Great in name, greatest together

Great Sankey High School

Knowledge Organiser

Spring Term

Year 11

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 back-bone 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. A range of different bar charts and histograms are used when writing up fieldwork.
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.	
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	*sphere (2 definitions)*	An area of activity, interest, or expertise. A round solid figure.	He wanted to spread his ideas to a wider sphere than the school. He worked with a sphere of clay.
2	*subordinate*	Lower in rank or position.	In Shakespeare's time, women were subordinate to men.
3	*supplementary*	Completing or enhancing something.	There is a supplementary water supply in case the rain supply fails.
4	*suspended (2 definitions)*	To hang something from somewhere. To temporarily prevent from continuing.	The light was suspended from the ceiling. They were suspended from school for two days.
5	*team*	Two or more people working together; a group forming one side in a competitive game/sport.	Winning the match was a well deserved reward for the team.
6	*temporary*	Lasting for only a limited period of time; not permanent.	There is a temporary entrance at the side of the building.
7	*trigger*	An event that is the cause of a particular action, process, or situation.	The trigger for the strike was the closure of the factory.
8	*unified*	To make or become united, uniform, or whole; brought together as one	The situation unified the local community.
9	*violation*	Harm done to someone/something; the breaking of established rules	He was in violation of the rules.
10	*vision*	The act or power of seeing/imagining ; something seen	The eye test shows she has perfect vision.

11	*adjacent*	Next to or adjoining something else.	We moved to the adjacent classroom.
12	*albeit*	Even though / although	He was making progress, albeit rather slowly.
13	*assembly (2 definitions)*	A group of people gathered together for a common purpose. The fitting together of manufactured parts into a complete machine.	The bell rang for the school assembly. Robots are replacing people on assembly lines.
14	*collapse (2 definitions)*	Suddenly fail/fall down or give way. Fold or be foldable into a small space.	The collapse of the bridge was due to the flood. The chairs collapse for storage.
15	*colleagues*	Fellow workers or professionals; people that you work with	He has good relationships with most of his colleagues.
16	*compiled*	Produces a list or document by collecting information from other sources.	The report was compiled from a survey of 5000 people.
17	*conceived*	Caused to begin; formed or devised a plan or idea in the mind.	The project was conceived by the group last year.
18	*convinced*	Completely certain about something.	She was convinced that it was a good idea.
19	*depression (2 definitions)*	The action of lowering something or pressing something down. Feelings of severe sadness and despair.	Depressions can be clearly seen in the landscape. He was undergoing counselling for depression.
20	*encountered*	Unexpectedly be faced with or experience something difficult ; to meet someone/something unexpectedly.	We have encountered a problem with the computer system.

Tier 2 Vocabulary

21	*enormous*	Very large in size, quantity, or extent.	There was an enormous amount of books in the new library.
22	*forthcoming*	About to happen or appear.	He was in training for the forthcoming rugby season.
23	*inclination (2 definitions)*	A slope. A particular state of mind for; a liking	There's a small inclination beyond the trees. They had little inclination for revision.
24	*integrity*	The quality of being honest/having strong moral principles.	He is a man of the highest integrity.
25	*intrinsic*	Belonging naturally; essential.	Maths is an intrinsic part of the school curriculum.
26	*invoked*	Appealed to; give rise to	The music invoked a memory of the summer.
27	*levy*	A tax / fee /sum of money.	The new levy will be 15%
28	*likewise*	In the same way/ similarly; also.	She started to tidy up and told the others to do likewise.
29	*nonetheless*	In spite of what has just been said.	The hike was difficult, but fun nonetheless.
30	*notwithstanding*	Despite; in spite of.	He still walked home, notwithstanding the heavy rain.
31	*odd*	Different to what is usual or expected; strange.	The ending of the film was very odd.
32	*ongoing*	Continuing; still happening.	Rehearsals for the performance are ongoing.
33	*panel (2 definitions)*	A small group of people brought together to decide on a particular matter. A separate part of a surface.	He was happy to be on the interview panel. The door was made up of three panels.
34	*persistent*	Happening for a long/longer than usual time or continuously.	Persistent rain will affect many areas.
35	*posed (2 definitions)*	Took a particular position in order to be photographed, painted, or drawn. Presented or caused a problem/danger.	The group posed by the window Discarded waste posed a threat to the animals.
36	*reluctant*	Unwilling and hesitant.	He was reluctant to get involved in the matter.
37	*so-called*	Commonly named; alleging to be something but you are not sure it is.	Those so-called friends are a bad influence.
38	*straightforward*	Uncomplicated /easy to do or understand.	The directions were straightforward and I found the house easily.
39	*undergo*	To experience something (typically something unpleasant or difficult).	New recruits undergo basic training for six weeks.
40	*whereby*	By which.	They had a system whereby people could vote by telephone.

ENGLISH

'An Inspector Calls' – Knowledge Organiser

Context

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.

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.

Key Things to Remember

- 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).

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		
▪ 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**

ENGLISH

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.

'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.

ENGLISH

Power and Conflict Poetry – Knowledge Organiser

Remains by Simon Armitage

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

Content, Meaning and Purpose
-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.

Context
-"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
-"**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.

Form and Structure
-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
-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.

Context
-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
-"**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

Form and Structure
-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
-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.

Context
-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
-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.

Form and Structure
-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
- 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.

Context
-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
-**"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.

Form and Structure
-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 (**HALF-a leaugue / DUM-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
-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.

Context
-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
"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

Form and Structure
-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
-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.

Context
-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
"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.

Form and Structure
-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
-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.

Context
-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
-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.

Form and Structure
-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 (**"My 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
-'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.

Context
-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
-"**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"**

Form and Structure
-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
-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.

Context
-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
-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.

Form
-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.

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 layers)
-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 <u>troubled pleasure</u>**': 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

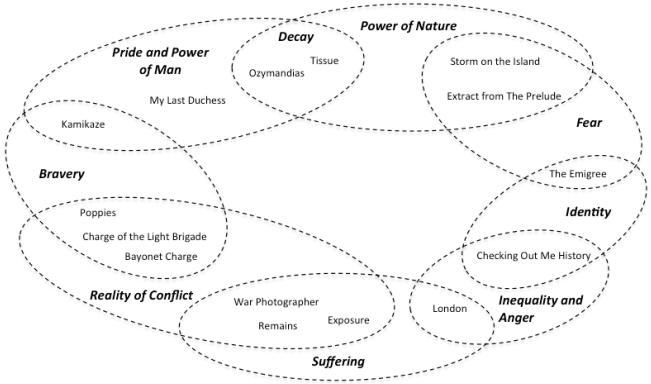
Content, Meaning and Purpose
-The narrator is describing a walk around London and how he is saddened by the sights and sounds of poverty.
-The poem also addresses the loss of innocence and the determinism of inequality: how new-born infants are born into poverty.
-The poem uses rhetoric (persuasive techniques) 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'**) and 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



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.

ENGLISH

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.

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

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: *"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.

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

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: *"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.

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

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

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').

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.	

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.'

CHECKING OUT ME HISTORY KNOWLEDGE ORGANISER

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 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.

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.

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.

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 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"*

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.

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 Toussaint L'Ouverture** **No dem never tell me bout dat**	
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***	**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.
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**	
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**	**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.
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**	

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.

ENGLISH

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, brusies and ailments. Similarly, the use of the word 'blackning' in stanza 3, creating a dirty image of pollution and corruption in the city.

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

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: *"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.

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

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: *"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.

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."

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

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.

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 the people feel that they are trapped in an inescapable cycle of suffering.

Poems for Comparison

Ozymandias	*London* can be compared and contrasted with this poem in relation to the theme of death/mortality
Exposure	*London* can be compared and contrasted with this poem in the approach to the theme of loss and suffering.

The Poet's Influences

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

My Last Duchess KNOWLEDGE ORGANISER

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 adandoned 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 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"*

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. The Duke compliments the work of the painter (Fra Pandalf) 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 Pandalf 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 she 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	
	36	In speech—which I have not—to make your will	
	37	Quite clear to such an one, and say, "Just this	**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.'
	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!	

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.

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 her niece).* www.poetryfoundation.org

ENGLISH

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.

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

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

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: *"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.

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

Structure – The opening line and a half are 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: *"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;	**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.
	9	And on the pedestal, these words appear:	
	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.

Transcience – 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 *Bibliotheca 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.

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

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: *"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.

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

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: *"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.

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

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

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.

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.

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...

ENGLISH

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.

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.

'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.

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-soliders 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."*

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.

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.

Poems for Comparison

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

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	**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.
	5	Or stooks that can be lost. Nor are there trees	
	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 storm. 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

Exposure	*Storm on the Island* can be compared and contrasted with this poem through its presentation of the weather and nature.
The Prelude (extract)	*Storm on the Island* can be compared and contrasted with these poems through its presentation of fear and isolation

Words from the Poet

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 billing 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 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.

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.'

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.

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 unimpeachible, 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, and far 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.

ENGLISH

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.

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

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: *"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.

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

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: *"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).

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

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: *"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' suggests 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."

Extract from The Prelude KNOWLEDGE ORGANISER

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.'

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

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: *"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 later.

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

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: *"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.

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

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: *" 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	**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.
	20	Went heaving through the water like a swan;	
	21	When, from behind that craggy steep till then	
	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	**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.
	38	There hung a darkness, call it solitude	
	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.'

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

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 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.

Quote: *"turned into your skin."*

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

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.

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.

Poems for Comparison

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.

Influences on the Poet

"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

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.) suggests that war photographers 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 targeted 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)

ENGLISH

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.

ENGLISH

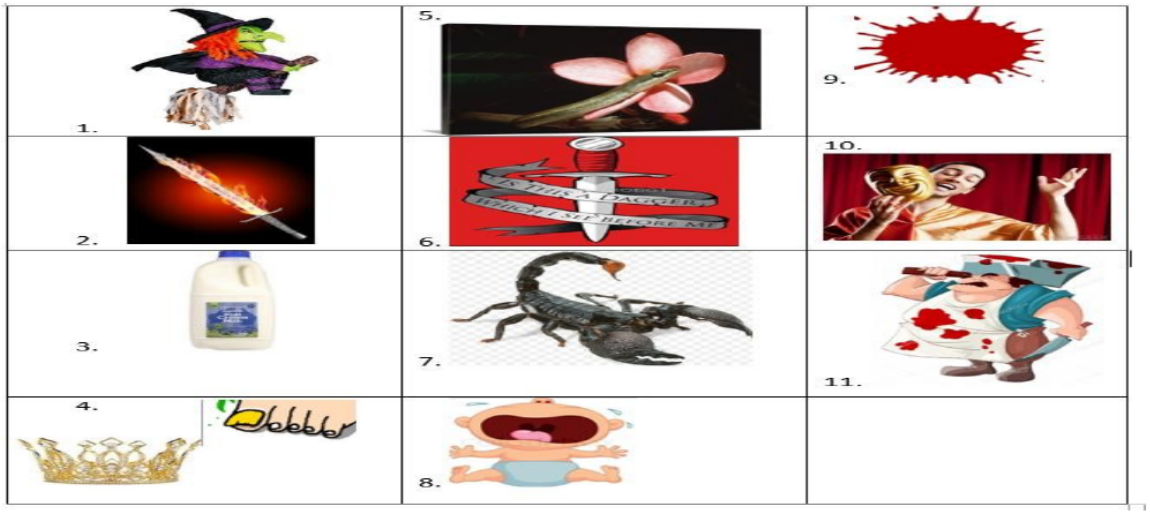
+ Deepen Your Knowledge & Understanding

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 National 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 11 Mathematics Knowledge Organiser	Topic	What do we mean by Tier 2 Vocabulary?
	Tier 2 Vocabulary Part 1	Tier 2 words are also referred to as academic vocabulary. They are cross-curricular words, appearing frequently across topics and content areas. They can also be referred to as **command words**.

Change…to

Change a value from one unit to another.

Example in context

Change 260 millimetres into metres

Circle the reason for your answer

Follows a question about congruence. The options will be the congruence conditions SSS, SAS, ASA and RHS.

Example in context

The two triangles shown are congruent. Circle the reason that they are congruent.

SSS SAS ASA RHS

Compare…and/to/with

Work out or identify the values required and say which is smaller/larger, etc.
Where appropriate, consider the context when giving your answer.

Example in context

- Compare $\frac{5}{6}$ of 120 and 40% of 240? Which is larger?
- Billy says that there is a positive correlation between the data. Within the context of the question describe what this means?

Complete

Add the missing information to a table or diagram (often statistical).

Example in context

There were 18 people who attended on Saturday. Using this information complete the pictogram.

Construct

Draw accurately.
If told to use compasses, all construction arcs and lines should be shown.

Example in context

Construct accurately an equilateral triangle with sides of 6.5 cm.

Convert …(in)to

Change a value from one numerical form to another or a measure from one unit to another.

Example in context

Convert 85% into a fraction in its simplest form

Describe (fully) the single transformation that maps...

Use mathematical terminology to define the given information.

Example in context

- With enlargement, give the scale factor and centre of enlargement.
- With reflection, give the equation of the line of reflection.
- With rotation, give the angle, direction and centre of rotation.
- With translation, give the translation vector.
- This should always be done fully, even if that word is absent.

Do not use a graphical method

Algebraic manipulation or interpretation is required.

Example in context

Solve the pair of simultaneous equations

Do **not use a graphical method**

Does the data support this statement?

Use calculations and/or statistical measures based on the given data to make a decision.

Example in context

Fatima says that Group A on average has done better. Does the data support this statement?

Draw

Give an accurate depiction of a graph, map, diagram, etc.

Example in context

Draw a sketch of the net of the cuboid shown

Estimate (a mean from grouped frequency)

Use class midpoints to work out an estimate of the mean.

Example in context

Height (cm)	Frequency
$140 \le x < 150$	4
$150 \le x < 160$	10
$160 \le x < 170$	6

Estimate the mean

Estimate the value of (used with a calculation)

Use approximations to work out a value.

Example in context

By rounding each value to 1 significant figure, estimate

$$\frac{30.96^2}{\sqrt{98}} + 4.87^3$$

Evaluate… (Higher only)

Identify which part of the method, calculation or assertion is incorrect or explain why it must be correct.

Example in context

By evaluating Cameron's working out, show why they are wrong.

Express…as (Higher only)

Convert a number from one form to another

Example in context

Express $2.7\dot{5}\dot{6}$ as a fraction in its simplest form

Factorise fully

Take out any common factors of an expression or convert a quadratic expression into two linear factors.

Example in context

Factorise fully
$15x^2 + 10x$

Give a reason for your answer/choice

Show a calculation and/or written evidence for your answer.

Example in context

By comparing the box plots, which team has performed better?
Give a reason for your choice

Year 11 Mathematics Knowledge Organiser

Topic
Tier 2 Vocabulary Part 2

What do we mean by Tier 2 Vocabulary?

Tier 2 words are also referred to as academic vocabulary. They are cross-curricular words, appearing frequently across topics and content areas. They can also be referred to as **command words**.

Give your answer in terms of π

Don't use a decimal value of pi, just do the working with the coefficients of pi.

Example in context

Calculate the area of the circle.
Give your area in terms of **π**.

Give your answer to… decimal places/significant figures

Show the full answer in your working, but give the rounded value on the answer line.

Example in context

Use your calculator to work out $\sqrt{72.8}$

Give your answer to 2 decimal places

How does this affect…

Comment on how your answer to a previous question part is different due to a change to an assumption used.

Example in context

The scores in a class are 4, 6, 5, 7, 10
Another student scores 8.
How does this affect the range.

Is… correct?

Tick a box if given or state 'yes' or 'no' in your answer.

Example in context

Antoine thinks 9 is a prime number. Is Antoine correct?

Give a reason for your answer

Is your answer to part… sensible?

Use approximations to check if a previous answer makes sense in the context of the question.

Example in context

By rounding the numbers to 1 significant figure, is your answer to part (a) sensible?

Label

Identify required regions, lengths or axis labels.

Example in context

On the grid identify the region represented by
$x \le 5, y \le 4, x + y > 6$
Label the region R

List

Write down all qualifying values or items.

Example in context

A six-sided dice is rolled and a fair coin is flipped.

List all the possible outcomes

Make… (different) criticism(s) of…

Write down the required number of errors or omissions in the given method or diagram.

Example in context

Eoin displays the data in a bar chart

Make two criticisms of the bar chart

Mark

Show a position on a map or diagram with the letter or symbol required.

Example in context

Mark the point which is equidistant from A and B.

Label it C.

Match each… to…

Join corresponding items in two lists by straight lines.

Example in context

Match each expression on the left with one on the right

$a + a + a + a$	$2a + 2b$
$a + a + b + b$	$4a$

Measure

Use a ruler to measure a length or a protractor to measure an angle.

Example in context

Measure the line below

_____

Multiply out (and simplify)

Multiply out the bracket(s), collecting like terms where possible.

Example in context

Multiply out and simplify

$4(x + 7) + 2(x - 3)$

One has been done for you

The given example shows the format in which the rest of the answers are required.

Example in context

Write these numbers in standard form. One has been done for you

$6 \times 10^4 = 6000$

$5.2 \times 10^3 =$ _____

Plot

Mark the points with a cross.

Example in context

Plot the points on the scatter graph.

Prove that… (Higher Tier only)

Give a formal algebraic proof with each step shown **or** a formal geometric proof with each step shown and justification for each step.

Example in context

Prove that $x^2 + x + 1$ is always positive

Rearrange… to make… the subject

Write the given formula with a different subject as specified.

Example in context

Rearrange $v = u + at$

to make a the subject

Reflect

Draw the image in the correct position.

Example in context

Reflect the shape in the x-axis

Rotate

Draw the image in the correct position.

Example in context

Rotate the shape 90° anticlockwise about the point (1, 0)

Year 11 Mathematics Knowledge Organiser	Topic	What do we mean by Tier 2 Vocabulary?
	Tier 2 Vocabulary Part 3	Tier 2 words are also referred to as academic vocabulary. They are cross-curricular words, appearing frequently across topics and content areas. They can also be referred to as **command words**.

Shade

Show a required region by dark colouring or cross-hatching, etc.

Example in context

On the grid shade the region represented by $x \le 5, y \le 4, x + y > 6$

Label the region R.

Show all your construction lines

The drawing should be done by standard constructions with all arcs shown.

Example in context

Construct the angle bisector for the angle shown. You should show all your construction lines

Show how… could use the data to support their hypothesis (Higher \ only)

Work with the given information to give calculations and/or statistical measures that support the given hypothesis.

Example in context

Show how Freya could use the box plot correctly to support their hypothesis.

Show that…

Give every step of a process that will lead to the required outcome.

Example in context

In the diagram, *DC* is parallel to *AB*.

Show that triangle ABD is isosceles.

Show working to check…

Show working that helps you decide whether or not the given working was correct and give your decision.

Example in context

Kim says, "The sum of any two **different** square numbers is **always** even."

Is she correct? Write down a calculation to support your answer.

Simplify your answer

Cancel any fractions and collect any like terms.

Example in context

Write 16 as a fraction of 12. Simplify your answer

Simplify (fully)

Collect terms or cancel a fraction.
This should always be done fully, even if that word is absent from the instruction. Use of the word 'fully' is a hint that more than one simplification step will be required.

Example in context

Simplify fully $\frac{24}{30}$

Simplify fully $(2x - 3)^2 - (x - 4)^2$

Sketch

Give a depiction of a graph, map, diagram, etc, where the important features are identified.

Example in context

Sketch the graph of $y = x^2 - 3x - 4$ highlighting the coordinates where it crosses the axes

Solve

Find the value(s) that satisfy a given equation or inequality.

Example in context

Solve $x^2 - 3x - 4 = 0$

Solve $4x + 6 < 2x + 9$

State

Write the required information.

Example in context

State the integers that satisfy the inequality

$-3 \le x < 4$

State the units of your answer

The correct units must be given to gain full marks (there may be a stand-alone) mark for giving the correct units

Example in context

Find the volume of the cuboid.

State the correct units of your answer

Translate

Draw the image in the correct position.

Example in context

Translate the shape by the vector $\begin{pmatrix} 4 \\ -3 \end{pmatrix}$

Use approximations to…

Unless told otherwise, students should round the given values to one significant figure.

Example in context

Use approximations to provide an estimate for

$\frac{63 \times 38}{0.42}$

Use the data/the graph/ your answer to part (a) to…

You should get your answer from the data/the graph/ a previous answer in order to move on rather that a direct calculation

Example in context

Hence, use your answer to part (a) to solve

$X^2 - 3x - 4 = 0$

What error has… made? (Higher only)

Identify which part of the method or calculation is incorrect

Example in context

Jason is using the quadratic formula to solve the problem.

He says there is only 1 solution.

What error have they made?

Write down your full calculator display

Give your answer as a decimal and write all the digits shown on your calculator. At least 6 digits would be seen as sufficient.

Example in context

Calculate $\sqrt{76.8}$

Write down your full calculator display

You must show your working

A correct answer will not receive the marks unless working is given to show how the answer was arrived at.

Example in context

Increase £234 by 17%.

You **must** show your working

Year 11 Mathematics Knowledge Builder	Topic	What can you do to assist yourself to be successful?
	Mathematics Sites	Revision sites are a great option for you to build upon your understanding. On this page, we highlight sites (and other things) that can help you to improve and consolidate towards your achievement goals

MathsWatch

vle.mathswatch.co.uk

Great for
One-Minute Maths Videos
Interactive Questions and worksheets
Online Past Papers
Six Week Revision Plans

My login details	
Login	@greatsankey
Password	@greatsankey

Corbettmaths

www.corbettmaths.com

Great for
Videos, Textbook and Exam Practice Questions
Five a Day Questions
AQA Level 2 Further Mathematics Practice
Corbett Maths Cards (£6.50 from Maths Office)

There are no logon details needed, but they are great for just continual practice!

SENECA

senecalearning.com

Great for
Building up knowledge for FREE
Learning in a different way to Mathswatch, Corbett and GCSEPod
Uses Memes and GIFs to help you maintain positivity

My Seneca login details – You create	
Login	
Password	

gcsepod
education on demand

www.gcsepod.com

Great for
Videos and Pods
Booklets of questions
Specific Grade 4/5 Booster Material

My login details

Login

Password

Maths Genie

www.mathsgenie.com

Great for
Easy to navigate with specific topic practice
Can use at both GCSE and A-Level so you can see the progression across the subject
Video tutorials

There are no logon details needed, but they are great for just continual practice!

Over to you!

Do you have additional sites you use?

Make a note of them here to help you

Year 11 Mathematics Knowledge Builder	Topic
	Formulae

What is a formulae?			
Definition	A rule or fact written with **mathematical** symbols.	**Etymology**	early 17th century (in the sense 'fixed form of words'): from Latin, diminutive of *forma* 'shape, mould'.

You are expected to know the following formulae; they will not be given in the exam.

The quadratic formula (Higher only)

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

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

Circumference and Area of Circle

Where r is the radius and d is the diameter:

Circumference of a circle = $2\pi r = \pi d$

Area of a circle = πr^2

Pythagoras and Trigonometry (Sine and Cosine are higher)

In any right-angled triangle where a, b and c are the length of the sides and c is the hypotenuse:

$$a^2 + b^2 = c^2$$

In any right-angled triangle ABC where a, b and c are the length of the sides and c is the hypotenuse:

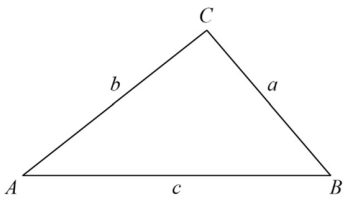
$$\sin A = \frac{a}{c} \qquad \cos A = \frac{b}{c} \qquad \tan A = \frac{a}{b}$$

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

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

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

Area of triangle $= \dfrac{1}{2} ab \sin C$

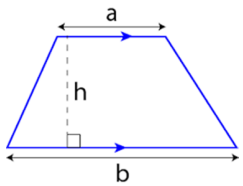


You are expected to know the following formulae and be able to derive them; they will not be given in the exam.

Perimeter, area, volume, surface area

Where a and b are the lengths of the parallel sides and h is their perpendicular separation:

Area of a trapezium $= \dfrac{1}{2}(a + b)h$



Volume of a prism = area of cross section × length

Compound Interest

Where P is the principal amount, r is the interest rate over a given period and n is number of times that the interest is compounded:

$$\text{Total accrued} = P\left(1 + \frac{r}{100}\right)^n$$

Probability (Higher Tier)

Where $\mathrm{P}(A)$ is the probability of outcome A and $\mathrm{P}(B)$ is the probability of outcome B:

$$\mathrm{P}(A \text{ or } B) = \mathrm{P}(A) + \mathrm{P}(B) - \mathrm{P}(A \text{ and } B)$$

$$\mathrm{P}(A \text{ and } B) = \mathrm{P}(A \text{ given } B)\,\mathrm{P}(B)$$

You are not expected to know the following formulae; they will be given in the exam. It is good to know them

Perimeter, area, volume, surface area

Where r is the radius of the sphere or cone, l is the slant height of a cone and h is the perpendicular height of a cone

Curved surface area of a cone = $\pi r l$

Surface area of a sphere = $4\pi r^2$

Volume of a sphere = $\frac{4}{3}\pi r^3$

Volume of a cone = $\frac{1}{3}\pi r^2 h$

Kinematics (Higher Tier)

Where

- a is constant acceleration
- u is initial velocity
- s is displacement from the position
- when $t = 0$ and t is time taken

$$v = u + at$$

$$s = ut + \frac{1}{2}at^2$$

$$v^2 = u^2 + 2as$$

Year 11 Biology: Adaptations, Interdependence, and Competition

Communities

A **community** is made up of the populations of different species of organisms that are all **interdependent** in a habitat. **Interdependence** is when organisms rely on each other for survival. If you remove one organism from a community, it can affect every species within that community.

Abiotic (non-living) factors	Biotic (living) factors
- Light intensity - Temperature - Moisture levels - Soil pH & minerals - Wind intensity - Oxygen availability - Carbon dioxide availability	- Availability of food - New pathogens/parasites - New predators - Competition between different organisms

Distribution and Abundance

Ecologists will often conduct studies to look at how abiotic factors affect the **distribution** and **abundance** of organisms. They do this by measuring a **sample** of the organism.

Quadrat sampling

Quadrats are used to measure the abundance of organisms in a habitat.

1) Grid the area and assign co-ordinates to each square.
2) Use a **random number generator** to generate at least 10 co-ordinates of the area.
3) Place the quadrat in these areas and count how many of the desired organism there are.
4) Calculate the **mean** abundance per m^2 of the 10 sample sites.
5) Multiply this by the total area of the site to get an estimated abundance.

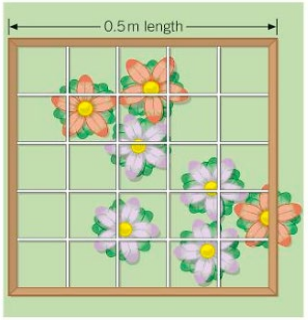


Figure 2 *It doesn't matter if organisms partly covered by a quadrat are counted as in or out, as long as you decide and do the same each time. In this diagram of a quadrat, you have six or seven plants per 0.25 m^2 (that's 24 or 28 plants per square metre), depending on the way you count*

Competition

Every organism shares their habitat with other organisms, yet there are only a limited amount of resources. Organisms therefore need to **compete** with each other for these resources to maximise their chances of survival.

What do animals compete for?	What do plants compete for?
- Food - Territory - Mate	- Light - Water - Minerals - Space

Adaptations

To survive and reproduce, organisms need a supply of materials from their surroundings. An **adaptation** is a feature that an organism has that makes it better suited to its' environment. Organisms that are well adapted to extreme environments, such as hot, volcanic, deep sea vents are called **extremophiles.**

Animal adaptations	Plant adaptations
Cold climates- small surface area to volume ratio, fat and fur for insulation. Dry climates- specialised kidneys to produce concentrated urine, behavioural adaptations to be active at cooler times, large surface area to volume ratio to maximise heat loss.	Dry climates- funnel shaped leaves for water to get to roots, curled leaves to trap a layer of moist air to reduce water loss, extensive root systems, thick waxy cuticle.

Year 11 Biology: Adaptations, Interdependence, and Competition Key Vocabulary

Key word	Definition	Contextual Sentence
abundance	A measure of how common or rare a particular type of organism is in a given environment.	The **abundance** of a species can be measured used quantitative sampling.
adaptations	Special features that make an organism particularly well suited to the environment where it lives.	A thick, waxy, cuticle is an example of an **adaptation** that a cactus has to reduce water loss.
community	Group of interdependent living organisms in an ecosystem.	Species in **communities** often rely on each other for survival.
competition	The process by which living organisms compete with each other for limited resources such as food, light, or reproductive partners.	Male lions will often **compete** with each other for territory and mates.
distribution	Where particular types of organisms are found within an environment.	A transect can be used to measure the **distribution** of an organism along a transect.
extremophile	An organism that can survive and reproduce in extreme conditions.	Tube worms are an example of an **extremophile** that live on deep.
interdependence	The network of relationships between different organisms within a community, for example each species depends on other species for food, shelter, pollination, seed dispersal, etc.	**Interdependence** can often mean that if one species declines, other species in the same community will also decline.
mean	The arithmetical average of a series of numbers.	A **mean** must be calculated when using a quadrat as you are calculating a representative sample.
median	The middle value in a list of numbers.	In the numbers 1,2,3,4,5, the **median** is 3.
mode	The number which occurs most often in a set of data.	The **mode** of {4 , 2, 4, 3, 2, 2} is 2 because it occurs three times, which is more than any other number.
quadrat	A sample area used for measuring the abundance and distribution of organisms in the field.	To measure the abundance of an organism, you can use the **quadrat** sampling method.
quantitative sampling	Records the numbers of organisms rather than just the type.	Measuring the abundance of an organism is an example of **quantitative sampling**.
range	The maximum and minimum values for the independent or dependent variables.	The **range** is important in ensuring that any patterns are detected.
sample size	The size of a sample in an investigation.	The bigger the **sample size**, the more reliable your results.
transect	A measured line or area along which ecological measurements are made.	Using the **transect** sampling method can tell you the distribution of an organism.

Material cycling

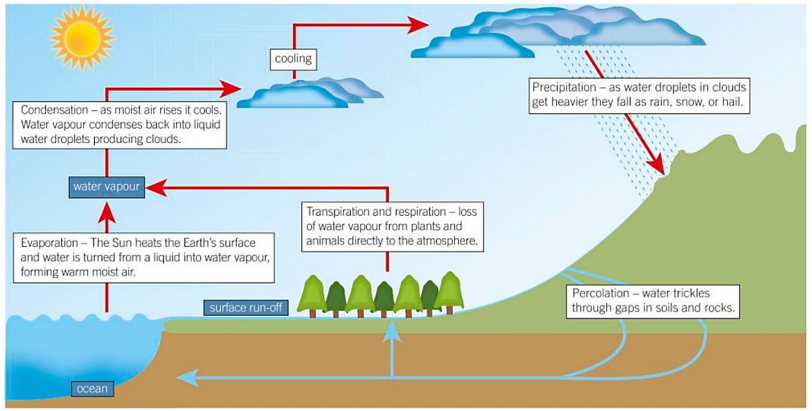


Figure 3 *The water cycle in nature*

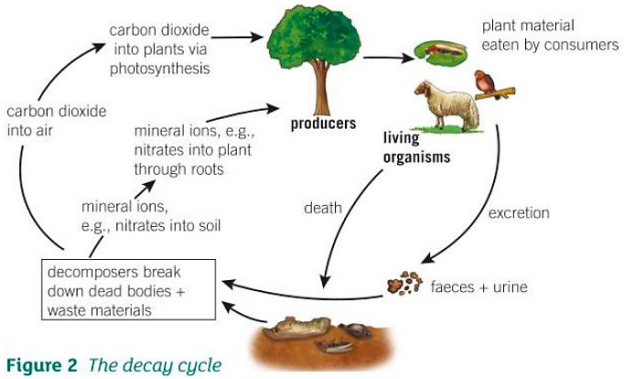


Figure 2 *The decay cycle*

Key points

- Material in the living world is recycled to provide building blocks for future organisms.
- Decay of dead animals and plants by microorganisms returns carbon to the atmosphere as carbon dioxide and mineral ions to the soil.
- Carbon dioxide in the atmosphere is used by plants in photosynthesis.
- The water cycle provides fresh water for plants and animals on land before draining into the seas. Water is continuously evaporated, condensed, and precipitated.

Carbon Cycle

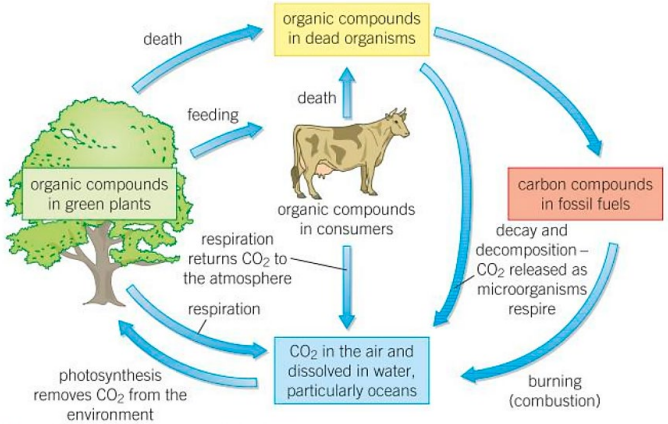


Figure 2 *The carbon cycle in nature*

- Photosynthesis- green plants and algae remove carbon dioxide from atmosphere to make carbohydrates, proteins, and fats.
- Respiration- organisms use oxygen to breakdown glucose, which releases energy and carbon dioxide as a waste product.
- Combustion- wood from trees contains a lot of stored carbon, which releases carbon dioxide into the atmosphere when burned.

Rates of decomposition (separates only)

Decomposition is vital for the recycling of materials in an ecosystem. There are 3 main factors required for decay to take place:

- Temperature- increases the speed of chemical reactions, will decrease the rate if temperature gets too high as enzymes will denature.
- Moisture- makes it easier for decomposers to digest their food.
- Oxygen- allows respiration to occur for decomposers to allow them to release energy.

We can use the process of decay to create compost, and some bacteria that decompose waste in anaerobic conditions produce methane. Biogas generators can be used to produce methane gas as a fuel.

Figure 2 *A year's worth of grass clippings and kitchen waste can be reduced to useful compost in a bin like this*

Figure 1 *This orange is slowly being broken down by the action of decomposers. You can see the fungi clearly, but the bacteria are too small to be seen*

Year 11 Biology: Biodiversity and Ecosystems Key Vocabulary

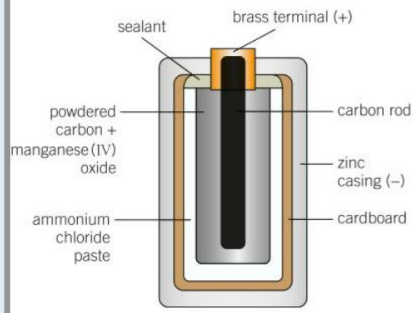
Key word	Definition	Contextual Sentence
biomass	The amount of biological material in an organism.	Not all the **biomass** can be passed down a food chain as not all of the organism is eaten (bones etc.)
carbon cycle	The cycling of carbon through the living and non-living world.	Respiration, photosynthesis, combustion are all key processes in the **carbon cycle**.
decomposers	Microorganisms that break down waste products and dead bodies.	Examples of **decomposers** are woodlice and fungus.
primary consumer	Animals that eat producers.	**Primary consumers** are often herbivores, as they only eat producers.
producers	Organisms such as plants and algae that can make food from raw materials such as carbon dioxide and water.	**Producers** often use photosynthesis to create their own glucose.
secondary consumer	Animals that eat the primary consumers.	**Secondary consumers** will often have adaptations that make them better suited to hunting prey.

Chemical cells and batteries (Seps)

A chemical cell converts chemical energy into electrical energy. More than one cell is called a battery. There are two types of chemical cell; rechargeable and non-rechargeable.

Non-rechargeable cells will produce a voltage until the chemicals inside are used up. Once this happens it will not work and will need to be recycled.

Rechargeable cells/ batteries can be recharged many times. An electrical current is passed through the cell. This works by reversing the chemical reactions to be used again.



The first mass-produced cells (Seps)

The first mass-produced cells were similar to this diagram, a zinc-carbon dry cell. This diagram represents cell that produces a voltage of 1.5V. It cannot be recharged. It is prone to leaking if left in the appliance. These cells should always be disposed of in a recycling center.

Other cells can be recharged and used more than once. The recharging process, the battery is connected to a power supply that reverses the chemical reactions.

Voltage (Seps)

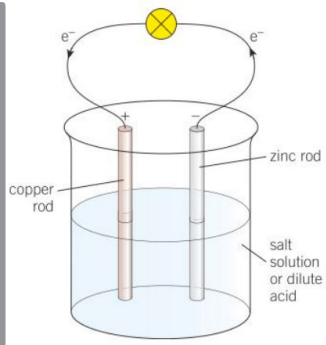
The voltage of a cell is affected by the metals used inside it.

Metals tend to lose electrons to form ions. If two different metals are dipped in a salt solution and are connected by a wire, the more reactive metal will lose electrons. This is a simple cell.

The bigger the difference in the reactivity of the two metals, the bigger the voltage produced.

E.g. aluminium and zinc = small voltage as they are close on reactivity series. By aluminium and copper = larger voltage as they are further apart.

Li	*Lithium*
K	*Potassium*
Ba	*Barium*
Ca	*Calcium*
Na	*Sodium*
Mg	*Magnesium*
Al	*Aluminum*
C	*Carbon*
Zn	*Zinc*
Fe	*Iron*
Ni	*Nickel*
Sn	*Tin*
Pb	*Lead*
H	*Hydrogen*
Cu	*Copper*
Hg	*Mercury*
Ag	*Silver*
Au	*Gold*
Pt	*Platinum*

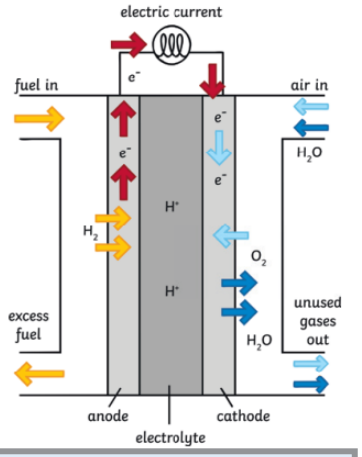


Hydrogen Fuel Cells (Seps)

Hydrogen fuel cells provide an alternative to burning fossil fuels. They cause less pollution but they are highly flammable and difficult to store.

Fuel cells work differently to chemical cells in that they need to be supplied with continuously with a fuel and oxygen. This will allow the fuel cell to produce a voltage.

Inside the fuel cell, hydrogen is oxidized electrochemically. This allows for the reaction to take place at a lower temperature. The fuel is not combusted and the cells only produce water.



Advantages & Disadvantages of Fuel Cells (Seps)

Advantages

- Do not need to be electrically recharged
- No pollutants are produced
- Can be a range of sizes for different uses

Disadvantages

- Hydrogen is highly flammable
- Hydrogen is sometimes produced for the cell by non-renewable means
- Hydrogen is difficult to store

How to dispose of cells/batteries

Cells/batteries must be taken to a waste disposal site for batteries. Some supermarkets have them or the local waste disposal service run by your council. The dry cells are prone to leaking over a period of time which can be harmful.

So what's happening in the diagram above?

An electrical cell made from zinc and copper. The **electrons** flow from the more reactive metal (which is zinc) to the less reactive metal (copper).

This means that zinc is acting as the **negative terminal** of the cell, providing **electrons** to the external circuit. The **current** will flow in the circuit opposite until one of the reactants is used up.

This is the principle that is used when you see people using lemons as a battery to charge their phones on TV.

Ionic equations (Seps)

Ionic equations show the movement of ions/electrons without showing the spectator ions. Spectator ions are ions that don't change within the reaction. E.g.: if a sulphate ion is still a sulphate ion on the products – it hasn't changed.

Within the fuel cell, you have the following reaction;

$$2H_2 + O_2 \rightarrow 2H_2O$$

At the cathode: $2H_2 + 4OH^- \rightarrow 4H_2O + 4e^-$

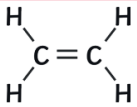
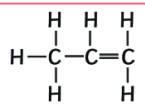
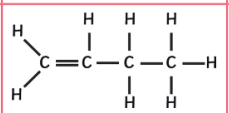
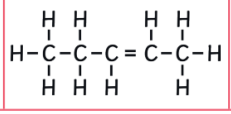
At the anode: $O_2 + 2H_2O + 4e^- \rightarrow 4OH^-$

This means that oxygen is being reduced (gains electrons) and hydrogen is being oxidized (loss of electrons). Oxidation and reduction happen simultaneously, this is known as a redox reaction.

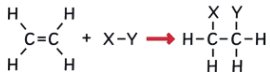
Alkenes

Alkenes are a **C=C** double-bonded hydrocarbon, with the general formula C_nH_{2n}.

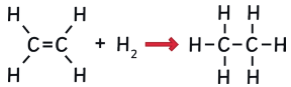
Alkenes are unsaturated hydrocarbons. This means that the double bond can break and allow other elements or molecules to bond to it. This is called an addition reaction.

Name of Alkene	Structural Formula	Molecular Formula
ethene		C_2H_4
propene		C_3H_6
butene		C_4H_8
pentene		C_5H_{10}

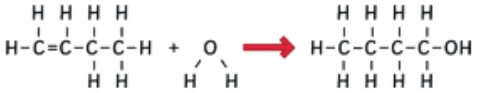
Alkenes have a C=C double bond. This is known as its functional group. This can break to form an **addition** reaction



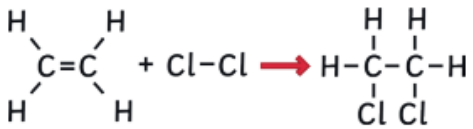
Alkenes are able to react with hydrogen in an **addition** reaction called **hydrogenation**. This requires a catalyst.



Alkenes can react with water vapour to produce alcohol. This is called a **hydration** reaction. The type of compound produced contains a hydroxyl group (-OH) this compound is an alcohol. This reaction requires a high temperature of around 300°C and a catalyst.



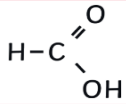
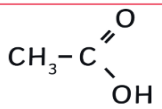
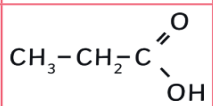
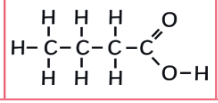
Alkenes will also react with group 7 elements, known as halogens. The reaction is called a **halogenation** reaction. It is when an alkene reacts with a halogen and an **alkyl halide** is produced. This is how the bromine test works.



Combustion and Alkenes

Alkenes can combust; however, they rarely combust completely and tend to undergo some incomplete combustion.

When they burn in air they burn with a **smoky yellow flame**. Alkenes will release less energy per mole compared to alkanes. This means that alkenes are not used for fuels.

Name of Carboxylic Acid	Structural Formula	Molecular Formula
methanoic acid		HCOOH
ethanoic acid		CH_3COOH
propanoic acid		C_2H_5COOH
butanoic acid		C_3H_7COOH

Alcohols

Uses of alcohols is common in a lot of products. Ethanol is the main source in alcohol. It is made by fermenting sugars from plant material with yeast and it is also becoming popular as an alternative fuel.

Glucose → ethanol + carbon dioxide

$$C_6H_{12}O_6 \rightarrow 2C_2H_5OH + 2CO_2$$

It can also be made on an industrial scale.

Combustion of alcohol

Alcohols are flammable and burn with a clean blue flame.

$$2C_2H_5OH + 3O_2 \rightarrow 2CO_2 + 3H_2O$$

Reaction with Sodium

Alcohols react similar to that of water, the sodium will effervesce, it will produce hydrogen gas and the sodium will get smaller. The reaction is not as rigorous as that in water.

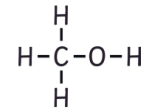
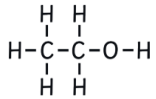
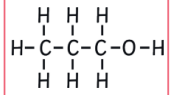
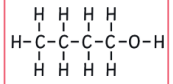
$$2Na + 2C_2H_5OH \rightarrow 2C_2H_5ONa + H_2$$

Oxidation of alcohol

You can oxidise alcohol using chemical oxidizing agents such as potassium dichromate (VI). Alcohol will oxidise to a carboxylic acid when boiled with acidified potassium dichromate (VI)

$$C_2H_5OH + 2[O] \rightarrow CH_3COOH + H_2O$$

Alcohols will also oxidise if exposed to the air; that's why wine or beer tastes of vinegar if they are left open too long.

Name of Alcohol	Structural Formula	Molecular Formula	Uses
methanol		CH_3OH	chemical feedstock
ethanol		C_2H_5OH	alcoholic drinks, fuels and solvents
propanol		C_3H_7OH	fuels and solvents
butanol		C_4H_9OH	fuels and solvents

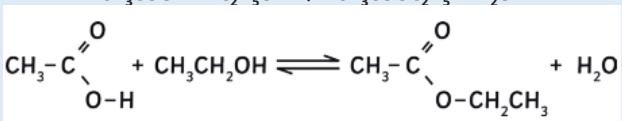
Carboxylic acids

Forms an acid solution when they dissolve in water and form a weak acid. A weak acid is when the H+ ions only partially ionise.

A carboxylic acid can react with alcohol to make an ester. Normally H_2SO_4 is used as a catalyst.

Ethanoic acid + ethanol → ethyl ethanoate + water

$$CH_3COOH + C_2H_5OH \rightleftharpoons CH_3COOC_2H_5 + H_2O$$



Esters

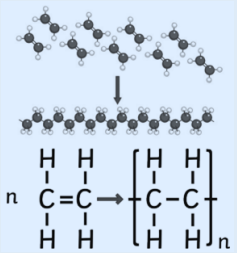
Esters form a distinct smell, most are fruity and sweet-smelling, making them useful as perfumes. However, they are volatile.

Year 11 Chemistry: Organic Chemistry (Seps only) & Key Vocab

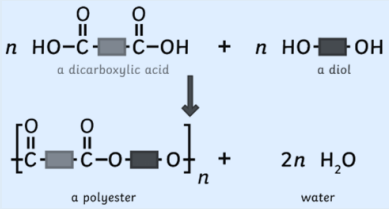
Polymers
Polymers are used throughout everyday life from plastics to clothing to cosmetics. They are made from refined **crude oil.**

Polymerisation
You need to know about two types of polymerisation; addition and condensation.

Addition
Addition is where there is only one main polymer formed. E.g. Ethene is a small molecule with a double bond. To indicate it's a polymer you add **"poly"** as a prefix, so it becomes poly(ethene).



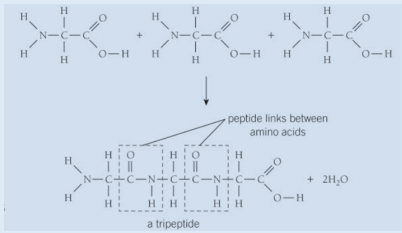
Condensation
Condensation is where there is the main polymer formed and a smaller molecule such as H_2O or HCl. You don't need a C=C for this, but you do need two functional groups. For example, polyester is made from a monomer that has two hydroxyl groups and another monomer that has two carboxylic acid groups.



The polymer could use a large number of monomers so we use the letter **"n"** to represent "any" number of monomers.

Natural Polymers
There are some **natural polymers** such as DNA and proteins.

Amino acids are the monomers that have two functional groups **amine (NH_2)** and a **carboxyl group (COOH).** These bond through condensation Polymerisation.



The polymer could use a large number of monomers so we use the letter **"n"** to represent **"any"** number of monomers when drawing out polymers.

Key Vocabulary	Definition	Contextual Sentence
Chemical Analysis Vocab		
Pure	A pure substance is one that is made up of just one substance, either an element or a compound.	Bottled water is not **pure,** it is a mixture of several ions and compounds.
Fixed Point	The melting or boiling points of pure substance.	The melting and boiling points of an element or compound are called its **fixed points**.
Formulation	A mixture that has been designed to produce a useful product.	Paint is a **formulation**, it contains a pigment, a binder and a solvent that work together.
Mobile Phase	When the solute is more attracted to the solvent and moves up the chromatogram.	A solute is dissolved in the solvent during the **mobile phase**.
Stationary Phase	When the solute is more attracted to the paper so stops moving up the paper.	A solute is no longer dissolved in the solvent and is deposited on the paper in the **stationary phase**.
Retention Factor	A ratio, calculated by dividing the distance a solute travel up the paper divided by the distance the solvent travels.	**Retention factor** can be used to identify a solute if the solvent.
Precipitate	When an insoluble solid is formed from the reaction of aqueous solutions.	When the teacher mixed the solutions, a white **precipitate** formed in the beaker.
Crude Oil & Organic Vocab		
Fermentation	the reaction in which the enzymes in yeast turn glucose into ethanol and carbon dioxide.	Wine and beer is made by the process of **fermentation**
Functional group	an atom or group of atoms that give organic compounds their characteristic reactions	The functional group of an **alkene** is the double C=C.
Homologous	a group of related organic compounds that have the same functional group	Methane, ethane, propane and butane are **homologous**
DNA	a molecule that encodes genetic instructions for the development and functioning of living organisms/ viruses	Every living organism contains **DNA**
Monomer	small reactive molecules that react together in repeating sequences to form a very large molecule (a polymer)	Lots of monomers link together to form a polymer
Polymer	a substance made from very large molecules made up of many repeating units	A **polymer** is made from crude oil
Nucleotides	the basic repeating units, or monomers, that join together to form DNA	A monomer of DNA is called a **nucleotide**
The Atmosphere		
Atmosphere	the relatively thin layer of gases that surround planet Earth	The **atmosphere** is a mixture of gases.
Carbon footprint	the total amount of carbon dioxide and other greenhouse gases emitted over the full life cycle of a product, service or event	We need to reduce our **carbon footprint** to save the planet
Particulate	small solid particle given off from motor vehicles as a result of incomplete combustion of its fuel	**Carbon particulates** cause global dimming
global dimming	a process that reduces the amount of sunlight reaching the Earth's surface. It is caused by particulates in the atmosphere reflecting light back into space before it can reach Earth	**Global dimming** reduces the visibility in large cities.

This history of the Atmosphere

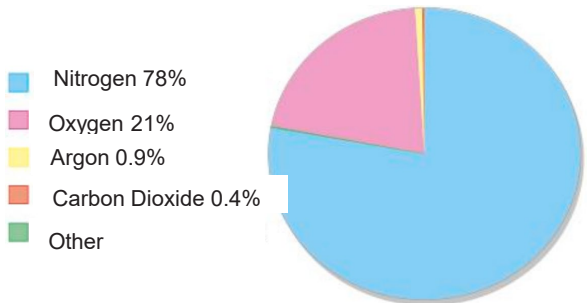
There are lots of ideas about how the Earth and atmosphere formed based on some evidence found. These are called theories. Scientists use theories when there is a lack of evidence to say what really happened. No one was around 4.6 billion years ago to take photos and write it all down!!!

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

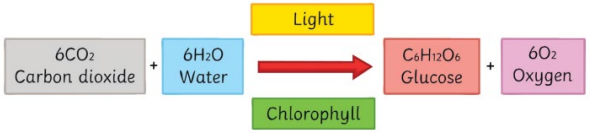


Over the last 200 million years, the proportions of gases in the Earth's atmosphere has stabilised. See the pie chart above.

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;

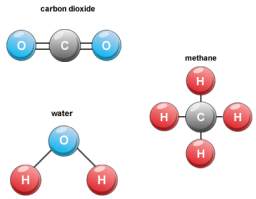
1. Carbon dioxide **dissolved in the water** (oceans).
2. A lot of carbon dioxide become **locked-up** in the Earth's Crust. The dissolved carbon dioxide (CO_2) produced carbonate compounds, that formed a precipitate, what we know today as limestone, a sedimentary rock. The chemical name for limestone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

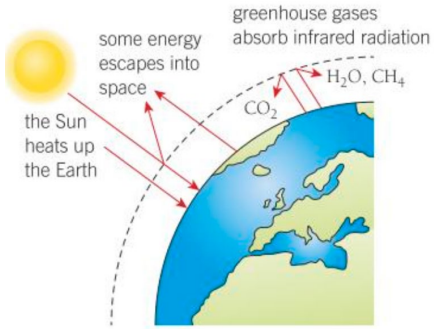
The main greenhouse gases are:
- **Carbon dioxide (CO_2)**
- **Methane (CH_4)**
- **Water Vapour (H_2O)**

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.

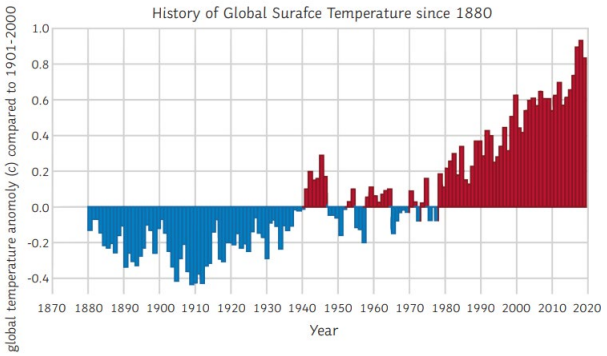
Scientists use "hard" evidence to link the levels of CO_2 with the climate and any changes. One source of evidence is the ice cores from Greenland, which have trapped gases over time. These can be dated and analysed for changes.

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.

Climate Change

Climate change is the long-term shifts in temperature and weather patterns. These changes can be natural or man-made.

Below is a graph that shows the surface temperature since 1880. This shows climate change. When considering the evidence, use a reputable source. This was taken from the University of Berkeley in USA.



Some scientists predict, based on evidence and research, that global warming may increase the Earth's average temperature by as much as 5.8°C by the year 2100. This would have a huge impact on the climate

The consequences of rising levels of greenhouse gases

We are already seeing the start of the consequences of climate change;

- Winters are getting shorter
- Rising sea levels: the ice caps are melting and this is expanding the warmer seas.
- Flooding of low-lying land.
- Increase coastal erosion (so islands could disappear)
- Increasing spurts of extreme weather conditions, such as severe storms.
- Changes in rainfall: temperature/volume/distribution. This could impact communities that produce food and less food will be produced.
- More wildlife becoming extinct, and the fast change in climate puts stress on the ecosystems.

What can we do?

We can reduce our carbon footprint. Reduce the amount of carbon dioxide we produce on a day-to-day basis.

What is a carbon footprint?

The carbon footprint of a product, service or event is;

the total amount of carbon dioxide and other greenhouse gases emitted over its full life cycle.

When companies are making a new product, they have to consider how much carbon dioxide/ greenhouse gases it will produce by making, transporting, using and recycling the product.

Other ways to reduce the carbon footprint

Electricity companies can use **carbon capture & storage**, using the waste product CO_2 from burning fossil fuels and capturing CO_2 produced and storing it underground in porous rock. However, it may increase electricity bills by roughly 10%.

Methane could decrease if more people ate plant-based meals, reducing the need for as many cattle. It also allows for more efficient use of the land to grow crops.

Car sharing / using public transport/walking will minimize the use of fuel for cars.

Why can't we just stop using fossil fuels?

Reducing greenhouse gases in the atmosphere relies mainly on reducing the use of fossil fuels, using alternative sources of energy and conserving energy.

Most economies of developed countries rely on fossil fuels and putting strategies in place to reduce this will cost money and take time to set up.

However, the changes are necessary because of the potential risks arising from global climate changes, such as sea levels rising and threats to food production.

Burning fossil fuels

There are two types of combustion: complete and incomplete combustion. **Complete combustion** happens when there is plenty of oxygen for fuel to burn.

Pentane + oxygen → carbon dioxide + water

$$C_5H_{12} + 8O_2 \rightarrow 5CO_2 + 6H_2O$$

Incomplete combustion happens when there is not enough oxygen to burn fully. The products for this can be CO, H_2O and / or carbon solids.

Ethane + oxygen → carbon monoxide + water

$$2C_2H_6 + 5O_2 \rightarrow 4CO + 6H_2O$$

Why is incomplete combustion so bad?

Carbon monoxide is a poisonous gas.

It's a colourless and odourless gas that can kill. It works by binding to the haemoglobin in your red blood cells and prevents oxygen from being carried around your body to your cells.

Carbon particulates (solids) irritate the lining of your lungs, this could make pre-existing conditions worse, like asthma. There are also links that it can cause cancer. The particulates also cause global dimming where the sun's rays are blocked out and reduce visibility.

Burning fuel in a car

This can produce what is known as **nitrogen oxides** with a general formula of **NOx**.

This happens when oxygen and nitrogen come together in a **hot environment**, like a car engine and there is enough activation energy to cause a reaction.

The NOx compounds can react with UV light in the atmosphere and produce photochemical smog, mainly in densely populated areas.

NO and **NO_2** are **toxic** and can trigger **asthma attacks**, they can also react with water to form nitric acid, and form **acid rain.**

Also when you burn fuel there are **impurities** in the hydrocarbons, such as **sulphur**. When this is released, **sulfur** reacts with the **oxygen** to form sulfur dioxide, which can then dissolve in rainwater to form **acid rain.** This can damage forests, and plants and erode buildings. It can then react further to form sulfur trioxide.

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.

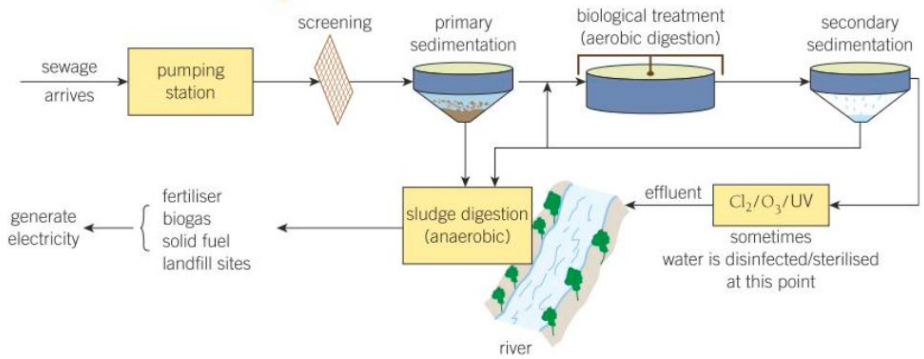
Renewable resources are resources that can be replaced at the same rate at which that is used up. Crops, wool, silk, rubber and wood are all examples of **renewable** resources.

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:

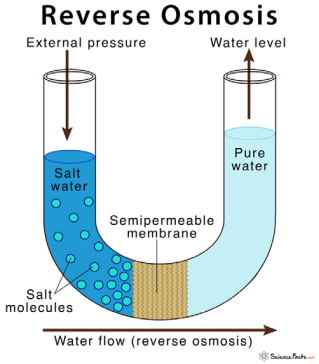


How to purify salty water

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

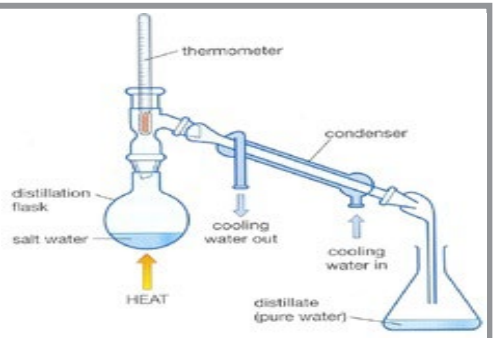
Desalination uses reverse osmosis through a semipermeable membrane that removed the NaCl particles from the salt water.



Required Practical: Water Distillation

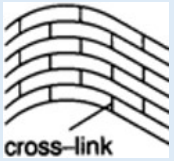
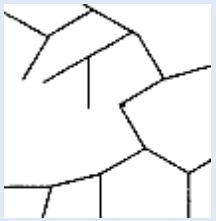
You can test the "**pure**" water you distil using several methods to see if it is **pure**. Remember, **pure** means that there is only one substance present.

- 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.



Polymers and their properties (Separates)

The properties of polymers depend on what monomers they are made from and the conditions under which they are made.

Thermosoftening polymers	Soften or melt easily when heated because the **intermolecular forces** between the chains are **weak**.	
Thermosetting polymers	Contain **crosslinks** (strong covalent bonds) between chains so they do not soften or melt easily.	
High density polyethene	Made using very high pressures and a trace of oxygen. Polymer chains are randomly **branched and can't pack closely** together resulting in a **low density.**	 **branched**
Low density polyethene	Made using a catalyst at 50°C and a slightly raised pressure. Made of **straight chain** molecules which are **closely packed**, stronger and more **dense**.	**Straight chain**

Haber Process (Separates)

Scientists find new ways in producing synethic methods of to replace natural materials. One such product is Ammonia, NH_3, which is an important gas product. Mostly used in agriculture as a fertaliser. It is synthesised in industry by the Haber Process. The reaction is **reversible,** which means it can reach **dynamic equilibrium.**

The nitrogen used comes from the air. The hydrogen used usually comes from a reaction between methane (natural gas) and steam.

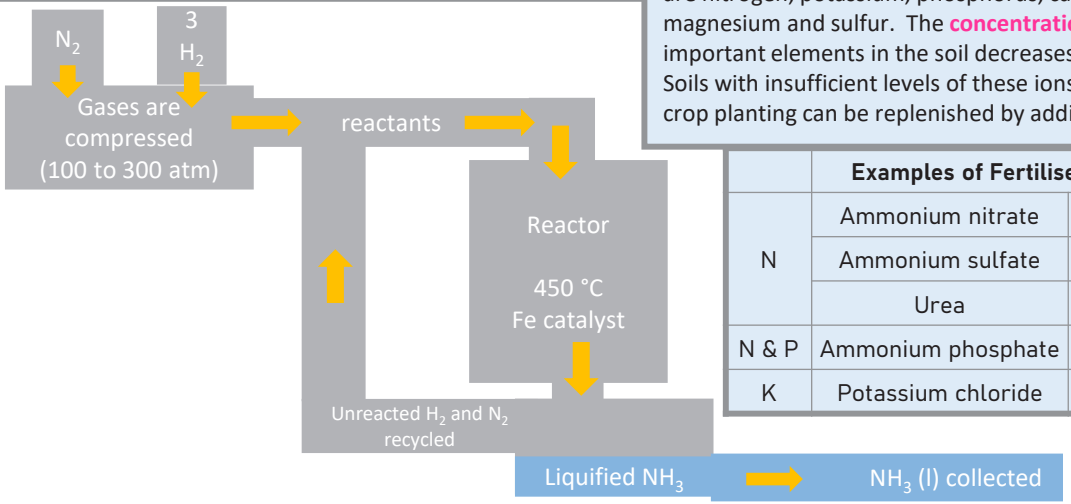
nitrogen + hydrogen ⇌ ammonia

$$N_{2(g)} + 3H_{2(g)} \rightleftharpoons 2NH_{3(g)}$$

3 parts hydrogen and 1 part nitrogen are passed into a reactor. The mixture is:

- pressurised to between 100 and 300 atmospheres
- heated to 450 °C
- passed over an iron catalyst

Then the reaction mixture is cooled and ammonia in the mixture liquifies and is collected. Nitrogen and hydrogen that are unreacted are recycled back into the reactor.



Changing the conditions (Separates)

The forward reaction is **exothermic.**

$$N_{2(g)} + 3H_{2(g)} \underset{\text{endothermic}}{\overset{\text{exothemic}}{\rightleftharpoons}} 2NH_{3(g)}$$

Increasing the temperature will favour the reverse reaction (**endothermic** reaction). The equilibrium will shift towards the left to **reduce** the temperature. The yield will **decrease.**

Decreasing the temperature will favour the forward reaction (**exothermic** reaction). The equilibrium will shift towards the right to **increase** the temperature. The yield will **increase.**

However, if the temperature if too low, the rate of both the forward and reverse reactions will be too slow to be economically viable.

Fertilisers (Separates)

Fertilisers are that supply essential minerals to crops for optimal growth and crop yield. Fertilisers usually consist of soluble salts. Essential minerals and elements are nitrogen, potassium, phosphorus, calcium, magnesium and sulfur. The **concentration** of these important elements in the soil decreases over time. Soils with insufficient levels of these ions for the next crop planting can be replenished by adding fertilisers.

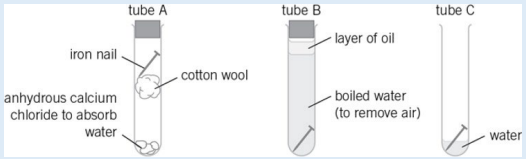
	Examples of Fertiliser Compound	
N	Ammonium nitrate	NH_4NO_3
	Ammonium sulfate	$(NH_4)_2SO_4$
	Urea	$CO(NH_2)_2$
N & P	Ammonium phosphate	$(NH_4)_3PO_4$
K	Potassium chloride	KCl

Finite resource	A **non-renewable** resource used by humans that has a **limited supply** e.g. coal.
Renewable resources	A resource used by humans that can be **replenished** e.g. trees. If not managed correctly, the resource may decrease.
Potable water	Water that is **safe to drink**. Has **low levels of dissolved salts** and **microbes**.
Fresh water	Water that has **low levels of dissolved salts**. Rain water is an example of fresh water but sea water is not.
Pure water	**Only** contains **water molecules**, nothing else.
Desalination	A process that **removes salt from sea water** to create potable water. **Expensive** as it **requires a lot of energy**.
Sewage	**Waste water produced by people**. Contains potentially dangerous **chemicals** and large numbers of **bacteria**.
Reverse osmosis	Uses **membranes** to **separate dissolved salts** from **salty water**.
Natural resource	Natural resources have **formed without human imput**, includes anything that comes from the earth, sea or air (e.g. cotton).
Synthetic resource	Synthetic resources are **man made**
Aerobic	With oxygen
Anaerobic	Without oxygen
Sustainable development	Using resources to meet the needs of people today without preventing people in the future from meeting theirs.
Life cycle assessment	A life cycle assessment looks at every stage of a product's life to assess the impact it would have on the environment.
Subjective judgement	Judgement based on a person's opinion and/or values.
Phytomining	Plants are used to absorb metal compounds from the soil as part of the metal's extraction.
Bioleaching	Use of bacterial to convert metal compounds in ores into soluble metal compounds which can then be extracted.
Leachate	A solution produced from bioleaching

Rusting (Separates)

For iron to **rust**, both air and oxygen are needed. Providing a barrier between iron either air (oxygen) and water protects the iron from **rusting**.

Iron + oxygen + water → hydrated iron(III)oxide



Tube A tests to see if air alone makes iron rust. Tube B tests to see if water alone will make iron rust. Tube 3 tests to see if air and water will make iron rust.

Rusting is only observed in tube 3 illustrating that both air and water are needed for iron to rust. Sacrificial protection provides protection against **rusting**. The iron needs to be attached to a more reactive metal (galvanising it). Zinc is a stronger **reducing agent** than iron, so it has a stronger tendency to form positive ions by giving away electrons. As the zinc atoms lose electrons they become **oxidised**. Therefore, any water or oxygen reacts with the zinc instead of the iron (protecting the iron from oxidation).

Alloys (Separates)

Alloys are harder than pure metals because the regular layers are distorted by differently sized atoms and therefore cannot slide.
Pure iron is too soft for it be useful in its pure form. Steel is an **alloy** of iron which contains carefully controlled quantities of carbon so that it's the hardness is controlled.

Glass (Separates)

The most common form of glass is Soda Glass which is made by heating a mixture of sand (SiO_2), limestone ($CaCO_3$) and sodium carbonate (soda) at 1500°C. As it cools down the glass turns into a solid. Different types of glass exist depending on the amounts of each of the reactants; borosilicate glass involves an extra compound B_2O_3. Atoms are arranged irregularly. It is transparent, brittle, has a high melting point, keeps its shape (not flexible).

Ceramics

Wet clay is moulded into the desired shape, then heated in a furnace to 1000°C. Used in bricks, tiles, crockery, and bathroom furniture. Atoms are held together in a giant covalent lattice, generally in a regular pattern. It is hard but brittle and make good electrical insulators.

Composites

Materials made from two or more different materials, with one material acting as a binder for the other material, reinforcing it. Usually, fibres or fragments of one material are held in a 'matrix' (network of atoms) by the other. Glass-ceramic composites are very hard and tough (not brittle). Fibreglass (polymer-ceramic) is a low-density, tough, flexible material- e.g. used in kayaks, plywood, carbon fibres and cement are other examples

Extracting copper from copper-rich ores (Higher)

Copper ore is a finite resource that is in danger of running out. There are two main methods in extracting copper.

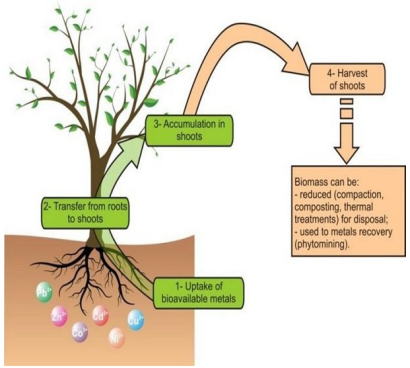
1. Sulfuric acid is used to produce copper sulfate solution before extracting the copper metal.
2. "Smelting" (roasting) the copper ore to a high temperature in a furnace to produce impure copper.

The impure copper will then need to go through the process of electrolysis to make pure copper. Electrolysis is a costly process due to the amount of energy (electricity) needed.

Extracting copper from low-grade ores

Due to the limited amount of copper, scientists have developed methods to extract copper from poor sources.

1. **Bioleaching** use bacteria to produce an acidic solution called leachate which contains copper ions. This can be harmful to the environment as it produces a toxic substance. The process used a displacement reaction with iron, which is a more cost-effective way to produce copper from leachate.
2. **Phytomining** uses plants. The plants absorb the copper compounds found in the soil. The copper ions build up in the plant's leaves. The plants are dried and burnt in a furnace. The ash is collected and dissolved in acid (hydrochloric or sulfuric) and then the copper is then extracted by electrolysis or through a displacement reaction with iron



Life Cycle Assessments (LCA)

An L.C.A or Life cycle assessment is an evaluation of all the resources used for the whole of a product's life. It assesses the environmental impact of the products. Data is available for the use of energy, water, Earths resources as well as the waste products that are produced.

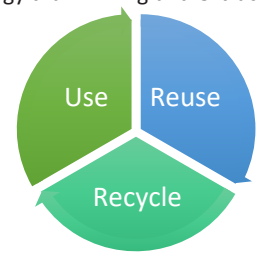
What do we evaluate in an L.C.A?

For our product, for example a plastic bag, we must evaluate each stage in its life. The five main stages are;

For each stage you need to think about how much it affects the environment, how much CO_2 is produced, what raw materials are being used, transport/fuel used, and whether it be reused, recycled or will it end up in landfill?

Reduce, Reuse & Recycle

There are social, economic and environmental issues associated with exploiting the Earth's limited resources of **raw materials** such as metal ores and crude oil. The environmental impact of products can be **reduced** by **reusing** the product. For example, glass bottles can be crushed and melted to produce different glass products. Whereas some materials can be **recycled** e.g., metals. Metals can be **recycled** by melting and recasting or reforming into different products. **Recycling** uses less energy than mining and extracting.



Recycling, **reusing** and **reducing** products have advantages and disadvantages.

Advantages

- Few resources such as mines and quarries are needed to remove raw, finite resources from the ground – such as copper.
- Crude oil, which is used to make plastics does not need to be extracted. This avoids using processes such as fractional distillation and cracking which require a lot of energy.
- In turn, the number of greenhouse gases would reduce as you reuse and recycle other products, which produces a lot fewer greenhouse gases.

Disadvantages

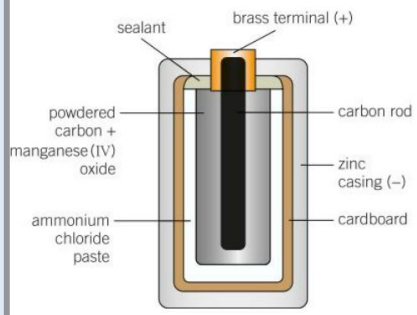
- Recycling requires the collection and transportation of goods, which will have some impact on CO_2 production.
- Sorting and reusing metals can be difficult as the use depends on purity for example high-grade copper is needed for electrical goods.

Chemical cells and batteries (Seps)

A chemical cell converts chemical energy into electrical energy. More than one cell is called a battery. There are two types of chemical cell; rechargeable and non-rechargeable.

Non-rechargeable cells will produce a voltage until the chemicals inside are used up. Once this happens it will not work and will need to be recycled.

Rechargeable cells/ batteries can be recharged many times. An electrical current is passed through the cell. This works by reversing the chemical reactions to be used again.



The first mass-produced cells (Seps)

The first mass-produced cells were similar to this diagram, a zinc-carbon dry cell. This diagram represents cell that produces a voltage of 1.5V. It cannot be recharged. It is prone to leaking if left in the appliance. These cells should always be disposed of in a recycling center.

Other cells can be recharged and used more than once. The recharging process, the battery is connected to a power supply that reverses the chemical reactions.

Voltage (Seps)

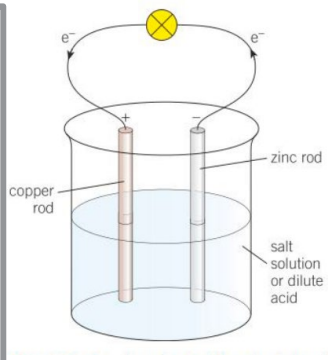
The voltage of a cell is affected by the metals used inside it.

Metals tend to lose electrons to form ions. If two different metals are dipped in a salt solution and are connected by a wire, the more reactive metal will lose electrons. This is a simple cell.

The bigger the difference in the reactivity of the two metals, the bigger the voltage produced.

E.g. aluminium and zinc = small voltage as they are close on reactivity series. By aluminium and copper = larger voltage as they are further apart.

Li	*Lithium*
K	*Potassium*
Ba	*Barium*
Ca	*Calcium*
Na	*Sodium*
Mg	*Magnesium*
Al	*Aluminum*
C	*Carbon*
Zn	*Zinc*
Fe	*Iron*
Ni	*Nickel*
Sn	*Tin*
Pb	*Lead*
H	*Hydrogen*
Cu	*Copper*
Hg	*Mercury*
Ag	*Silver*
Au	*Gold*
Pt	*Platinum*

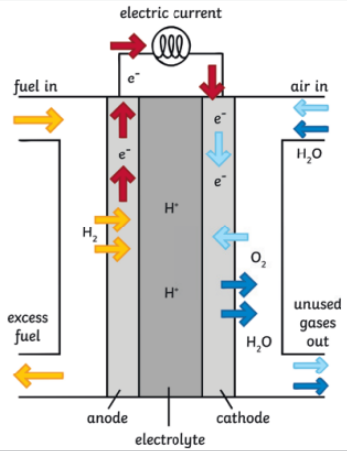


Hydrogen Fuel Cells (Seps)

Hydrogen fuel cells provide an alternative to burning fossil fuels. They cause less pollution but they are highly flammable and difficult to store.

Fuel cells work differently to chemical cells in that they need to be supplied with continuously with a fuel and oxygen. This will allow the fuel cell to produce a voltage.

Inside the fuel cell, hydrogen is oxidized electrochemically. This allows for the reaction to take place at a lower temperature. The fuel is not combusted and the cells only produce water.



Advantages & Disadvantages of Fuel Cells (Seps)

Advantages

- Do not need to be electrically recharged
- No pollutants are produced
- Can be a range of sizes for different uses

Disadvantages

- Hydrogen is highly flammable
- Hydrogen is sometimes produced for the cell by non-renewable means
- Hydrogen is difficult to store

How to dispose of cells/batteries

Cells/batteries must be taken to a waste disposal site for batteries. Some supermarkets have them or the local waste disposal service run by your council. The dry cells are prone to leaking over a period of time which can be harmful.

So what's happening in the diagram above?

An electrical cell made from zinc and copper. The **electrons** flow from the more reactive metal (which is zinc) to the less reactive metal (copper).

This means that zinc is acting as the **negative terminal** of the cell, providing **electrons** to the external circuit. The **current** will flow in the circuit opposite until one of the reactants is used up.

This is the principle that is used when you see people using lemons as a battery to charge their phones on TV.

Ionic equations (Seps)

Ionic equations show the movement of ions/electrons without showing the spectator ions. Spectator ions are ions that don't change within the reaction. E.g.: if a sulphate ion is still a sulphate ion on the products – it hasn't changed.

Within the fuel cell, you have the following reaction;

$$2H_2 + O_2 \rightarrow 2H_2O$$

At the cathode: $2H_2 + 4OH^- \rightarrow 4H_2O + 4e^-$

At the anode: $O_2 + 2H_2O + 4e^- \rightarrow 4OH^-$

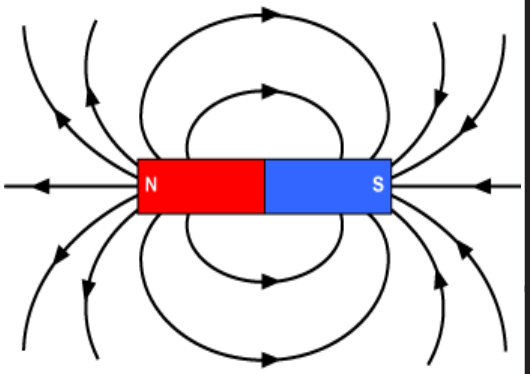
This means that oxygen is being reduced (gains electrons) and hydrogen is being oxidized (loss of electrons). Oxidation and reduction happen simultaneously, this is known as a redox reaction.

Year 11 Physics: Electromagnetism Knowledge

Magnets

Only **Iron**, **Cobalt**, **Nickel** and **Steel** are magnetic materials.
A magnet can exert a force on another nearby magnet. Magnets have two poles:

- a north pole
- a south pole

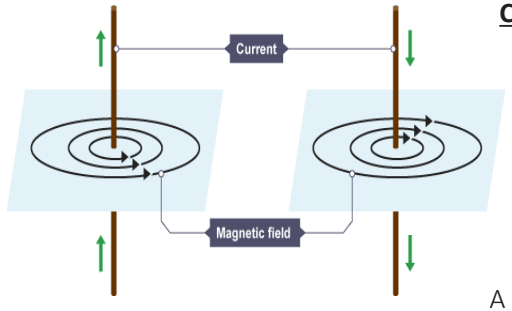


Magnetic field-
A region where a force is felt.
It can be found using **plotting compasses** or **iron fillings**

Permanent Magnet-
A magnet that has a permanent magnetic field

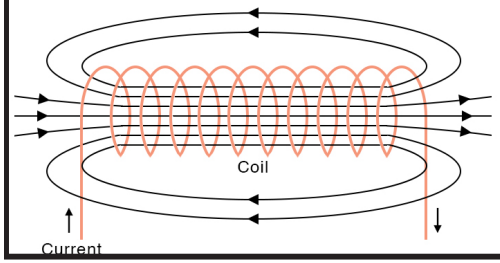
Induced Magnet
A magnet that only has a magnetic field when within the magnetic field of a permanent magnet

Current Carrying Wire



When a current flows in a wire, it creates a circular **magnetic field** around the wire

Solenoid



A **solenoid** consists of a wire coiled up into a spiral shape. The small magnetic fields caused by the current in each coil add together to make a stronger magnetic field.

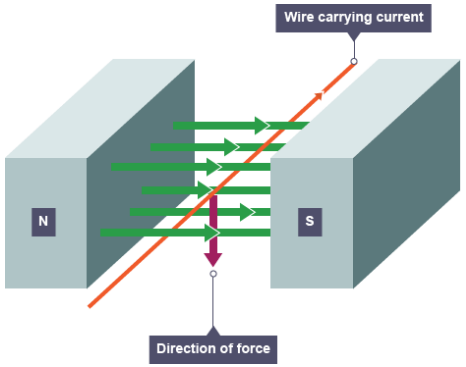
Electromagnets

A solenoid with an iron core is called an **electromagnet**.
Increase the strength by:-

- Increasing turns
- Increasing PD
- Adding an iron core

Electromagnets are used in devices such as **electric bells**, and **door locks** that can be controlled remotely.

The Motor Effect (Higher)

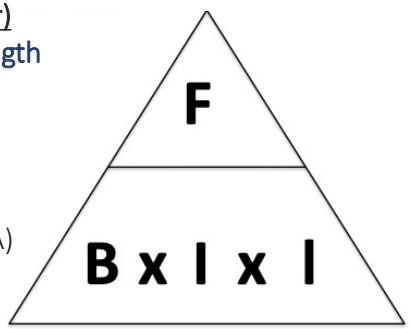


Motor Effect- A wire carrying a current creates a **magnetic field**. This can interact with another magnetic field, causing a force that pushes the wire at right angles.

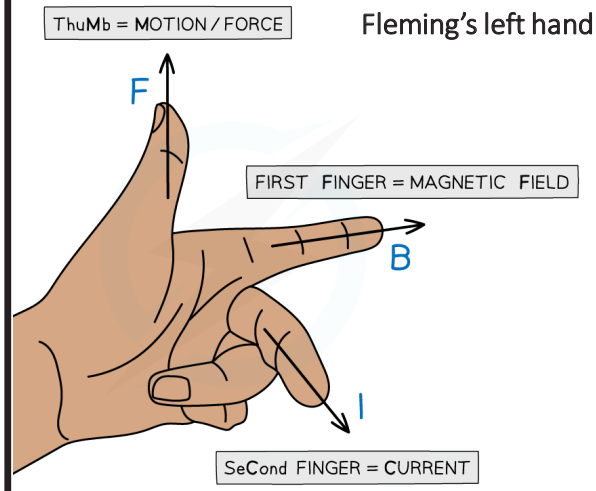
Calculating the motor effect force (Higher)

force = magnetic flux density × current × length
F=B I l

- *F* is force in newtons (N)
- *B* is magnetic flux density in tesla (T)
- *I* is current in amperes - also referred to as amps (A)
- l is length in metres (m)



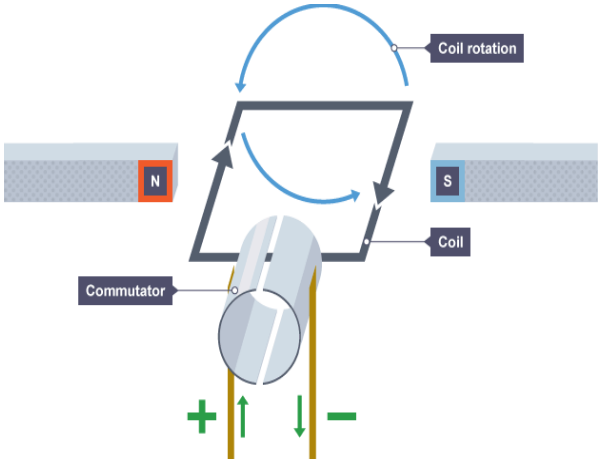
Fleming's left hand rule - Higher



- The **first** is lined up with magnetic **field** lines pointing from north to south
- the **second** finger is lined up with the **current** pointing from positive to negative
- the **thumb** shows the direction of the motor effect **force** on the conductor carrying the current

Electric Motors (Higher)

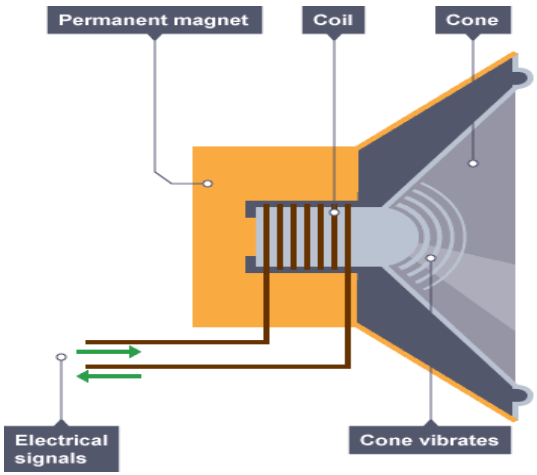
A coil of wire carrying a current in a **magnetic field** experiences a force that tends to make it rotate. This effect can be used to make an electric motor.



Starting from the position shown in the diagram of the **dc motor**:

1. current in the left hand part of the coil causes a downward force, and current in the right hand part of the coil causes an upward force
2. the coil rotates **anticlockwise** because of the forces described above
3. the momentum of the motor carries it on round a little
4. a **split ring commutator** changes the current direction every half turn.
5. current flows in the **opposite** direction through the wire in the coil.
6. each side of the coil is now near the opposite magnetic pole

Loudspeaker (Seperates)



Alternating current supplied to the loudspeaker creates sound waves in the following way:

1. A **current** in the coil creates a **magnetic field**
2. The **electromagnetic** field interacts with the **permanent magnet** generating a **force**, pushing cone outwards
3. The **current** is made to flow in the **opposite** direction
4. The **magnetic field reverses**
5. The **force** on the cone now pulls it back in
6. Repeatedly **alternating** the **current direction** makes the cone vibrate in and out
7. the cone **vibrations** causes are **sound waves**

Transformer Calculations (Seperates)

INPUT POWER = OUTPUT POWER

$$I_P V_P = I_S V_S$$

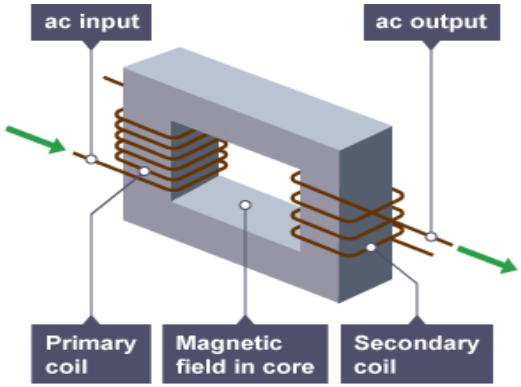
$$\frac{\text{INPUT (PRIMARY) VOLTAGE}}{\text{OUTPUT (SECONDARY) VOLTAGE}} = \frac{\text{PRIMARY TURNS}}{\text{SECONDARY TURNS}}$$

$$\frac{V_P}{V_S} = \frac{N_P}{N_S}$$

Transformers (Seperates)

A **transformer** is a device that can change the **PD** or **voltage** of an alternating current:

- a step-up transformer increases the voltage
- a step-down transformer reduces the voltage



When a transformer is working:

1. a primary voltage drives an **alternating current** through the primary coil
2. the primary coil current produces a **magnetic field**, which changes as the current changes
3. the iron core increases the strength of the magnetic field
4. the changing magnetic field **induces a changing potential difference** in the secondary coil
5. the induced potential difference produces an **alternating current** in the external circuit

The **National Grid** carries electricity around Britain. The **higher** the **current**, the **greater** the **energy transferred** to the surroundings by **heating**. High currents **waste more energy** than low currents. To **reduce** energy transfers to the environment, step-up transformers to increase the voltage from power stations to thousands of volts, which lowers the current in the transmission cables.

Year 11 Physics: Electromagnetism Vocab

Key Vocabulary	Definition	Contextual Sentence
alternator	an alternating current generator	The **alternator** in the car hand failed.
dynamo	a direct-current generator	The bike light was powered by a **dynamo**.
electromagnet	an insulated wire wrapped round an iron bar that becomes magnetic when there is a current in the wire	An **electromagnet** is used in the lock of a car.
electromagnetic induction	the process of inducing a potential difference in a wire by moving the wire so it cuts across the lines of force of a magnetic field	Faraday was a pioneer in the field of **electromagnetic induction**
Fleming's left-hand rule	a rule that gives the direction of the force on a current-carrying wire in a magnetic field according to the directions of the current and the field	The physics teacher used **Fleming's left hand rule** to find the direction of the current in the wire
generator effect	the production of a potential difference using a magnetic field	A fossil fueled power station uses the **generator effect**.
induced magnetism	magnetism of an unmagnetised magnetic material by placing it in a magnetic field	The paper clip became an **induced magnetic** in the presence of a permanent magnet
magnetic field	the space around a magnet or a current-carrying wire	Iron filings can be used to find the **shape of a magnetic** field
magnetic field line	line in a magnetic field along which a magnetic compass points – also called a line of force	The **magnetic field lines** around a magnet always point away from the North pole, towards South pole.
magnetic flux density	a measure of the strength of the magnetic field defined in terms of the force on a current-carrying conductor at right angles to the field lines	A strong magnet has a greater **magnetic flux density**
motor effect	when a current is passed along a wire in a magnetic field, and the wire is not parallel to the lines of the magnetic field, a force is exerted on the wire by the magnetic field	A motor works due to the **motor effect.**
solenoid	long coil of wire that produces a magnetic field in and around the coil when there is a current in the coil	The **solenoid** became an electromagnet due to the presence of an iron core.
split-ring commutator	metal contacts on the coil of a direct current motor that connects the rotating coil continuously to its electric power supply	The **split-ring commutator** should not be confused with a slip-ring commutator.
step-down transformer	electrical device that is used to step-down the size of an alternating potential difference	The **step down transformer** in the phone plug changed 230V to 12V
step-up transformer	electrical device that is used to step-up the size of an alternating potential difference	The **step-up transformer** in a power station changed 2300V to 400,000V

Year 11 Physics (Seperates only): Space Knowledge

Our Solar System

- The **Sun** lies at the centre of the Solar System
- There are **8 planets** and an unknown number of **dwarf planets** which **orbit** the Sun
  - There are **4 rocky planets**: Mercury, Venus, Earth and Mars
  - There are **4 gas planets**: Jupiter, Saturn, Uranus and Neptune
- Some planets have **moons** which orbit them
  - Moons are an example of **natural satellites**
- **Artificial satellites** are man-made and can orbit any object in space
  - The International Space Station (ISS) orbits the Earth and is an example of an artificial satellite
- **Asteroids** and **comets** also orbit the sun
- An **asteroid** is a small **rocky object** which orbits the **Sun**
- **Comets** are made of **dust and ice** and orbit the **Sun** in a different orbit to those of planets

Orbital Motion

Object moves in a circle: -

- Constant **speed**, changing direction = A **change in velocity** = **acceleration**

An object will only accelerate if a **resultant force** acts on it.

- Resultant force is the **centripetal force** that acts towards the **middle** of the circle.
- Gravitational attraction provides the centripetal force needed to keep planets and all types of satellite in orbit.

Start of the Universe

Big Bang Theory- Universe began as just a single point, then expanded.

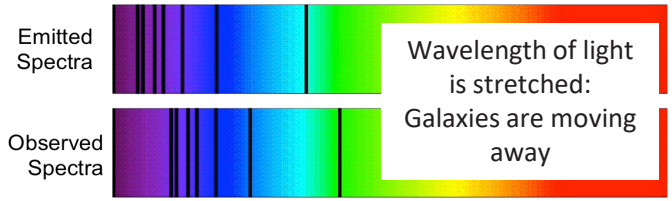
Steady State Theory
Expanding but maintaining a constant average density, with matter being continuously created.

Expanding Universe

Red Shift: The further away a galaxy is, the more red-shifted its light is

CMBR: remains of the thermal energy from the Big Bang, spread thinly across the whole Universe

Red Shift



The Future of the Universe

Big Crunch: Universe expands and then rapidly contracts
Big Tear: Universe expands and then tears apart
Big Freeze: All matter eventually runs out of energy

Dark Energy: Matter is moving away faster than it should.
Dark Matter: Galaxies are rotating faster than they should

Lifecycle of stars

A cloud of rock, dust and gas will form a nebula.

↓

Gravity causes fusion reactions, turning the nebula into a protostar.

↓

The protostar will turn into a main sequence star, through fusing hydrogen nuclei into helium nuclei.

↓

The main sequence star will carry on undergoing the fusion reactions until the hydrogen runs out in the core. Our Sun is at this stage.

↓

The main sequence star will turn into a red giant as the surface of the star cools down. During this time, heavy elements are formed in the core, as a product of the lighter elements fusing together.

Similar size to our Sun

↓

The red giant becomes unstable and fusion stops. The star gets smaller and smaller, until it becomes a white dwarf, which is the dense core.

↓

The white dwarf emits energy in the form of light. Over time, the white dwarf emits less energy and gets called a **black dwarf**.

Much Larger than our Sun

↓

The red supergiant explodes into a supernova, where the outer layers of dust and gas are flung into space.

↓

Once the supernova has exploded, the leftover core will be called a neutron star.

↓

Really large stars do not become neutron stars. Instead, the exploding supernova will turn into a **black hole**.

RELIGIOUS STUDIES

Religious Studies

GCSE Knowledge Organiser

Peace and Conflict

GCSE Paper 2 Themes Peace and Conflict
1. Introduction to Peace and Conflict
2. Violence, violent protest, and terrorism
3. Causes of war
4. Weapons of mass destruction
5. Just War
6. Holy War
7. Pacifism
8. Victims of war

1. Introduction to Peace and Conflict

Peace is to live in harmony and without fear. Peace may be hard to achieve through war because its aftermath is often instability and resentment. Christians and Muslims seek inner peace and tranquillity through prayer and mediation. The prophet Isaiah spoke of a time when God will bring peace, and the Qur'an also emphasises peace ***'He will judge between the nations and will settle disputes for many people…Nation will take up sword against nation, nor will they train for war anymore.'*** **Isaiah 2:4**

Justice is fairness.Isaiah says God, the ultimate judge, will establish justice. Justice is equality of opportunity. If more privileged parts of the world are seen to be the cause of injustice, conflict may result. In Islam 'the Just' is one of the 99 names for God who gives humans laws to follow. In Christianity God is a Just God, Christians should follow this .

Forgiveness is a deliberate decision to release feelings of resentment or vengeance toward a person or group who has harmed you. Christians are taught in the Lord's prayer to forgive if they wish to be forgiven. Forgiveness does not mean no action should be taken to right a wrong, but when conflict is over forgiveness should follow. Actions to establish peace and justice need to be taken to avoid further conflict. Both Muslims and Christians believe God offers forgiveness to all who ask in faith

Reconciliation is a conscious effort to rebuild a relationship which has been damaged by conflict. It is also important in the prevention of conflict.

2. Violence, violent protest, and terrorism

- The right to protest (express disapproval, often in a public group) is a basic right in a democracy. The UK allows peaceful public protest marches if police are told six days before so that violence can be avoided.
- Christians believe protest to achieve what is right is acceptable as long as violence is not used- Jesus taught ***'Blessed are the peacemakers'.*** Martin Luther King Jr, a Christian pastor organised peaceful protests against unjust racist laws which succeeded in bringing civil rights to African-American citizens .
- However, humans have freewill and where non-violent protest is ignored violent protest may be used for the common good.
- In Islam, fighting is only allowed in self-defence of the faith and only against those who actively fight against you.

'Do not repay anyone evil for evil …If it is possible, as far as it depends on you, live at peace with everyone.' **Romans 2:17-19**
'Do not kill each other for God is merciful to you. If any of you does these things out of hostility and injustice, We shall make him suffer Fire' **Qur'an 4:29-30**

Terrorism

- Some individuals or groups use terrorism to further their cause by killing innocent people.
- Suicide bombers, car bombs and using cars to injure others are examples of terrorism tactics.
- The aim of terrorism is to make society aware of their cause, make people frightened and push the authorities in to giving way to their demands.
- Terrorists may link their cause with a religion, but no religion promotes terrorism.
- Most Christians and Muslims believe terrorism is wrong as it targets innocent people.

3. Reasons for war

Greed

- This is war to gain more land, more power and more resources.
- The Bible warns against greed ***'For the love of money is the root of all kinds of evil'*** **Timothy 6:10**
- The Qur'an warns against greed also ***'God does not like arrogant, boastful people who are miserly…hiding the bounty God has given them'*** **Qur'an 4:36-37**

Self-defence

- If a country or religion is under attack then conflicts can happen. It would be seen as entirely right to defend your country against attack or fight evil such as genocide.
- The Bible says fighting in self-defence is okay ***'Do not repay anyone evil for evil…if it is possible as far as it depends on you, live at peace with everyone'*** **Romans 12:17-19**
- The Qur'an also says it is okay ***'Those who have been attacked are permitted to take up arms because they have been wronged- God has the power to help them'***

Retaliation

- At times a country will be attacked in a way that provokes retaliation e.g. WW1
- Retaliation however can often lead to the escalation of a situation with war.
- Jesus taught that retaliation is wrong ***'But I tell you, do not resist an evil person. If anyone slaps you on the right cheek, turn to them the other cheek also'*** **Matthew 5:39**
- Islam teaches God allows fair retribution but retaliation must be measured and not cruel.

4. Weapons of Mass Destruction

- **Nuclear weapons** are weapons that work by nuclear reaction; they devastate huge areas and kill large numbers of people.
- US forces used atom bombs on Hiroshima and Nagasaki during WW2, causing 140,000 people to die in Hiroshima alone. Japan surrendered ending the war so some people may say that their use of nuclear weapons was justified.
- Since then countries have developed more powerful nuclear weapons which are used a deterrents.

Other types of **weapons of mass destruction** (WMD- kill large numbers of people/cause great damage) include:

1) **Chemical weapons** (use chemicals to poison, burn or paralyse humans and destroy the natural environment) The Chemical Weapon Convention (1993) made the production, stockpiling and use of these weapons illegal worldwide. Chemical weapons are thought to have been used in Syria and Iraq.
2) **Biological weapons** (that have living organisms or infective material that can lead to disease or death. Biological weapons are illegal but many countries have them.

Christian and Muslim Beliefs

All are wrong because:

- Sanctity of life- only God has the right to end life
- Nuclear, chemical and biological weapons kill huge numbers of innocent people ***'Do not murder'*** **Exodus 20:13**. The Qur'an also writes; ***'Do not contribute to your destruction with your own hands, but do good, for God loves those who do good.'*** **Qur'an 2:195**
- The quote ***'Eye for an eye'*** can be used to justified war **BUT NOT NUCLEAR WEAPONS! HOWEVER, some Christians might see nuclear weapons as a deterrent to maintain peace.**

5. The Just War Theory

The Just War theory gives the conditions/rules that must apply if a war is to be considered just. **Christian** writer St Augustine (fourth century) and Thomas Aquinas (thirteenth century) developed the concept of a 'just war'.

Rules to decide whether the war is just (jus ad bellum)

- Be fought for a just cause (e.g. self-defence)
- Have a just intention (fought to restore a greater good)
- Be the last resort
- Have a reasonable chance of success
- Be proportional (excessive force should not be used)

Rules about how the war should be fought (jus in bello)

- The war should be fought by just means (innocent civilians should not be targeted)
- Only appropriate force should be used
- Internationally agreed conventions must be obeyed (Geneva Convention rules)

6. Holy War

A Holy War is a war fought in the name of God; believing God has sanctioned the war.

- A Holy War seems to a contradiction- how can killing large numbers of people be holy?
- In **Christianity** the Old Testament refers to God helping the Jews in battles to win the Promised Land.
- In the **Crusades** (11-14th century battles between Christians and Muslims) both sides believed God was on their side.

For both Muslims and Christians, a holy war must:

- Be authorised by a religious leader with great authority.
- Only fought be fought to defend the faith from attack (e.g. the right to worship being denied)
- Those who take part gain spiritual rewards) e.g. if they die in battle they will go straight to heaven/paradise.
- In Islam, holy war must meet the criteria for a just war.

7. Pacifism

Pacifists believe that war and violence can rarely be justified- conflicts can be settled in a peaceful way. They think it is better to prevent war by promoting justice and peace.

Christian views on pacifism

FOR:

1. Jesus said ***'Blessed are the peacemakers'*** **Matthew 5:9**

2. Christians should follow the teachings of the **Sermon on the Mount to *'Turn the other cheek'***

3. It doesn't fit in with '***Love your neighbour'***

4. Quakers are a Christian denomination that strongly support pacifism

5. During WW1 and WW2 some people called conscientious objectors refused to fight and faced punishment. Many conscientious objectors took on non-fighting roles as cooks, doctors or nurses

AGAINST:

1. Fighting may be needed to overcome a greater evil

2. Jesus healed the Roman centurion (soldier) he did not condemn him

3. War can be used to achieve peace

ANGLICAN PACIFIST FELLOWSHIP

Works to overcome the inequality and injustice that leads to war within and between nations. Sponsors the Week of Prayer for World Peace and contributes to peace related events and religious services that raise awareness of pacifism.

8. Religious response to victims

Victims of war may need:

- Psychological support
- A safe place to live
- Medical help
- Access to food and clean water
- A means of earning a living

Christian reasons for helping

- Jesus taught ***'Love your neighbour as yourself'*** **Mark 12:31**
- Jesus' parable of the Good Samaritan (Luke 10:25-37) taught that everyone is everybody else's neighbour, regardless of race etc.

Christian organisations that help

1. Caritas a Catholic charity that serves the poor and promotes charity and justice world wide, provided food, shelter, translators and legal services to Syrian refugees who escaped to Greece in 2015

2. Christian Aid works to end poverty and promotes peace, justice and human rights so that war is prevented. It raises money to support local organisations that help refugees from places such as Gaza, Afghanistan and Syria

Definition	Definition	Contextual Sentence
Civil War	Armed conflict between factions within the same country.	A ***civil wa***r happened in England in 1642-1651.
Conscientious Objector	A person who refuses to do something, here fight in war, because of their conscience	Many ***conscientious objectors*** refused to fight in World War 2 because of their religious beliefs.
Conventional (warfare)	War using conventional weapons- weapons acceptable under the Geneva Conventions	World War 1 is an example of ***conventional warfare.***
Forgiveness	Willingness to not blame a person any more for the wrongs they have done	Many Christians believe Jesus taught ***forgiveness*** on the cross.
Holy War	Rules around fighting a war acceptable to Islam	The crusades are an example of ***Holy War.***
Justice	Making things fair again	A war fought in self defence is also fought for ***justice***.
Just War	Rules around fighting a war acceptable to Christians and Muslims	Thomas Aquinas establishes a rule book for war called the ***Just War Theory.***
Nuclear weapons	A weapon/war of mass destruction	A ***nuclear weapon*** was used in Hiroshima.
Pacifism	Belief that all violence is wrong	The Christian denomination Quakers believe in ***pacifism.***
Peace	The opposite of war; harmony	The aim of the Just War theory should be to establish ***peace.***
Protest	Voicing disagreement with something	Martin Luther King used protest to end ***segregation*** laws in America.
Reconciliation	Making up between two groups after disagreement	***Reconciliation*** is an important part of establishing peace.
Retaliation	To pay back for harmful actions	Christians do not agree with a war fought in ***retaliation.***
Terrorism	Use of violence and threats to intimidate, especially for political purposes to create a state of fear in a population	9/11 is an example of ***terrorism***.
Violence	Causing harm to someone	A pacifist agrees with no form of ***violence.***

RELIGIOUS STUDIES

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.***

HISTORY

Year 11 History
Spring Term- America and the bust years

The New Deal

In the first 100 days of FDR's presidency, Americans saw more action being taken to end the depression than they had seen since it began. The 'laissez-faire' attitude of the previous presidency was over.

The emergency banking act	Confidence in Americas banking system was at a low. FDR temporarily closed all banks and had them inspected. Only honest, well-run banks with enough cash would give out loans and reopened. People started to put their money back in their accounts. Banks started to lend money to well run businesses which would create jobs as businesses expanded.
The Economy act	All government employees' pay was cut by 15% saving nearly $1 billion.
The beer act	Prohibition ended, putting gangsters out of business. The government could raise money by taxing alcohol.

The Alphabet Agencies

- FCA (Farm Credit Administration) lent money to farmers who couldn't pay loan repayments.
- AAA (Agricultural Adjustment Agency) paid farmers to produce less. Food prices rose and farmers' incomes increased.
- TVA (Tennessee Valley Authority) Provided work building dams and power stations along the Tennessee River area.
- NRA (National recovery administration) encouraged workers to work out a code of fair conditions and pay. Gave workers the right to join a union. .
- HOLC (Home owners Loan Corporation) Gave loans to people struggling to pay their mortgages.
- CCC (Civilian conservation corps) Jobless 18-25 year olds were put to work in the countryside.
- CWA (Civil works administration) Provided temporary jobs for 4 million people, building schools, airports and roads.
- FERA (Federal Emergency relief agency) $500 million was given to states to help the homeless.

	Opposition to the new deal
The Rich	• To pay for the New Deal FDR raised taxes for the rich, which angered them.
Business people	• Many business owners didn't like the way the New Deal agencies 'interfered' with business and gave more rights to workers.
The Supreme court	• America's highest court ruled that the AAA was illegal. • It said that giving help to farmers was a matter for state governments, bit the federal governments. • Declared many of the NRA codes illegal.
Republicans	• Believed in ideas like 'laissez- faire' and 'rugged individualism'. • Were horrified by the way the New Deal dominated lives. • Some said Roosevelt was behaving like a dictator and making the government too powerful.
Huey Long – Louisiana politician	• Suggested an alternative 'Share Our Wealth'. • All fortunes over $ 5 million would be confiscated and shared out. • Every family would receive $5000, free education. • His ideas were radical, but he was popular.
Francis Townsend	• Retired doctor – wanted everyone to retire at 60 to give younger people job opportunities.
Charles Coughlin	• Set up the 'National Union for social justice' which aimed to provide work and fair wages for everyone. • However, he made speeches attacking Jewish people and trade unions. His support declined.

The effectiveness of the New Deal

New Deal was effective	New Deal was not effective
• Social security act 1935 was Americas first system of social welfare. • The New Deal created jobs. • The number of Bank failures dropped. • Gross National Product rose from 1933 to 41 • The alphabet agencies provided work for many skilled and unskilled workers. • Measures were introduced to help raise the price of crops and help farmers. • 200,000 African-Americans got jobs in the CCC. • Government loans were provided to help American Indians.	• Unions were still treated with suspicion • There was still severe poverty in much of rural America. • The New Deal did not seek to end discrimination • Many American Indians still lived in poverty and suffered discrimination • Women still faced discrimination. • Some argue that the New Deal interfered too much in citizens' lives and wasted money on work programmes.

Year 11 History
Spring Term- America and post WWII

Popular culture in the 1930s

The term popular culture refers to the common ideas and behaviour of a particular group or country at a particular time in history. This could be the music they listened to, the films or television shows people watched and the books they read.

Cinema

- Over 100 million people went to the cinema each week.
- Musicals (42nd street), comedies staring Charlie Chaplin, Walt Disney cartoons and historical dramas (Gone with the wind) were popular.

Comic books

- Appeared in the early 1930s, but popularity soared after the publication of action comics (1938), which included Superman.
- Comics were bright, cheap and provided an escape into the world of adventure.

Literature

- Authors such as Erskine, Caldwell, John Steinbeck and James T Farrell wrote about the Great Depression and poverty that the witnessed.

Music

- Jazz remained popular.
- Performers such as Judy Garland and Bing Crosby became famous.
- Most people listened to a radio or gramophone.
- Radios broadcast poetry, plays, news reports, live sport and variety and shows

The arts

The Works Progress Administration (WPA) provided work for unemployed artists.

- Actors were hired to put on free shows.
- Artists painted pictures for display in schools and parks.
- Writers produced guidebooks for every US state.

The American dream

- Post war America saw an era of consumerism. Millions of Americans were living the American dream – the idea that anyone could succeed through hard work.
- Consumer goods included televisions and cars. Demand was high because these goods were rare during the war.
- Advertising and buy no pay later persuaded people to spend money.
- Shopping malls sold goods and were built on the outskirts of town.
- By the end of the 1950s, 9 out of 10 US households had a television, eight had a car and telephone and seven had a washing machine.
- America experienced a baby boom that saw 40% increase in the population.

America and WWII

- America followed a policy of Isolationism after the first world war, keeping out the affairs of other countries. Instead, the USA concentrated on building up its economy and strong trade links.
- In October 1937, FDR said peace-loving nations should break off relations with aggressive nations. It was clear that he was referring to Germany, Italy and Japan, which had been taking over other nations.
- When war broke out America supported Britain and France. FDR was concerned about Japan's aggressiveness.
- In November 1939, the USA began to help Britain and France against Germany:
  - The cash and carry plan – America sold Britain and France US weapons, which created valuable production jobs at a time of rising unemployment.
  - Lend lease: From March 1941, America started to 'lend' weapons to Britain. The USA struck a similar deal with the USSR when Germany attacked it in June 1941.

Weapon making

- The War production board (WPB) converted industries from peacetime work to war work.
- Each factory received materials it needed to produce most war goods in the fastest time.
- In 1943, factories produced 85,000 planes.

Women

- As millions of men joined up, women began to fill their place in the factories etc.
- Between 1940 and 1945, the number of women in work rose from 12 million to nearly 19 million. Women now occupied a third of all America's jobs.

Unemployment

- Unemployment dropped as America started to rearm.
- By 1941 4 million found a job in the armed forces.
- Farmers prospered because they supplied food to the military.
- Traditional industries like coal were boosted.

African-Americans

- In June 1941, the government set up the Fair Employment Practice Committee (FEPC) to help prevent discrimination in defence/government jobs.
- FEPC could not force companies but could recommend they didn't get government contracts.
- Around a million African-Americans fought.

Truman's fair deal

- After his death FDR was replaced by Harry Truman. Truman felt it was important for the government to help bring a fairer society. Truman called his plans the 'Fair Deal' . The two main issues he hoped to tackle were poverty and African-Americans.
- Truman raised the minimum hourly wage and cleared large areas of slums to make new affordable housing. The GI bill made cheap home loans available to war veterans and grants were paid for ex-soldiers to attend college.
- Trumans proposal to include a national health scheme was blocked by republicans. An attempt to improve the rights of African-Americans was halted when many Southern politicians voted against it.

Women after WW2

- Most women went back to traditional roles.
- Women who did not got jobs in traditional female jobs.
- Women trying to pursue a management career often faced discrimination.
- By 1950, the average age a woman got married was 20. There was a view that a woman's place was in the home, and she was living the American Dream if she had all the latest gadgets.

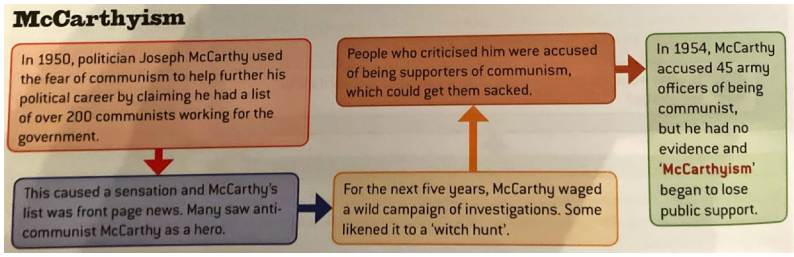
The rock and roll generation

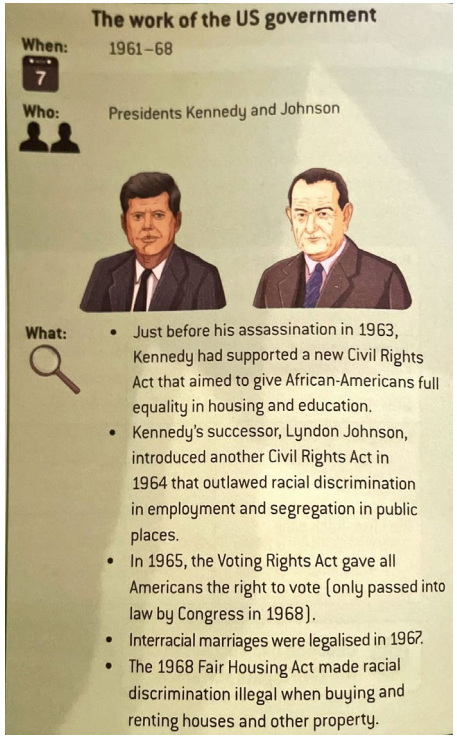
- The bombing economy meant many parents could financially help their children. Children no longer had to get a job to support the family so many finished school and went to college.
- Rock and roll music became popular. Many older people viewed it as dangerous and linked it to teenage crime and gang culture.
- Teenagers spent between $10 -$15 a week.

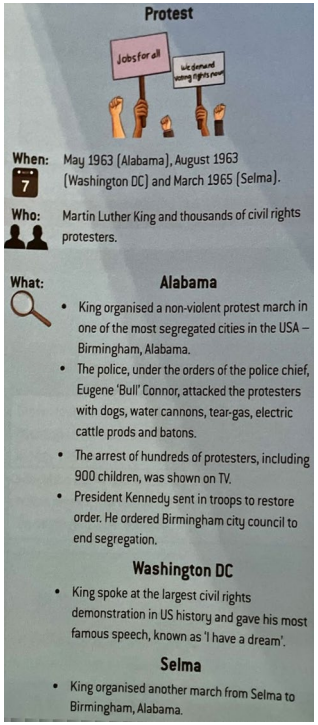
Year 11 History
Spring Term- America and post WWII

The growing fear of communism

- A US government group (the HUAC or House of Representatives Un-American Activities Committee) began searing for communists in the US government, in workplaces, in the media and in the movie industry.
- President Truman introduced a Loyalty programme that allowed the FBI to investigate all government employees and sack any security risks.
- Millions of Americans were investigated between 1947 and 1950. Although none were found guilty of spying, Many were forced out of their jobs because of the disgrace associated with their investigation.







The Civil Rights movement

• 'Civil rights' refers to equal opportunities with regards to access to employment, housing and education, as well as the right to vote and be free of racial discrimination.
•The Civil Rights Movement was a campaign that took place from the 1940s to the late 1960s.
•The aim was to achieve civil rights for African-Americans equal to those of white Americans.
•The Civil Rights Movement had already had some small success in the 1940s such as the 'Fair Employment Law' in 1941 and Truman's 1946 President's Committee on Civil Rights to try to eliminate segregation in American life.

Brown vs the Board of Education

- Most of America's schools were segregated. In 1951, in Topeka, Kansas, the father of an African-American girl named Linda Brown took the local education authority (the Board of Education) to court. He wanted his daughter to attend her local 'whites only' school.
- He was helped in his case by the NAACP (National Association for the Advancement of Colored People).
- Brown lost but appealed against the decision to the Supreme Court.
- In May 1954, the Chief Judge declared that every education board had to end segregation in schools.
- Within weeks, many cities and towns began to 'de-segregate' their schools. Some states refused.
- By 1956, not a single African-American child was attending any school where there were white students in six Southern states.

Montgomery bus boycott

•In Montgomery, Alabama, like in many Southern states, buses were segregated.
•On 1 December 1955, Rosa Parks, an African-American woman, refused to move from the 'whites only' section. She was arrested.
• Rosa Parks was the secretary of the local NAACP and news of her arrest spread fast. Local Black community leaders agreed to call a boycott of all city buses. Church preacher Martin Luther King led the boycott.
• The boycott lasted many months. African-Americans had provided 75% of the bus company's business, which was soon in financial difficulty. King told the community to remain peaceful. He believed that non-violent protest, or 'direct action', was the best to achieve equal rights.
•Almost a year later, the Supreme Court ruled that segregated buses were illegal. This was a significant victory for the Civil Rights Movement and for peaceful direct action.

Little rock nine

•In September 1957, nine African-American pupils tried to attend Central High School in Little Rock, Arkansas.
•Arkansas had refused to de-segregate schools and Central High was a school for white children.
•The governor of Arkansas sent National Guard soldiers to prevent the black children entering the school. A hostile crowd greeted the children.
•The African-Americans of Little Rock took the governor to court and won. The soldiers were forced to leave, and the pupils had the right to go the school.
•By 1960, out of Arkansas' 2 million black students, only 2500 were going to the same school as white children.
•By 1962, there were still no black children attending white schools in Alabama, South Carolina or Mississippi.

A new Civil Rights law

- In 1957, a Civil Rights Act was passed giving all African Americans the right to vote, but little was done to enforce it.
- However, it showed that the government was no longer willing to accept that the states could ignore federal government when it came to the rights of African-Americans.

Malcolm X and the Black Power movement

Some civil rights campaigners rejected the approach of people like Martin Luther King. They felt that change was not happening quickly enough; millions of African Americans still faced poverty and poor education. Several organisations promoting 'Black power' grew in the 1960s.

Year 11 History
Spring Term- Elizabethan England

Queen Elizabeth, I reigned from 1558-1603. Her mother Anne Boleyn had been executed for treason on the orders of her father King Henry VIII. Her sister Queen Mary saw her as a potential threat. Elizabeth learned quickly who she could trust. Elizabeth was only 25 when she became queen. Her government gave her a clear structure of advisors and other powerful figures. Most of the power was held by a few trusted individuals in Elizabeths court. Many were privy councillors. The Queen could ensure support through patronage. Patronage was an important way of ensuring loyalty. Elizabeth could award titles, land, monopolies etc for obedience and support.

Group	Who had the power?
Lord Lieutenants	• Appointed by the queen. • Responsible for running a particular area and for raising a militia to fight for the queen. • Many also served on the Privy council.
Justices of the peace	• Several in every country. • Responsible for maintaining order and enforcing the law.
Parliament	• Made up of the House of Lords and the House of Commons. • Had influence over tax and was responsible for passing laws. • The queen could choose when to call parliament and was able to ignore advice.
Privy council	• Responsible for the day to day running of the country, dealing with all policy areas. • The queen could technically appoint whoever she wished, she had to appoint the most powerful landowners in the country, to prevent rebellion. • If the council was united, it was almost impossible for Elizabeth to go against their wishes. Unity was rare in a group • William Cecil and Francis Walsingham were two figures who served as Secretary of State.

Elizabeths problems

Succession
- Elizabeth was the last living child of Henry VIII. It was unclear who would succeed her.
- In 1562, she nearly died of smallpox.

Religion
- Many Catholics didn't trust Elizabeth and claimed she had no right to be queen.
- Puritanism was seen as a threat. Some hoped to take control of the church.

Taxation
- The country was short of money. Elizabeth needed to raise taxes.
- Poverty made more tax unpopular.

Ireland
- Elizabeth considered herself Queen of Ireland. In 1559, she faced a major revolt in Ireland.

Foreign policy
- Catholic countries like Spain and France wanted influence over England and had the Popes support.
- The Netherlands caused tensions. The Protestant population conflicted with its Spanish rulers.

Mary Queen of Scots
- With no direct heir, the next in line was Elizabeth's Catholic cousin, Mary.

Marriage
For a monarch, marriage was seen as an important duty. It was a way of cementing alliances and producing an heir.

For marriage	Against marriage
• Create an alliance with a foreign country or guarantee the loyalty of a powerful English family. • Produce an heir to continue the Tudor line and stop Mary, Queen of Scots becoming queen when Elizabeth died	• Loss of authority – by not marrying Elizabeth kept her independence • Her experience of marriage had been bad. Her father had been married 6 times. • Elizabeth was able to use the possibility of marriage to her advantage with foreign leaders.

Relations with Parliament
The most challenging relationship that Elizabeth had was with parliament. Parliament consisted of bishops and nobles who sat in the House of Lords. 'Commoners' (MPs) sat in the House of Commons. Its role was to discuss issues and advise the queen. Responsible for passing laws and setting taxes. The queen could decide when to call Parliament and did not have to listen to it. But she could not ignore it completely.

Marriage and succession	Saw it as Elizabeths duty to marry. By 1566 had begun to discuss it. Elizabeth banned them from talking about it.
Religion	Most of those in Parliament were Protestants and supported Elizabeth's religious settlement. Elizabeth found support in Parliament to introduce laws to make life more difficult for Catholics.
Freedom of speech	An MP called Peter Wentworth was arrested three times during Elizabeths reign for arguing that MPs should be able to speak on any matter they chose.
Crime and poverty	Poverty was significant. Many MPs recognised that punishing the poor didn't work and attempted to introduce new laws. They were unsuccessful until 1601 when the poor law was finally passed.
Mary, Queen of Scots	MPs saw Mary as a Catholic threat. This pressure and that of the Privy council led to her execution
Monopolies	Monopolies were a way for Elizabeth to maintain loyalty. In 1571, an MP called Robert Bell said they were unfair, and Elizabeth agreed to make a few changes.

GEOGRAPHY

Tropical Rainforests: Case Study Malaysia

Malaysia is a LIC country is south-east Asia. 67% of Malaysia is a tropical rainforest with 18% of it not being interfered with. However , Malaysia has the fastest rate of deforestation compared to anywhere in the world

Adaptations to the rainforest

Orangutans	Large arms to swing & support in the tree canopy.
Drip Tips	Allows heavy rain to **run off leaves easily**.
Lianas & Vines	**Climbs** trees to reach sunlight at canopy.

Rainforest inhabitants

Many tribes have developed sustainable ways of survival. The rainforest provides inhabitants with…

- **Food** through hunting and gathering.
- **Natural medicines** from forest plants.
- **Homes and boats** from forest wood.

Issues related to biodiversity

Why are there high rates of biodiversity?

- **Warm and wet climate** encourages a wide range of vegetation to grow.
- There is **rapid recycling of nutrients** to speed plant growth.
- Most of the rainforest is **untouched.**

Main issues with biodiversity decline

- **Keystone species** (a species that are important of other species) are extremely important in the rainforest ecosystem. Humans are threatening these vital components.
- **Decline in species** could cause tribes being unable to survive.
- **Plants** & **animals** may become **extinct.**
- Key medical **plants** may become **extinct.**

Impacts of deforestation

Economic development

+ Mining, farming and logging creates employment and tax income for government.
+ Products such as palm oil provide valuable income for countries.
- The loss of biodiversity will reduce tourism.

Soil erosion

- Once the land is **exposed by deforestation,** the soil is more **vulnerable to rain**.
- With **no roots to bind soil together**, soil can easily **wash away.**

Climate Change

-When rainforests are cut down, the climate becomes **drier.**
-Trees are **carbon 'sinks'**. With greater deforestation comes more greenhouse emissions in the atmosphere.
-When trees are burnt, they **release more carbon in the atmosphere**. This will enhance the **greenhouse effect.**

What are the causes of deforestation?

Logging

- Most widely reported cause of destructions to biodiversity.
- Timber is harvested to create **commercial items** such as furniture and paper.
- **Violent confrontation** between indigenous tribes and logging companies.

Agriculture

- Large scale **'slash and burn'** of land for ranches and palm oil.
- Increases **carbon emission**.
- **River saltation** and **soil erosion** increasing due to the large areas of **exposed land.**
- Increase in **palm oil** is making the **soil infertile**.

Mineral Extraction

- **Precious metals** are found in the rainforest.
- Areas **mined** can experience **soil and water contamination**.
- **Indigenous people** are becoming **displaced** from their land due to roads being built to transport products.

Tourism

- **Mass tourism** is resulting in the building of hotels in extremely **vulnerable areas**.
- Lead to **negative relationship** between the government and indigenous tribes
- Tourism has **exposed animals** to human **diseases.**

Energy Development

- The **high rainfall** creates ideal conditions for **hydro-electric power (HEP).**
- The **Bakun Dam** in Malaysia is key for creating energy in this developing country, however, both people and environment have suffered.

Road Building

- **Roads** are needed to bring supplies and **provide access** to new mining areas, settlements and energy projects.
- In Malaysia, logging companies use an **extensive network of roads** for heavy machinery and to transport wood.

Sustainability for the Rainforest

Uncontrolled and unchecked exploitation can cause irreversible damage such as loss of biodiversity, soil erosion and climate change.

Possible strategies include:

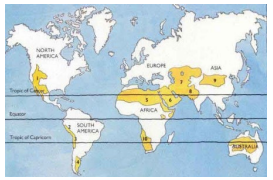
- **Agro-forestry** - Growing trees and crops at the same time. It prevents soil erosion and the crops benefit from the nutrients.
- **Selective logging** - Trees are only felled when they reach a particular height.
- **Education** - Ensuring those people understand the consequences of deforestation
- **Afforestation** - If trees are cut down, they are replaced.
- **Forest reserves** - Areas protected from exploitation.
- **Ecotourism** - tourism that promotes the environments & conservation

Hot Desert: Case Study Sahara Desert/ Sahel desert-fringe

The Sahara desert is our largest desert – it covers a USA-sized area, stretching across many north African countries. There are many opportunities for economic development in the Sahara.

Distribution of the world's hot deserts

Most of the world's hot deserts are found in the **subtropics** between **20 degrees and 30 degrees north & south** of the Equator. The **Tropics of Cancer and Capricorn** run through most of the worlds major deserts.



Major characteristics of hot deserts

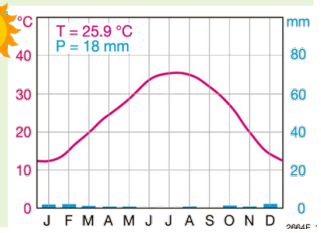
- **Aridity** – hot deserts are extremely dry, with annual rainfall below **250 mm**.
- **Heat** – hot deserts rise over **40 degrees.**
- **Landscapes** – Some places have dunes, but most are **rocky** with **thorny bushes.**

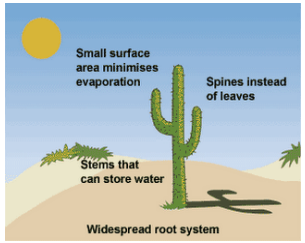
Hot Deserts inhabitants

- People often live in large **open tents** to **keep cool.**
- Food is often **cooked** slowly in the **warm sandy soil.**
- **Head scarves** are worn by men to provide **protection from the Sun.**

Climate of Hot Deserts

- **Very little rainfall** with less than **250 mm per year.**
- It might only **rain once every two to three years.**
- Temperate are **hot in the day** (45 °C) but are **cold at night** due to little cloud cover (5 °C).
- In winter, deserts can sometimes receive occasional frost and snow.





Adaptations to the desert

Cactus	• **Large roots** to absorb water soon after rainfall. • **Needles** instead of leaves to reduce surface area and therefore **transpiration**.
Camels	• Hump for storing **fat (NOT water).** • **Wide feet** for walking on sand. • **Long eyelashes** to protect from sand.

Desert Interdependence

Different parts of the hot desert ecosystem **are closely linked together and depend on each other**, especially in a such a harsh environment.

Opportunities and challenges in the Hot desert

Opportunities

- **Energy resources such as oil and gas in Algeria.**
- **Mineral resources such as phosphate, iron and copper are found in Morocco**
- **Great opportunities for renewable energy such as solar power in Tunisia**
- **The Sahara desert has attracted tourists, especially sandboarding and cross-desert camel rides**
- **Farming occurs in Egypt thanks to the Aswan Dam.**

Challenges

- **The extreme heat makes it difficult to work outside for very long.**
- **High evaporation rates from irrigation canals and farmland.**
- **Water supplies are limited, creating problems for the increasing number of people moving into area.**
- **Access through the desert is tricky as roads are difficult to build and maintain.**

Causes of Desertification – The Sahel region

Desertification means the turning of semi-arid areas (or drylands) into deserts.

Climate Change
Reduce rainfall and rising temperatures have meant less water for plants.

Fuel Wood
People rely on wood for fuel. This removal of trees causes the soil to be exposed.

Overgrazing
Too many animals mean plants are eaten faster than they can grow back. Causing soil erosion.

Over-Cultivation
If crops are grown in the same areas too often, nutrients in the soil will be used up causing soil erosion.

Population Growth
A growing population puts pressure on the land leading to more deforestation, overgrazing and over-cultivation.

Strategies to reduce Desertification

- **Water management** - growing crops that don't need much water.
- **Tree Planting** - trees can act as windbreakers to protect the soil from wind and soil erosion.
- **Soil Management** - leaving areas of land to rest and recover lost nutrients.
- **Technology** – using less expensive, sustainable materials for people to maintain. i.e. sand fences, terraces to stabilise soil and solar cookers to reduce deforestation.

Tier 3 Vocab	Definition	Contextual Sentence
Agribusiness	Application of business skills to agriculture.	Cargill is an example of a large agribusiness company that specialize in agricultural and food production.
Carbon footprint	A measurement of all the greenhouse gases we individually produce, through burning fossil fuels for electricity, transport etc.	Using electric vehicles can reduce a person's carbon footprint.
Energy mix	The range of energy sources of a region or country, both renewable and non-renewable.	The UK has a large energy mix of recyclable, renewable and non-renewable energy.
Food miles	The distance covered supplying food to consumers.	Food miles vary from person to person based on the imported goods they choose to buy.
Fossil fuel	A natural fuel such as coal or gas, formed in the geological past from the remains of living organisms.	Renewable resources are an attempt to reduce the amount of fossil fuels used globally.
'Grey' water	Wastewater from people's homes that can be recycled and put to good use. Uses include water for laundry and toilet flushing. Treated greywater can also be used to irrigate both food and non-food producing plants.	A sustainable method of water management would be to use 'grey' water.
Groundwater management	Regulation and control of water levels, pollution, ownership and use of groundwater.	A water supply management strategy that is effective in the middle east is groundwater management.
Over abstraction	When water is being used more quickly that it is being replaced.	The middle east have a depleting supply of groundwater due to over abstraction.
Sustainable development	Development that meets the needs of the present without limiting the ability of future generations to meet their own needs.	Development is important but sustainable development for LIC's and NEE's is more beneficial for their progress.
Sustainable water supply	Meeting the present-day need for safe, reliable, and affordable water, which minimises adverse effects on the environment, whilst enabling future generations to meet their requirements.	Grey water is an example of sustainable water supply.
Waterborne diseases	Diseases caused by microorganisms that are transmitted in contaminated water. Infection commonly results during bathing, washing, drinking, in the preparation of food, or the consumption of infected food. E.g., cholera.	Heavily polluted waters can increase the risk of waterborne diseases such as cholera.
Water conflict	Disputes between different regions or countries about the distribution and use of freshwater. Conflicts arise from the gap between growing demands and diminishing supplies.	Turkey, Iran and Syria are in a water conflict due to the rivers Tigris and Euphrates flowing through them.
Water conservation	The preservation, control and development of water resources, both surface and groundwater, and prevention of pollution.	To sustainably use water, we can improve the supply by adopting the water conservation strategy.
Water deficit	This exists where water demand is greater than supply.	The southeast of England is in a water deficit.
Water insecurity	When water availability is not enough to ensure the population of an area enjoys good health, livelihood and earnings. This can be caused by water	Typically, LIC's have water insecurity due to the lack of water available for their population.

Unit 2c

The Challenge of Resource Management

AQA

Resource Challenges

Resources are things that humans require for life or to make our lives easier. Humans are becoming increasingly dependent on exploiting these resources, and as a result they are in high demand.

Significance of Water

Resources such as food, energy and water are what is needed for basic human development.

FOOD	WATER	ENERGY
Without enough nutritious food, people can become **malnourished**. This can make them ill . This can prevent people working or receiving education.	People need a supply of **clean and safe water** for drinking, cooking and washing. Water is also needed for food, clothes and other products.	A good supply of energy is needed for a basic standard of living. People need **light and heat** for cooking or to stay warm. It is also needed for industry.

Demand outstripping supply

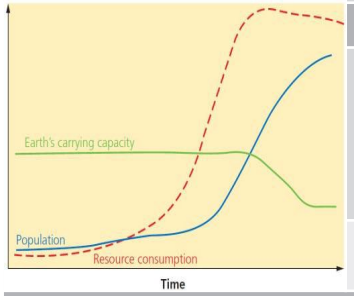
The demand for resources like food, water and energy is rising so quickly that supply cannot always keep up. Importantly, access to these resources vary dramatically in different locations

1. Population Growth

- Currently the global population **is 7.3 billion**.
- Global population has risen **exponentially** this century.
- Global population is expected to reach **9 billion by 2050**.
- With more people, the **demand** for food, water, energy, jobs and space **will increase**.

2. Economic Development

- As **LICs** and **NEEs** develop further, they require **more energy** for industry.
- **LICs** and **NEEs** want similar lifestyles to **HICs**, therefore they will need to **consume more resources**.
- Development means **more water is required** for food production as diets improve.



Resource Reliance Graph

Consumption – The act of using up resources or purchasing goods and produce.
Carry Capacity – A maximum number of species that can be supported.

Resource consumption exceeds Earth's ability to provide!

3. Changing Technology and Employment

- The demand for resources has driven **the need for new technology** to reach or gain more resources.
- More people in the **secondary and tertiary industry** has increased the **demand for resources** required for electronics and robotics.

Food in the UK

Growing Demand

- The UK imports about 40% of its food. This increases people's **carbon footprint**.
- There is growing demand for greater choice of **exotic foods** needed all year round.
- Foods from abroad are more affordable.
- Many food types are unsuitable to be grown in the UK.

Impact of Demand

Foods can travel long distances (food miles). Importing food adds to our carbon footprint.
+ Supports workers with an income
+ Supports families in LICs.
+ Taxes from farmers' incomes contribute to local services.
- Less land for locals to grow their own food.
- Farmers exposed to chemicals.

Agribusiness

Farming is being treated like a large industrial business. This is increasing food production.
+ Intensive faming maximises the amount of food produced.
+ Using machinery which increases the farms efficiency.
- Only employs a small number of workers.
- Chemicals used on farms damages the habitats and wildlife.

Sustainable Foods

Organic foods that have little impact on the environment and are healthier have been rising.
Local food sourcing is also rising in popularity.
- **Reduces emissions** by only eating food from the UK.
- **Buying locally sourced** food supports local shops and farms.
- A third of people **grow their own food**.

Energy in the UK

Growing Demand

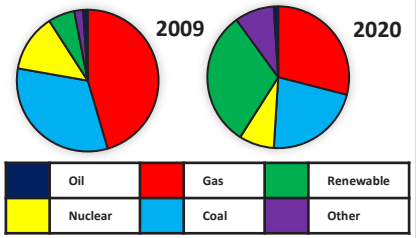
The UK **consumes less energy** than compared to the 1970s despite a smaller population. This is due to the **decline of industry**.

Energy Mix

The majority of UK's energy mix comes from **fossil fuels**. By 2020, the UK aims for 15% of its energy to come from **renewable sources**. These renewable sources do not contribute to **climate change**.

Changes in Energy Mix

- 75% of the UK's oil and gas has been used up.
- Coal consumption has declined.
- UK has become too dependent on imported energy.



Water in the UK

Growing Demand

The average water used per household has risen by 70%. This growing demand is predicted to increase by 5% by 2020.
This is due to:
- A growing UK population.
- Water-intensive appliances.
- Showers and baths taken.
- Industrial and leisure use.
- Watering greenhouses.

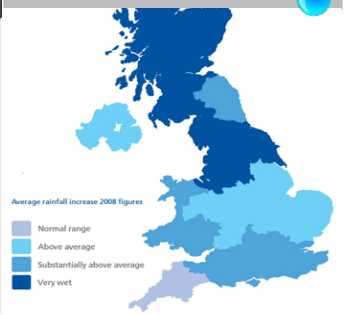
Deficit and Surplus

The north and west have a **water surplus** (more water than is required).
The south and east have a **water deficit** (more water needed than is actually available).
More than half of England is experiencing **water stress** (where demand exceeds supply).

Pollution and Quality

Cause and effects include:
- Chemical run-off from farmland can destroy habitats and kills animals.
- Oil from boats and ships poisons wildlife.
- Untreated waste from industries creates unsafe drinking water.
- Sewage containing bacteria spreads infectious diseases.

Water stress in the UK



Management

UK has **strict laws** that limits the amount of discharge from factories and farms.
Education campaigns to inform what can be disposed of safety.
Waste water treatment plants remove dangerous elements to then be used for safe drinking.
Pollution traps catch and filter pollutants.

Water Transfer

Water transfer involves moving water through pipes from areas of surplus (Wales) to areas of deficit (London).
Opposition includes:
- Effects on **land and wildlife**.
- High maintenance **costs**.
- The **amount of energy** required to move water over long distances.

Energy in the UK (continued)

Significance of Renewables

+ The UK government is investing more into low carbon alternatives.
+ UK government aims to meet targets for reducing emissions.
+ Renewable sources include wind, solar and tidal energy.
- Although infinite, renewables are still expensive to install.
- Shale gas deposits may be exploited in the near future

Exploitation

Nuclear	New plants provide job opportunities. Problems with safety and possible harm to wildlife. Nuclear plants are expensive.
Wind Farm	Locals have low energy bills. Reduces carbon footprint. Construction cost is high. Visual impacts on landscape. Noise from wind turbines.

Option 2: WATER

Water security is when people have good access to enough clean water to sustain well-being and good health. Water insecurity is when areas are without sufficient water supplies. Water Stress is when less than 1700m³ is available per person.

Human	Physical
• **Pollution caused** from human and industrial waste being dumped into people's water sources. • **Poverty prevents** low-income families affording water. • **Limited infrastructure** such as a lack of water pipes and sewers. • **Over-abstraction** is when more water is taken than is replaced.	• **Climate** needs to provide enough rainfall to feed lakes and rivers. Droughts affect supply if water. • **Geology** can affect accessibility to water. Permeable rock means sourcing water from difficult aquifers, whereas impermeable allows water to run-off into easily collected basins.

Impact of Water Insecurity

Food production	Industrial output
The less water available for irrigating crops the less food that will be produced. This could lead to starvation.	Manufacturing industries depend heavily on water. A severe lack of water can impact economic output.
Disease and Water Pollution	**Water conflict**
Inadequate sanitation systems pollutes drinking water causing diseases such as cholera and typhoid.	Water sources that cross national borders can create tensions and even war between countries.

Increasing Water Supply

Water diversion - Involves diverting water to be stored for longer periods. Often water is pumped underground to prevent evaporation.
Dams and Reservoirs - Dams control flow and storage of water. Water is released during times of water deficit.
Water transfer – includes schemes to move water from areas of surplus to areas of deficit.
Desalination – Involves the extraction of salt from sea water to produce fresh drinking water.

C.S. Lesotho Highland Water Project

Lesotho is a highland country dependent on South Africa. Lesotho has water surplus due to high rainfall.

Advantages
- **Provides 75% of Lesotho's GDP.**
- **Provides water to areas of drought in South Africa.**

Disadvantages
- **Dams displaced 30,000 people.**
- **Destruction to key ecosystems.**
- **40% lost through pipe leakages.**

Sustainable Water Supply

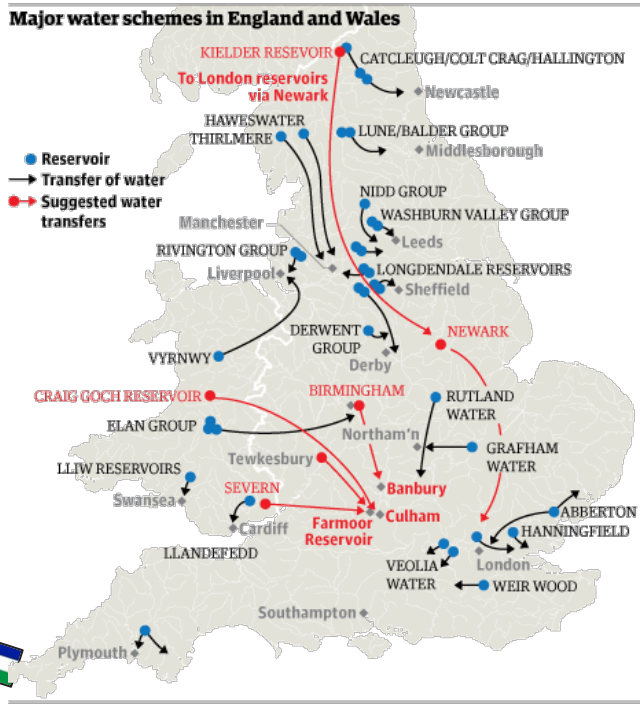
Ensures water supplies don't cause damage to the environment whilst also supporting the local economy.

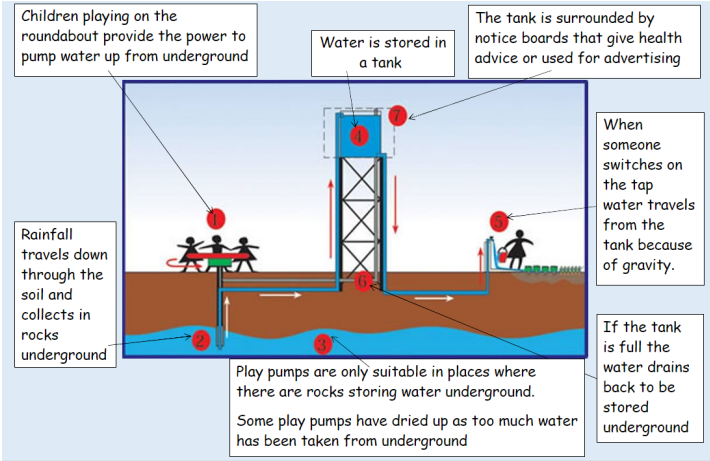
Water conservation - Aims to reduce the amount of water wasted.
Groundwater Management - Involves the monitoring of extracting groundwater. Laws can be introduced.
Recycling and 'Grey' Water - Means taking water that has already been used and using it again rather than returning it to a river or the sea. This includes water taken from bathrooms and washing machines.

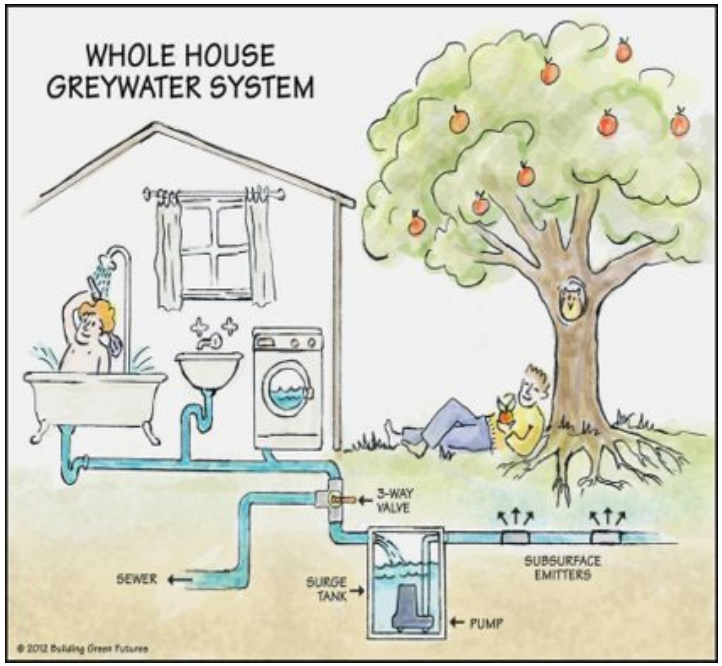
C.S. NEE - The Wakel River Basin

A project in India that aims to improve water use by encouraging greater use of rainwater harvesting techniques.

How does the project work?
- Provides 'taankas' that store water underground.
- Small dams called 'johed' interrupt water flow and encourages infiltration.
- Villages take turns to irrigate their fields, so water is not overused.
- Maintained by farmers so it is entirely sustainable.
- Greater education for awareness.







Jobs, Career Choices and Ambitions GCSE Foundation Tier Spanish Knowledge Organiser

Key Ideas

- Tus prácticas profesionales en una empresa
- Tus primeros trabajos
- Lo que vas a hacer después del instituto/ bachillerato
- Los empleos de tus padres
- Los empleos que te interesan y por qué
- Los empleos que no te interesan y por qué
- Tu trabajo ideal y por qué

Los verbos	
encontrar	to find
estar en paro	to be unemployed
ganar	to earn
llegar a ser	to become
obtener	to get, to obtain
trabajar	to work
triunfar	to triumph, to succeed

Los adjetivos	
aburrido/a	boring
agotador/a	tiring
agradable	pleasant
bien organizado/a	well organised
ruidoso/a	noisy
responsable	responsible
útil	useful
variado/a	varied

Key Vocabulary

Los sustantivos	
el camarero	waiter
el carnicero	butcher
el cocinero	cook
el dependiente	shop assistant
el empleado	employee, worker
el empleo	job, employment
la empresa	company
el enfermero	nurse
la entrevista	interview
el hombre de negocios	businessman
las horas de trabajo flexibles	'flexitime'
el ingeniero	engineer (civil, mechanical)
el jardinero	gardener
el jefe	boss
el paro	unemployment
las prácticas (profesionales)	work experience
el obrero	worker

Key Phrases	
He decidido que me gustaría ser...	I've decided that i would like to be...
Me gustaría trabajar como/ser...	I'd like to work as/to become...
Me llevo bien con...	I get along well with...
Mi padre es/mi madre es...	My dad is/my mum is...
Antes, él/ella soñaba con convertirse en...	Before, he/she used to dream of becoming...
en el extranjero	abroad
Él/ella está en paro.	He/she is unemployed.
Me gusta cuidar pacientes/ enfermos.	I like to look after patients/ill people.
Me gusta trabajar con niños/ animales.	I like to work with children/ animals.
Sería/el trabajo sería...	I would be/the work would be...
La ventaja de este trabajo es que está bien pagado.	The advantage of this job is that it is well paid.
El inconveniente de este trabajo es que está mal pagado.	The disadvantage of this job is that it is badly paid.

Infinitivo	Presente	Pasado (Pretérito)	Futuro
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
ser – to be	yo soy ; él/ella es ; nosotros/as somos	yo era ; él/ella era ; nosotros/ as éramos	yo seré ; él/ella será ; nosotros/ as seremos
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
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
ir- to go	yo voy ; él/ella va; nosotros/as vamos	yo fui ; él/ella fue ; nosotros/ as fuimos	yo iré ; él/ella irá ; nosotros/ as iremos
trabajar- to work	Yo trabajo; él/ella trabaja; nosotros/as trabajamos	yo trabajé ; él/ella trabajó ; nosotros/as trabajamos	yo trabajaré ; él/ella trabajará ; nosotros/as trabajaremos

Jobs, Career Choices and Ambitions GCSE Foundation Tier Spanish Knowledge Organiser

Key Questions	
1. ¿Has hecho prácticas profesionales?	Have you done work experience?
2. ¿Tienes un trabajo a tiempo parcial?	Do you have a part-time job?
3. ¿Has trabajado alguna vez?	Have you already worked?
4. Describe los trabajos de tus padres	Describe your parents' jobs.
5. ¿Cuál es tu trabajo ideal?	What is your ideal job?
6. ¿Te gustaría trabajar en el extranjero?	Would you like to work abroad?
7. ¿Qué te gustaría hacer en el futuro y por qué?	What would you like to do in the future and why?

Useful Grammatical Structures

- **Personalise** the opinions of others, e.g. según él/ella (according to him/her); piensa que (he/she thinks that); en su opinion (in his/her opinion).
- **Omit the article** when saying which job you do, e.g. mi padre es camarero (my dad is a waiter;) me gustaría convertirme en actriz (I would like to become an actress).
- Be clear as to the differences between **male and female jobs**. Most jobs only change the article and the ending (o/a), e.g. el profesor/la profesora). However, be careful as there are a few irregular ones, e.g. actor/actriz.
- Use the **future tense** to express future plans. Use the immediate future (ir+ a + infinitive), e.g. voy a trabajar en una tienda (I am going to work in a shop) ; or form the future tense by using the infinitive of the verb plus the following endings: yo trabajar**é**, tu trabajar**ás**, él/ella trabajar**á**, nosotros/as trabajar**emos**, vosotros/as trabajar**eis**, ellos/as trabajar**án**.
- Use **comparatives**: más que... (more than); menos que (less than) ; igual de.... que (as..... as).

Tricky Spellings		
el dependiente	shop assistant	Check the word doesn't become anglicised
útil	useful	Check the accent

Tricky Pronunciation	Practise these with your teacher!
el jefe	boss
las prácticas (profesionales)	work experience

Jobs, Career choices and Ambitions: GCSE Higher Tier Spanish Knowledge Organiser

Key Ideas

- Tus prácticas profesionales en una empresa
- Tus primeros trabajos
- Algún trabajo a tiempo parcial que has tenido
- Lo que harás después del instituto/bachillerato
- Tu trabajo ideal y por qué
- Los empleos de tus padres
- Los empleos que te interesan/ no te interesan y por qué

Key Vocabulary

Los sustantivos	
el abogado	lawyer, solicitor
el albañil	brick-layer, building worker
la azafata	flight attendant
el bombero	firefighter
el carpintero	joiner, carpenter
el cartero	postman
el contable	accountant
el encargado	person in charge
la expectativa	hope, prospect
el gerente	manager
el granjero	farmer
el horario	hours of work
los jóvenes	young people
el permiso de conducir	driving licence
la solicitud	(job) application
el sueldo	wages, salary

Los verbos	
conseguir	to reach
desear	to wish
expresar	to express
provocar	to cause
sobrellevar	to cope
superar	to overcome

Los adjetivos	
agotador/a	tiring
bajo presión	under pressure
exigente	demanding
gratificante	rewarding
molesto/a	annoying
variado/a	varied

Key Phrases

He decidido que me gustaría ser...	I've decided that i would like to be...
He elegido/he decidido... + infinitive	I've chosen to/i've taken the decision to...
Este tipo de trabajo me agrada/me agradó.	This type of work pleases me/pleased me.
Mi sueño era convertirme en...	My dream was to become...
Él/ella trabaja muchas horas.	He/she does long hours.
Él/ella está en paro.	He/she is unemployed.
Antes, él/ella soñaba con convertirse en...	Before, he/she used to dream of being...
me sentí...	I felt...
en el extranjero	abroad
Este trabajo me daría la oportunidad... de+ infinitive	This work would give me the opportunity to...
estás de pie todo el rato.	you are always on your feet.
Sería/el trabajo sería...	I would be/the work would be...
La ventaja/inconveniente de este trabajo es que está bien/ mal pagado.	The advantage/disadvantge of this profession is that it is well/badly paid.

Key Verbs

Infinitivo	Presente	Pasado	Futuro	Condicional	Imperfecto
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	yo hacía; él/ella hacía ; nosotros/as hacíamos
ser – to be	yo soy ; él/ella es ; nosotros/as somos	yo era; él/ella era ; nosotros/as éramos	yo seré ; él/ella será ; nosotros/as seremos	yo sería ; él/ella sería ; nosotros/as seríamos	yo era ; él/ella era ; nosotros/as éramos
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	yo estaba; él/ella estaba; nosotros/as estábamos
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	yo tenía; él/ella tenía ; nosotros/as teníamos
ir - to go	yo voy ; él/ella va ; nosotros/as vamos	yo fui; él/ella fue ; nosotros/as fuimos	yo iré ; él/ella irá; nosotros/as iremos	yo iría ; él/ella irías ; nosotros/as iríamos	yo iba; él/ella iba ; nosotros/as íbamos
trabajar - to work	Yo trabajo; él/ella trabaja; nosotros/as trabajamos	yo trabajé ; él/ella trabajó ; nosotros/as trabajamos	yo trabajaré ; él/ella trabajará ; nosotros/as trabajaremos	yo trabajaría ; él/ella trabajaría; nosotros/as trabajaríamos	yo trabajaba ; él/ella trabajaba ; nosotros/as trabajábamos

Jobs, Career choices and Ambitions: GCSE Higher Tier Spanish Knowledge Organiser

Key Questions

¿Has hecho prácticas profesionales?	Have you done work experience?
¿Tienes un trabajo a tiempo parcial?	Do you have a part-time job?
¿Has trabajado alguna vez?	Have you already worked?
Describe los trabajos de tus padres	Describe your parents' jobs.
¿Cuál es tu trabajo ideal?	What is your ideal job?
¿Te gustaría trabajar en el extranjero?	Would you like to work abroad?
¿Qué te gustaría hacer en el futuro y por qué?	What would you like to do in the future and why?

False Friends

estar de pie	standing, on your feet
provocar	to cause
las prácticas (profesionales)	work experience
bajo presión	under pressure

Useful Grammatical Structures

- **Personalise** the opinions of others, e.g. según él/ella (according to him/her); piensa que (he/she thinks that); en su opinion (in his/her opinion).
- **Omit the article** when saying which job you do, e.g. mi padre es camarero (my dad is a waiter;) me gustaría convertirme en actriz (I would like to become an actress).
- Be clear as to the differences between **male and female jobs**. Most jobs only change the article and the ending (o/a), e.g. el profesor/la profesora). However, be careful as there are a few irregular ones, e.g.actor/actriz.
- Use the **future tense** to express future plans. Use the immediate future (ir+ a + infinitive), e.g. voy a trabajar en una tienda (I am going to work in a shop) ; or form the future tense by using the infinitive of the verb plus the following endings: yo trabajar**é**, tu trabajar**ás**, él/ella trabajar**á**, nosotros/as trabajar**emos**, vosotros/as trabajar**eis**, ellos/as trabajar**án**.
- Use **comparatives**: más que... (more than); menos que... (less than) ; igual de.... que (as... as).

Tricky Pronunciation

Practise these with your teacher!

bajo presión	under pressure
gratificante	rewarding
el horario	hours of work

Tricky Spellings

sobrellevar	to cope

Social Issues GCSE Foundation Tier French Knowledge Organiser

Key Ideas

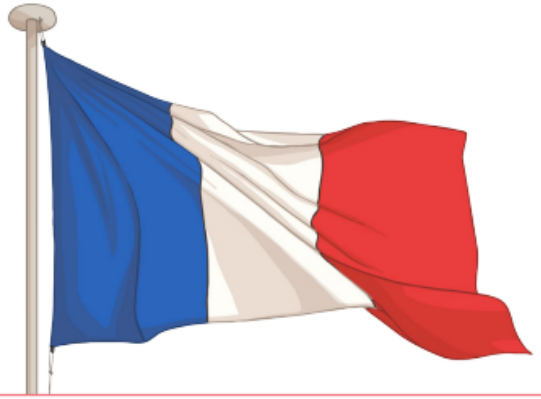
- Description d'une alimentation saine/malsaine
- Les dangers de la cigarette/de l'alcool
- L'importance du sport pour la santé
- Les sans-abris dans ta ville
- Une association caritative que tu connais

Key Vocabulary

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

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

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?

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

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.

German Knowledge Organiser

Key Ideas

- Ein gesunder/ungesunder Lebensstil
- Die Gefahren des Rauchens/Alkohols
- Was muss man machen, um fit zu sein?
- Die Freiwilligenarbeit im Ausland
- Die Wohltätigkeit

Die Substantive	
der Alkohol	alcohol
die Ernährung	food, nutrition, nourishment
die Wohltätigkeit	charity
die Krankheit	illness
die Drogen (pl)	drugs
die Gleichheit	equality
der Krebs	cancer
das Krankenhaus	hospital
das Fett	fat
die Fettleibigkeit	obesity
der Geruch	smell
der Unfall	accident
die Gesundheit	health
die Leber	liver
der Drogenhändler	drug dealer
das Heim	home
die Wohltätigkeit	charity
der/die Drogensüchtige	drug addict
die Freiwilligenarbeit	voluntary work

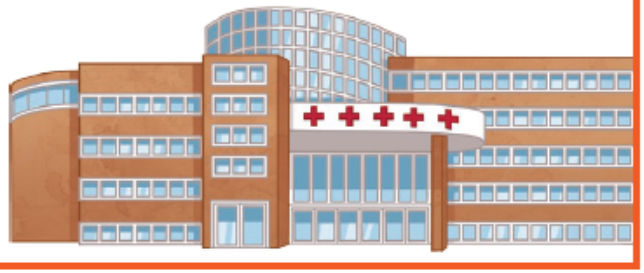
Key Vocabulary

Key Phrases	
Zum Frühstück/Mittagessen/Abendessen esse ich normalerweise...	For breakfast/lunch/dinner, usually, I have...
Das ist gut/schlecht für die Gesundheit	It's good/bad for your health
Das enthält zu viel/wenig...	It contains too much/too little...
Um fit zu bleiben, muss man ... essen/trinken/vermeiden	To keep fit, you have to eat/drink/avoid...
Ein hoher Alkoholkonsum...	A high consumption of alcohol
...führt zur Fettleibigkeit	...leads to obesity
Mein Onkel hat auf das Rauchen verzichtet	My uncle has stopped smoking
Um sich zu entspannen, muss man regelmäßig Sport treiben	You must do sports regularly to relax
Ich spende Geld an Hilfsorganisationen	I donate money to relief organisations
Ich arbeite mit ... an einem Wohltätigkeitsprojekt zusammen	I am working together with ... at a charity project
Ich will in Afrika arbeiten	I want to work in Africa
Es ist mir sehr wichtig, anderen Menschen zu helfen	It is very important for me to help other people
Ich will mich sozial engagieren	I want to get involved in community/social projects

Die Verben	
entspannen (sich)	to relax
gewinnen	to win
halten	to hold, to keep
helfen	to help
rauchen	to smoke
schmerzen haben	to have an ache
sorgen für	to care for
spenden	to donate
sterben	to die
weh tun	to hurt
zunehmen	to increase/to put on weight

Infinitiv	Präsens	Perfekt	Futur
rauchen – to smoke	ich rauche; du rauchst; er raucht; sie raucht; wir rauchen	ich habe geraucht; du hast geraucht; er hat geraucht; wir haben geraucht	ich werde rauchen; du wirst rauchen; er wird rauchen; sie wird rauchen; wir werden rauchen
spielen – to play	ich spiele; du spielst; er spielt; sie spielt; wir spielen	ich habe gespielt; du hast gespielt; er hat gespielt; sie hat gespielt; wir haben gespielt	ich werde spielen; du wirst spielen; er wird spielen; sie wird spielen; wir werden spielen
essen – to eat	ich esse; du isst; er isst; sie isst; wir essen	ich habe gegessen; du hast gegessen; er hat gegessen; sie hat gegessen; wir haben gegessen	ich werde essen; du wirst essen; er wird essen; sie wird essen; wir werden essen
trinken – to drink	ich trinke; du trinkst; er trinkt; sie trinkt; wir trinken	ich habe getrunken; du hast getrunken; er hat getrunken; sie hat getrunken; wir haben getrunken	ich werde trinken; du wirst trinken; er wird trinken; sie wird trinken; wir werden trinken

Die Adjektive	
anonym	anonymous
betrunken	drunk
fettig	fatty
fettleibig	obese
freiwillig	voluntarily
gesund	healthy
hilflos	helpless
menschlich	human, humane
schädlich	damaging
süchtig	addicted



Key Questions	
Was machst du, um fit zu bleiben?	What do you do to keep fit?
Bist du gesund?	Are you healthy?
Rauchst du? Trinkst du Alkohol? Warum/Warum nicht?	Do you smoke/drink? Why/Why not?
Was sind die negativen Auswirkungen des Alkoholkonsums/Drogenkonsums?	What are the negative effects of alcohol/drug consumption?
Warum ist es wichtig, fit zu sein?	Why is it important to keep fit?
Möchtest du freiwillig arbeiten?	Would you like to do volunteer work?

False Friends	
spenden	to donate
der Rat	advice

Useful Grammatical Structures

Introduce your opinions using set conjunctional adverbs. Examples include: **einerseits** (on the one hand); **andererseits/auf der anderen Seite** (on the other hand).

Einerseits kann man Alkohol geniessen, ohne abhängig zu werden (On the one hand, you can enjoy alcohol without becoming addicted).

Auf der anderen Seite braucht man keinen Alkohol, um cool/lustig zu sein (On the other hand, you don't need alcohol to be cool/fun).

Use **adjectives** (with the correct ending) to give more detail about key ideas. Examples include: **ein hoher/regelmäßiger/beschränkter Drogenkonsum/Alkoholkonsum** (a high/regular/limited consumption of drugs/alcohol).

Use **more sophisticated opinion structures**. Examples include. **Meiner Meinung nach/Meiner Ansicht nach/Soweit ich sehe/Was mich angeht** (in my opinion/as far as i can see/as far as i'm concerned) + verb + conjunction/subordinating conjunction.

Use the subordinating conjunction **wenn** to introduce reasons. Remember to put the verb to the end.

Wenn man zu viel isst/Alkohol trinkt/raucht, kann man übergewichtig/süchtig werden (when you eat/drink too much alcohol/smoke too much you can become overweight/addicted).

Tricky Spellings	
freiwillig (voluntarily)	Note the double use of l.
das Frühstück (breakfast)	Pay attention to the double use of ü.
der Geruch (smell)	Pay attention to the pronunciation of uch.

Tricky Pronunciation	
Practise these with your teacher!	
Wohltätigkeit (charity)	Pay attention to the ä sound.
enthält (contains)	Pay attention to the ä sound.
Fettleibigkeit (obesity)	Pay attention to th ei sound.