layered Used as a composite to strengthening other materials. Used as semi-conductors	Has a similar structure to diamond. High melting point. Hard Very strong Doesn't conduct electricity. Used to make glass Used in tooth paste as an abrasive. Used in some cements

What is Crude Oil?
Crude oil is a finite resource that is formed from dead plant and animal that have been buried under the sea floor. Over time layers of silt and sand built up on it, causing the carbon-based organisms to break down under the heat and pressure.

What is crude oil made up of?
Crude oil is a mixture of different length **hydrocarbons** from the **alkane** family. A **hydrocarbon** is a compound that is made up of only carbon and hydrogen atoms.

Crude oil is fairly useless when its first taken out of the ground, however, once the mixture is separated into its different substances, known as fractions, they become useful.

Fractions & Fractional Distillation
Below is a diagram that represents **fractional distillation**. The crude oil is made up of **different length molecules**. We can separate out the different lengths **(fractions)** using the boiling points of each molecule length. The longer chains exit towards the bottom and the short chain's exit towards the top.

The diagram also shows the **properties** of the lengths of molecules. These properties allow us to use them for different things; mostly for fuels.
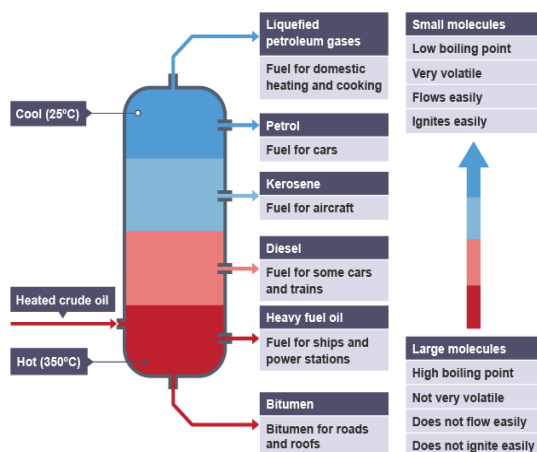
General Formula
Alkanes are a series of **hydrocarbons** which have the general formula C_nH_{2n+2}
It is called a **homologous** series, that is known as a single bonded, saturated hydrocarbon. **HOMOLOGOUS**

Same   **Relation**

Alkane	Molecular formula	Structural formula	Ball-and-stick model
Methane	CH_4		
Ethane	C_2H_6		
Propane	C_3H_8		
Butane	C_4H_{10}		

Structure and bonding of alkanes
Covalent bonds are **strong** – a lot of energy is needed to break them. Substances with covalent bonds often form **molecules** with low melting and boiling points.

Cracking and alkenes
Cracking is a reaction in which larger saturated **hydrocarbon molecules** are broken down into smaller, more useful hydrocarbon molecules. There are 2 main methods
1. **Thermal Cracking**
2. **Catalytic Cracking**

1. Thermal Cracking 800°C

Long Hydrocarbon → Ethene   Alkane

2. Catalytic Cracking 550°C + Zeolite Catalyst
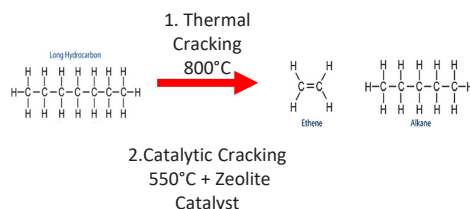
What is combustion?
Combustion is a chemical reaction between fuel and oxygen. Depending on how much oxygen there is depends on the products it produces.

Complete Combustion
If there is plenty of oxygen, then it produces carbon dioxide and water. You can write this as a word equation
Fuel$_{(g)}$ + oxygen$_{(g)}$ → carbon dioxide$_{(g)}$ + water$_{(g)}$
Carbon dioxide increases global warming.

Incomplete Combustion
If there is a lack of oxygen, then it will produce carbon monoxide + water + carbon particulates.
Fuel$_{(g)}$ + oxygen$_{(g)}$ → carbon monoxide$_{(g)}$ + water$_{(g)}$ + carbon$_{(s)}$
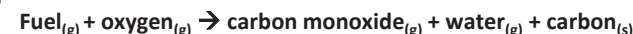
Carbon monoxide is toxic to humans. Carbon particulates cause global dimming and respiratory issues.

Burning Fuels
The test for **carbon dioxide** is bubbling the gas through **limewater**; if there is CO_2 present, then the **limewater** turns cloudy.

The test for H_2O and CO_2 (the products of combustion) is using the equipment below. It uses **cobalt blue paper** to test for water and **limewater** to test for CO_2
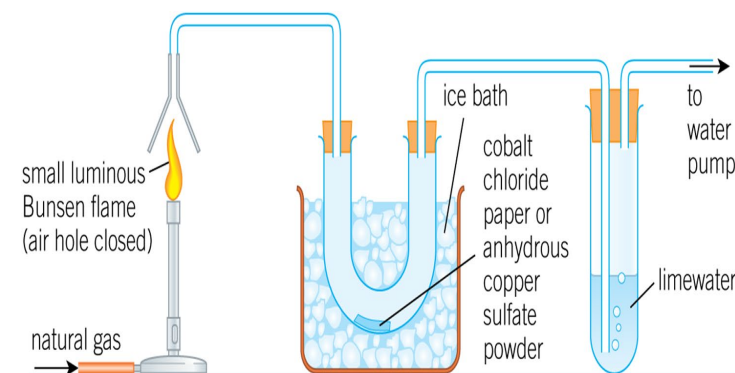
This history of the Atmosphere

There are lots of ideas about how the Earth and atmosphere formed based on some evidence found. These are called theories. Scientists use theories when there is a lack of evidence to say what really happened. No one was around 4.6 billion years ago to take photos and write it all down!!!

One theory is that intense volcanic activity release gases, such as CO_2, CH_4, H_2O and N_2 into the atmosphere, which is similar to Mars or Venue now. It is thought that there was little/no oxygen.

From this, as the Earth started to cool down, the water vapour (H_2O) would **condense** and fall to the ground to make the oceans. It is also believed that **comets** brought more water to the Earth.

The CO_2 in the atmosphere would have **dissolved** in the oceans, this then led to carbon-based organisms forming and oxygen being produced over time, in the process of **photosynthesis.** This contributed to the **increasing the oxygen levels.**

The Current Atmosphere

- Nitrogen 78%
- Oxygen 21%
- Argon 0.9%
- Carbon Dioxide 0.4%
- Other
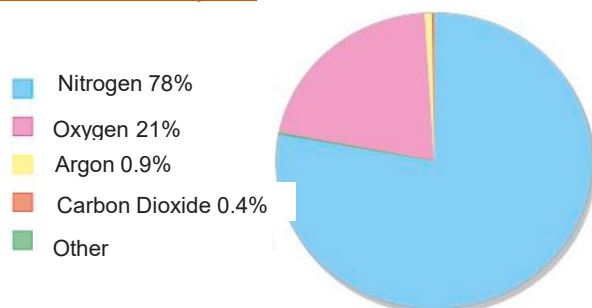
Over the last 200 million years, the proportions of gases in the Earth's atmosphere has stabilised. See the pie chart above.

Approximately four-fifths (80%) of the atmosphere is **nitrogen** and one-fifth (20%) is **oxygen.**
There are some noble gases in the atmosphere, the most abundant is argon, but there is also a small amount of neon, krypton and xenon.

How did the oxygen levels increase over time?

Around 2.7 billion years ago the first carbon-based organism formed; algae. It is believed that it first produced oxygen, through the process of **photosynthesis.** As the organisms evolved, the levels of oxygen increased. This led to more complex life forms developing.
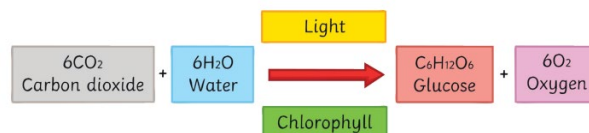
How did the carbon dioxide levels decrease over time?

There are a few ways that carbon dioxide was reduced over time;

1. Carbon dioxide **dissolved in the water** (oceans).

2. A lot of carbon dioxide become **locked-up** in the Earth's Crust. The dissolved carbon dioxide (CO_2) produced carbonate compounds, that formed a precipitate, what we know today as limestone, a sedimentary rock. The chemical name for limestone is calcium carbonate.

3. Plants **absorb** carbon dioxide during the process of photosynthesis. Any lifeforms that relied on plants fell to the bottom of the seabed and were trapped under layers of sand and mud, over time and under a lot of pressure and heat, and an environment where there was no oxygen, it was turned into fossil fuels.

Meet the greenhouse gases?

Greenhouse gases is a term used for a group of gases that absorb energy radiated by their surface.

The main greenhouse gases are:
- **Carbon dioxide (CO_2)**
- **Methane (CH_4)**
- **Water Vapour (H_2O)**
Others can include (extra info)
- Chlorofluorocarbons (CFCs)
- Nitrous oxides (NOx)
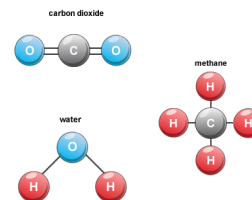
Greenhouse Gases: how it warms the Earth

1. UV radiation from the Sun reaches Earth
2. Some Infra-Red re-radiated back into space
3. A portion doesn't reach space and is **absorbed** by greenhouse gases.
4. These gases re-radiate the Infra-Red radiation back to Earth.
5. This warms the Earth's surface.
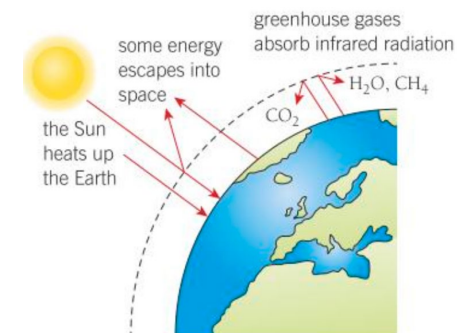
Evidence of greenhouse gases

Over the last 200 years, there is an increase in the volume of CO_2 produced. This is mainly due to the advances in technology and the use of fossil fuels. CO_2 has been locked-up in fossil fuels for millions of years, but as we burn it, it releases CO_2.

Methane gets into our atmosphere from **swamps** and **rice fields**. Methane is also produced from **grazing cattle** and from **decomposing waste** (poop).

Landfill sites are another source that produces methane, from the rotting food waste. This has increased over the years due to the population increasing.

Scientists use "hard" evidence to link the levels of CO_2 with the climate and any changes. One source of evidence is the ice cores from Greenland, which have trapped gases over time. These can be dated and analysed for changes.

But remember it is difficult to predict with complete certainty the effects on the climate due to greenhouse gases, however, the evidence is showing trends which can be used to suggest the future effects.

Natural resources from the Earth

We rely a lot on resources from the Earth to meet our needs for food, clothing, shelter, fuel and materials. Resources are classed as **finite** and **renewable** resources.

Food: water, Fruit, vegetables, crops and meat
Shelter: Wood, limestone and sand
Fuel: Crude Oil that produces propane, petrol and diesel that we use for transport
Materials such as metal ores from the Earth's crust.

Scientists are used for developing and advancing technology to assist with agriculture and industrial processes to meet the growing population demands in a sustainable way.

Sustainability

Sustainability is about *meeting the needs of current society, without endangering the ability of future generations to meet their needs.*

Finite resources are resources that are being used up faster than they can be replaced, so if you can carry on using them, they will run out. Fossil fuels (coal, oil and natural gas) and limestone are examples of **finite** resources.

Renewable resources are resources that can be replaced at the same rate at which that is used up. Crops, wool, silk, rubber and wood are all examples of **renewable** resources.

Water

Water is a vital resource. It is used as a **raw material** for agriculture and in industry, such as solvents and coolants and its also used in washing, cleaning and for drinking. Most water supplies in the UK are source of **fresh water** (e.g. lakes, reservoirs, rivers or groundwater aquifers).
Safe drinking water is known as **potable water**. This means that it has been treated to remove any impurities from it. The impurities such as minerals (dissolved salts) or microorganisms are found naturally in the ground, and can be harmful for human consumption.

Treating waste-water

Waste water is water that has been used, normally in homes, that go down the sink/ shower/ bath/ toilet. It all enters a large sewer with waste from other houses/businesses/factories. This is named **sewage.** This waste water needs to be treated to make it safe before it can re-enter the environment. This process can be seen below:

How to purify salty water

Most water in the UK is fresh water, however, there are countries that don't have any freshwater supplies. Therefore, salt water is treated using processes such as **distillation** or **desalination**. **Distillation** is expensive due to the energy costs needed therefore most countries use **desalination.**

Desalination

Desalination uses reverse osmosis through a semipermeable membrane that removed the NaCl particles from the salt water.

Reverse Osmosis

Required Practical: Water Distillation
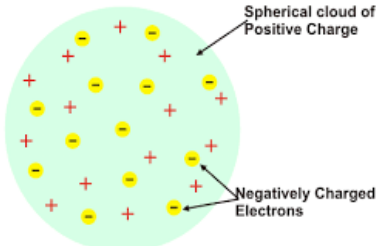
You can test the "**pure**" water you distil using several methods to see if it is **pure**. Remember, **pure** means that there is only one substance present.

- Measure the boiling point. **Pure water** boils are $100°C$
- Test the pH value
- Burn a sample in a flame. Any Sodium will produce an orange/yellow flame.
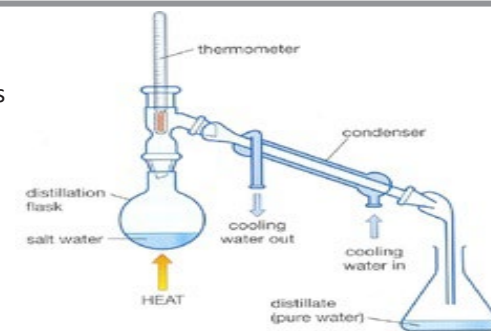
Developing the model of the atom

This model was disproved by **Rutherford's Alpha Scattering Experiment.**

Spherical cloud of Positive Charge

Negatively Charged Electrons

Thomson's Plum-Pudding Model

Discovery of the Nucleus

Expectations: Alpha particles would pass straight through, **undeflected.**

Results: Most passed straight through, 1 in 20,000 deflected by over 90⁰

Conclusion: Nucleus is **mostly empty space**. Most **mass** is concentrated in **centre**. Nucleus is **positively charge**.

Atomic Structure

6 protons + 6 neutrons

- electron
- + proton
- neutron

Carbon atom
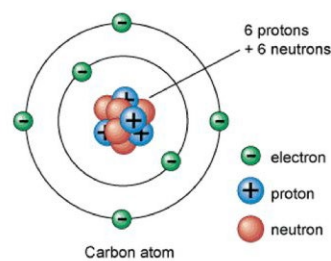
Particle	Relative Charge	Relative Mass
Proton	+1	1
Neutron	0	1
Electrons	-1	1/2000th

Nucleus = 1/10,000th size of atom
Atomic radius = 1×10^{-10} m

Atomic Notation

mass number (A) → 12

atomic number (Z) → 6

C

Change no/ of

Electrons= Make an **ion**
Protons = Change **Element**
Neutrons = Make **Isotope**

Isotopes

CARBON -12

CARBON -13

CARBON - 14

6 neutrons + 6 protons = 12

7 neutrons + 6 protons = 13

8 neutron + 6 protone = 14

Same number of **protons**, different number of **neutrons**
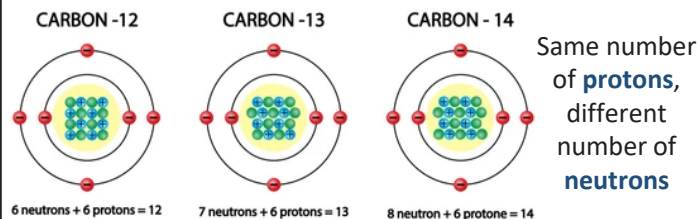
Nuclear radiation	What is it?		Relative Charge	Relative Mass	Ionising Power
Alpha (α)	2 protons, 2 neutrons	^4_2He	2+	4	High (1 α ionises 1000 atoms)
Beta (β)	High speed electron	$^0_{-1}B$	-1	$\frac{1}{2000^{th}}$	Medium (1 β ionises 100 atoms)
Gamma (γ)	High energy wave	$^0_0\gamma$	0	0	Low (1 γ ionises 1 atom)

Radioactive Decay

Alpha

$^{222}_{86}Ra \quad ^{218}_{84}Po \quad ^4_2He$

Mass of number decreases by 4
Atomic Number decreases by 2

Beta
(A neutron is converted into a proton and an electron)

$^8_3Li \quad ^8_4Be \quad ^0_{-1}e$

Mass of number remains the same
Atomic Number increases by 1

Radioactivity is …
Random- the nuclei that will decay cannot be predicted.
Spontaneous- it cannot be changed or forced to happen.

Activity is …
The rate at which a source decays
Measured in Becquerels.

1Bq = 1 decay per second

Half life

Half life is the **time taken** for the **number** of radioactive nuclei to decrease by **half**.

It can be found from a graph as shown below..

Amount of sample (g) — Time (days)

Penetrating power

α Alpha

β Beta

γ Gamma

Paper   Aluminum   Lead

Gamma radiation can pass through skin, alpha and beta can't.
Nuclear radiation is **ionising** and can cause damage to **cells** and **DNA**, possibly leading to **cancer**

Background Radiation

food and drink 11.5%
cosmic rays 10.0%
other 0.2%
ground and buildings 14.0%
artificial sources 14.3%
radon gas (rocks) 50.0%
medical uses 14.0%
nuclear power (including accidents) 0.1%
nuclear weapons tests 0.2%
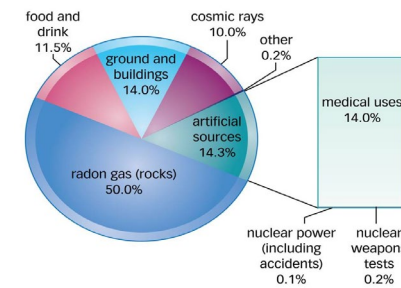
Exposure to radiation is called **irradiation.**
Source is outside the body

Ingesting or breathing in radiation is called **contamination.**
Source is inside the body

Key Vocabulary	Definition	Contextual Sentence
Activity	The number of unstable atoms that decay per second in a radioactive source	Overtime the **activity** of the isotope reduced.
Alpha radiation (α)	Alpha particles, each composed of two protons and two neutrons, emitted by unstable nuclei	The Uranium nuclei decayed and emitted an **alpha particle**
Atomic number	The number of protons (which equals the number of electrons) in an atom. It is sometimes called the proton number	During the alpha decay the **proton number** decreases by 2.
Beta radiation (β)	Beta particles that are high energy electrons created in, and emitted from, unstable nuclei	Carbon-13 nuclei decayed and emitted a **beta particle**.
Chain reaction	Reactions in which one reaction causes further reactions, which in turn cause further reactions, etc.	The uncontrolled **chain reaction** can quickly lead to an explosion.
Count rate	The number of counts per second detected by a Geiger counter	The **count rate** is the number of radiation counts per second.
Gamma radiation (γ)	Electromagnetic radiation emitted from unstable nuclei in radioactive substances	**Gamma radiation** is the least ionising of the nuclear radiations.
Half-life	Average time taken for the number of nuclei of the isotope (or mass of the isotope) in a sample to halve	The **half-life** of the isotope was 10 days.
Ionisation	Any process in which atoms become charged	The atom lost an electron through the process of **ionisation**.
Irradiated	An object that has been exposed to ionising radiation	The person was **irradiated** by the radioactive source.
Isotopes	Atoms with the same number of protons and different numbers of neutrons	Carbon 12 and carbon 13 are **isotopes** of one another.
Mass number	The number of proton and neutrons in a nucleus	The **mass number** of Carbon 12 is 12.
Moderator	Substance in a nuclear reactor that slows down fission neutrons	Water is often used as a **moderator.**
Radioactive contamination	The unwanted presence of materials containing radioactive atoms on other materials.	The air and dust was dangerous to health due to **radioactive contamination**.
Reactor core	The thick steel vessel used to contain fuel rods, control rods and the moderator in a nuclear fission reactor	The **reactor core** was made of thick lead.

Mains Electricity
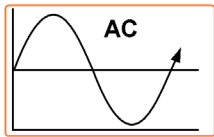
AC	DC
Alternating Current changes direction. Produced by a **generator.**	**Direct Current** one direction. Produced by a **cell.**
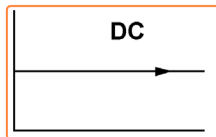
Mains PD= 230V
Mains Frequency =50Hz

Neutral (BLUE)
Live (BROWN)
Earth (STRIPED)
LEFT
RIGHT
TOP

Earth Wire — Live wire
Neutral Wire — Fuse
Outer Insulation — Cable grip
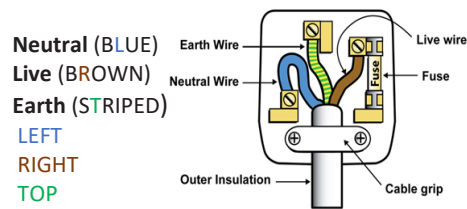
FUSE: Designed to melt and break the circuit if too much current passes through it.
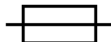
Fossil fuelled power station

boiler   turbine   generator

fossil fuel in

Nuclear power station

turbine   generator
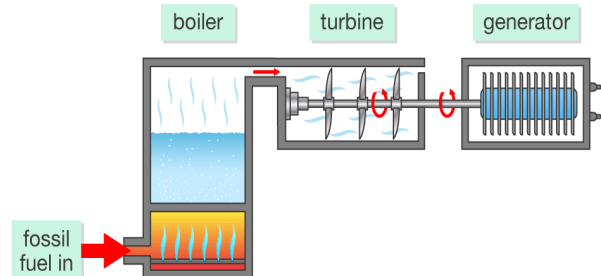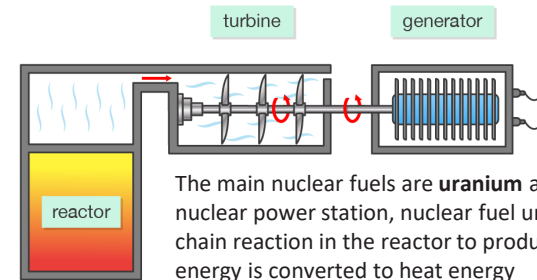
reactor

The main nuclear fuels are **uranium** and **plutonium**. In a nuclear power station, nuclear fuel undergoes a controlled chain reaction in the reactor to produce heat - nuclear energy is converted to heat energy

The National Grid

Power station
High voltage transmission lines
Consumers, for example homes, factories and shops
Step-up transformers
Step-down transformers
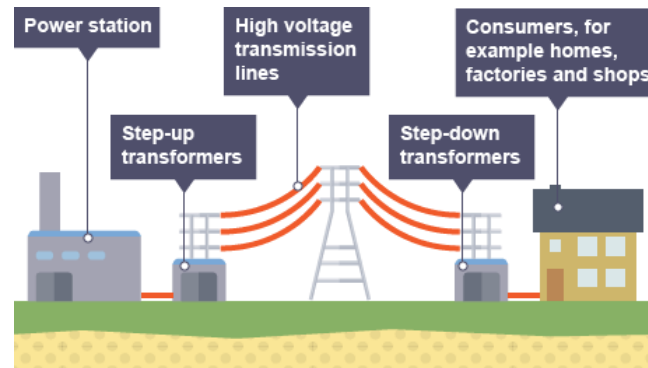
Equation	Symbol	Units
Power = Current x PD	$P=IV$	Power- Watt (W) Current- Amp (A) PD – volts (V)
Power = current^2 x resistance	$P=I^2R$	Power- Watt (W) Current- Amp (A) Resistance- Ohm (Ω)
Power = Energy ÷ time	$E=Pt$	Energy- Joule (J) Power- Watt (W) Time- Second (s)

Key Vocabulary	Definition	Contextual Sentence
Alternating Current	Electric current in a circuit that repeatedly reverses its direction.	The National Grid supplies and **alternating current** of 230V
Direct Current	Electric current in a circuit that is in one direction only.	A battery provides **direct current**
Earth Wire	The wire in a mains cable used to connect the metal case of an appliance to earth.	The **Earth Wire** is striped green and yellow
Fuse	A fuse contains a thin wire that melts and cuts the current off if too much current passes through it.	The device stopped working as the **fuse** had blown.
Transformer	Electrical device used to step-down or up the size of an alternating potential difference	A **transformer** is used to increase the PD from 230V to 230,000V
Volts	The unit of potential difference.	The UK mains potential difference is **230V**

Renewable and Non-renewable Resources

Non-renewable resources are being used up faster than they are being made.
- Oil
- Gas
- Coal
- Nuclear

Renewable resources are being made faster than they are being used.
- Wind
- Solar
- Hydroelectric
- Geothermal
- Tidal
- Wave
- Biomass

Fossil Fuel Power Stations

Fuel **heats** water → water turns to **steam** → steam turns a **turbine** → The turbine turns a **generator**
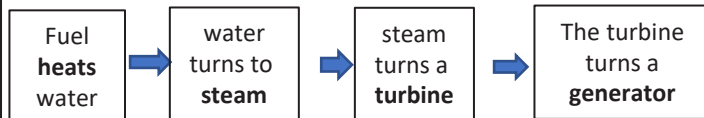
When **fossil fuels** are burnt they release **carbon dioxide** which is a **greenhouse gas**. This adds to **global warming** and **climate change**. They also release **sulphur dioxide** which contributes to **acid rain**.

Biofuels

A biofuel is made from a **living** thing. **Methane gas** can be collected from **manure, sewage** or **decaying rubbish** and burned. Biofuels are **renewable** because the biological material can regrow. They are also **carbon neutral** as the carbon the living thing takes in balances the amount that is released.

Supply and Demand
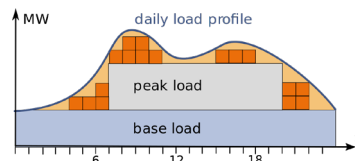
A constant **base load** of the electricity is required throughout the day (around 20GW). Resources such as nuclear power or coal are used to constantly produce this energy. When **demand** is greater than the **baseload**, other methods of generation are needed. Resources with a **short start up time** (gas, pumped hydroelectric) are used to produce the missing energy quickly.

Energy source	How it works	Advantages	Disadvantages
Solar cells/ panels	Cells: transfer light into electrical energy. Panels: heat water to supply a house or a generator.	Renewable. **Cheap** to run.	**Unreliable**. **Expensive** to buy. Lots are needed to generate enough power to be useful.
Geo-thermal	Radioactive material in the Earth	**Reliable** Renewable	**Limited** where it can be used.
Nuclear	Nuclear power station uses Plutonium and uranium. When the nucleus of these atoms split in two, energy is transferred and it becomes hot.	**No greenhouse gases. Much more energy** is transferred from each kg of fuel than fossil fuel.	Creates **radioactive waste**. Safe in normal conditions but an explosion could release radioactive waste. **Expensive** to decommission. Long start up time.
Wind	Wind turns the blades which turns the generator on top of a narrow tower.	**Renewable.** No greenhouse gases.	**Unreliable.** Some people think they are ugly. Make noise.
Wave	Waves make a floating generators move up and down. A cable delivers electricity to the shore.	**Renewable.** No greenhouse gases.	Need to withstand storms. Lots of cables and buildings are needed, this can spoil areas of coastline. Can **affect habitats.**
Hydro-electric	Reservoir water flows downhill which drives a generator.	**Renewable** No greenhouse gases. Quick Start up time	Need large area which can **flood habitats**
Tidal	Water is trapped behind a barrage at high tide. This is then released through a generator.	**Renewable** No greenhouse gases.	Can affect **river estuary and habitats**.

Religious Studies
Knowledge Organiser
Spring Term

AQA **Religion and Life**
1.   The Origins of the Universe
2.   The Value of the World
3.   The Use and Abuse of the Environment
4.   The Use and Abuse of Animals
5.   The Origins of Human Life
6.   Abortion
7.   Euthanasia
8.   Death and the Afterlife

1. Origins of the Universe

Some Christians believe that the universe was created by God in 7 days. This is described in the Bible in the book of **Genesis**. The Bible says that Adam and Eve were the first man and women. Christians who believe the literal truth of the Bible are known as **Creationists**. Other Christians think the creation story is a metaphor for the creation of the Universe, but do not believe that the world was created in 7 days. Scientists believe that the Universe was created billions of years ago and is constantly evolving. This is known a **the Big Bang Theory**. **Charles Darwin** was a famous scientist who came up with the theories of evolution and natural selection. This theory explains that humans are descended from apes and that species are constantly evolving to adapt to their changing environment.

2. The Value of the World

Stewardship: the idea that God created the world and that humans have a responsibility to look after it.
Dominion: the belief that God gave humans the right to rule the world and the species in it.
Khalifah: The Islamic view that Muslims have a duty to protect
"Rule over the birds of the air and the fish of the sea, and every other creature.' Genesis 1:28

3. Use and abuse of environment

There are several types of pollution including; air, land and water. These are caused by poor disposal of waste, dumping waste into the oceans, and through fumes coming from factories and transport. These types of pollution are a real threat to life on earth and lead to climate change,

Religious response: Christian groups such as 'Alliance of Religions and Conservation' and 'Friends of the Earth', and Islamic groups such as 'The Islamic Foundation for Ecology and Environmental Sciences' all work towards protecting the Earth (God's creation) and encouraging others to.

4.Use and abuse of animals

There is nothing in the Bible that forbids the eating of meat. After the flood Noah is told he can eat meat. **'Everything that lives and moves about will be food for you.' Genesis 7:2-3.** However, animals are to be treated with kindness.
"The righteous care for the needs of their animals." Proverbs 12:10.
According to Romans 14:2-3, Christians have the choice to be meat eaters, vegetarians or vegans. They should also be sensitive to the beliefs of other: **'The one who eats everything (meat) must not treat with contempt the one who does not, and the one who does eat not everything must not judge the one who does, for God accepted them.' Romans 14:3.**

Muslims are only allowed to eat meat that is halal. Muslims are forbidden from eating any meat from a pig.

Many medicines are tested on animals before they can be used on humans to ensure that they are safe. Some Christians accept animal experimentation as they believe humans have a unique status because they are made in the image of God. Some Christians however do not accept it as they believe all animals are made by God and are intrinsically valuable.

FOREVER AGAINST ANIMAL TESTING

5. The origins of human life: Evolution

The evolution theory confirms that humans were not created in a day as per the Genesis story. Instead, they developed from single celled beings over millions of years. This, for scientists, is proven by fossils and the fact many animals continue to evolve.

6. Abortion

In the UK abortion is allowed up until 24 weeks of a pregnancy under special circumstances, i.e. if two registered doctors agree that there is a danger to the women's mental or physical health, the foetus will be born with disabilities, or the mental or physical health of existing children will be put at risk. Some Christians do not accept abortion as they believe in the **sanctity of life,** and they also believe life begins at conception. Some Christians however do accept abortion as they believe abortion is sometimes the **lesser of two evils** e.g., such as in the case of rape. They also believe that life does not begin at conception.

7.Euthanasia

Euthanasia is illegal in the UK, It can be seen as assisted suicide, therefore breaking the Suicide Act of 1961. It can be viewed as manslaughter or murder and carries a prison sentence. Some Christians believe that people should not be able to end their own life because all life is sacred, and euthanasia breaks the Ten Commandment 'Do not kill.' Some Christians might accept it however as they believe it can be the most loving thing to relieve suffering.

8. Death and the afterlife

Both Christians and Muslims believe that the result on one's actions in life is where you will spend eternity. Judgment is very important in both faiths, and both believe you should spend your time on earth trying to achieve a place in heaven or paradise.

"Heaven is a blissful paradise."

Tier 3 vocab	Definition	Contextual Sentence
Euthanasia	The painless killing of a patient suffering from an incurable and painful disease or in an irreversible coma.	*Euthanasia* is illegal in the UK.
Sanctity of life	All life is holy and belongs to God.	Many Christians are against abortion because of the *sanctity of lie*.
Quality of life	The general wellbeing of a person, in relation to their health and happiness; also the theory that the value of life depends on how good or satisfying it is.	Many are in support of euthanasia where is a low *quality of life.*
Stewardship	The idea that believers have a duty to look after the environment on behalf of God.	Christians believe they are *stewards* of the Earth.
Dominion	Dominance or power over something, having charge of something of something or ruling over it.	Christians believe God gave them *dominion.*
Environment	The natural world; the surroundings in which someone lives.	It is important to look after the *environment.*
Evolution	The process by which living organisms are thought to have developed and diversified from earlier forms of life during the history of the earth.	Charles wrote about the theory of *evolution* in the Origin of the Species.'
Vegan	A person who does not eat animals or food produced by animals (such as eggs); a vegan tries not to use any products that have caused harm to animals (such as leather).	Many people are a *vegan* because they believe animals have equal rights to humans.

Religious Studies
Year 9 Knowledge Organiser
Spring Term

AQA **Islam Beliefs**
1. Oneness of God and the supremacy of God's will
2. Key beliefs of Sunni Islam and Shi'a Islam
3. The nature of God
4. Angels
5. Predestination
6. Life after death
7. Prophethood and Adam
8. Ibrahim
9. Muhammad and the Imamate
10. Holy books in Islam

1. Nature of God

There is only **ONE God (monotheism).** The 'oneness' of God is called Tawhid in Arabic. Muslims call God Allah, which means 'the one true God'. In the Qur'an and the Sunnah, Allah has 99 'names. E.g. the Merciful, the Just, the Almighty…
Allah has revealed his will through his prophets.
Allah must never be pictured
Allah is beyond understanding and nothing must ever be compared to Allah. Comparing things to Allah is a terrible sin (shirk)
Immanent – Allah is present everywhere and within all things
Transcendent – Allah is beyond and outside the physical world, He is not limited by it.

"Say "He is Allah who is one."
"He neither begets nor is born. Nor is there any equal to him."

2. Sunni or Shia

Sunni Muslims make up 95% of the worlds Muslim population. While **Shia** are most of the remaining 5%.
Sunni Muslims believe that when the Prophet Muhammad died he wanted his friend and follower, Abu Bakr, to take over and lead the faith. They generally don't follow human leadership on religious matters, but look to the Qur'an for guidance. Shia Muslims believe that when the prophet died he asked for his son-in-law, Ali, to lead the religion. They believe in the Imamate, the human leadership of the religion. Shia Muslims generally pray 3 times a day, by combining prayers, and place a piece of clay on the floor when praying, and resting their head upon it.
Shia Muslims claim that Ali is the "friend of Allah."

3. Six Articles of Faith and the Five Roots of Usul Ad-Din

Six Articles of Faith – Sunni Islam
1. Tawhid – The oneness of God
2. Malaikah – The belief in Angels
3. Authority of Kutub – Belief in the Holy Books
4. Risalah – Following the prophets
5. Al-Qadr – Predestination
6. Akirah – Belief in afterlife

Five Roots of Usul Ad-Din – Shia Islam
1. Tawhid – The oneness of God
2. Adalat – Justice
3. Nubuwwah – Belief in Prophets
4. Imamate – The human leaders of the religion after Muhammad
5. Mi'ad – The Day of judgement and Akirah

4. Al Qadr – Predestination:

This is the idea that life is planned out by Allah.
Sunni Islam
• Sunni Muslims believe that God has planned out every event in a person's life in the book of decrees.
• However some people see this as being against free will.
Shia Islam
• Shia Muslims believe that God knows everything that will happen but did not plan it. This is because he knows us well and is outside of time.

5. Angels

• Angels are beings created by Allah from light and given wings. They fulfil all of Allah's wishes, but have no minds of their own. They live to obey.
• Jibril/Gabriel – The messenger of Allah. Brought the message of the Qur'an to Muhammad, and spoke to Ibrahim and tested him.
• Azrael – The angel of death. Tests people when they are alive, and then helps their souls to paradise when they die
• Mi'kail/Michael – He looks after people and brings rain and thunder. Sometimes known as the Angel of Mercy as he forgives us.
• Ishrafil – It is his role to play a great trumpet when Allah decides to end the world.

"Anyone who opposes Jibril or the other angels will become an enemy of Allah'

6. Life after Death

The events that happen when all life on earth is ended.

Barzakh: When people die they wait in the grave until Allah ends the world. This is called Barzakh. In the grave two angels, Munkar and Nakir, as you three questions. Who is your God? Who is your Prophet? What is your religion? If you answer these correctly then you can rest until judgment day. If you get them wrong you will be shouted at.

Judgment Day: On Allah's choosing the world will end. He will instruct the Angel Ishrafil to blow a horn and the world will end. Ishrafil then blows again and the dead rise to be judged.

What happens to the soul after the day of judgement?
- All people will be resurrected. They will gather at Assirat bridge. The bridge is a wide as a hair and as sharp as a knife.
- Two angels will appear and give you a book of your deeds. You must then try and cross the bridge, if your bad deeds outweigh your good then you will fall from the bridge.
- If you cross the bridge you reach **Jannah** (paradise). If you fall you enter **Jahannam** (hell). Azrael ensures the right people cross the bridge.

"We will call forward every person with a record of their deeds."

7. Prophets

Adam
Adam is the first man created by Allah, and the first person given direct messages by Allah.
He was created from seven different coloured clays, so he is the father of all races.
He was taught by Allah how to farm and plant seeds, and given the role of naming all the animals.

Ibrahim:
Ibrahim is often seen as the father of the faith.
He had his faith tested by Allah, when Allah asked him to kill his only son. This, however, was just a test.
Ibrahim built the Kaaba, which stands in Makkah to this day.
Ibrahim's sacrifice is celebrated at Eid Ul Adha, where a goat is killed and the meat shared amongst the people.

"*Each one believes in God, His Angels, His Books, and His prophets*"

8. Muhammad

The Prophet Muhammad is the final prophet in Islam.
Muhammad was an orphan by the age of six. He was raised by his Uncle. He worshipped one god, while others worshipped many gods and prayed to statues. During festivals he would go to a cave to pray and fast and not worship idols. **The Night of Power:** During a festival Muhammad was in his cave. The Angel Jibril appeared and spoke to Muhammad. He told Muhammad to "speak" and Muhammad recited the Qur'an. He was chosen by God to bring the final message to the people.

Imam means leader, and i**mamate** means leadership. In Shia Islam these are the 12 men who led the religion after Muhammad. Shia Muslims believe the Imam's, starting with Ali, were appointed by Allah, to lead the religion. They are second only to the prophets. Shia Muslims believe them interpret the Qur'an without error.

10. Holy Books

The Qur'an is the final message of Allah. There are other important holy books, but the Qur'an is the infallible word of God.

The Qur'an was the message of Allah, received by Muhammad via the Angel Jibril. Since Muhammad's death it has not been translated or changed, so the message is still the same.
Muslims use the Qur'an during worship, to read from. They don't eat or drink while it is being read and keep it on a top shelf as a sign of respect.

It is a source of rules and guidance.
Holy books, the Torah, Scrolls of Ibrahim, Gospels
"It is nothing but a revelation revealed, taught to him by one great in strength

Tier 3 vocab	Definition	Contextual Sentence
Tawhid	The Oneness and unity of God.	Both Sunni and Shi'a Muslims believe in **Tawhid.**
Sunnah	The teachings and deeds of the Prophet Muhammad.	The **Sunnah** is an important source of authority in Islam.
Predestination	The idea that God knows or determines everything that will happen in the universe.	There are different beliefs about **predestination**.
Akhirah	Everlasting life after death.	**Akhirah** is one of the Six Articles of Faith.
Risalah	The belief that prophets are an important channel of communication between God and humans.	An important belief is **Risalah.**
Imamate	The divine appointment of the Imams.	Shi'a Muslims believe in the **Imamate.**

Adolf Hitler is probably the most infamous man in history. For many historians he is the most important reason why the Second World war broke out in 1939. Hitler had a number of foreign policies that could have alarmed other countries. Hitler hated the Treaty of Versailles. He said that when Germany lost the First World War he had broken down and cried and that he would stop at nothing to overturn the treaty he hated. He was true to his word and as soon as he became chancellor in 1933 he started to test how much he could get away with. This set him firmly on the road to war.

Key Word	Definition
Lebensraum	Living space in Eastern Europe.
Luftwaffe	Nazi air force.
Appeasement	Policy of giving someone what they want in hope of avoiding war.
Isolationism	A policy in which a country does not get involved in foreign affairs.
Volksdeutsche	People with German blood.

Lebensraum	Hitler wanted land in the east. To get this he would have to invade countries in Eastern Europe. This would be considered an act of war and other countries might try to protect the ones being invaded.
Overturn Versailles	Hitler and the German people hated the Treaty of Versailles, they felt like they had been stabbed in the back by those that had signed the Treaty. They called them the November criminals. Hitler was determined to overturn the treaty.
Untie German speaking people (Volksdeutsche) in a Greater Germany this included Anschluss)	To build a Greater Germany Hitler planned to reclaim land that had been list in the Treaty of Versailles. He also planned to unite areas that were no longer German land but where Volksdeutsche were living as part of Germany. However, it was unlikely that other countries would give up these regions without a fight and once again Hitler was breaking international law.
Destroy Communism	The USSR had a massive army and had begun to develop better relationships with Britain and France. The USSR was also allied with many of the Eastern European countries that Hitler was targeting for Lebensraum. Hitler was provoking a powerful nation that was bound to fight back.
Rearmament	Under the Treaty of Versailles Germany's military power was severely restricted and the Rhineland had been demilitarised. Hitler wanted to introduce conscription and build a Luftwaffe (air force) to help reduce unemployment and to make Germany strong again, but this broke international law (the Treaty of Versailles) and other countries would become suspicious about why Germany needed a large army.

The reaction of Britain and France
Britain and France did not want to start another war so they let Hitler get away with breaking the Treaty of Versailles, even though it was international law. They did this because:
• They needed time to rearm; their armies were not big enough to fight and win a war.
• Many people in Britain thought that Hitler was being reasonable because the Treaty of Versailles had been too harsh.
• They were concerned about the USSR and thought that Hitler could be valuable ally against Communism.
• Countries could not afford to go to war during the Depression and their governments were preoccupied with problems at home.
• People could remember the horrors of the First World War: they did not want another war.
• The policy followed by Britain and France from 1937 is known as appeasement: they tried to give Hitler what he wanted in the hope of preventing a war.

The reaction of the USSR and the USA
Joseph Stalin, the leader of the USSR, was worried by Hitler's determination to destroy Communism and by 1935 he was willing to put aside concerns about Britain and France in order to sign a mutual assistance treaty with France. Stalin would work with the allies to protect the USSR from Hitler.

The USA followed a policy of isolationism during the Depression. In 1934, a poll said that 70% of Americans did not want to get involved if a second war in Europe broke out.

Event	Reaction
1933: Hitler leaves the disarmament conference The League of Nations held a conference encouraging all nations to disarm. When Hitler became chancellor he said he would disarm if everyone else did. If they didn't then he would disarm to the same level as France. When France refused Hitler stormed out of the conference and pulled Germany out of the League of Nations	There was very little the allies could do. Hitler claimed that he had acted in a reasonable and fair way and that it was the French who were being unreasonable.
1934: The Dollfuss Affair Fearful that Hitler would try to unite with Austria in Anschluss, the Austrian chancellor, Englebert Dollfuss banned the Nazi party in Austria. Hitler ordered Nazis to cause havoc in Austria and they murdered Dollfuss.	Mussolini moved his army to the Austrian border in support of Austria. Hitler was not ready to fight so he backed down.
13th January 1935: The Saar plebiscite Under the Treaty of Versailles, the Saar had been controlled by the League of Nations for 15 years. In 1935, a plebiscite took place to decide whether Germany or France should control the area. 90% voted for Germany and Hitler used this as propaganda.	Hitler gained valuable resources, like the coalfields of the Saar, and there was nothing anyone could do as the plebiscite was fair and legal.
March 1935: Rearmament Hitler held a rally where he announced that he had been rebuilding the German army and was reintroducing conscription. He had also started to develop the Luftwaffe – an air force.	In April 1935 Britain, France and Italy agreed that they would work together against Hitler as the Stresa Front.
June 1935: Anglo – German Naval Agreement Britain signed an agreement allowing Germany to have a navy that was 35% of the size of the British navy.	Hitler realised that Britain was allowing him to break the terms of the Treaty of Versailles.

On the 7th March 1936 Hitler marched 22,000 soldiers into the Rhineland, the demilitarised zone of Germany bordering France. This was banned by the Treaty of Versailles, which forbade any German soldier from going into the area. The decision to send in troops was a clear violation of the treaty but also of the Locarno treaty.

Hitler had attempted to join Germany and Austria in 1934 . A strong Nazi party, loyal to Hitler, existed. One of the reasons the previous attempt had failed was because the Italian leader Mussolini stood in the way. But with the signing of the Anti - Comintern pact and the mutual support during the Spanish civil war Hitler thought he would try again.

▼ **SOURCE A** *The location of the Rhineland, which was demilitarised in the Treaty of Versailles*

The Treaty of Versailles had forced Germany to demilitarise the area of the Rhineland on the border between Germany and France. Hitler wanted to take Lebensraum in East Europe, but to do this he would have to invade other countries. He knew France and Britain were likely to declare war if he did this, so he had to protect his western borders by remilitarising the Rhineland.

This action was a big risk for Hitler. The German generals had advised Hitler that the army was not strong enough to fight if Britain or France chose to challenge it. German financial ministers had warned Hitler that if his plan failed he would have to pay huge fines, which Germany could not afford.

1935: The Franco- Soviet pact was signed between France and the USSR. They agreed to assist each other if attacked. Hitler argues that he was in danger of attack from France in the West and the USSR in the East. Therefore he uses this as an excuse to justify moving into the Rhineland.

7th March 1936: Hitler's troops entered the Rhineland. Many rode bikes and there was no air support. Civilians greeted the troops with flowers. Germans were happy to see the Rhineland remilitarised.

Hitler gained confidence that he could get away with violating the Treaty of Versailles.

Britain and France started rearming: war was getting closer.

The French priority was no protecting its own border; they started ignoring treaties they had to protect other countries.

What was the significance of the Remilitarisation of the Rhineland?

Hitler signed the Anti-Comintern pact with Japan in November 1936. They agreed to work together against communism. Italy later joined the alliance when it agreed to the Pact of Steel in 1939.

Hitler showed that he was powerful; he signed the Rome Berlin axis with Mussolini.

Why didn't Britain stop Hitler?	Why didn't France stop Hitler?
The depression made Britain reluctant to do anything.	France were distracted by a general election
British people said there was no need to stop Hitler marching into his own back garden.	The French army was in Tunisia in case it had to intervene in the Abyssinian crisis
The Abyssinian crisis was going on at the same time.	Many believed that the German army was bigger than it actually was.

Germany had been ruled by Austria for 600 years, but in the Treaty of Versailles they were forbidden to unite.

Two of Hitler's foreign policy aims were to unite German – speaking people and to destroy the Treaty of Versailles

1934: Hitler had Austrian Nazis murder Dollfuss, the Austrian chancellor, but backed down when Mussolini moved troops to the Austrian border

Hitlers puppet, Seyss-Inquart, was appointed as minister for the interior, with power over the police, who turned a blind eye to Nazi attacks on the Austrian government.

1938: Austrian Nazis planned to get rid of the new chancellor Schuschnigg, but police stopped the plot. Austrian Nazis were imprisoned, but Schuschnigg felt vulnerable. He met with Hitler and agreed to give Nazis key positions in the Austrian government.

Schuschnigg planned a plebiscite to prove that the Austrian people did not want to be ruled by Hitler, but Hitler demanded that this be delayed and forced Schuschnigg to resign.

Hitler made Seyss-Inquart the new chancellor (Hitler controlled him). He claimed that Austria was in a state of chaos and asked Hitler to restore order. The Nazis marched into Austria on the 12th March. Austrians cheered the Nazis arrival.

On the 10th April the plebiscite was held and the Nazis won 99% of the vote.

Country	Reaction to Anschluss
Austria	99% of people voted in favour of Anschluss, but polling stations were heavily policed by the Nazis. The yes box on the ballot paper was much larger than the no box.
Britain	Some British people had decided that the Treaty of Versailles was too harsh. They thought Germany and Austria were essentially the same country, Hitler should be able to unite the two.
France	Two days before Hitler's invasion the whole government had resigned. France was in no position to get involved.
Czechoslovakia	The Czech people feared that Hitler's policy of lebensraum meant that they would be invaded next. Britain and France agreed to protect Czechoslovakia.
Germany	Hitler used Anschluss as a great propaganda victory. The German people were delighted.

In Hitlers quest for Lebensraum he turned his attention towards Czechoslovakia. However Czechoslovakia was a strong nation with a big army and lots of defences on the border with Germany. To take it Hitler would have to take the border area, Sudetenland first. As negotiations between Chamberlain and Hitler stalled, Mussolini suggested the leaders of Britain, Germany, Italy and France should meet over the Sudetenland. On the 29th September 1938 the four powers signed the Munich agreement.

Hitler had made no secret of his hatred of communism. Yet in 1939 Hitler and Stalin, leader of the USSR, signed the Nazi-Soviet pact. This made them allies and gave Hitler the confidence to invade Poland..

Key
SUDETENLAND: Czech territory ceded to Germany at Munich, 30 September 1938
Czech territory given to Hungary by Germany and Italy at Vienna, 2 October 1938
Czech territory annexed by Poland, 1 November 1938

The Sudetenland was part of the Czechoslovakia border.

Hitler planned to take Lebensraum

Czechoslovakia had been created at the end of WW1. Hitler felt the invasion would be another step towards destroying the Treaty of Versailles.

Czechoslovakia's main defences were in the Sudetenland so taking it would allow Hitler to take the whole country. There were natural resources and factories in the area that Hitler could use.

Why did Hitler want the Sudetenland?

About 20% of the Sudeten population was German. In May 1938 the Nazis claimed that they were being persecuted and used this to justify an attack.

15th September 1938: Chamberlain flew to meet Hitler. Chamberlain was trying to appease Hitler to avoid war. He agreed that Hitler could take the Sudetenland as long as his actions were peaceful. Chamberlain then went to meet the Czechs and forced them to agree.

22nd September 1938: Chamberlain meets with Hitler again. This time Hitler changes his demands. Now he wants the Sudetenland to be handed to him by the 1st October and Hungary and Poland should be given Czech land

10th October 1938: Troops marched in, but unlike the Rhineland and Austria, the Czechs saw this as an invasion. This was the first time Hitler had invaded a country that had not been united with Germany. Hitler completes his invasion of Czechoslovakia in 1939. He had broken the promise made at the Munich agreement. Appeasement had failed.

29th September 1938: Chamberlain, Hitler, Mussolini and Daladier meet at the Munich conference. They accepted Hitler's demands. The Czechs and the USSR were not consulted. This made Stalin think Britain and France could not be trusted. Chamberlain said he had prevented war, as Hitler had promised to take any more land.

Hitler now wanted Poland. Taking Poland meant he could defy the Treaty of Versailles and take Lebensraum at the same time. However the USSR considered Poland important. If Hitler invaded he faced a war on two fronts. War with Britain and France in the west and war with the USSR in the east. On the 23rd August 1939 Hitler and Stalin signed the Nazi- Soviet pact. This allowed Hitler to invade Poland.

Why did Germany sign the pact?
- Hitler could now invade Poland without facing a war on two fronts. Britain and France had promised to protect Poland. Hitler believed that, with the pact, he could defeat Britian and France in the west first before turning his attention to the USSR in the east.
- Britain and France would have to go to war without the USSR as an ally.
- The USSR had a large army, they would not be a threat to Germany.

Why did the USSR sign the pact?
- Stalin felt he couldn't trust Britain and France as they left him out of the Munich conference. He thought it was weak to appease Hitler. Stalin didn't trust them to help protect the USSR if they were invaded.
- Britain and France had sent minor diplomats that had little authority to meet with Stalin. Hitler had sent a senior Nazi. This made Hitler look like he had more respect.
- Hitler had promised Stalin Polish territory. Stalin wouldn't even have to send troops.
- The pact bought Stalin time to prepare for a potential war. The USSR had not been ready to fight if invaded.
- Land in Poland could be a buffer zone if Hitler decided to invade the USSR.

Hitler was confident to invade Poland. He knew he wouldn't have to fight a war on two fronts. On the 1st September 1939 the German army and Luftwaffe decended on Poland. On the 3rd September 1939 the British sent an ultimatum. If Hitler didn't leave Poland by 11am Britain would declare war. Hitler sent no reply so Britain, followed by France declared war.

SOURCE A 'Strange Bedfellows' by British Cartoonist, Bert Thomas; published in a British newspaper, 18 September 1939

SOURCE B An American cartoon from 1939. The caption says 'Wonder how long the honeymoon will last?'

Magna Carta 1215

Summary

1. Barons are fed up with the King
- The Barons put an army together.
- If King John wanted to gather an army, he would need the barons' support.

2. 19 June 1215, Runnymede, near Windsor
- King John met the Barons.
- They would negotiate how the country should be governed.

3. The Magna Carta
- 63 promises
- Would change kings power/ give Barons more control.

4. Main clauses of the Magna Carta
- Barons heir shall inherit lands on payment of £100 to the king.
- No scutage shall be imposed on the barons.
- No freemen shall we arrested or imprisoned without a trial.
- The English Church make its own appointments.
- A group of 25 barons to monitor the King and ensure he commits to Magna Carta.

5. Aftermath
- John had no intention of sticking to the promises he made.
- He only agreed so the war would end and barons back on side.
- Many people consider it a failure in the short term, because John quickly backed out of the agreement, saying he had been forced to sign it.

Key factors
War
Religion
Government
Role of the Individual

Key People
King John: King of England.

Robert Fitzwalter: Leader of the Barons

Stephen Langton: worked with the barons on the Magna Carta and resent it to the King.

Prince Louis of France

Key Facts/ Context
- King John crowned 1199.
- His Father and previous King Henry II had been popular.
- Medieval society was built on the Feudal System.
- John had a disagreement with the Pope over who should be Archbishop.
- The Pope retaliated by banning church services which frightened people.
- Barons were worried this could lead to an invasion from a foreign King.
- Poor relations was caused high taxes paid by Barons called scutage.

Simon de Montfort 1265

Summary
- The barons tried to stop King Henry III from ruling unjustly.
- King Henry re-issued Magna Carta, reaffirming the rights of the barons, on several occasions during his rule.
- Simon de Montfort was involved in attempts to force the King to rule justly. He rebelled against the King and ruled the country for several months.
- Simon invited the Commons to join Parliament.
- After his death Simon's changes were removed.

Key factors
Religion
Chance
Ideas
Role of the individual

Key People
Simon de Montfort: leading member of the Montfort family, Norman aristocratic family who came to England after the 1066.

Henry III: King of England at the time.

Provisions of Oxford
- Foreign members of the royal household banished.
- Gave the barons power over decision making than the King as it made the King accountable for his actions.
- The barons were divided, so the King refused to sign.
- Simon de Montfort to lead an army against the King which he won. King Henry III and his son were captured after the Battle of Lewes

Parliament
- January 1265: Simon invited representatives of the Commons to Parliament.
- Representatives were allowed to air their problems in return of being taxed by the government.
- The first time that commoners were consulted.
- Due to Simon's actions he is regarded as the 'Father of Parliament'.
- Simon did this without consulting the other barons who were furious.

Key Facts/Context
- Henry made the same mistakes made by John and was short of money
- He lost two major wars in France and only listened to a few advisers
- Henry allowed a lot of foreigners to help him govern the country
- Simon had a difficult relationship with Henry III.
- Henry put Simon on trial for his actions, but he was found innocent

The Peasants Revolt 1381

Key People
Richard II: King of England

Wat Tyler: Leader of the Revolt

John Ball: Kent Priest

John Bampton: Tax Collector

Key factors
- Equality, Democracy, Representation
- Economy
- Role of the individual

Key Facts/Context
- King Richard II was young and inexperienced.
- Many peasants were returning from the 100 Years War.
- They were forced to their old lives, but paying more tax.
- Peasants were inspired by Ball.
- The King was worried Ball would turn people against the feudal system.
- People were not angry at the King but the system.

Summary

1. 30 May, Fobbing
- Peasants refuse to pay poll tax to Bampton and threaten his life.
- Bampton flees back to London
- Peasants hide in the woods worried they will be punished.

2. 2 June, Brentwood
- Rebels join forces.
- Chief Justice is sent to collect taxes and peasants refuse and threaten death.
- Begin to set fire to the houses of Bampton's supporters.

3. 7 June, Maidstone
- Peasants in Kent march to Maidstone.
- Wat Tyler is made leader.
- Free John Ball from prison.
- Kill Archbishop Canterbury
- Destroy tax records.

4. 12 June, Bishopgate
- King attempts to meet peasants but kings men do not allow off the boat due to peasants hostility.

5. 13 June, City of London
- Some rebels enter and kill Kings supporters.
- Tyler had given orders to be peaceful.

6. 14 June, Mile End
- Tyler meets King, outlines demands.
- King to give pardon and all villeins to be made freemen, King agrees.

7. 15 June, Smithfield
- King meets rebels again, Tyler demands change to law – church land given to people and get rid of all bishops but one.
- King agrees but one of his men kills Tyler.
- Peasants are ready to fight, King shouts 'Will you kill your King?'.
- Peasants follow king out London, revolt is over.

GEOGRAPHY

There are global variations in economic development and quality of life

Classification of countries	
LIC – Low Income Countries	US $1045 or less GNP 30 countries
NEE – Newly Emerging Economy	80 countries. Number increasing due to globalisation
HIC – High Income Country	US$ 12,736 or more 80 countries

Population Structures & the DTM

The population structures change as countries develop and progress through the demographic transition model. The typical stages of the pyramids are show below...
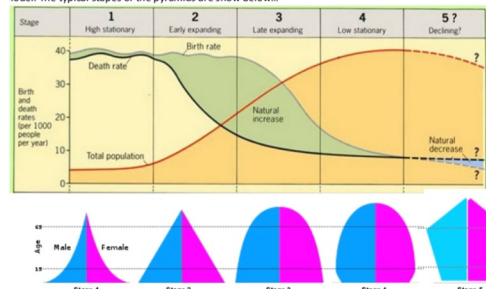
Indicator	Limitations
LICs	Not higher death rate as have younger population
Birth rate	Useful except where government policies
Infant Mortality Rate	Decreasing in HICs. Increasing in LICs. Close link to wealth, access to services. Data can be inaccurate
Life Expectancy	Rising in HICs though may decrease due to obesity
Gross National Income	Blunt tool. No measure of how much $1 will buy. Hides variations
HDI	Most useful indicator. Economic and social element. Data can be unreliable. Does not account for subsistence economy, corrupt governments etc.

Causes of uneven development	
Physical	Climate — Few raw materials Poor farming land — Lack of safe water Extreme weather — Natural hazards
Economic	Poor trade links — Primary economy Debt — Corrupt government Lack of education quality — Poor health and water
Historical	Colonisation — Conflict

Various strategies exist for reducing the global development gap

Strategy for reducing the development gap	
Investment	Governments, organisations of companies invest in big projects. Provides employment and income leading to development. TNCs from NEEs and HICs inject FDI leading to multiplier effect
Industrial development and tourism	HEP helps economic growth in Africa and Asia. Brings employment, income and opportunities. Investment occurs in housing, education and infrastructure Move from primary products as issues with overproduction and import taxes. Manufacturing goods lead to more profit Tourism leads to investment and more income. Vulnerable to recession.
Aid	Gift (not repaid). Can be funding for development e.g. infrastructure which boosts economy and leads to an increase in quality of life. From countries / IMF / World Bank UK spends 0.7% GDP on aid
Intermediate technology	Comines sophisticated ideas with cheap readily available materials. Local knowledge and tools used eg. Afridev handpump, solar ovens
Fair Trade	Prevents exploitation with realistic prices and better working conditions. Increases standard of living, health care and education.
Debt relief	Writing off debts / making repayments lower and terms longer IMF / World Bank Highly Indebted Poor Countries Initiative helped 41 countries (mainly in Africa) control their finances, show no government corruption and agree to spend saved money on education, healthcare and decreasing poverty. Tanzania now has free education and Uganda has safe water for 2 million people African countries are over US$300 billion in debt
Microfinance loans	Provided by investors in HICs to entrepreneurs in NEEs and LICs. Many borrowers are women e.g. Glameen Bank in Bangladesh. Vital cash to escape cycle of poverty
EG of how tourism in a LIC can reduce the development gap	Case Study : Tunisia
Reasons for tourism	Climate — Links with Europe History and Culture — Landscape Cheap package holiday
How has it helped?	Multiplier effects helped souks and farmers. Jobs and income Now one of wealthiest African countries with increasing life expectancy, literacy rates, jobs and gender equality
Concerns	Pollution of the environment — Leakage of profits Terrorism in 2015

The Changing Economic World & Urban Issues & Challenges

Role of TNCs in relation to industrial development	• Niger delta – oil. Royal Dutch Shell, Exxon Mobil, Chevron, Total and Agip • Platforms and pipelines installed. Oil shipped to Europe and USA to be refined. Most profit leaked • Nigerian National Petroleum Corporation – joint ventures with TNCS • 40 TNCS – mostly UK, Europe and USA • Damage to wetland and coastal ecosystems which people rely on
TNC Examples	UNILEVER • Anglo Dutch company – food, drinks and home items • Since 1923 been making palm oil based soap and employs 1500 people • High standards of employment and environmental stewardship • Promoted improvements in health care, education and water supply SHELL OIL • Anglo Dutch company. • Huge investment • 65000 directly employed and 250,000 indirectly employed • 91% of contracts with Nigerian companies • Issues – oil spills, oil flares (toxic fumes), militant groups disrupting supplies, oil theft and sabotage
Changing political and trading relationships within the wider world	• Part of OPEC, African Union, UN, OCOWAS(Economic Community of West African States) and CEN-SAD (Community of Sahel Saharan States) • Trading relationship with UK for over 300 years. • Exports : oil, gas, rubber, cocoa and cotton • Imports : machinery, chemicals, transport equipment, phones, rice and wheat • Main imports from China and there is growing Chinese investment in Nigeria • China Railway Construction Corporation building US$12 billion 1200km railway • China invested US$10 billion in exploration and drilling a new oil field • South Africa investing in business and banking • American companies investing and operating here too – GE, Walmart, Microsoft

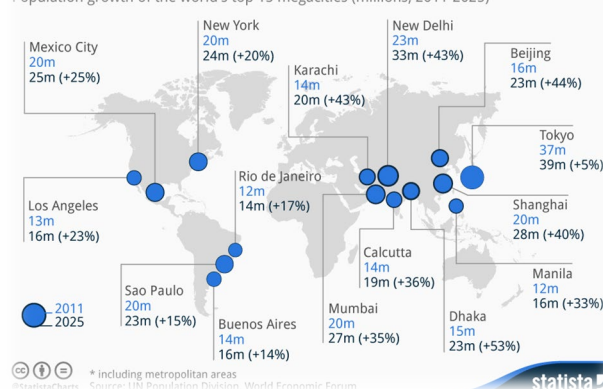| Consequences of uneven development	
Disparities in wealth and health	HICs – higher income, better health care, higher life expectancy, lower IMR NEE – wealth not evenly distributed LICs depend on HICs for aud. Borrow from world bank causing debt North America 35% of global wealth, Africa 1%
International migration	Migration to countries with higher development e.g. Mexico to USA Depends on push and pull factors. Money sent home

African Union

International Aid – types and impacts on the receiving country	• ODA – Official Development Assistance – can be multilateral (World Bank / IMF) or bilateral (from one country) • Voluntary aid – can be short term emergency relief or long term development assistance • 2009 – 2013 : 60 million mosquito nets distributed • UK gives US$300 million year of aid • Receives 4% of aid given to Africa • Most successful projects are community based • Problems include government corruption, government diverting money, donors have political influence, promoting commercial self interest
Environmental impacts on economic development	• Oil pollution • Air pollution • Water pollution • Loss of habitats • Destruction of forests • Chemical waste • Desertification • Traffic congestions • Squatter settlements • Waste disposal
Effects of economic development on quality of life for the population	• Rated 152/187 countries in terms of HDI. Improving and is increasing quickly • New jobs mean more income and increased quality of life • Large differences between north and south; rural and urban; educated and uneducated • Lack of access to safe water, sanitation and reliable electricity supply • Oil wealth not used effectively. • Overdependence on oil may become an issue as oil prices fall and new technology such as fracking develop • Key challenges include continuing stable government, pollution of the Niger delta, tsetse fly affecting commercial livestock, desertification, religious conflict between north and south, Boko Harem extremist group

A growing percentage of the world's population lives in urban areas

Global pattern of urban change	• More than 50% of world's population live in urban areas • By 2030 it is expected to be more than 60% • By 2050 expected to be more than 70% • In 1950 there were 4 megacities • Now there are more than 20
Urban trends worldwide	• Highest rate of urbanisation in LICs due to rural to urban migration and high rates of natural increase (birth rate much higher than death rate) • Lower rates in HICs as already urbanised and have aging population • Some NEEs in South America following HICs pattern • Largest increase in India, China and Nigeria – by 2050 urban areas will have grown by 37%
Emergence of megacities	• Asia – huge population. Massive rural to urban migration. Rates fluctuate • China – Pearl River Delta – 120 million people as merging Hong Kong, Shenzhen and Guangzhou • Most megacities will be in China and India

The World's Megacities Are Set for Major Growth
Population growth of the world's top 15 megacities (millions, 2011-2025)

Opportunities created by urban growth in Lagos

Social – access to services, health and education	• More schools and universities • Growing industry – fashion, finance and film (Nollywood) • Healthcare available • 68% have secondary education (40% of people in rural areas don't get a primary education) • Above average healthcare, education and employment – 9 years education, 53 years life expectancy
Access to resources, water and energy	• 2 power stations planned. • Wealthy houses and businesses have generators • Rich have pipes water • Rest use public taps, boreholes or buy from vendors
Economic – how urban industrial areas can be a stimulus for economic activity	• More jobs in Lagos in both the formal and informal economy • Eco Atlantic – new financial hub – 150,000 jobs • Nollywood film industry – 3rd largest in world

Urban growth creates opportunities and challenges for cities in LICs and NEEs

Case study : LAGOS	Urban growth creates opportunities and challenges for cities in LICs/NEEs
Location and importance regionally, nationally and internationally	• SW Nigeria, Gulf of Guinea • Capital in early 20th century until 1991 (Abuja now the capital) • 80% of Nigerian industry in Lagos • Main finance centre in West Africa • International airport and port • Increasing population (15 million at present and increasing by 15,000 a year) • Expanded north and west of Lagos lagoon)
Causes of growth	• Natural increase – youthful population and most migrants are young • Rural to urban migration. Push factors – low wages, changing climate, poor services, land shortages, degraded land, political unrest e.g. Boko Haram. Pull factors – well paid jobs, urban lifestyle, higher standard of living, friends and family, education, medical care

| Case study : Lagos	Challenges of urban growth
Management of the growth of slums / squatter settlements	• 60% live in slums • Most in Lagoon area e.g. Makoko • Lack basic facilities, communal toilets, waste put into the lagoon causing disease. 3km to communal water point • Crime in the slums an issue • Eco Atlantic – New city of 250,000
Providing clean water, sanitation systems and energy	• 2 new power stations planned • Plans to harness methane from rubbish dumps • 2012 Lagos state water Regulatory Commission ensures safe water and fair prices. Responsible for water treatment plant and monitors boreholes • Water bought from vendors • Lack of sewage system • High risk of flooding as low lying
Providing access to services – health and education	• Most in informal areas live on less than $1.25 a day • Healthcare free in government clinics though often long queues
Reducing unemployment and crime	• 3 helicopters for police • 9.9% unemployment • Grants via the Trust Fund Bill have helped people become self employed • 30% of new jobs in the informal economy
Managing environmental issues – waste disposal, air and water pollution, traffic congestion	• Only 40% waste collected • Waste recycling industry e.g. Olyssun dump • Fatal accident rate 28 per 100,000 (x3 HICs) • Air pollution 5 x recommended level • 2003 Lagos Metropolitan Area set up a bus rapid transport system • Plans for integrated transport, ferry network, bus lanes, new airport, walking and cycling facilities as well as better urban planning to reduce journey times

Lagos State rail Master plan | Lagos Cable Car Project Master plan
Lagos State Bus Rapid System Master plan | Lagos Water Transport Master plan

Case Study : Makoko floating school	An example of urban planning that is improving the quality of life for urban poor
When?	2014
Problems in Lagos	• Growing population • Increasing population density • Rising sea levels • Poor water supply • Unreliable power supplies
Design of the school	• Solar panels • Natural ventilation • Playground / green area • Floating platform • Local building material • Collects rainwater and stores it
Hopes for the future	Hoped this design could be applied to houses in the Lagoon. Hit a snag in 2016 when the school collapsed in heavy rain – yet to see what happens next

	Some LICS and NEEs are experiencing rapid economic development which leads to significant social, environmental and cultural change

NIGERIA CASE STUDY	
Location and Importance of the country regionally and globally	• West Africa, North of the Equator • Largest population of Africa – 184 million • NEE – 3rd largest manufacturing economy in Africa • Largest economy in Africa • By 2020 should be one of the top economies • Youthful educated population – skilled workforce for manufacturing and services
Wider political, social, cultural and environmental context	• 1960 Gained independence from the UK • 1967 – 1970 Civil war followed by 28 years of military government. • 1998 - Now stable democratic government • 500 ethnic groups – South is Christian (Igbo and Yuroba), North is Muslim (Hausa). Some ethnic boundaries broken by rapid urbanisation • South is Tropical Rainforest (Cocoa and oil palm crops) and North is Savanna (Peanuts grown) • Issues in the north with extremist group Boko Haram – want Sharia law and own government. 17,000 dead.
Changing industrial structure. Balance between different sectors of the economy	• 60% live on less than US$1.25 a day. Growing inequality • GDP 2006 – US$110 billion, GDP 2015 US$560 billion • Money earned from Services 52%, Manufacturing 7%, Oil and gas 14%, Agriculture 22%, Other 5% • Nollywood – 3rd largest film industry in the world • 70% employed in agriculture • Rapid increase in telecommunications and retail • Manufacturing increasing – processed food, leather, textiles, soap, detergents
How manufacturing can simulate economic development	• Oil found in 1950s. 14% GDP, 95% export earnings • Produces 2.7% of world's oil which is higher quality than oil from the Middle East • Overdependence on oil -- prices fell in 2015 • Oil processing led to chemical by products leading to growth in chemical industries such as soaps, detergents and plastics • Dangote Cement (Nigerian company) has expanded into 13 countries in Africa • All led to increased standard of living, FDI, jobs, taxes, multiplier effect, manufactured goods. • Less imports needed and Nigerian TNCs have more influence in the region
Advantages and Disadvantages of TNCs	• Advantages : investment, jobs, expertise / skills, international links, new technology, multiplier effects, export revenues • Disadvantages : leakage of profits, lower wage levels, environmental damage, can withdraw investment, exert political influences, poor working conditions, management jobs go to foreigners

	Urban change in cities in the UK leads to a variety of social, economic and environmental opportunities and challenges
	Overview of the UK population and major cities in the UK
Population	260 per km2 on average 5000 per km2 in London and less than 10 per km2 in North of Scotland Most in low lying flat areas especially by coasts and rivers
Cities	Fastest growing are in south east. London the fastest growing Sunderland is the only city with a decreasing population
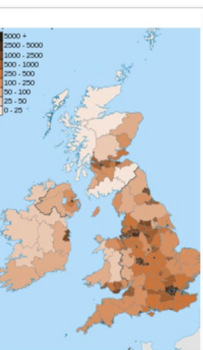
Case study : Liverpool	Urban change in cities in the UK leads to a variety of social, economic and environmental challenges and opportunities
Location and importance of city in UK and wider world	• North West of England • Major ports & access to trade links • Hub for transport networks • Wealthy city • House prices and earnings increasing • Headquarters of TNCs • Universities, research, tourism, culture, media, communications
Impacts of national and international migration on the growth and character of the city	• Young population in 20s and 30s moving for work. Also pushing up the rate of natural increase • Migrants from worldwide • Multicultural – current influx from Eastern Europe • White British 46%, White other 15%, South Asian 18%, Black 13%, Mixed 5% and other 3%

Urban sustainability requires management of resources and transport
How urban transport strategies are used to reduce traffic congestion
• HS2 • Cross rail • Southwest super highway

Major changes in the economy of the UK have affected, and will continue to affect, employment patterns and regional growth	
Causes of economic change	
Deindustrialisation and decline of traditional industrial base	• Less manufacturing, more services and quaternary industries • Machines and technology replaced people • Lack of investment, high labour costs and outdated machinery means UK goods expensive • 1800 : Primary 75%, Secondary 15% and Tertiary 10% • Now : Primary 2%, Secondary 16%, Tertiary 73%, Quaternary 9%
Globalisation	• Made possible by improvements in transport, communications and internet • 60, 000 TNCS worldwide • UK characteristics : economic growth, cheaper goods and services, foreign investment, high value production, migration, less manufacturing, outsources jobs
Government policies	• 1945 – 1979 : state run industries propped up by government money • 1979 – 2010 : Privatisation and redevelopment of old areas • 2010 - : rebalancing of economy – improvement of infrastructure, investment in manufacturing, easier access to finance and encouraging global firms to locate in the UK
Movement to a post industrial economy	
Development of ICT	• IT manufacture of hardware and design • 1.3 million jobs • One of world's leading digital economies
Finance	• Banking, insurance, securities, dealing and finance • 10% GDP, 2 million jobs, 29% exports • 50.5% based in London
Research	• Quaternary sector • 60,000 jobs and £3 billion income • Research in universities, private companies and government bodies
Science and business parks	• Science park : Group of scientific and knowledge based businesses based on one site e.g. Cambridge Science Park • More than 100 in the UK providing 75, 000 jobs • Business park : Cluster of businesses on the edge of towns e.g. M4 corridor

Place of the UK in the rider world	
Trade	• Most with EU. USA important too. • Increasing trade with China • £250 billion of exports per year
Culture	• TV and media exports - £1.28 billion (USA 47%, Australia and New Zealand, China 40%) • Migrants bought own culture – food, music, fashion, films, festivals
Transport	• Heathrow one of world's busiest airports • Channel Tunnel and ferries to Europe • Southampton – cruise hub
Electronic communication	• Focus on submarine cables – 99% internet traffic uses these • Vital part of global economy • Arctic Fibre project 2016 : UK to Tokyo – 15000km • 90% UK population use internet – emails / social media

Impacts of industry on the physical environment	• Negative visual impact • Air and water pollution • Soil degradation • Landfill • Impacts of roads
EG of how modern industry can be more environmentally sustainable	CAR INDUSTRY • Nissan – less electricity and water used. More electric and hybrid cars build, less CO_2 emissions, 7% of energy used is from windfarms • Jaguar – maximise natural cooling and natural light to decrease energy use; solar panels produce 30% energy used; most waste recycled

	Improvements and new developments in transport
Road	• 2014 - £15 billion road investment strategy – 100 new roads by 2020, 1300 miles added to roads and extra lanes on motorways, Smart motorways • A303 Superhighway - £2 billion road widening converting road to dual carriageway
Rail	• Electrification of Trans Pennine Express and Midland Mainline • HS2 - £50 billion : London to Sheffield, Leeds and Manchester • London's crossrail 2018 - £14.8 billion, 32km • Channel Tunnel – 346 million people in 20 years, 1.4 million trucks, 2.5 million cars, 58, 500 people a day
Airport capacity	• 3.6% GDP • 300,000 jobs • 750,000 international and 420,000 domestic flights • Recommended 3rd runway for Heathrow
Port capacity	• 2014 – Biggest were Grimsby, Tilbury, Milford Haven and Southhampton. • Investing : Belfast, Avonmouth, Felixstowe, Harwich • 37000 jobs. More through multipler effect • 2013 London Gateway opened for bigger ships closer to London

	The North South Divide
North v South	Cultural and regional differences • North : deindustrialisation, more unemployment, decreasing / slow growing population. Falling house prices. Lower wages, poorer health, poorer education • South : higher standard of living, better quality of life, more income, more congestion, increasing house prices
Strategies used to decrease regional differences	• Deindustrialisation in the north meant financial support from the government • Foreign investment encouraged in north e.g. Nissan, Mitsubishi • EU regional funding to decrease regional disparities • In 2011 24 Enterprise zones were established to encourage new businesses with decreasing rates, superfast broadband and simple planning regulations • 2015 : Northern Powerhouse strategy aimed to develop economies of major cities in North. Tourism, food and energy to be developed in rural areas • Power given to individual cities on how to raise and spend money

	Economic and political links
EU	• Migration • Financial support for farmers • Single market (trade) • European Structural and Investment funds for disadvantaged regions • Laws and controls • Pay more to support poorer countries
Commonwealth	• 53 countries – most former colonies • 2.2 billion people – 60% less than 30 years old • Advice on human rights, social and economic development and youth empowerment • Trading, cultural and sporting links • Many UK residents live in Commonwealth countries and vice versa • Most use English

Tier 3 Vocab	Definition	Contextual Sentence
Mega cities	Urban area with population in excess of 10 million people.	Tokyo is a megacity in Japan with a population of almost 14 million.
Migration	When people move from one area to another.	A variety of push and pull factors can influence migration.
Natural increase	Birth rate minus death rate.	A population grows as a result of natural increase.
Urbanisation	The process by which an increasing percentage of the country's population comes to live in towns and cities.	Urbanisation has led to the increase of health issues in urban areas.
Brownfield site	Land that has been used, abandoned and now awaits some new use.	The Olympic Park was build on a brownfield site.
Dereliction	Abandoned buildings and wasteland.	Derelict buildings were a result of urban decline in Liverpool.
Greenfield site	A plot of land that has not yet been subject to any building development.	Greenfield sites offer many opportunities to a developer.
Inequalities	Differences between poverty and wealth as well as in peoples' wellbeing and access to services.	NEE's bear a variety of social and economic inequalities.
Integrated transport systems	When different transport systems connect making journeys smoother and public transport more appealing.	London boasts a range of integrated transport systems.
Rural urban fringe	Zone of transition between the built up area and the countryside.	Commuters from the rural urban fringe face traffic congestion.
Social deprivation	The degree to which an individual or an area is deprived of services, housing, income and local employment.	Post-industrial Liverpool faced great social deprivation.
Urban greening	The process of increasing and preserving open space such as public parks and gardens.	Urban greening brings many social and health benefits to the local population.
Urban regeneration	The revival of old parts of the built up area by renewal or redevelopment.	Liverpool's Albert Dock has undergone a huge urban regeneration scheme.
Urban sprawl	Unplanned growth of urban areas into the surrounding countryside	Urban sprawl is responsible for loss of habitats and wild spaces.
Economic opportunities	Chances for people to improve their standard of living through employment	Education greatly improves a person's economic opportunities.
Sanitation	Measures designed to protect public health e.g. clean water	The slum lacked basic sanitation.
Social opportunities	Chances for people to improve their quality of life	Social opportunities were offered to those who followed the laws.
Squatter settlement	An area of poor quality housing lacking in amenities which develops spontaneously and illegally	Makoko is a squatter settlement in Lagos, Nigeria.
Traffic congestion	Occurs when there is too great a quantity of traffic for roads to cope with	Lagos has experiences huge levels of traffic congestion due to rural to urban migration.
Birth rate	Number of live births in a year per 1000 of the population	The birth rate decreased due to the introduction of family planning facilities.
Death rate	Number of deaths in a year per 1000 of the population	The death rate increased due to an ageing population.
Demographic Transition Model	A model showing how populations change over time in terms of their birth rates, death rates and total population	The Demographic Transition Model (DTM) has 5 stages.
Development	The progress of a country in terms of economic growth, technology and welfare	We can track a country's development using a range of indicators.
Gross National Income (GNI)	The total amount of money earned by a nation's people and businesses.	Gross National Income is a trusted economic measure of development.
Gross National Income per capita	The total amount of money earned by a nation's people and businesses, divided by the size of the population	Gross National Income per capita shows the average person's income.
Human Development Index (HDI)	Development measure using GDP per capita, life expectancy and adult literacy. Given as an index figure	Human Development Index is an accurate measure of development as it combines 3 indicators.
Infant mortality	Average number of deaths of infants under 1 year of age per 1000 live births per year	The infant mortality rate was high due to unsanitary conditions.
Life expectancy	Average number of years a person might be expected to live	A woman's life expectancy is usually slightly higher than a mans.

Technology in Everyday Life: GCSE Foundation Tier Spanish Knowledge Organiser

Key Ideas

- Las diferentes tecnologías.
- Comparar las tecnologías.
- Las ventajas y los inconvenientes de Internet.
- Mis tecnologías preferidas – opiniones.
- Lo que harías sin tecnologías.

Key Vocabulary

Los sustantivos

el archivo	file
arroba	@
el buzón	mailbox
el correo basura	spam
el correo electrónico	email
el disco duro	hard drive
el mensaje (de texto)	text (message)
el muro	wall
el ordenador	computer
la pantalla	screen
el periódico (digital)	(digital) newspaper
el (ordenador) portátil	laptop
punto	dot, full stop
puntocom	.com

el ratón	mouse
la red	network, internet
la red social	social network
la revista (digital)	(digital) magazine, (e-magazine)
el riesgo	risk
la sala de chat	chat room
el teclado	keyboard
el videojuego	videogame

Los adjetivos

lento/a	slow
peligroso/a	dangerous
práctico/a	practical
rápido/a	fast
útil	useful

Los verbos

acceder	to access
borrar	to erase, to delete
cargar	to load
colgar	to put (photos on social media, etc.)
crear	to create
descargar	to download
enviar	to send
funcionar	to work, to function
grabar	to record, to burn (a disc)
guardar	to save
hablar	to speak, to talk
mandar	to send
navegar	to surf
publicar	to publish
recibir	to receive

Key Verbs

Infinitivo	Presente	Pasado (Pretérito)	Futuro	Condicional
hacer - to do	yo hago ; él/ella hace ; nosotros/as hacemos	yo hice ; él/ella hizo ; nosotros/as hicimos	yo haré ; él/ella hará ; nosotros/as haremos	yo haría ; él/ella haría ; nosotros/as haríamos
ser - to be	yo soy ; él/ella es ; nosotros/as somos	yo fui ; él/ella fue ; nosotros/as fuimos	yo seré ; él/ella será ; nosotros/as seremos	yo sería ; él/ella sería ; nosotros/as seríamos
estar - to be	yo estoy ; él/ella está ; nosotros/as estamos	yo estuve ; él/ella estuvo ; nosotros/as estuvimos	yo estaré ; él/ella estará ; nosotros/as estaremos	yo estaría ; él/ella estaría ; nosotros/as estaríamos
tener - to have	yo tengo ; él/ella tiene ; nosotros/as tenemos	yo tuve ; él/ella tuvo ; nosotros/as tuvimos	yo tendré ; él/ella tendrá ; nosotros/as tendremos	yo tendría ; él/ella tendría ; nosotros/as tendríamos
usar - to use	yo uso ; él/ella usa ; nosotros/as usamos	yo usé ; él/ella usó ; nosotros/as usamos	yo usaré; él/ella usará; nosotros/as usaremos	yo usaría; él/ella usaría; nosotros/as usaríamos
navegar - to surf	yo navego ; él/ella navega ; nosotros/as navegamos	Yo navegué ; él/ella navegó ; nosotros/as navegamos	yo navegaré; él/ella navegará; nosotros/as navegaremos	yo navegaría; él/ella navegaría; nosotros/as navegaríamos

Technology in Everyday Life: GCSE Foundation Tier Spanish Knowledge Organiser

Key Phrases

Ir de compras	go shopping
En cualquier momento/A cualquier hora	whenever/at whatever time

Tricky Pronunciation: Practise these with your teacher!

el archivo	file
crear	to create

False Friends

lento/a	slow

Tricky spellings

práctico/a	practical	Check the accent on the 'a'.
el (ordenador) portátil	laptop	Check the accent on the 'a'.
rápido/a	fast	Check the accent on the 'a'.
útil	useful	Check the accent on the 'u'.

Key Questions

1. ¿Cuál es tu opinión sobre la tecnología? What is your opinion of technology?
2. ¿Cómo usas las tecnologías? How do you use technology?
3. ¿Cuáles son las ventajas y desventajas de Internet? What are the advantages and disadvantages of the internet?
4. ¿Qué tecnologías usas? What technologies do you use?
5. ¿Usas Internet para hacer tus deberes? Do you use the internet for your homework?
6. ¿Qué tecnologías prefieres? Which technologies do you prefer?
7. ¿Tienes un teléfono móvil? Do you have a mobile phone?
8. ¿Qué piensas de los teléfonos inteligentes? What do you think of smartphones?
9. ¿Qué harías sin tu teléfono móvil? What would you do without your mobile phone?
10. ¿Has hecho compras en línea? Have you done some online shopping?

Useful Grammatical Structures

- Use **modifiers** to modify an adjective. Examples include: bastante (quite); un poco (a bit).
- Use **intensifiers** to intensify an adjective. Examples include: realmente (really); muy (very); particularmente (particularly); totalmente (totally); completamente (completely).
- Use **connectives and conjunctions** to make longer sentences. Examples include: porque (because); ya que (as/because); pero (but); sin embargo (however); cuando (when), although (aunque).
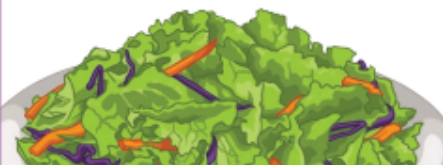
UNIT OF WORK 3: Healthy and unhealthy living

Social Issues: GCSE Foundation Tier Spanish Knowledge Organiser

Key Ideas

- Descripción de una dieta sana/malsana.
- Los peligros de fumar/beber alcohol.
- La importancia del deporte para la salud.
- Los sin techos en tu ciudad.
- Una organización benéfica que conoces.

Useful Grammatical Structures

- Use **modifiers** to modify an adjective. Examples: bastante (quite); un poco (a bit).
- Use **intensifiers** to intensify an adjective. Examples: realmente (really); muy (very); totalmente (totally); tan (so).
- Use **comparatives** to compare 2 or more items. Examples: más/menos+ adjective que... (more/less + adjective than...); tan + adjective como... (as + adjective as...).
- Use **connectives and conjunctions** to make longer sentences. Examples: porque (because); pero (but); sin embargo (however); cuando (when).
- Use a range of **negatives**. Examples: No como carne (I don't eat meat); Ya no como chocolate (I no longer eat chocolate); Nunca bebo coca cola (I never drink coke).
- Use the **perfect tense** to describe past events. Examples: fui (I went); comí (I ate); hice (I did); bebí (I drank); trabajé (I worked); ayudé (I helped).
- Use the **future tense** to describe future intentions. Example: voy a comer menos patatas fritas (I'm going to eat less crisps).

Key Vocabulary

Los nombres

el cigarillo	cigarette
el corazón	heart
el cuerpo	body
el dolor	pain, ache
la droga (blanda/dura)	(soft/hard) drug
el ejercicio (físico)	physical exercise
la enfermedad	illness
el entrenamiento	training
el estrés	stress
el fumador (pasivo)	(passive) smoker
el humo	smoke
la necesidad	need
la obra/organización benéfica	charity
el olor	smell
la participación	participation, taking part
la posibilidad	possibility
el propósito	aim, purpose, objective
los pulmones	lungs
la residencia (para ancianos)	old people's home
la salud	health
el sida	AIDS
la tentación	temptation
la tienda con fines benéficos	charity shop
la vida	life
el voluntario	volunteer

Los adjetivos

activo/a	active
borracho/a	drunk
cansado/a	tired
enfermo/a	ill
equilibrado/a	balanced
estresante	stressful
malsano/a	unhealthy
muerto/a	dead
saludable	healthy
sano/a	healthy/wholesome
vivo/a	alive
voluntario/a	voluntary

Los verbos

acostarse	to go to bed
caer(se)	to fall down
cansar(se)	to get tired
contribuir	to contribute
despertarse	to wake up
doler	to hurt
dormir(se)	to sleep/fall asleep
drogarse	to take drugs
emborracharse	to get drunk
encontrarse bien/mal	to feel well/ill
entrenar(se)	to train
estar bien/mal	to be well/ill
estar en forma	to be fit

evitar	to avoid
formar parte	to be part of
fumar	to smoke
levantarse	to get up
mantenerse en forma	to keep fit/in shape
mejorar(se)	to get better
morir	to die
oler	to smell
organizar	to organize
respirar	to breathe
tener dolor (de)...	to have a pain (in)...
tener sueño	to feel sleepy

Social Issues: GCSE Foundation Tier Spanish Knowledge Organiser

Key Phrases

- **Normalmente para el desayuno/el almuerzo/la cena, tomo...**
  For breakfast/lunch/dinner, usually, I have...

- **Es bueno/malo para la salud** - It's good/bad for your health

- **Contiene mucho(s)/mucha(s)/demasiado(s)/demasiada(s)...**
  It contains a lot of/too much...

- **Para mantenerse en forma, hay que hacer/comer/beber/ evitar...** To keep fit, you have to do/eat/drink/avoid...

- **Fumar/El alcohol causa...** Tobacco/Alcohol causes...

- **...causa la obesidad/ la pérdida de peso/ el aumento de peso**
  ...causes obesity/weight loss/weight gain

- **Mi tío dejó de fumar hace seis meses**
  My uncle quit smoking six months ago.

- **Hay que hacer ejercicio a menudo para relajarse**
  You must do sports regularly to relax.

- **Hay muchos sin techo en mi ciudad**
  There are many homeless people in my town.

- **Soy miembro de una organización benéfica que se llama...**
  I am a member of a charity called...

Tricky Pronunciation: Practise these with your teacher!

el cigarillo	cigarette
el ejercicio	exercise
mejorar(se)	to get better

False Friends

lento/a	slow

Tricky Spellings

el ejercicio físico	exercise	'f' instead of 'ph' in 'físico'.
emborracharse	to get drunk	Double 'r'.

Key Questions

1. **¿Qué hay que hacer para mantenerse en forma?**
   What do you have to do to stay in shape?

2. **¿Tienes una dieta sana? ¿Por qué (no)?**
   Do you have a healthy diet? Why (not)?

3. **¿Fumas? ¿Por qué (no)?** Do you smoke ? Why (not) ?

4. **¿Cuáles son los peligros de fumar/beber alcohol?**
   What are the dangers of smoking/drinking alcohol?

5. **¿En tu opinión, por qué es importante hacer ejercicio regularmente?**
   In your opinión, why is it important to exercise regularly?

6. **¿Qué opinas de la situación de los sin techo?**
   What do you think about the situation of the homeless?

7. **¿Conoces alguna organización benéfica?**
   Do you know any charities ?

Key Verbs

Infinitivo	Presente	Pretérito	Futuro (Remember, you can also use the near future: Verb IR in the present tense + a + Infinitive)
Ir	voy, va, vamos	fui, fue, fuimos	iré, irá, iremos
Hacer	hago, hace, hacemos	hice, hizo, hicimos	haré, hará, haremos
Tener	tengo, tiene, tenemos	tuve, tuvó, tuvimos	tendré, tendrá, tendremos
Fumar	fumo, fuma, fumamos	fumé, fumó, fumamos	fumaré, fumará, fumaremos
Comer	como, come, comemos	comí, comió, comimos	comeré, comerá, comeremos
Beber	bebo, bebe , bebemos	bebí, bebió, bebimos	beberé, beberá, beberemos
Acostarse	me acuesto, se acuesta, nos acostamos	me acosté, se acostó, nos acostamos	me acostaré, se acostará, nos acostaremos

Jobs, Career Choices and Ambitions: GCSE Foundation Tier French Knowledge Organiser

Key Ideas

- Ton stage en entreprise
- Ton petit boulot
- Ce que tu vas faire après le collège
- Les emplois de tes parents
- Les emplois qui t'intéressent et pourquoi
- Les emplois qui ne t'intéressent pas et pourquoi
- Ton métier idéal et pourquoi

Key Vocabulary

Les verbes

devenir	to become
gagner	to earn
nettoyer	to clean
quitter	to leave
rêver	to dream
travailler	to work

Les adjectifs

agréable	pleasant
bien organisé(e)	well-organised
bruyant(e)	noisy
ennuyeux/ennuyeuse	boring
fatigant(e)	tiring
responsable	responsible
utile	useful
varié(e)	varied

Les noms

l'avenir (m)	future
le bureau	office
la carrièr	career
le commerc	business
l'étudiant (m)	male student
l'étudiante (f)	female student
le facteur/la factrice	postman/postwoman
la femme/l'homme (m) au foyer	housewife/househusband
l'instituteur (m)/l'institutrice (f)	primary school teacher
le/la mannequin	model
la mode	fashion
le patron / la patronne	boss
le permis de conduire	driving licence
le stage work	placement
le travail	work
l'usine (f)	factory
le vendeur/la vendeuse	shop assistant

Key Phrases

J'ai décidé que je voudrais être…	I've decided that I would like to be…
Je voudrais devenir/travailler comme…	I'd like to become/to work as…
Je m'entends bien avec…	I get along well with…
Mon père est/Ma mère est…	My dad is/My mum is…
Avant, il/elle rêvait d'être…	Before, he/she used to dream of becoming…
en plein air	in the fresh air
à l'intérieur/à l'extérieur	inside/outside
à l'étranger	abroad
Les heures sont longues	The hours are long
Il est/Elle est au chômage	He/she is unemployed
J'aime soigner les malades	I like to look after patients/ill people
J'aime travailler avec les enfants/les animaux	I like to work with children/animals
Je serais/Le travail serait…	I would be/The work would be…
L'avantage de ce métier, c'est que c'est bien payé	The advantage of this profession is that it is well paid
L'inconvénient de ce métier, c'est que c'est mal payé	The disadvantage of this profession is that it is badly paid
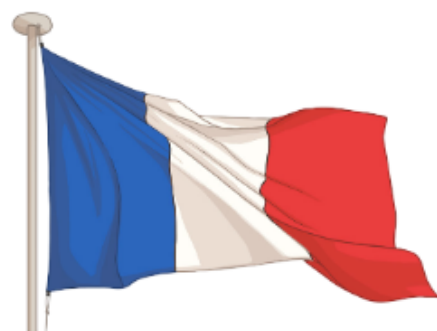
Key Verbs

Infinitif	Présent	Passé	Futur
aller – to go	je vais ; il / elle va ; nous allons	je suis allé(e) ; il est allé; elle est allée ; nous sommes allé(e)s	j'irai; il / elle ira ; nous irons
devenir – to become	je deviens ; il / elle devient ; nous devenons	je suis devenu(e) ; il est devenu ; elle est devenue ; nous sommes devenu(e)s	je deviendrai ; il / elle deviendra ; nous deviendrons
être – to be	je suis ; il / elle est ; nous sommes	j'ai été ; il / elle a été ; nous avons été	je serai ; il / elle sera ; nous serons
faire – to do	je fais ; il / elle fait ; nous faisons	j'ai fait ; il / elle a fait ; nous avons fait	je ferai ; il / elle fera ; nous ferons
travailler – to work	je travaille ; il / elle travaille ; nous travaillons	j'ai travaillé ; il / elle a travaillé ; nous avons travaillé	je travaillerai ; il / elle travaillera ; nous travaillerons

Key Questions

Tu as fait un stage en entreprise ?	Have you done work experience?
Tu as un petit boulot ?	Do you have a part-time job?
Tu as déjà travaillé ?	Have you already worked?
Décris les emplois de tes parents.	Describe your parents' jobs.
Quel est ton emploi idéal ?	What is your ideal job?
Tu voudrais travailler à l'étranger ?	Would you like to work abroad?
Que voudrais-tu faire à l'avenir ?	Pourquoi ? What would you like to do in the future and why?

Useful Grammatical Structures

- **Personalise** the opinions of other people, e.g. **selon lui/elle** (according to him/her); **il/elle pense que** (he/she thinks that); **à son avis** (in his/her opinion).
- **Omit the article** when saying which job you do, e.g. **mon père est serveur** (my dad is a waiter); **je voudrais devenir actrice** (I would like to become an actress).
- Be clear on the differences between **male and female jobs**, e.g. **acteur/actrice** ; **musician/musicienne** ; **boucher/bouchère** ; **coiffeur/coiffeuse**.
- Use **the future tense** to express future plans. Use the immediate future (aller + infinitive), e.g. **je vais jouer, il va jouer, elle va jouer, nous allons jouer, ils/elles vont jouer** ; or form the future tense by using the infinitive of the verb plus the following endings: je jouer**ai**, il jouer**a**, elle jouer**a**, nous jouer**ons**, ils/elles jouer**ont**.
- Use **comparatives**, e.g. **plus que** (more than); **moins que** (less than); **aussi ... que** (as ... as).

Key Phrases

à l'étranger	abroad	Check the accents/apostrophes.
déjà	already	Check the accents.
les emplois (m)	jobs	Check the word doesn't become anglicised.
je deviendrai	I will become	Check the vowels.
il/elle rêvait d'être	he/she used to dream of being	Check the accents/apostrophes.

False Friends

la mode	fashion
le stage	work experience
le travail	work
travailler	to work

Tricky Pronunciation

Practise these with your teacher!

bruyant(e)	noisy
est/c'est	is/it is
travailler	to work
l'emploi (m)	job
soigner	to look after

Social Issues GCSE Foundation Tier French Knowledge Organiser

Key Ideas

- Description d'une alimentation saine/malsaine
- Les dangers de la cigarette/de l'alcool
- L'importance du sport pour la santé
- Les sans-abris dans ta ville
- Une association caritative que tu connais

Les noms

l'alcool (m)	alcohol
l'alimentation (f)	food
l'association caritative (f)	charity
le bonheur	happiness
la drogue	drugs
l'égalité	equality
la forme	fitness
la maladie	illness
les matières grasses (f)	fats
l'obésité (f)	obesity
l'odeur (f)	smell
le repas	meal
la santé	health
les sans-abris (m)	homeless people
le sommeil	sleep
le tabac	tobacco
le travail bénévole	voluntary work

Key Vocabulary

Les adjectifs

équilibré(e)	balanced
fatigué(e)	tired
gras(se)	fatty
malade	ill
malsain(e)	unhealthy
sain(e)	healthy
sucré(e)	sugary
varié(e)	varied

Les verbes

(s)arrêter	to stop
combattre	to combat
se détendre	to relax
dormir	to sleep
se droguer	to take drugs
éviter	to avoid
faire un régime	to be on a diet
fumer	to smoke
rester	to stay
se sentir	to feel
tuer	to kill
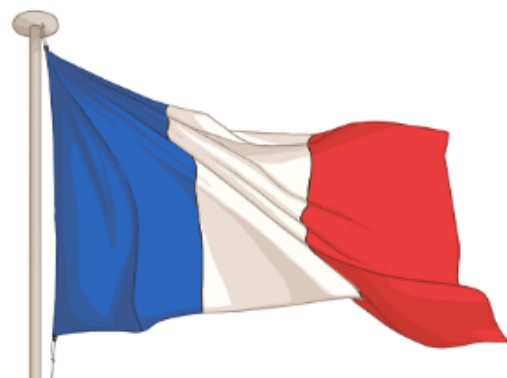
Key Phrases

Pour le petit-déjeuner/le déjeuner/le dîner, d'habitude, je prends...	For breakfast/lunch/dinner, I usually have...
C'est bon/mauvais pour la santé	It's good/bad for your health
Ça contient beaucoup/trop de...	It contains a lot of/too much...
Pour garder la forme, il faut faire/manger/boire/éviter...	To keep fit, you have to do/eat/drink/avoid...
Le tabac/L'alcool cause...	Tobacco/Alcohol causes...
Il provoque l'obésité/une perte de poids/un gain de poids	It causes obesity/weight loss/weight gain
Mon oncle a arrêté de fumer il y a six mois	My uncle quit smoking six months ago
Il faut faire du sport régulièrement pour se détendre	You must play sport regularly to relax
Il y a beaucoup de sans-abris dans ma ville	There are many homeless people in my town
Je suis membre d'une association caritative qui s'appelle...	I am a member of a charity called...

Key Verbs

Infinitif	Présent	Passé	Futur
faire – to do	je fais; il/elle fait; nous faisons	j'ai fait; il/elle a fait; nous avons fait	je ferai; il/elle fera; nous ferons
être – to be	je suis; il/elle est; nous sommes	j'ai été; il/elle a été; nous avons été	je serai; il/elle sera; nous serons
avoir – to have	j'ai; il/elle a; nous avons	j'ai eu; il/elle a eu; nous avons eu	j'aurai; il/elle aura; nous aurons
manger – to eat	je mange; il/elle mange; nous mangeons	j'ai mangé; il/elle a mangé; nous avons mangé	je mangerai; il/elle mangera; nous mangerons
aller – to go	je vais; il/elle va; nous allons	je suis allé(e); il/elle est allé(e); nous sommes allé(e)(s)	j'irai; il/elle ira; nous irons
fumer – to smoke	je fume; il/elle fume; nous fumons	j'ai fumé; il a fumé; elle a fumé; nous avons fumé	je fumerai; il/elle fumera; nous fumerons
dormir – to sleep	je dors; il/elle dort; nous dormons	j'ai dormi; il a dormi; elle a dormi; nous avons dormi	je dormirai; il/elle dormira; nous dormirons

Key Questions

Que faut-il faire pour garder la forme ?	
As-tu une alimentation saine ? Pourquoi (pas) ?	
Est-ce que tu fumes ? Pourquoi (pas) ?	
Quels sont les dangers de la cigarette/de l'alcool ?	
Selon toi, pourquoi est-ce que c'est important de faire du sport ?	
Que penses-tu de la situation des sans-abris ?	
Est-ce que tu connais des associations caritatives ?	

False Friends

la fumée	smoke
le médecin	doctor
le travail	work
garder	to keep
rester	to stay

Tricky Pronunciation

Practise these with your teacher!

l'alcool	alcohol
l'alimentation	food
l'association caritative	charity
le sommeil	sleep
le tabac	tobacco
le travail bénévole	voluntary work
équilibré(e)	balanced
fumer	to smoke
trop	too (much/many)

Useful Grammatical Structures

- Use **modifiers** to modify an adjective.
  Examples include: assez **(quite)**; plutôt **(rather)**; un peu **(a bit)**.
- Use **intensifiers** to intensify an adjective.
  Examples include: vraiment **(really)**; très **(very)**; particulièrement **(particularly)**; totalement **(totally)**; complètement **(completely)**; si **(so)**.
- Use **comparatives** to compare two or more items.
  Examples include: plus/moins/aussi sain que… **(more/less/as healthy as…)**
- Use **connectives and conjunctions** to make longer sentences.
  Examples include: parce que **(because)**; car **(as/because)**; mais **(but)**; cependant **(however)**; quand **(when)**.
- Use a range of **negatives**.
  Examples: je ne mange pas de viande **(I don't eat meat)**; je ne mange plus de chocolat **(I no longer eat chocolate)**; je ne bois jamais de coca **(I never drink coke)**.
- Use the **perfect tense with avoir or être** to describe past events.
  Examples include: je suis allé(e) **(I went)**; j'ai mangé **(I ate)**; j'ai fait **(I did)**; j'ai travaillé **(I worked)**; j'ai bu **(I drank)**; j'ai aidé **(I helped)**.
- Use the **future tense** to describe future intentions.
  Examples include: je mangerai moins de chocolat **(I will eat less chocolate)**.

Tricky Spellings

l'alcool	alcohol	No 'h'
équilibré(e)	balanced	Check the accents
nous mangeons	we eat	Remember to add 'e' before the ending

Unit of work 3: Berufswahl		
3.1 Berufswahl	**3.2 Welcher Beruf oder welches Studium?**	**3.3 Was möchtest du werden?**
das Abi(Abitur) — A-level equivalent	*das Alter* — age	*deprimiert* — depressed
die Armut — poverty	*aufstehen* — to stand up, to get up	*eigen* — own
der Berufsberater(-) — careers adviser (m)	*die Ausbildung(-en)* — (job) training, education	*gefallen* — to like, to pleas
die Berufsberaterin (-nen) — careers adviser (f)	*das Ausland* — abroad	*genießen* — to enjoy
bestimmt — definitely	*der Azubi(-s)/*	*der Koch(öche)* — cook (m)
besuchen — visit	*die (Ausbildende)* — apprentice, trainee	*die Köchin(-nen)* — cook (f)
ein bisschen — a little, a bit	*der Bauarbeiter(-)* — construction worker (m)	*sich langweilen* — to be bored
das Büro(-s) — office	*die Bauarbeiterin(-nen)* — construction worker (f)	*der Metzger(-)* — butcher (m)
(sich) entscheiden — to decide	*der Beruf(-e)* — job, profesión	*die Metzgerin(-nen)* — butcher (f)
ganz — quite, whole, complete	*die Berufsschule(-n)* — vocational training school	*selbstständig* — self-employed, independent
meinen — to think, to have an opinión	*die Bewerbung(-en)* — application	*zufrieden* — content, happy
die Note(-n) — grade, mark	*der Führerschein(-e)* — driving licence	**3.4 Welchen Beruf willst du machen?**
schaffen — to manage, to cope, to créate	*die Ganztagsschule(-n)* — school that lasts all day	*funktionieren* — to work, to function
schwierig — difficult	*gehören (zu)* — to belong to	*hochladen* — to upload
verdienen — to earn	*der Grund(ünde)* — reason	*im Freien* — outside, in the open air
der Verkäufer(-) — shop assistant (m)	*der LKW-Fahrer(-)* — lorry driver (m)	*der Kassierer(-)* — cashier, bank clerk(m)
die Verkäuferin(-nen) — shop assistant (f)	*die LKW-Fahrerin(-nen)* — lorry driver (f)	*die Kassiererin(-nen)* — cashier, bank clerk(f)
verlassen — to leave	*der Mindestlohn(-öhne)* — minimum wage	*der Klempner(-)* — plumber (m)
der Vorteil(-e) — advantage	*pünktlich* — punctual	*die Klempnerin(-nen)* — plumber (f)
wählen — to choose	*der Studientplatz(-ätze)* — university place	*der Koch(öche)* — cook (m)
ein Wenig — a Little	*das Studium (Studien)* — studies	*die Kochin(-nen)* — cook (f)
ziemlich — fairly	*zufällig* — by chance	*die Nachricht(-en)* — news, message
zu — to, too		*der Schauspieler(-)* — actor
die Zukunft — the future		
3.1H Universität oder gleich Karriere?	**3.4 H Mein idealer Job**	
die Arbeitserfahrung. — work experience	das Arbeitspratikum. — work experience	
bedienen. — to serve	die Atempause — pause for breath	
behandeln — to treat/handle	eröffnet — opened	
Berufsberater. — careers advisor	der Gärtner — gardener	
der Buchhandlung. — bookshop	die Gelegenheit — opportunity	

3.1H Universität oder gleich Karriere? contd…	
der Büroangestellte.	office worker
eher	rather
entscheiden	to decide
auf keinen Fall	no chance/not at all
herstellen	to make/produce
die Karriere	career
lehren	to teach
der Mechaniker	mechanic
der Pfleger	care worker
die Stelle	job
unbedingt	definitely
der Verkäufer	shop assistant
zustellen	to deliver

3.4 H Mein idealer Job contd…	
der Ingenieur	engineer
lächerlich	ridiculous ,laughable
der Lohn	wage
mies	rotten, lousy
der Radiomoderator.	radio presenter
der Traumjob	dream job
unglaublich	unbelievable
die Unterstützung.	support/help

Future Tense			
	werden	**TMP**	**infinitive**
Ich - I	werde		
Du - you	wirst	Time Manner Place	-en infinitive verb at the end
Er/sie – he/she	wird		
wir - we	werden		
Sie - they	werden		

Unit of Work 3 Sentence Starters	
Ich möchte (+Beruf) werden	*I would like to be + job*
Ich muss gute Noten in… haben	I must have good grades in…
Man muss… + infinitive Man muss nicht … + infinitive	*You must + verb* *You must not + verb*
Ich will/möchte gute Noten in… bekommen	*I want/ would like good marks in…*
Ich möchte auf die Uni gehen/ich werde einen guten Job bekommen/eine Lehrer machen	*I would like to go to uni/ I will get a job/ I will do an apprenticeship.*

Unit of work 4: Healthy living

4.1 Ich will in Form sein

der Alkohol	*alcohol*
die Chips	*crisps*
die Droge	*drugs*
elektronisch	*electronic*
in Form sein	*to be fit*
das Gemüse	*vegetables*
gesund	healthy
die Gesundheit	health
krank	ill
der Kuchen	cake
das Medikament	medicine
nehmen	to take
das Obst	fruit
rauchen	to smoke
sagen	to say
schmecken	to taste
süchtig	addictive/addicted
die Zigarette	cigarette

4.2 Damals war ich fit

abnehmen	to lose weight
aufgeben	to give up
aufhören	to stop
außerdem	furthermore
daher	that is why
damals	back then
deshalb	therefore
deswegen	therefore
die Diät	diet
dick	fat
enthalten	to contain
die Faulheit	laziness
fettleibig	obese
heutzutage	nowadays
die Kalorie	calories
konsumieren	consume
Krankenhaus	hospital
der Krebs	cancer
der Lebensstil	lifestyle
die Leber	liver
leider	unfortunately
Mannschaft	team
die Sache	thing/stuff
schädlich	harmful
sparen	to save
sterben	to die
der Stubenhocker	couch potato
der Tabak	tobacco
verbessern	to improve
weder…noch	neither…nor

Higher Level Vocabulary

4.2H Lebst du gesund oder ungesund?

abhängig sein von.	to be dependant
anbieten	to offer
anstatt	instead of
ausreichend	sufficient(ly)
betrunken	drunk
die Bewegung	movement
bewusstlos	unconscious
brechen	to be sick
darüber hinaus	furthermore
die Drogenberatungsstelle	advice centre
die Entziehungskur	rehab
sich erbrechen	to be sick
erleiden	to suffer
die Ernährung	nourishment
der Erwachsene	adult
fettleibig	obese
die Feuerwehr	fire service
der Führerschein	driving licence
das Gehirn	brain
der Magen	stomach
magersüchtig	anorexic
der Rettungsdienst	emergency service
riechen nach	to smell of
schaden	to damage
…schmerzen haben	to have …ache
sonst	otherwise
die Sucht	addiction
die Überdosis	overdose

4.2H Lebst du gesund oder ungesund contd.

der Vegetarier	vegetarian (n)
vegetarisch	vegetarian (adj)
zur Verfügung stehen	to be available
der Verkehrsunfall	traffic accident
die Verletzung	injury
verschwenden	to waste
zunehmen	to put on weight

UNIT OF WORK 4: SENTENCE STARTERS	
ich bin abhängig von Zigaretten	I am addicted to cigarettes.
Ich habe viel zugenommen	I have put on a lot of weight.
damals habe ich viel Obst gegessen	back then, I used to eat a lot of fruit.
Ich esse zu viel Kuchen und das ist ungesund	I eat too much cake and that's unhealthy.
Ich habe Bauchschmerzen	I have stomach ache.
Das ist schädlich für die Gesundheit	That is harmful for your health.
als ich jünger war habe ich viel Wasser getrunken	When I was younger, I used to drink a lot of water.
Ich war im Krankenhaus als ich sehr jung war	I was in hospital when I was really young.
Was machst du, um fit zu bleiben?	What do you do, in order to stay fit?
Um fit zu bleiben, spiele ich Tennis	In order to stay fit, I play tennis.